

W. B. FORD DESIGN ASSOCIATES INC. W. B. FORD DESIGN ASSOCIATES INC.
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600 WOODWARD AVENUE • DETROIT 26
MICHIGAN • TELEPHONE WOODWARD 5-3660
January 20, 1961

Mr. Mott B. Heath
Manager of Sales Promotion Dept.
Ford Motor Company
Central Staff Building - Room 937
The American Road
Dearborn, Michigan

Dear Mr. Heath:

As a result of my meeting last Monday, January 16, 1961, with Mr. Henry Ford II, Mr. Charles Moore and yourself, we are pleased to submit the following proposal for preliminary design work to be performed in connection with the Ford Motor Company Exhibit in the 1964-65 World's Fair.

It is our understanding that we are to develop and submit our concept and preliminary ideas for the Ford exhibits to be housed in a building to be designed by Mr. Minoru Yamasaki.

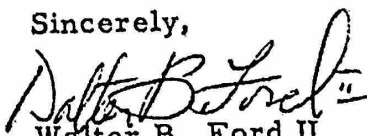
The presentation will be scheduled for the first part of April on a convenient date to be subsequently established.

We propose to do this phase of design work on a time card basis at our cost with no profit, which is our direct labor plus an overhead of 125%. Any outside consultants or specialists who may be required to properly present the project will be rebilled at their costs to us. Also, out-of-pocket expenses such as out-of-town travel, blueprints, photostats, model work, long distance telephone calls, etc. incurred in connection with this program will be re-billed at cost. If agreeable with you, our general procedure is to bill each month for the previous month's work and expenses.

Our estimated total cost for the work described above is \$35,000.00.

We thank you for the opportunity to submit this proposal and are looking forward to the project with great interest.

Sincerely,


Walter B. Ford II
President

WBFII:b

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W. B. FORD DESIGN ASSOCIATES, INC.

Brief Facts and Biographies of Key Personnel

Brief Facts on the W. B. Ford Design Associates

W. B. Ford Design Associates, Inc. was organized in Detroit in January of 1948 to provide industry with an integrated design service. They offer the services of Product Designing, Interior Designing, Graphic Designing, Package Designing and Exhibit Designing. A client may use these services in part for specific problems of design or on an overall basis for a completely integrated program. Each design activity is headed by an experienced designer specialized in that field.

Walter B. Ford II --- President

He received his degree (B.A. 1943) from Yale University with a major in Architecture. After World War II he joined the Product Design Studio of General Motors Corporation where he worked for two years on consumer products, exhibitions, and interior projects. In 1948 he started W. B. Ford Design Associates, Inc. which has now grown to a prominent position in the design field. He is a member of the Industrial Designers Institute and is president of the Board of the Detroit Arts and Crafts School.

Harley H. Melzian --- Vice President

A graduate of Art Center School, Los Angeles, he began his career with several years of operating his own studio in California designing interiors, furniture, and other home products. During four years at General Motors Styling he was responsible for the interior design of the "Train of Tomorrow" and as Chief Designer of their Product and Exhibit Design Studio designed consumer products, executive offices, display kitchens, and exhibition areas. With this firm since its inception he has been account director and responsible for major design projects in the interior, exhibit, and graphic fields. He is a member of the Arts Director Club of Detroit and the Michigan Water Color Society.

Introduction

As a result of twelve weeks of study, research and design effort, W. F. Ford Design Associates is pleased to present to the Ford Motor Company its ideas of the manner in which the company might participate in the 1964-65 World's Fair at Flushing Meadows, New York.

This is to be considered a preliminary proposal of a concept, since no detail designing has been attempted. All aspects of the presentation should be viewed as "principles" rather than "facts". However, based on our design experience and coupled with preliminary investigations, it is our belief that there is nothing impractical in our proposal.

Our thinking, philosophy and design approach are expressed verbally in this folder. The visual and audio presentation is presented in three parts: a movie with commentary; an animated 3/8" to the foot model with music and commentary; and a final short movie accompanied with slides and commentary.

Concept

General Premise: People visit World Fairs primarily to be entertained; to see new things in a way that other medias of communications cannot offer; to wonder at new and exciting sights, sounds, and sensations; to learn from the offerings of a concentrated collection of world wide sponsors; to be stimulated mentally by diverse and provocative subjects. Their preferences, interests and retention will be as far ranging in degree as their ages and mental abilities. They will be coming from all walks of life and will be seeking many types of fullfillment.

The spirit with which people visit such a Fair is one of lightheartedness, gaiety, openmindedness and pure enjoyment of a new experience completely different from their normal lives. Most will be combining the visit with a holiday trip or family excursion and will be in that frame of mind. This has been the mood of the fair-goer throughout the history of fairs from the earliest harvest gatherings to the most recent extravaganzas. There is no reason to believe that it will not prevail at the 1964=65 World's Fair.

However, we believe there will be an additional attitude on the part of people who visit the next World's Fair. It

Concept Cont'd.

will be a sober, continuous, sub-conscious questioning of the wherefore of all the scientific and technical wonders that will be revealed. Where are they taking us? And the burning question of man's significance (or insignificance) in the new scientific world and in space will prevail.

Our theme is essentially to present a new concept of reality for the masses, a memorable experience for each fair-goer beyond his every day routine round of life. We also feel that each phase of the exhibition should present with singlemindedness and undivided emphasis that which the visitor has been accustomed to experience only vaguely or with mixed emotions. We would expect our exhibition to have many avenues of interest, many sources of appeal, and we have so designed it.

We seek to avoid mere physical seductiveness, but we hope that those millions of our visitors whose background and tastes are limited will find excitement and pleasure. Those who are more sensitive will find a deeper meaning in what we present. They will be stimulated perhaps to feel and live more deeply and literally. We hope that for some it will act upon the spirit, it will lift them out of their

Concert Cont'd.

daily round of mean preoccupations into a realm of exciting beauty, of exhilarating joy, of human sympathy, and of dramatic power. The effect upon all will be of an emotional and intellectual experience.

We see, in the words of Archibald MacLeish, "...a crisis in the human situation, not a crisis in the laboratory or on a launching pad or even in the office of a chief of state. Human intelligence has made certain discoveries culminating over the course of the last forty years, in fantastic acts of mind which have changed everything, including--and this is the most crucial and critical of all changes-- the human mind itself. In altering the universe which mirrors us we have altered ourselves as figures in the mirror. And it is this alteration of the universe and of ourselves which is the underlying cause of the crisis."

Thus we feel there is an urgent necessity (this then is a time of crisis in human minds) for a new kind of exhibition... one which does not show things and which does not offer answers, but which includes the visitor in the search for answers. This groping for understanding in a world "ever-bright sharp analyzed and explicable" is

Concept Cont'd.

what we seek to foster, encourage and promote on all levels of understanding.

So we suggest for a theme a reappraisal, a new look at man in the familiar world in which he lives...not the world of the scientist and the mathematician and the physicist. We present impressions of the good in nature, in people, and in art with as much vigor, clarity and color as we can muster, hoping that when we show the good, our visitor will be stimulated and excited and will leave us encouraged to look with new eyes, to "see feelingly" once again.

