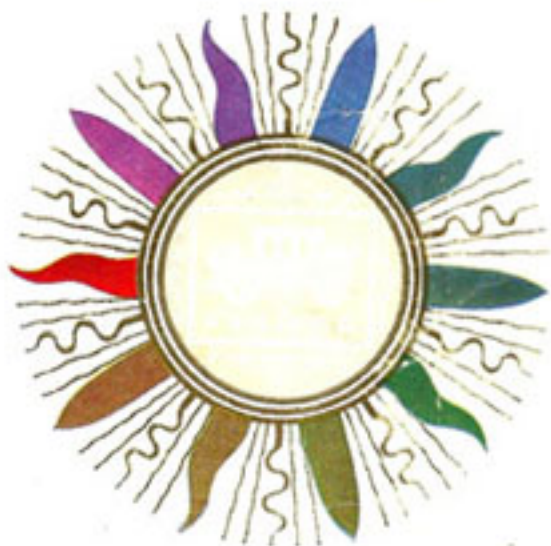


COLOR CREATIONS FROM
Nature's Studios

REVEALING HER MASTERLY MANIPULATION
OF COLOR THROUGH THE MEDIUM OF
SUPERB MOTOR CAR CREATIONS



FISHER BODY CORPORATION
FLEETWOOD BODY CORPORATION
GENERAL MOTORS

Midnight Blue



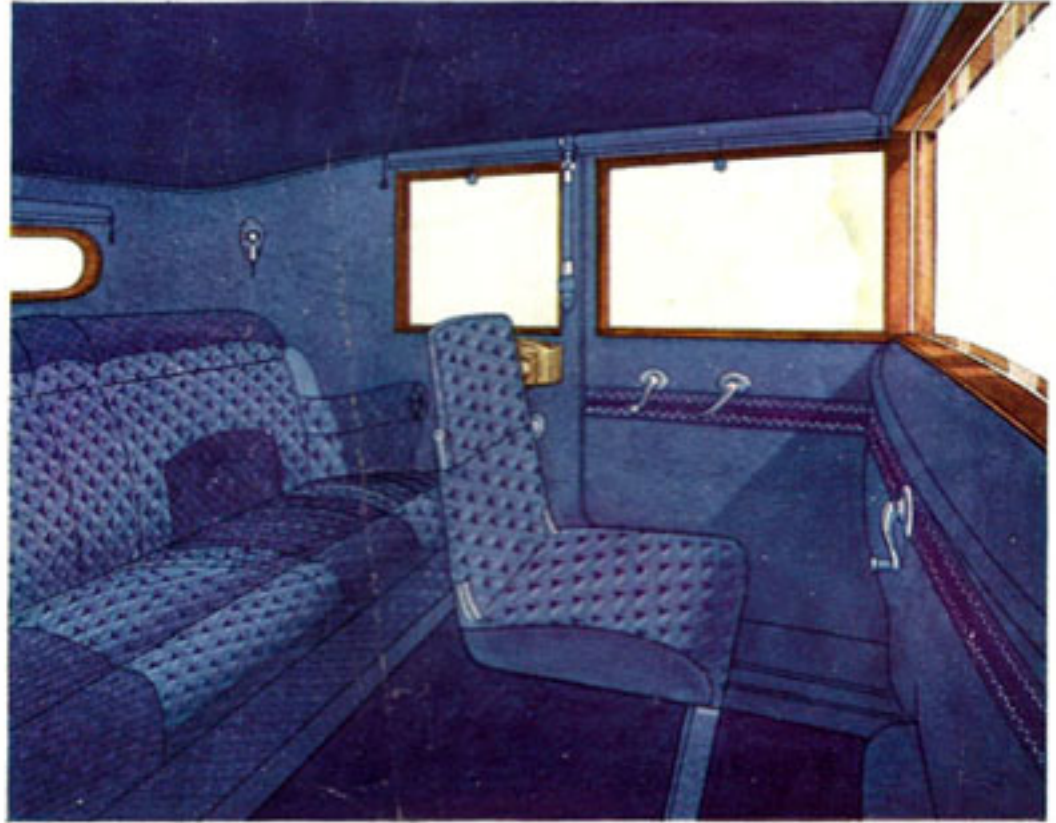
A FLASH OF FLAME THROUGH EQUATORIAL FORESTS

IT was long believed of the birds of paradise that they could neither fly nor perch but spent their lives poised in mid-air on their ample plumage or suspended from branches by their greatly prolonged, wire-like tail feathers.

Such beliefs accorded well with the romantic atmosphere surrounding the bird. Its brilliant plumage, its ornate feather structure, and its remote home in the Papuan region about New Guinea seemed to set the bird quite apart from the matter-of-fact classifications of modern science.

Even today, when investigation has named and tagged this feathered beauty, its brilliance still quickens the fancies to romantic dreams. In vain does the scientist insist on its cousinship to the crow. The eye scorns a classification which thus fails to take account of this wealth of beauty, and continues to prize the Bird of Paradise for what it is—one of Nature's most dazzling color creations.

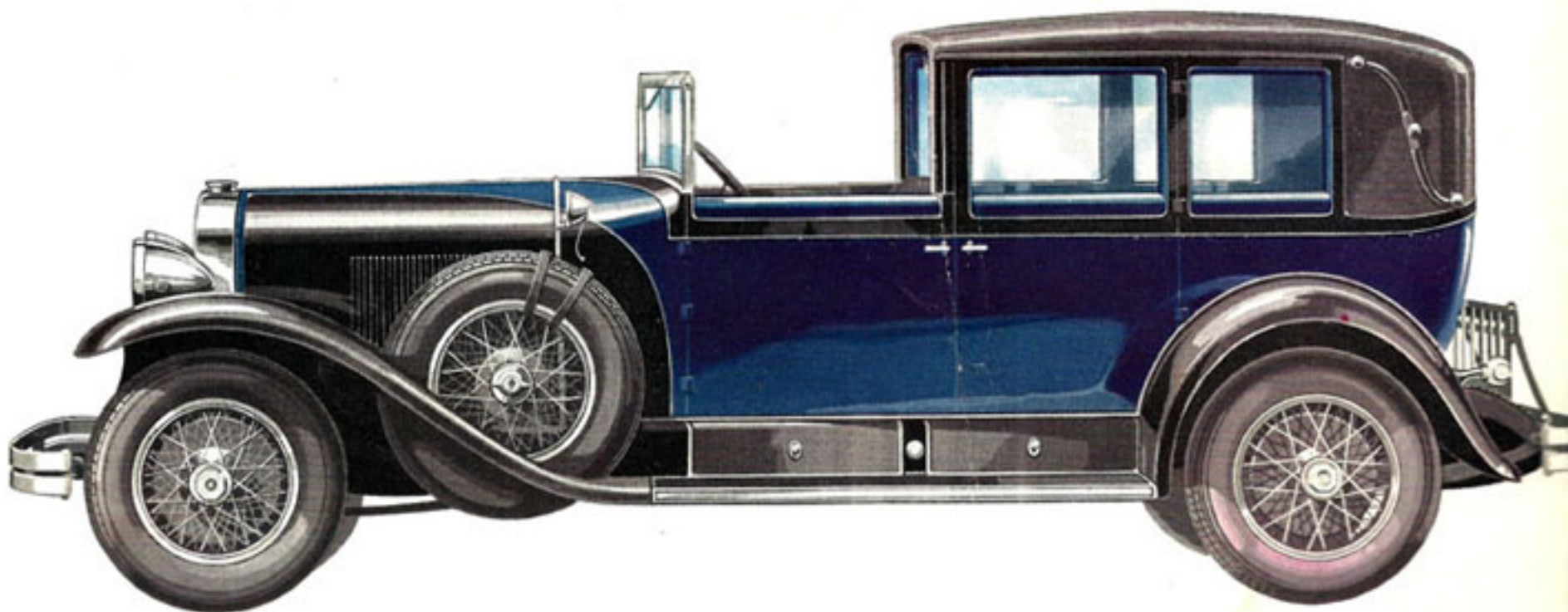
regal majesty, proud dignity, gem-set splendor of the night



IN turning to the midnight sky for a color scheme, the builders of this Cadillac Transformable Town Cabriolet availed themselves of a color harmony which imbues the car with a majestic dignity and a restful and leisurely charm. The double moulding treatment of hood and cowl, with appropriate distribution of Midnight Blue and Sable, adds to the richness of the august ensemble. Auxiliary seats have unusually high, restful backs, and fold well out of the way when not in use. The special Wiese broadlace is blue with stars in silver needlepoint; and the hardware is richly finished in silver inlaid with deep blue.

Cadillac Transformable Town Cabriolet

BODY BY FLEETWOOD



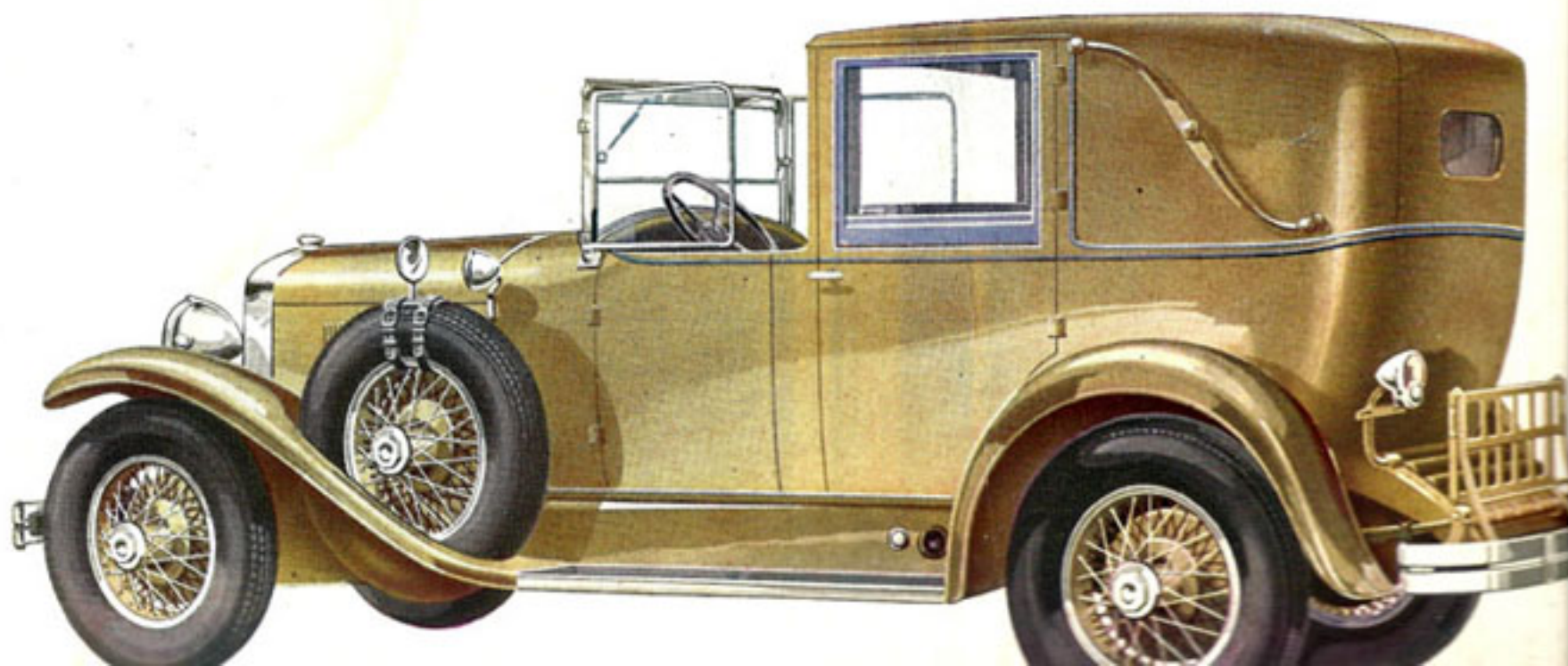
Handsome in showy armor—resplendent in radiant blue and gold



FINISHED all over in Nassau Sand with window reveals and stripings in Tidewater Blue, this LaSalle Town Cabriolet adapts the lambent colorings of the Angel Fish to the uses of a fine car. The top, in tan leather, carries out the general color scheme, the hardware by Ternstedt is satin nickel inlaid with delicate blue, and the tan broadlace is enriched by touches of blue. Broad windshield wings flank the chauffeur's seat, and the rear compartment is fitted with two folding courtesy seats.

LaSalle Town Cabriolet

BODY BY FLEETWOOD



THE MOTOR CARS HEREIN PICTURED,
TOGETHER WITH OTHER REPRESENTA-
TIVE CADILLAC AND LASALLE MODELS
WITH BODIES BY FISHER AND BY
FLEETWOOD, WILL BE AVAILABLE FOR
PUBLIC INSPECTION AT CUSTOM BODY
SALONS ON THE FOLLOWING SCHEDULE:

New York City

HOTEL COMMODORE

November 27 to December 3, 1927

•

Chicago

HOTEL DRAKE

January 28 to February 4, 1928

•

Los Angeles

HOTEL BILTMORE

February 11 to February 18, 1928

•

San Francisco

HOTEL PALACE

February 25 to March 3, 1928

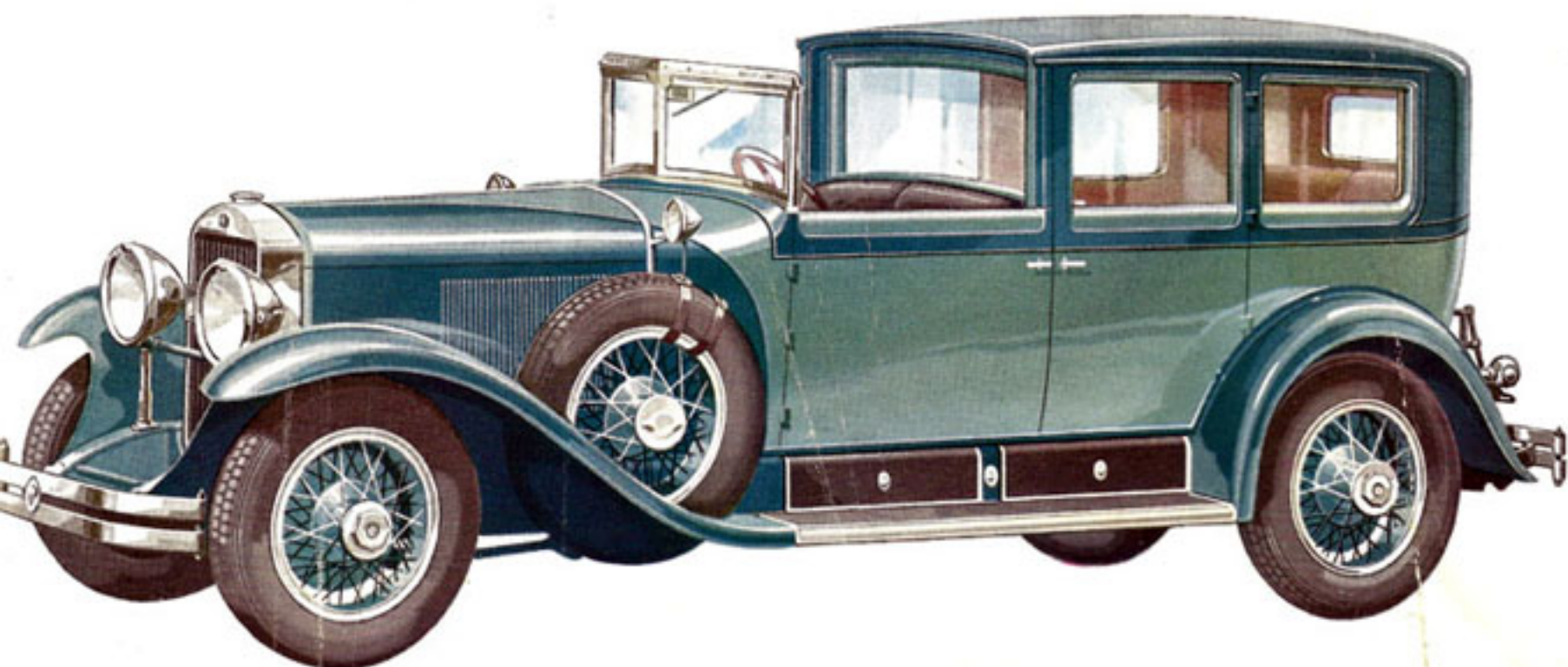
chanting with the translucent beauty of sunny Italian seas



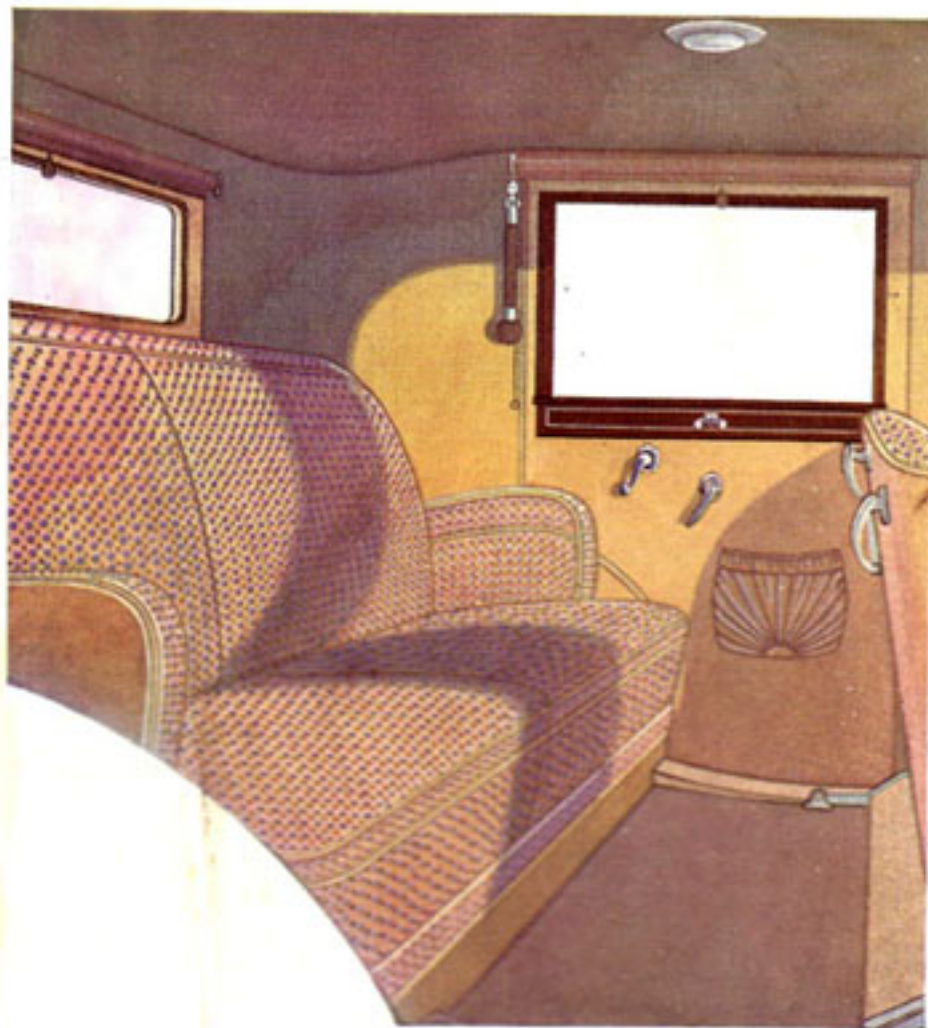
HUES which men have admired for ages are reproduced on this Cadillac Transformable Brougham. Reflecting in its Verona Blue and Como Green the dominant colors of Italian waters, the car bears a classic charm and a richness of individual coloring reminiscent of the grandeur that was Rome. The hood and cowl have a graceful treatment in double mouldings. Sheepskin rather than carpet, is used for floor covering; the seat cushions have a special Wiese broadcloth with medallion design in silk needlepoint; and hardware is inlaid with Blue Green. The chauffeur's compartment is transformable at will from open to enclosed.