This exhibit is designed to function on multiple levels. For that section of the fairgoing population that primarily seeks the titillation of the novel and the entertaining, it will provide this in full measure. On that level it will project in almost primitive terms; color, excitement, vitality, drama, humor and sensuality.

For that segment of the visitors that are open to other levels of experience (and we believe that this is an increasingly significant section of fair-goers) this presentation will offer deeply moving, and meaningful communications. But each visitor (whatever his level, capacity, or

Concept Cont'd.

interest) will find himself on a figurative, emotional, physical, intellectual and psychological "roller - coaster".

Design

Many directions have been explored in the search for a balanced plan, for a plan that concerned itself with certain human values that would be of distinct interest in an overall World's Fair Pavilion, together with the presentation of products! The final scheme resulted in a three part solution which we are presenting today.

Area #1, which is also the first experienced by the spectator is an ingeniously planned combination of indoors and outdoors in all of its many ramifications, and, is essentially a serene, pleasant and yet provocative environment for the purpose of providing the Worlds Fair spectator with a restful intriguing atmosphere away from the fair yet within the fair. This area is not a waiting room or lounge, although it does serve these functions. It rises above those utilitarian requirements, in that all phases and components of its plan, moods and atmosphere are ingeniously designed and planned and in a way are on exhibition should the visitor care to inspect individual aspects. It is in this manner and at this level that the Ford Motor Company initiates its roll as host to the World's Fair spectator.

Design Cont'd.

Area #2, concerns itself directly with man, and the world he lives in. This forceful, powerful story requires a new environment, a special exhibition architecture for its dynamic presentation. The story will be told in motion pictures shown in an entirely new three dimensional system together with live actors. The visitor will see water effects, hear music and sound, will sense isolation, confined space and expansive space all utilized to effectively dramatize the story of man and the world he lives in. There will be in addition effects of darkness and lightness, drama and humor to totally absorb the spectator as he glides silently and serenely in a comfortable conveyance which floats on a shimmering cushion of water. Again the Ford Motor Company presents to the World's Fair spectator another absorbing and exciting experience so designed that it shall appeal to young and old alike and to all levels of understanding from the ordinary man to the intellectual.

As the spectator leaves this area through a specially engineered disembarking platform he approaches area #3 which is the presentation of products.

Design Cont'd.

The ordinary picture of the "Auto-Show" as we know it could be expressed as one of confusion, overcrowding and over production in the theatrical sense and definitely lacking an understanding of the function of exhibition presentations.

Bearing this in mind and considering that the visitor has just come from area 1 and 2 which we assume are valid in idea and expression, we must conclude that the product presentation be of a very high quality. The functional and aesthetic aspects should express richness and dignity. There is no theme to assimilate here. It is required then that all visual effects be clear, dramatic and should enhance and flatter the basic design of the cars and products.

The forms designed for this display are large sculptural pedestals or circular platforms supported on slender single columns. Automobiles are arranged in small groups of from two to four or five on each pedestal. There are many of these stage like settings in different sizes and at various levels. Although they seem to be independent of each other they are actually connected by small ramps and stairs. The visitor is never overwhelmed by acres of cars. He can easily focus his attention on small attractive groupings, and thus make the rounds so to speak without any nervous disorientation. This particular portion of the presentation which may be designated as the car display, actually rises out of a larger exhibit area which concerns itself with the display of small products, ideas, promotional and other subject matter in two and three dimensions although there is a definite separation in form between these two areas, the combination of the two techniques should result in a dramatic spatial effect.

Design Cont'd.

It is common practice at most world fairs and large exhibitions that the exhibitor displays his products continuously throughout his entire building. Some minor provisions for the comfort of the spectator might be included in the form of an incidental lounge, a terrace, or a change or break in the exhibit pattern. Generally, however, a total product exhibit would prevail.

In this respect we feel that our theme and overall design concept distinguishes itself for two reasons:

The first being that the entire exhibition is composed of three distinctly different areas.

Secondly that each area is distinctly different from the other and each in itself represents a new and valid idea in concept, exhibit technology, or both.

Although each of the three areas is complete in itself, in combination they constitute a great and diverse cross section of products, ideas intriguing visual effects and new technologies. As such they provide an unusually wide range of interesting subject matter, new experiences and an overall enjoyment and stimulation designed to appeal to a greater number of spectators than any continuous

Design Cont'd.

product exhibition.

To continue what has been accomplished and suggested in today's presentation with respect to themes, ideas, visual effects and the techniques of the three areas, is to plan a future course of fundamental design objectives which will be directed towards the achievement of a World's Fair Pavilion of such significance as to inspire a lasting memory of it in association with the Ford Motor Car Company.

Description of Area 1

This area, the first which the visitor enters, may be considered as a unique and exciting environment. It appears even from a distance across the fairgrounds to be a green and beckoning oasis, an unlikely illusion in the chaos of a World's Fair. In effect and quality some portions of this area resemble the house-garden of antiquity. It is a composition of spaces with terrace, pergolas, and other outdoor living areas organized into an order both geometric and casual in character. Occasional open vistas appear but the general effect is of quiet secluded privacy, of a place of no particular period in time, intermingled with stones and flowers, with textures and fragrances, with sunshine and shadows.

In addition to walls, there are all the inanimate elements which make a garden livable: footbridges, paths, gates, benches, a few posts, loggias, pergolas, doorways, openings, etc. These constitute what Dr. Bernard Rudofsky refers to as "centers of gravity in an agitated sphere of forms and colors, sounds and smells".

This area is an architectural fantasy, resembling in a way the gardens and patios of Pompeii and Herculaneum. It is an outdoor state with scenery built in stone; an indoors

Description of Area 1 Cont'd.

that reverted to outdoors; opening and closing on ever new vistas".

Trees, wild flowers, and foliage of every sort grow in profusion everywhere, and the interplay of their form with sunlight, wall and terrace surfaces, and a variety of overhead screenings, is one of the main ingredients in the experience of beauty with which this place is directly concerned and to which it is dedicated. There are many places to rest, to sit quietly, and to observe, just as there are places to wander and explore. Moods change outdoors as sun and clouds change the amount and quality of light, but in parts of this "garden" light is actually controlled so that its change and flow observed on wall and terrace and vegetation encompasses in minutes effects which in nature might not be observed over a period of days.

Cool fountains, rippling brooks, reflecting pools and bubbling springs are interwoven with the "garden" in such a way that one can always hear, if not see, water. Live birds and fish, etc., are found, frequently caged but more often at large, much as peacocks once wandered in formal gardens elsewhere.

Description of Area 1 Cont'd.

The change, flow and patterns of light in nature are imitated artificially, with night and day moods appearing and disappearing in certain areas regardless of the real time of day. The cathedral effects of shafts of light from above, as in a redwood forest, are duplicated through groves of lesser trees, and mist rising up from the ground cover completes this illusion.

"Woodland" music such as the liquid notes of the wood-thrush, or perhaps a few tinkling bells, or the croak of a tree frog, are placed where they can be best heard. An occasional piece of sculpture appears in the wooded glen, or by a fountain, as if it grew there naturally.