Cadillac Transformable Brougham

BODY BY FLEETWOOD

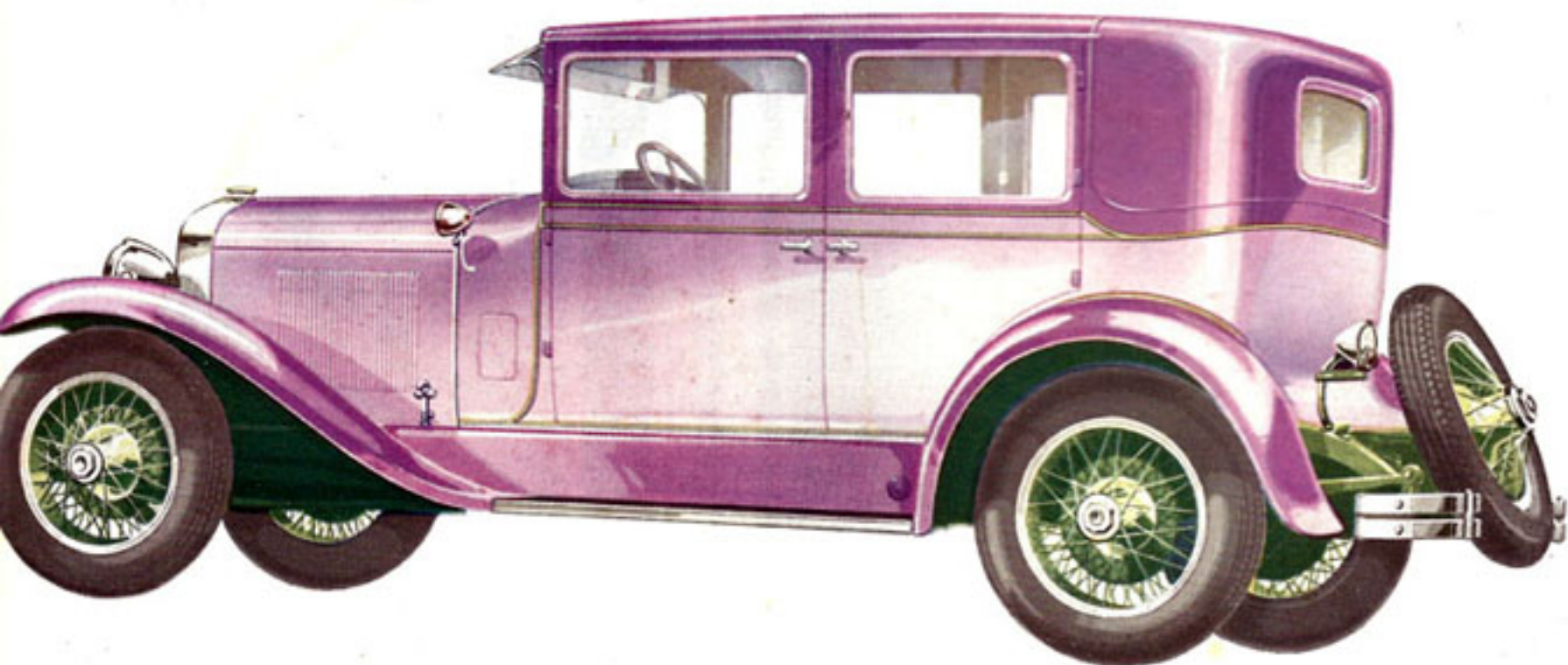


The exquisite LaSalle Town Sedan, constructed, finished in a rich, lustrous and dark Orchid hue with inlaid in appropriate Sylvan tones, one inevitably senses the grace and living charm of the room whose colors it proudly wears. An orchid is fittingly reproduced on the interior walnut panels and the satin gold hardware is inlaid with Orchid. The upholstery material is a specially imported broadcloth in Orchid hues.



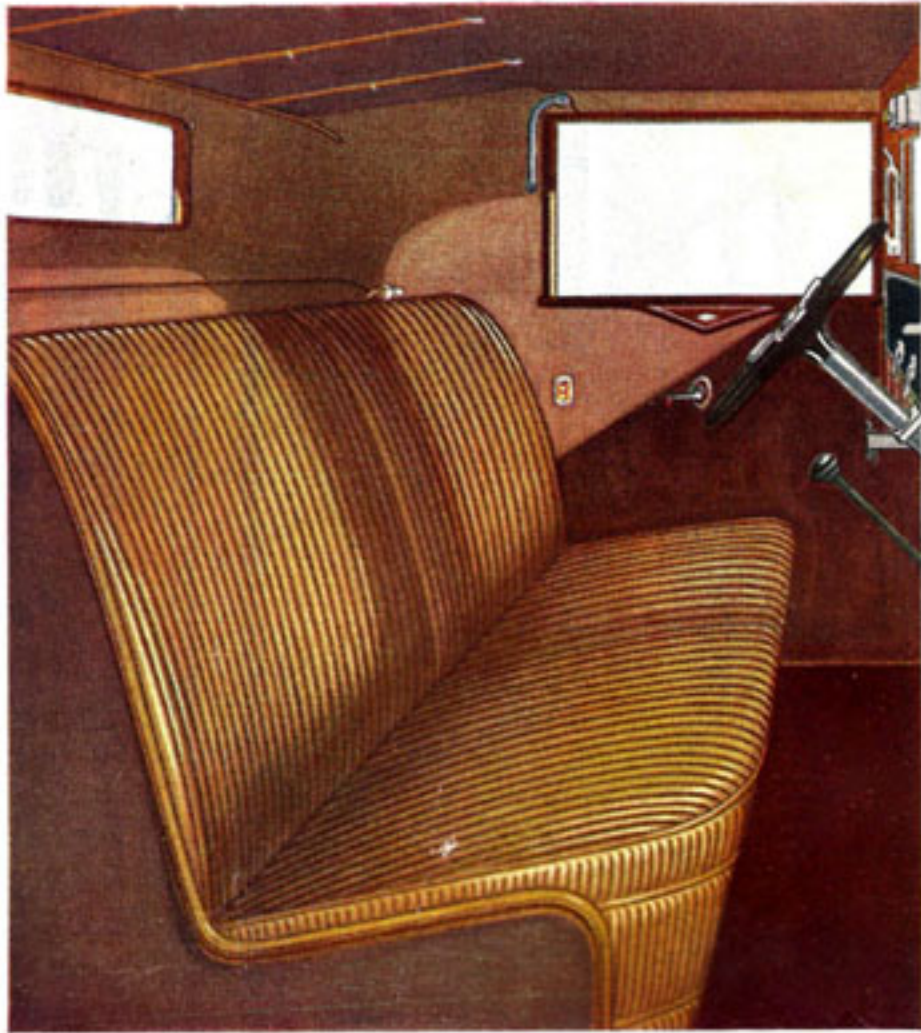
LaSalle Town Sedan

BODY BY FISHER



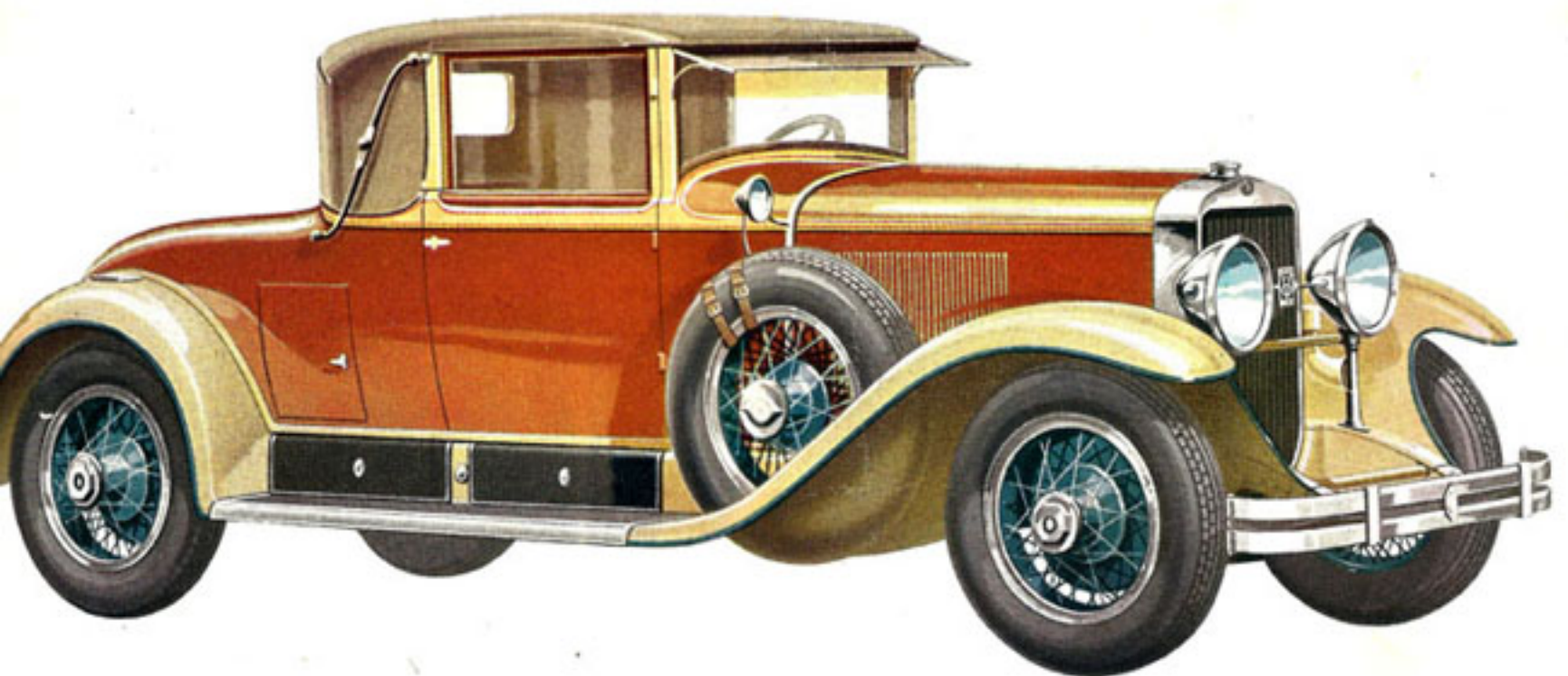
Wort of the splendid colors that glory the Canyon's cliffs