Food and beverages are available in certain places within the garden, and for many people this additional opportunity to pause and rest completes the sensation of a great occasion.

The entrance and flow of visitors is carefully controlled, so that it never exceeds the rate at which visitors can be absorbed into Area 2 and so that the sensations of quiet, restful enchantment are never jeopardized by crowds. The paths themselves, although they do not form a maze, favor casual wandering, with each cul-de-sac or corner yielding some miniature vista, some fresh flower, sculpture, or

Description of Area 1 Cont'd.

other visual delight. Engineered as it is for beauty, each hollow, each seat, each stone, each tree has beside it, waiting to be discovered, some carefully planned planting, some mysterious green pool, or some minor work of art.

This area of the exhibition will provide pleasure for the visitor through the enjoyment of controlled natural forms. Accustomed as he is to being told what is beautiful, here it is hoped the visitor will begin again to find for himself beauty in the small world we present solely for his pleasure. The contrast between what he will experience in this area and what he will experience in the second area is very striking, for essentially the first area is the world of nature and the second is the world of man.

Description of Area 2

A large architecturally enclosed area unbroken by columns or partitions is approached from one end. The floor is a vast pool of water one foot in depth. There is no general lighting.

Within this enclosed area are many illuminated geometric shapes, mostly cubes and other rectangular solids with vertical faces, arranged in groups according to a carefully organized plan. The sides of these forms vary in size from two foot squares to seventeen foot squares, circles, or longer rectangles. The forms, which appear to be floating in space, are on stilts, or are otherwise fixed at varying heights between the surface of the pool and the invisible ceiling. Most visible surfaces are motion picture screens, and some of these are intended for rear projection. Some of these screens have provision in front of them for a ramp or catwalk upon which live actors may appear. All of the images which appear on the screens are synchronized with each other or are similarly related in terms of subject matter, space, or time within the groups to which they belong.

Transportation through, around, and between these cubes and other forms is achieved by means of floating plat-

Description of Area 2 Cont'd.

forms, each attached to a concealed underwater mechanical system, and continuously following a fixed yet irregular path on the surface of the pool. Each of these platforms seat ten persons in comfortable lounge chairs. Loading and unloading is accomplished by means of a moving conveyor belt, from which each visitor steps onto the platform which will carry him through the exhibit. A complete ride across the pool takes thirty minutes and since there are 250 of these floating conveyances, a maximum of 5,000 people can see the presentation in an hour.

The water not only masks the sound and sight of the mechanical device which pulls the platforms through the exhibit, it also serves as a playground for fountains, lighting effects and reflections. More important than that, it takes the visitor out of his everyday commonplace existence into an unusual atmosphere and dramatically prepares him for what he sees on the screens.

The visitor sees many separate groups of continuous film presentations, but the sequences on each screen are very short, perhaps varying from three minutes down to a few seconds. Each group of screen presentations is

Description of Area 2 Cont'd.

concerned with a different viewpoint of man in relation to the world in which he finds himself today.

The continuous silent films which are projected onto the various screens are a completely imaginative and creative fantasy, sometimes concerned with reality, at other times merely with abstract expression of reality.

Occasional actors appear before the screens and in dance or pantomime merge with the action which appears on the screens behind them. These sequences are unexpected and often irrelevant, and they perplex, confuse, mystify, charm, amuse and delight all ages. The effect is often hilarious, often enchanting, but always stimulating and thought-provoking. Against some of the screens the live actors appear to be enormous because the filmed action uses people in a different scale. On others the live actors appear to be midgets. The relationship between real and screened properties is also exploited, as is the change and flow of light and color. An original musical creation accompanies the show.

This is an extravaganza, a spectacle of the very real and of the unreal, an imaginative excursion into a land where

Description of Area 2 Cont'd.

real things are marvelous, and some things are not real, or are not as they seem to be, yet all is fun and beauty and excitement for eye and mind. There is no propaganda message, no underlying educational purpose, or noble objective beyond the wish to have each visitor stimulated and encouraged to live more deeply and to look with new eyes on the wonderful world in which he lives. This is entertainment, but on an exciting and exhilarating level, a new experience in a new medium.

The theme of what we present is "man"----in a world which he sometimes does not understand, but in which he may find some measure of peace, beauty, and spiritual satisfaction if he accepts the stimulation and encouragement we proffer to look anew, with an eager fresh eye, at the things around himself which have real meaning. We show the good in a new way - nature, science, people, art, the things of the spirit, and a smattering of that gaiety and frivolity which gives the real its true dimension.

Description of Area 3

Here automobiles are displayed individually or in small groups on huge disklike platforms which rise elegantly out of the ground on stems. The spectator may wander from disk to disk at his leisure and inspect the products on display. He may look over the railing and observe cars displayed below or catch glimpses of cars displayed above. He is never surrounded by a forest of products in which he cannot orient himself in an organized way for an organized inspection. There is clarity and richness to this area, cars are seen against restful space or complementary backgrounds in color and texture. Cars are not seen against more cars or against a profusion of complex display properties. The spectator is never part of a huge slow moving mass, but rather wanders individually or in small groups from platform to platform always finding new vistas and new product settings. Here again music and sound is brought into play together with light and color not for themselves alone but as ingredients in a total stage which enhances and flatters the product and delights the spectator.

... again the Ford Motor Company has presented

Description of Area 3 Cont'd.

their products in a unique setting, with a force that is not blunt or obvious, but with an undeniable persuasiveness which is born of creativity, organization and a sincere concern for the visitor himself.

From a commercial standpoint, the real challenge of transportation in the jet age is to bring people dependability, speed and quality of service on the ground, whether we refer to planes, trains or cars.

Service for the car owner has become the blind spot in the automotive field, due, we believe, to the dealer concept, an outgrowth of the carriage shop days, having fallen behind the changing pattern of our times.

We propose making a reanalysis of the basic concept of the dealership operation as it relates to projected living habits of the twentieth century and based on these studies offering new design concepts of dealer functions and service. These would be exhibited in a section of Area 3 and could even be displayed in combination with a living, operating clinic for dealers. Such a study and exhibit would again be the Company's concern for the human being, in this case the car owner and the dealer.

The Ford exhibit offers the visitor:

1. A rich, exciting, and entertaining experience... geared to indulge the fair-goer's desire for sheer pleasure and novelty.
2. An experience also geared to stimulate the fair-goer's deeper feelings and thoughts about his environment... to provoke in him, an insight into the significant human values peculiar to our culture and way of life...
To inspire him to go beyond the preoccupation with material values and technology, to the essence of life... to it's great and rich variety, and the potentialities of individual man in a culture that permits him to grow and fulfill himself.
3. An exciting exposure to the newest and most advanced thinking in relation to a product that is an integral facet of his daily life--the automobile.
4. An evident and real concern for his emotional and physical comfort during his stay in the Ford Pavillion. An awareness of the Ford Motor Company's view of itself as a solicitous host... of it's sensitivity to the fair-goer as an individual... and to his needs and desires.

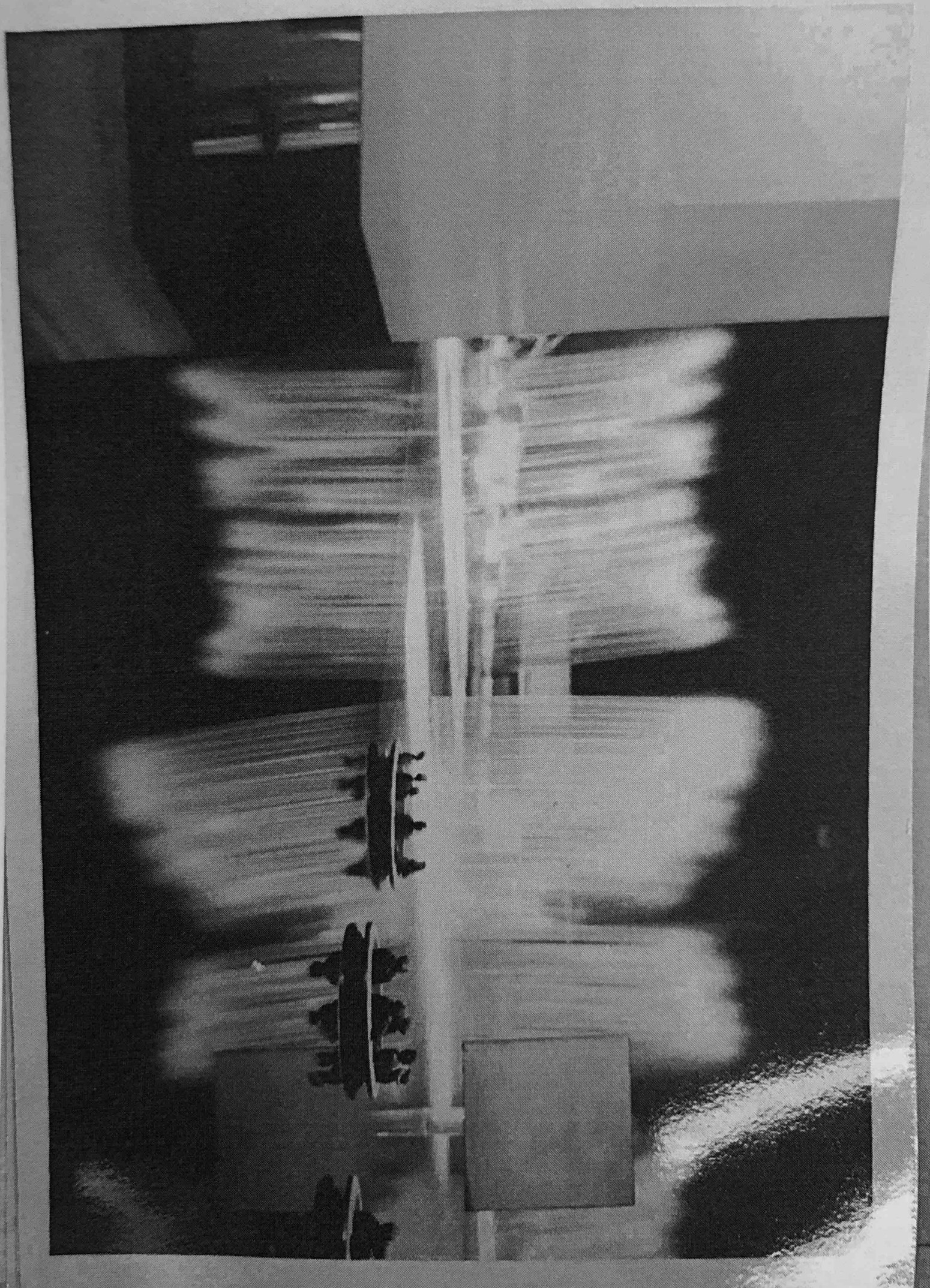
What is the Ford Motor Company's gain?

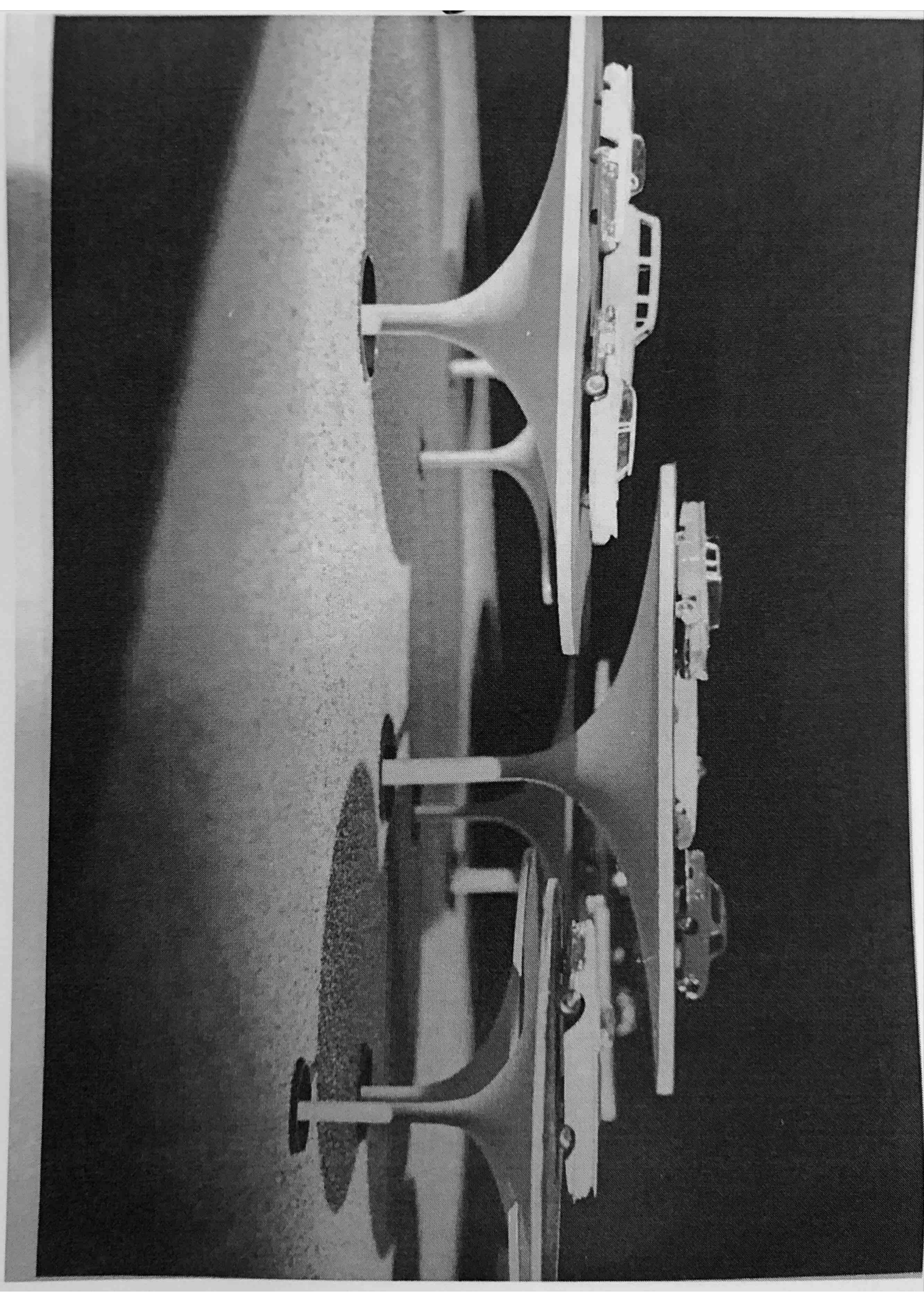
In our view, the most significant gain that can emerge from this exhibit, is an awareness and appreciation by the fair-goer of the fact that Ford is a company that has a particular view of it's role in the business and social community of the nation and the world.