In this Cadillac Convertible Coupe, finished in varied shades of Afterglow Brown and Buttress Brown and boldly striped with Orange, the artist has caught the prevailing spirit of Grand Canyon coloration. Wheels, brake drums, and the beadings upon fenders and splash plates are in Bright Angel Blue. Hardware is bright nickel with rich Orange inlay. This jaunty model interprets the popular convertible type in most energetic and alluring terms; and for it, Wiese has woven a special upholstery fabric of waterproof whipcord.



Cadillac Convertible Coupe

BODY BY FISHER



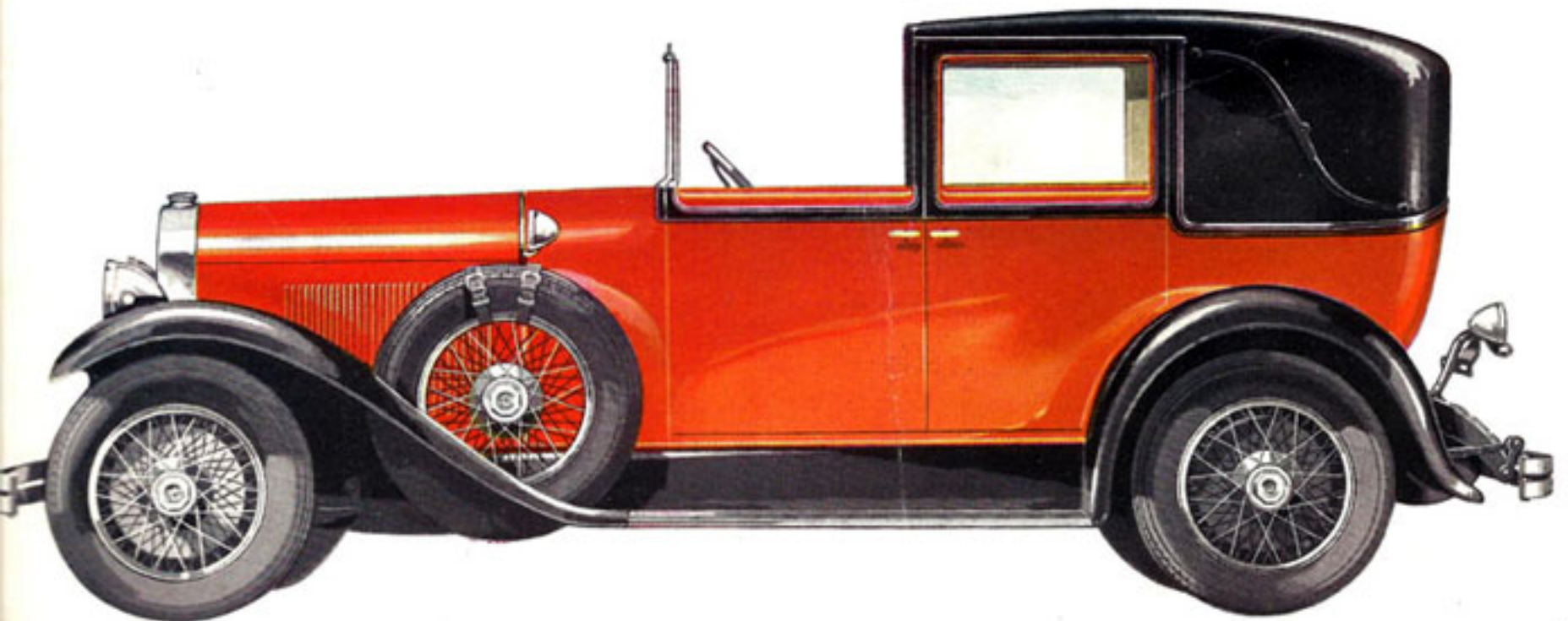
A lustrous, handsome creation, rich as if carved from coral!

THIS LaSalle Transformable Town Cabriolet glows with a living color—the Rose of precious Coral. Thrown into sharp contrast against ebony fenders, wheels, and upper panels, the soft hue of the gem is delightfully emphasized. Mouldings are Black with a vivid Coral stripe. The Coral strand is repeated throughout the pattern lace of the interior; and the satin gold hardware by Ternstedt is inlaid with Rose Coral. The driver's compartment may be changed at will from open to enclosed. Two folding occasional seats in the rear compartment face to the rear.