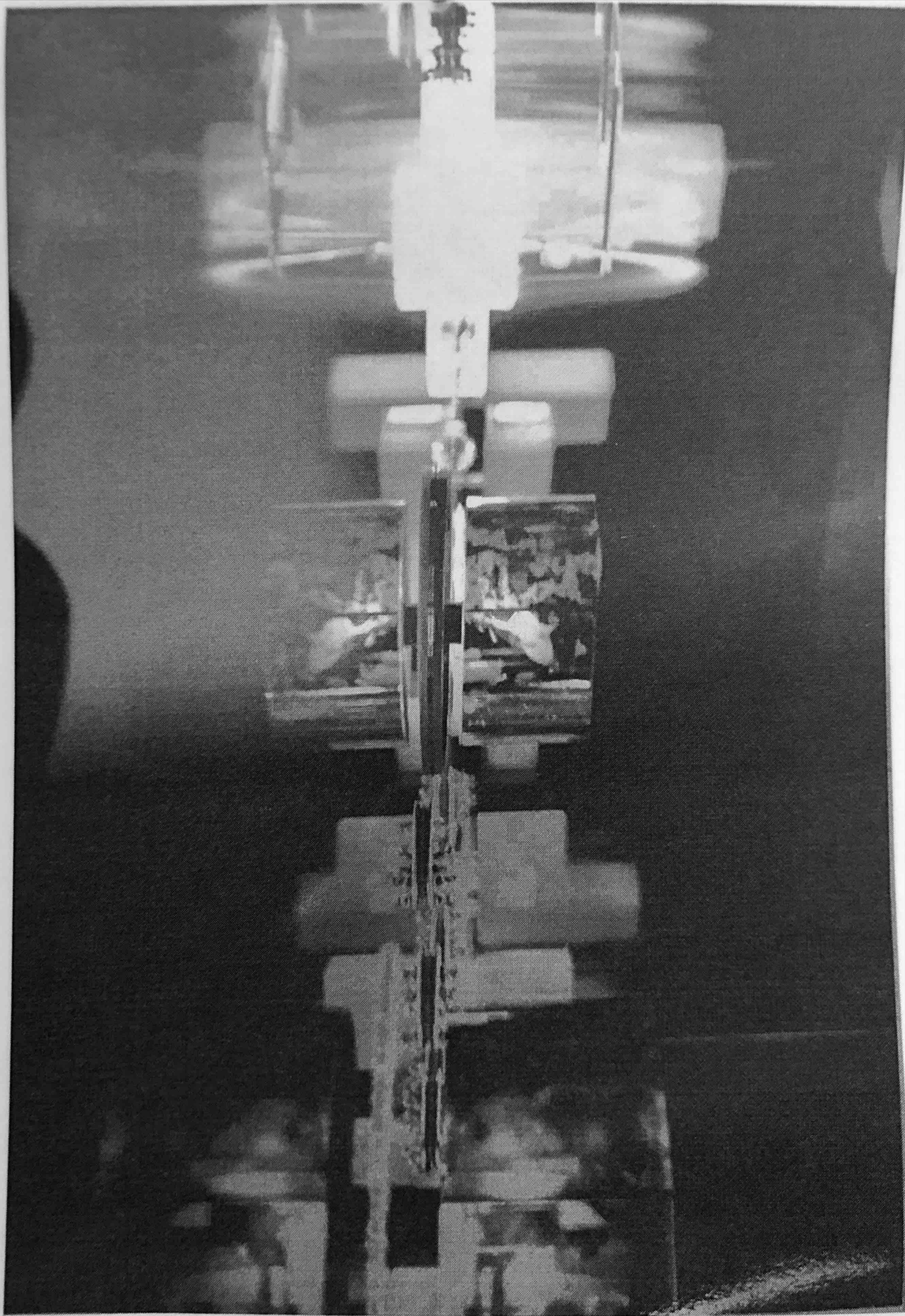
This view embraces an understanding, that while it exists in order to provide a useful product at a reasonable profit, it is also a functioning facet of a total environment. And as such, it is concerned with this environment ...and most particularly with how people fare in this environment.

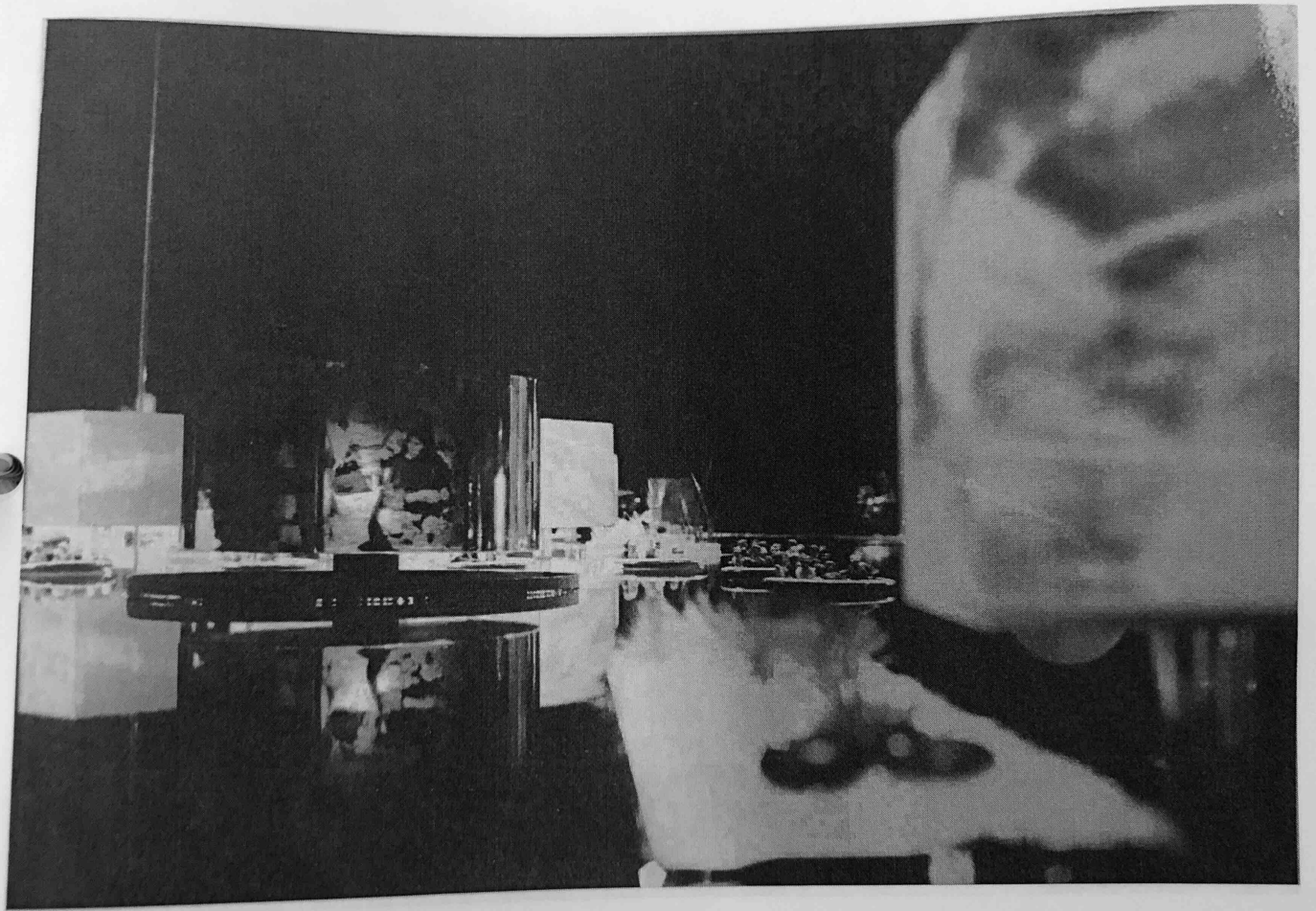
What we hope will emerge, is this sense of concern with people in the individual sense, and with people in the larger social sense... a concern with human values.