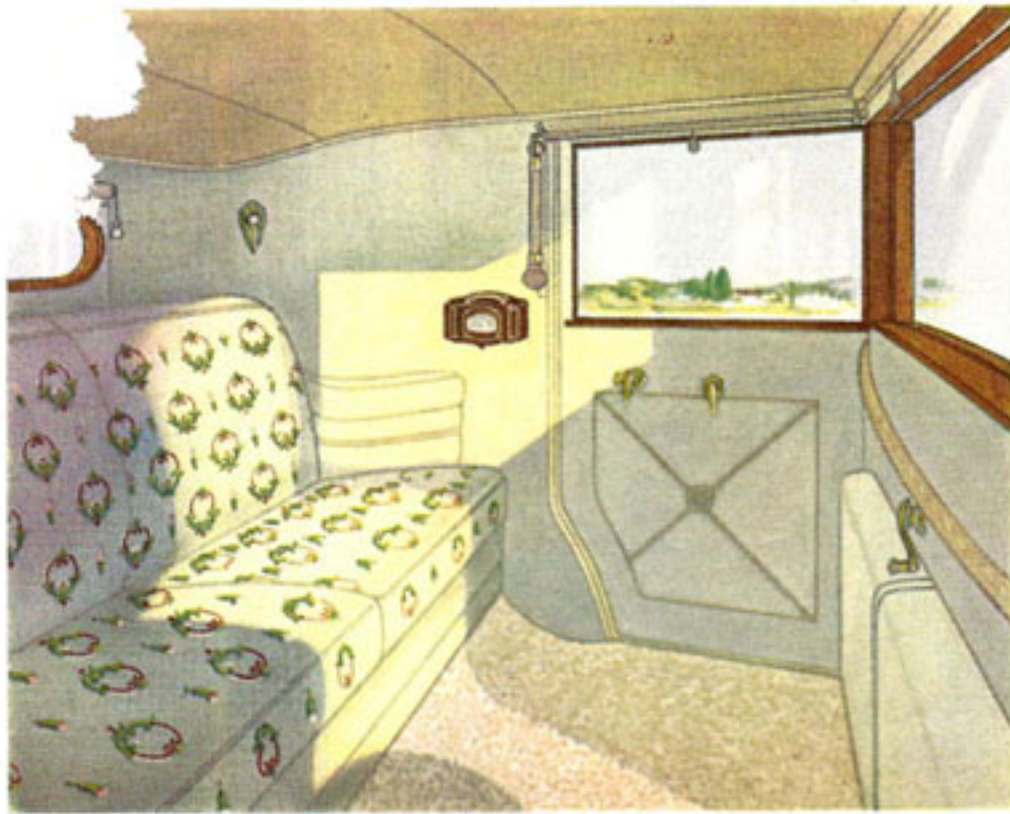


LaSalle Transformable Town Cabriolet

BODY BY FLEETWOOD



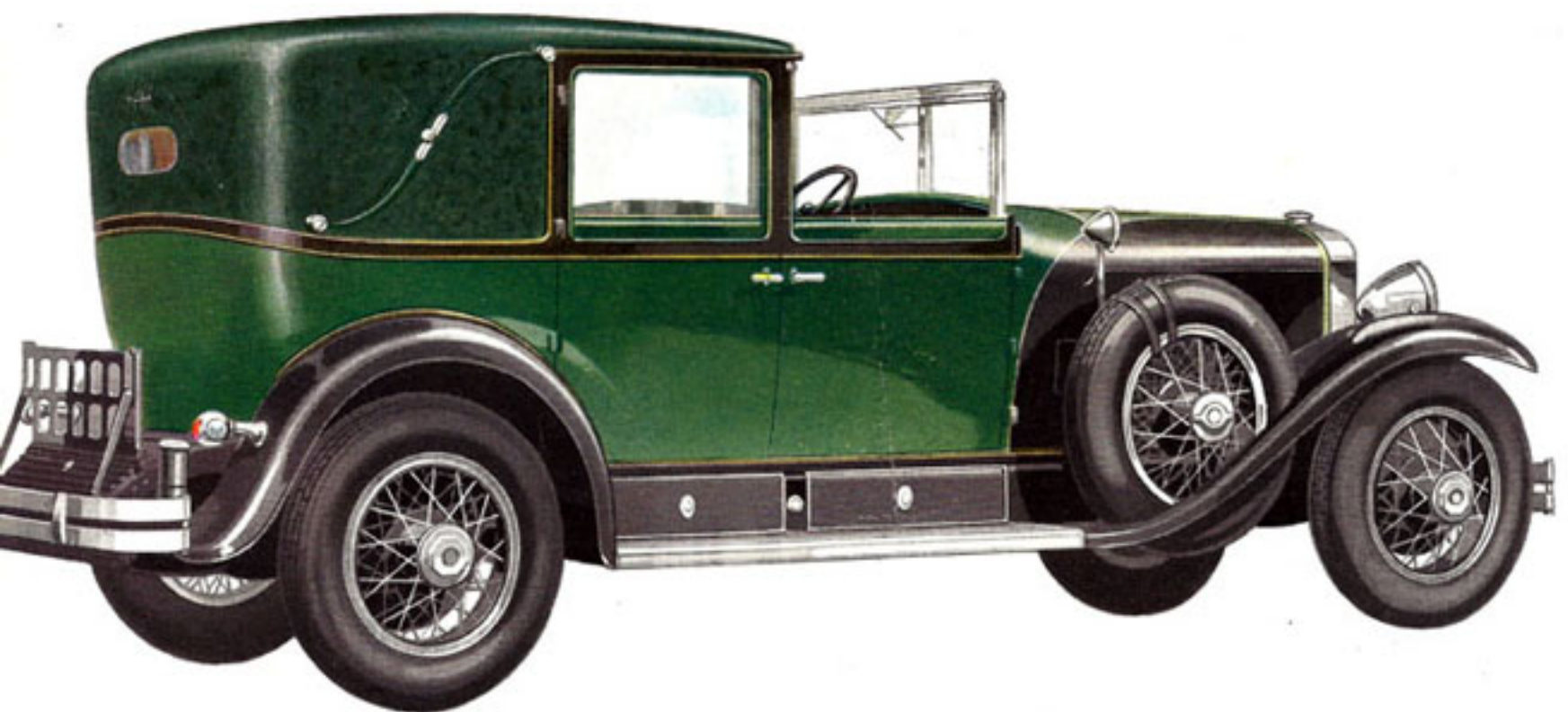
ed green that floods the woodland glade.