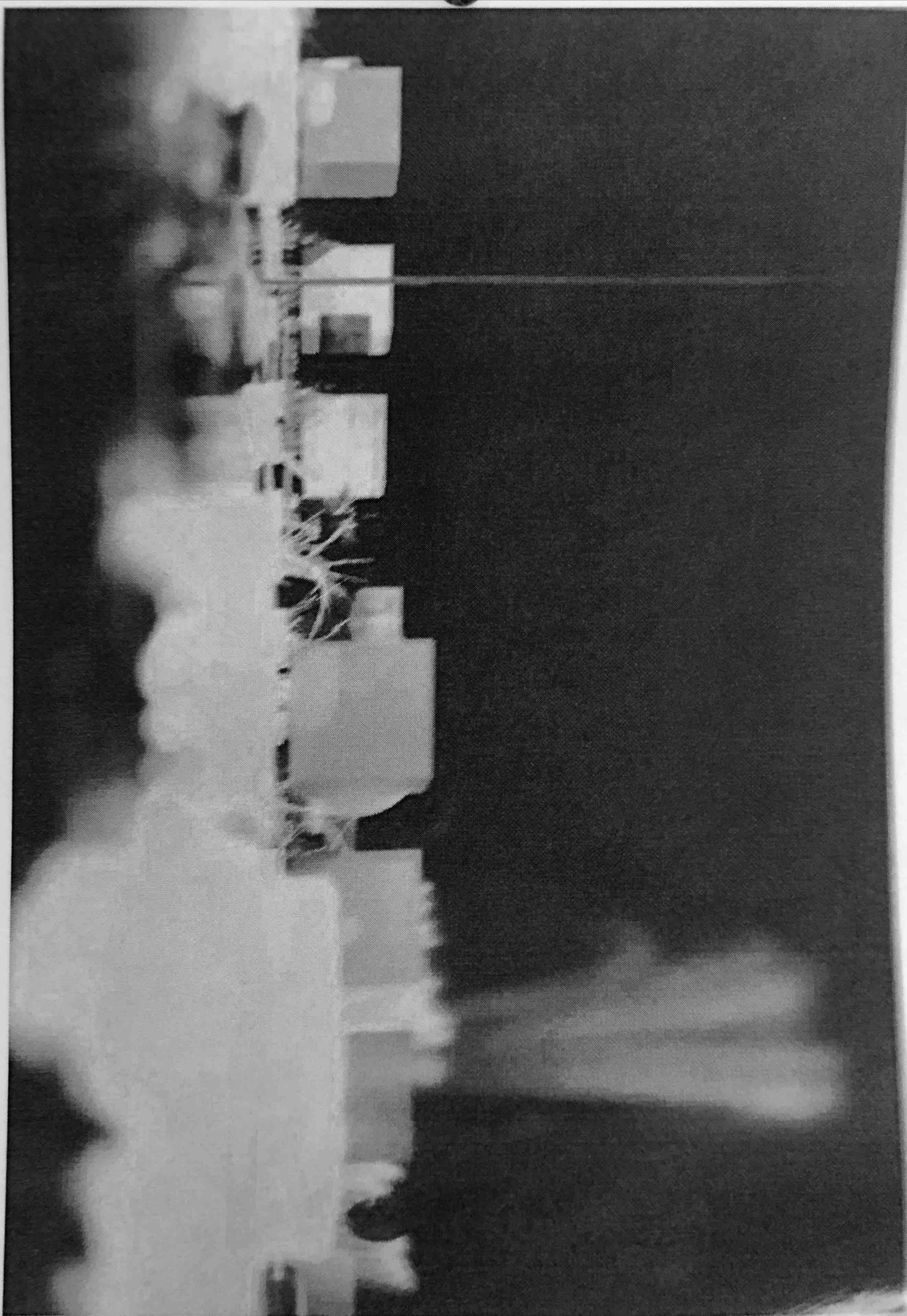
We believe that an international fair of this nature presents an unparalleled opportunity to make such a statement... and that peculiarly enough, such a statement has, not only deep intrinsic values, but equally significant, can generate a uniquely positive atmosphere within which potential consumers will consider the Ford product.