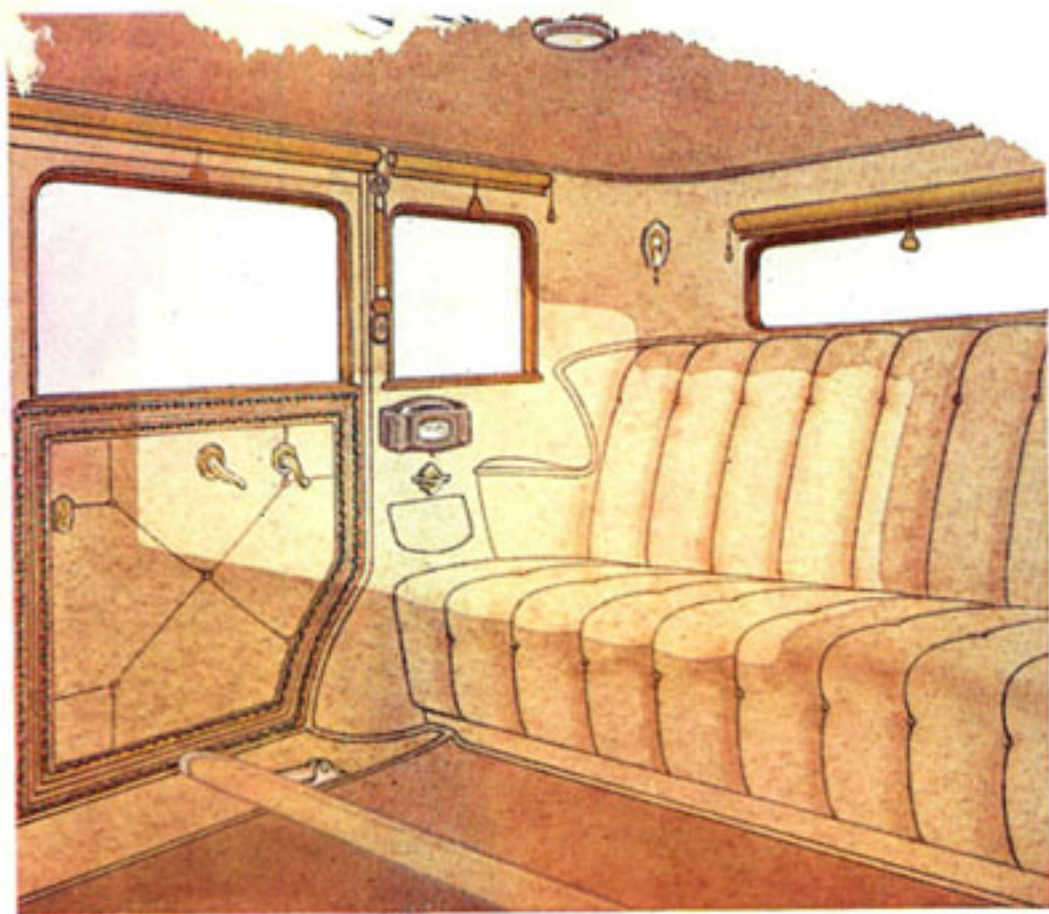


THIS Cadillac Transformable Town Cabriolet, finished in Arden Green, is keyed to the delights of the open. Hood and cowl have double moulding treatment and the special roof material is in sylvan mood. Convenient folding seats in the rear compartment open at a touch to accommodate two additional passengers on occasion. Inlaid medallions on the garnish mouldings carry forest decorations, and rear seat cushions are trimmed in an exclusive Wiese fabric with all-over needlepoint design. The car is carpeted with sheepskin and has special hardware finished in green gold.

Cadillac Transformable Town Cabriolet

BODY BY FLEETWOOD

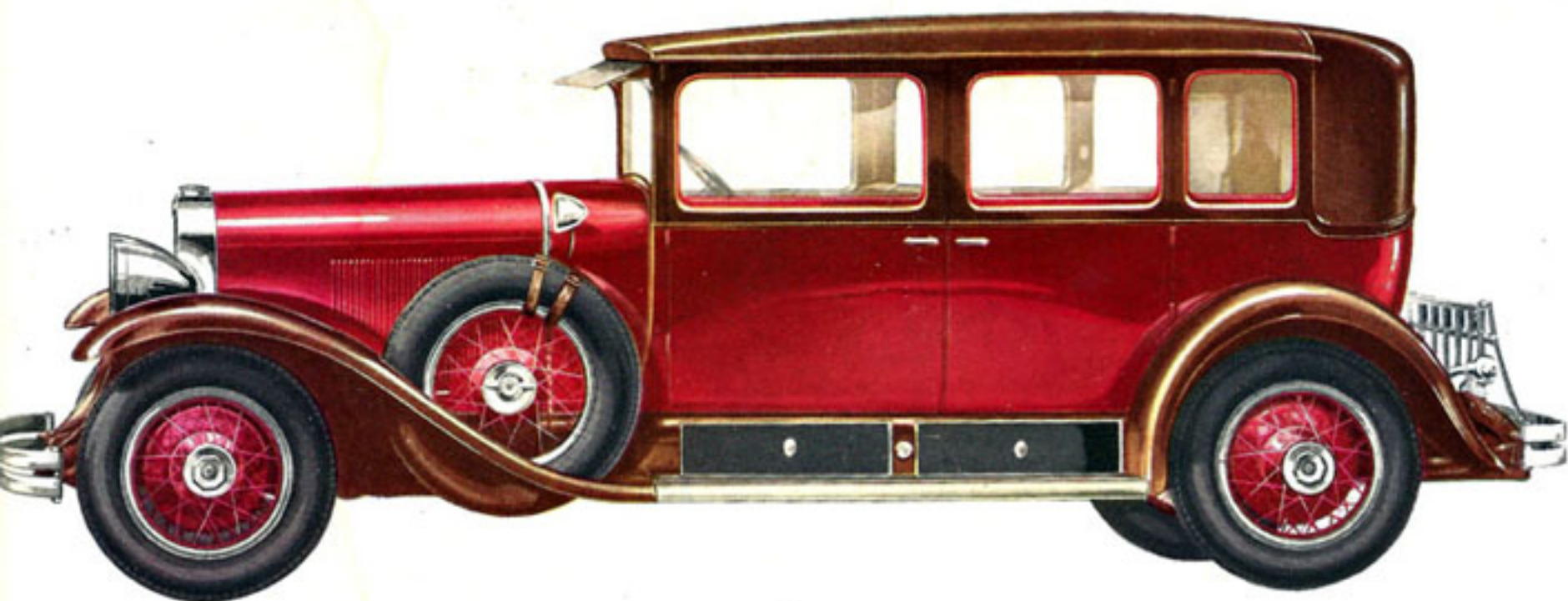




WITH upper structure, fenders, mouldings, and running gear in the Feather-edge Brown of the breast, and the body panels in the Paradise Red of the tail, this Cadillac Five-Passenger Imperial has all the flashing beauty of the Red Bird of Paradise. The striping is Waigiu Yellow, and Paradise Red is repeated in wheels and brake drums. The rear compartment is equipped with two occasional seats in an ingenious layout. Ternstedt has supplied an exquisite hardware in two-tone gold, bright edged, satin inlaid.

Cadillac Five-Passenger Imperial

BODY BY FLEETWOOD



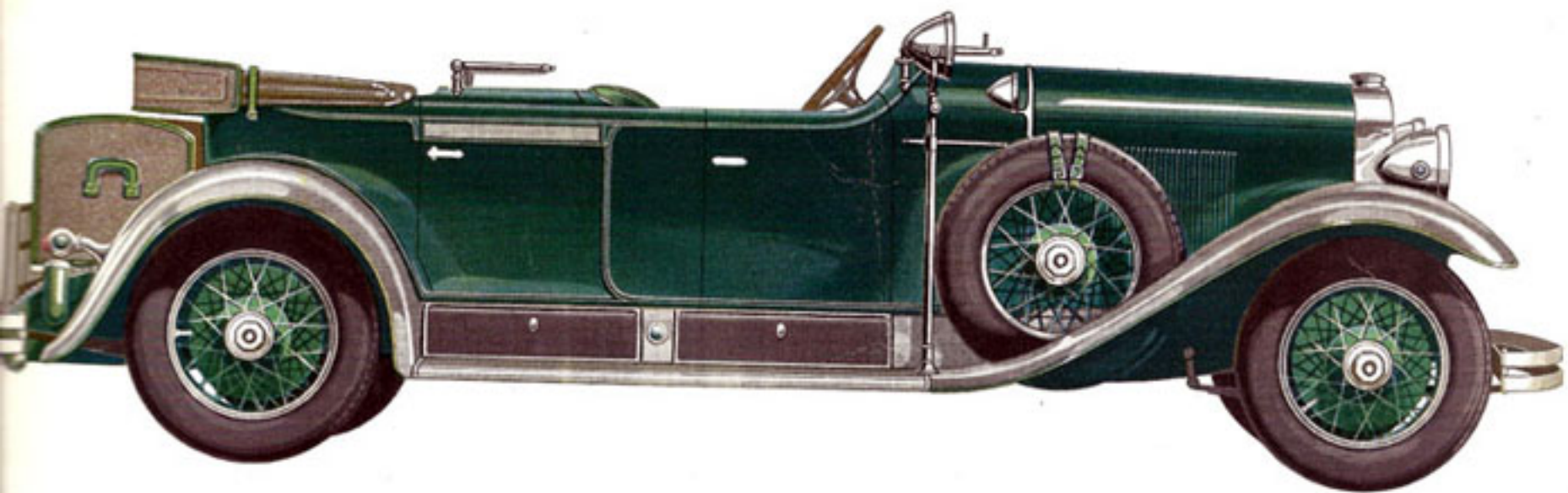
An emerald, platinum mounted—a possession to prize, to .