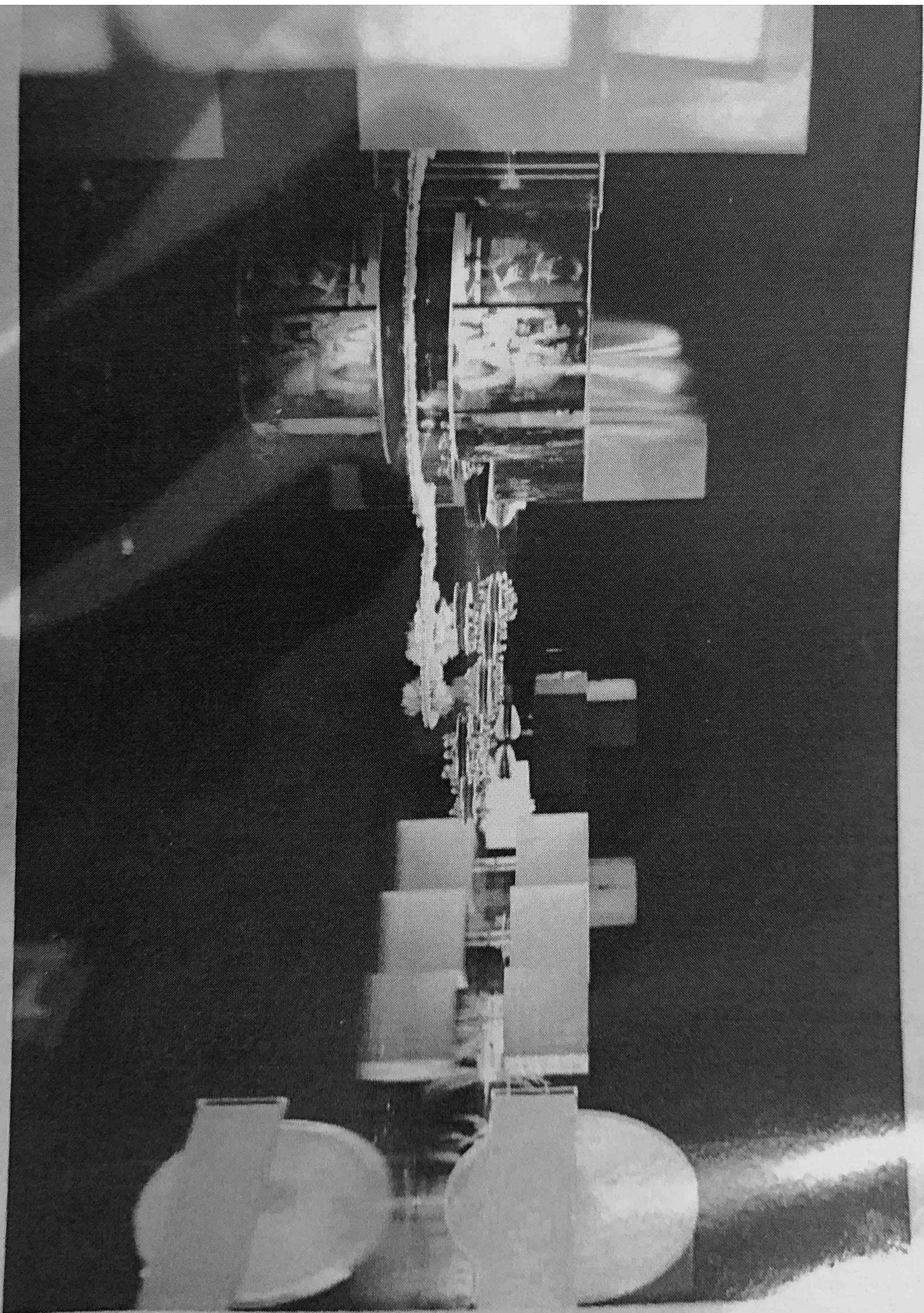


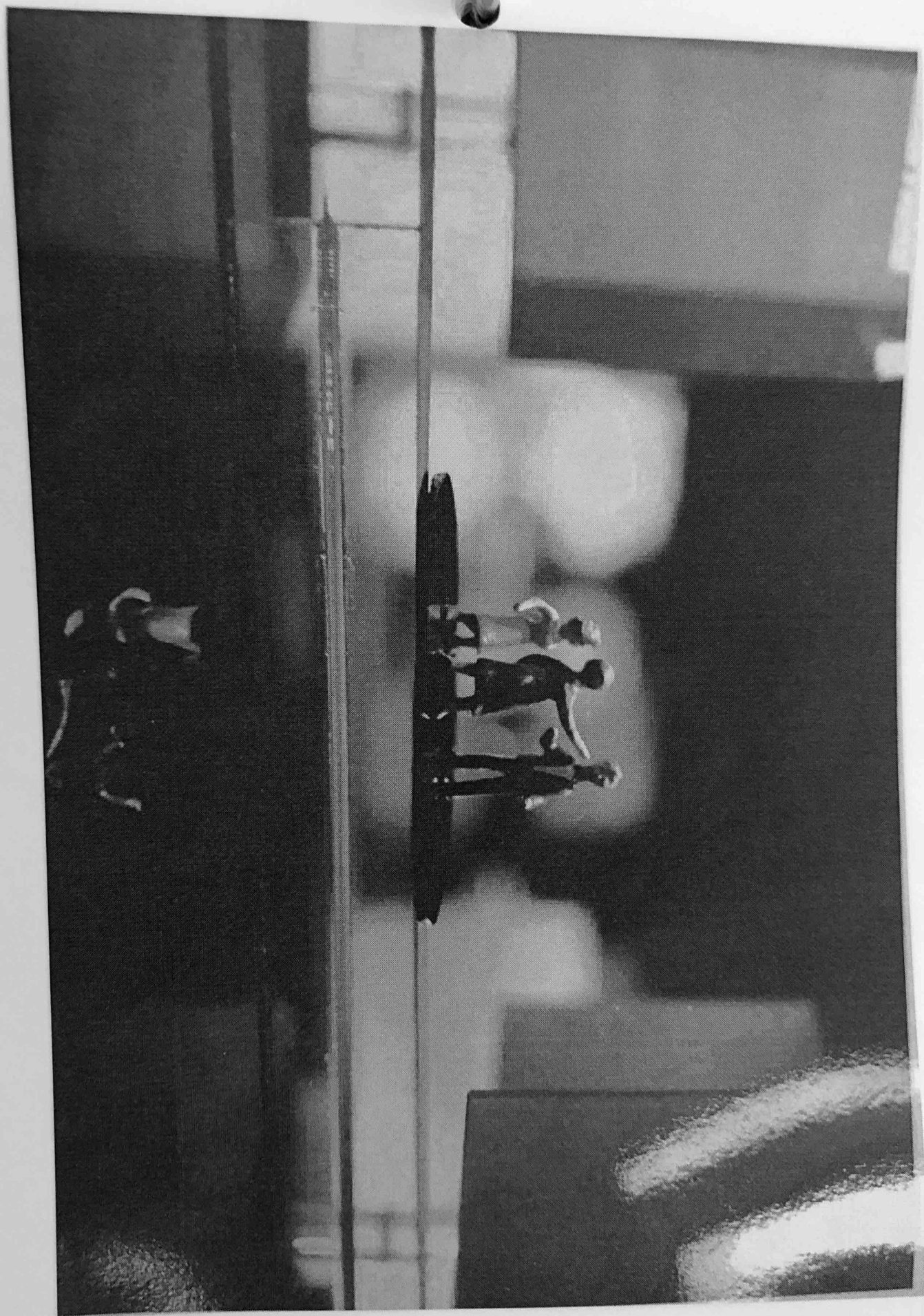




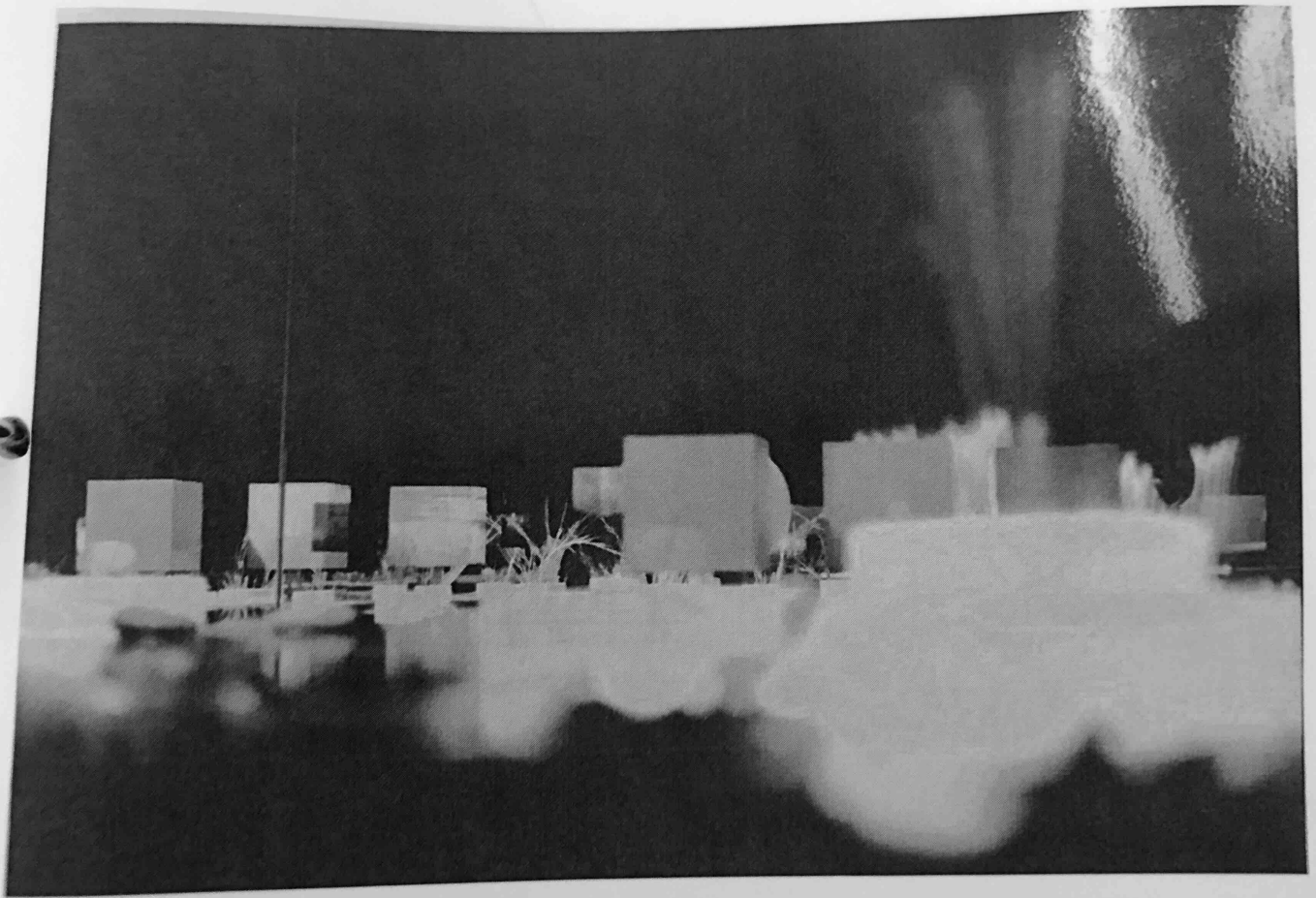








1961
M. R. P.



CELEBRATING
OUR MA
WORLD

E

Ford Motor Company

Intra-Company Communication

January 23, 1961

VP - PRESIDENT
PUBLIC RELATIONS

JAN 23 AM 10:14

TO: C. F. Moore, Jr.

Here is Wally Ford's proposal for a World's Fair exhibit presentation.

In order to process an order to him based on this letter I will need an approval from you or Mr. Ford.

So far as I can see his letter reflects our discussion except that I would recommend that the \$35,000 be made a "not to exceed" figure.

M. B. H.

Mott B. Heath

APPROVED:

C. F. Moore, Jr.

Charles F. Moore, Jr.

January 27, 1961

TO: C. F. Moore, Jr.

CC: T. H. Macke, Jr.

In processing our agreement with Wally Ford through Legal and Purchasing I have had strong recommendation from both that we should advise the Disney people of the arrangement with Wally Ford.

Frankly, I haven't the slightest idea what Disney's reaction might be and I feel sure the reason for concern by Legal and Purchasing is the consequences that might result if there are any points of similarity in the two presentations. This could get especially sticky in view of Yamasaki's role in the project.

So far I am going on the basis as you suggested that we continue with Disney as though there had been no change and not telling them of the Wally Ford activity. If you feel there should be any change please let me know.

Mott B. Heath

BRAX
AGI
S

Ford Motor Company

March 16, 1961

Intra-Company Communication

Wally Ford
Mr. Moore
Mr. Ford

TO: Ted Mecke

I have made a tentative date through Jim Cumming for Mr. Ford and Mr. Moore to see the Wally Ford presentation on the afternoon of April 18.

I asked that it clear Mr. Ford's calendar beginning at 2:30. This should permit enough time to reach wherever Wally plans to put on his presentation, to spend at least an hour looking at it and still permit Mr. Ford to be through in plenty of time for a dinner engagement that evening.

X || Jim also told me that Mr. Ford is planning to go to Los Angeles, April 13, 14 and 15. Even though this comes before the Wally Ford presentation, I think it would be very desirable for Mr. Ford to have a look at the Disney proposal at that time -- especially if Mr. Moore can be with him.

Jim Cumming was going to check out this possibility with Mr. Ford when he gets into the office next week.

M
Mott B. Heath

Jim Cumming
Disney proposal
here

April 12, 1961

Mr. Walter B. Ford
W. B. Ford Design Associates Inc.
600 Woodward Avenue
Detroit 26, Michigan

Dear Wally:

At long last, here is the proposed contract with you as prepared by our Legal Staff.

Would you please review it and let me know if you have any questions or suggested changes. As soon as I have heard from you we will have our Purchasing people prepare the agreement in final form and forward it for signature.

Sincerely,

Mott B. Heath, Manager
Sales Promotion Department

Encl.

Intra-Company Communication

TO: J. H. Dykstra

This is a reminder that Walter Buhl Ford and Associates will present their proposal for a Ford Motor Company exhibit at the New York World's Fair at 2:30 p.m., Tuesday, April 18, in the Management Conference Room (Auditorium, Lobby Floor).

A second presentation by Walt Disney is scheduled for 2:30 p.m., May 2. I will notify you later of the location within the building.

C. F. Moore, Jr.

April 14, 1961

Intra-Company Communication

TO: Henry Ford II

This is a reminder that Walter Buhl Ford and Associates will present their proposal for a Ford Motor Company exhibit at the New York World's Fair at 2:30 p.m., Tuesday, April 18, in the Management Conference Room (Auditorium, Lobby Floor).

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