FENDERS, running board aprons, and the slatted valance on top of the gasoline tank are finished in Argent Duco to supply the platinum mounting for this Emerald Green Cadillac Sport Phaeton. Color unity is preserved by upholstery in Emerald Green leather, which also edges the carpet, the top boot, the trunk cover, and the storm curtains. Equipped with double cowl, tonneau windshield, and searchlight mounted on a nickeled stanchion on the right running board, the car is captivating in its vigorous beauty.

Cadillac Four-Passenger Sport Phaeton

BODY BY FISHER



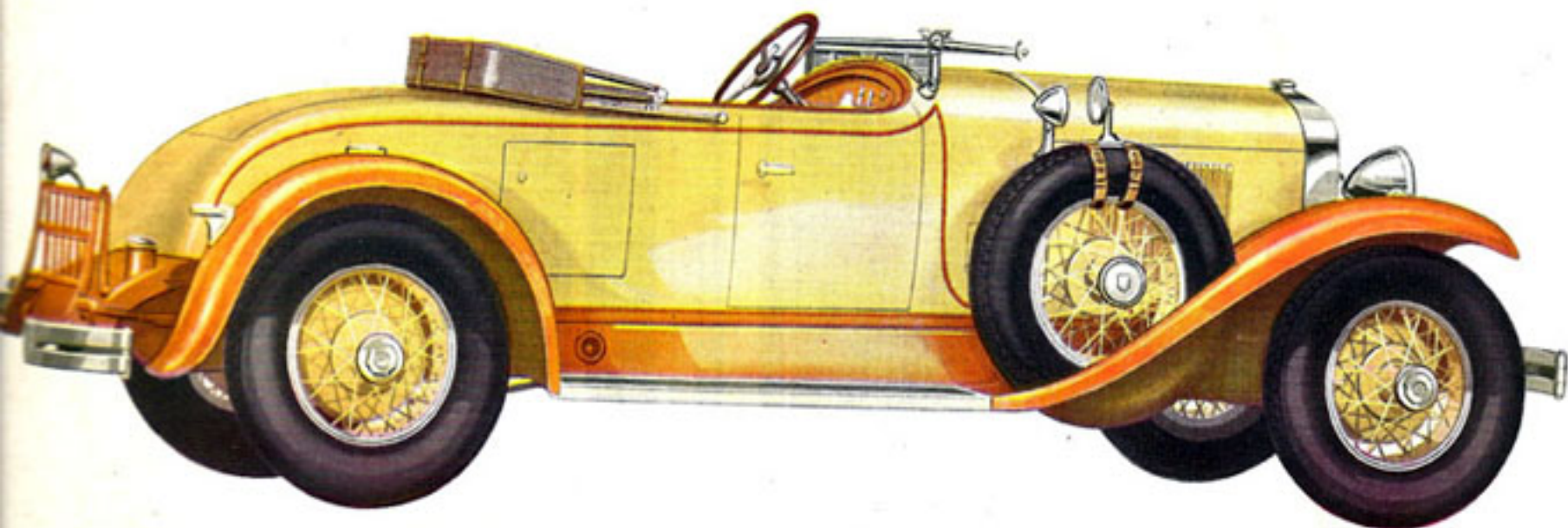
An example, authentic in its application of curite leather

A MINERAL so modern as curite finds a most fitting counterpart in this LaSalle Roadster, an essentially new, vigorous, timely motor car. The Ledge Orange and Ravine Yellow of body panels, fenders, and mouldings parallel the striking color series so intense in the stone; and the upholstery in genuine pigskin carries the same tones—a striking effect which is further emphasized by the instrument panel in bright Orange Duco. The striping is Watercourse Red.

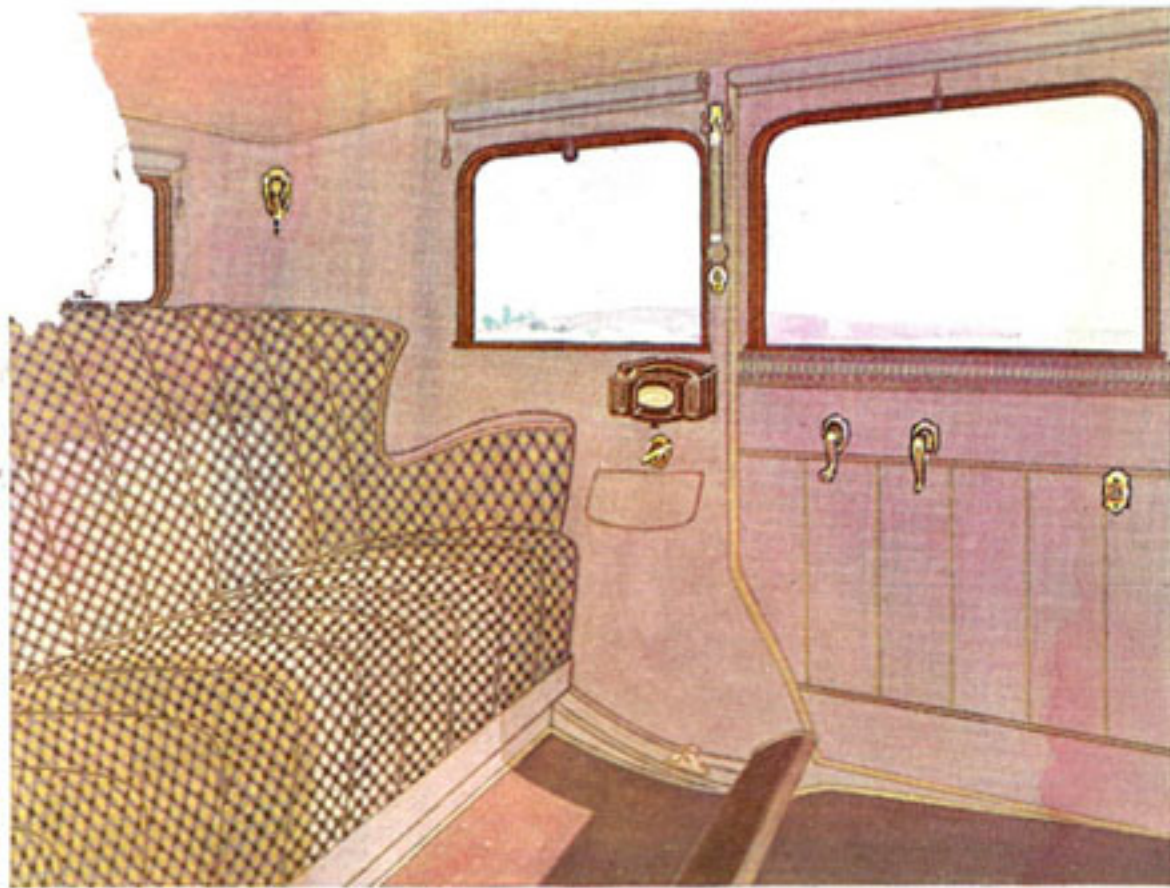


LaSalle Roadster

BODY BY FISHER



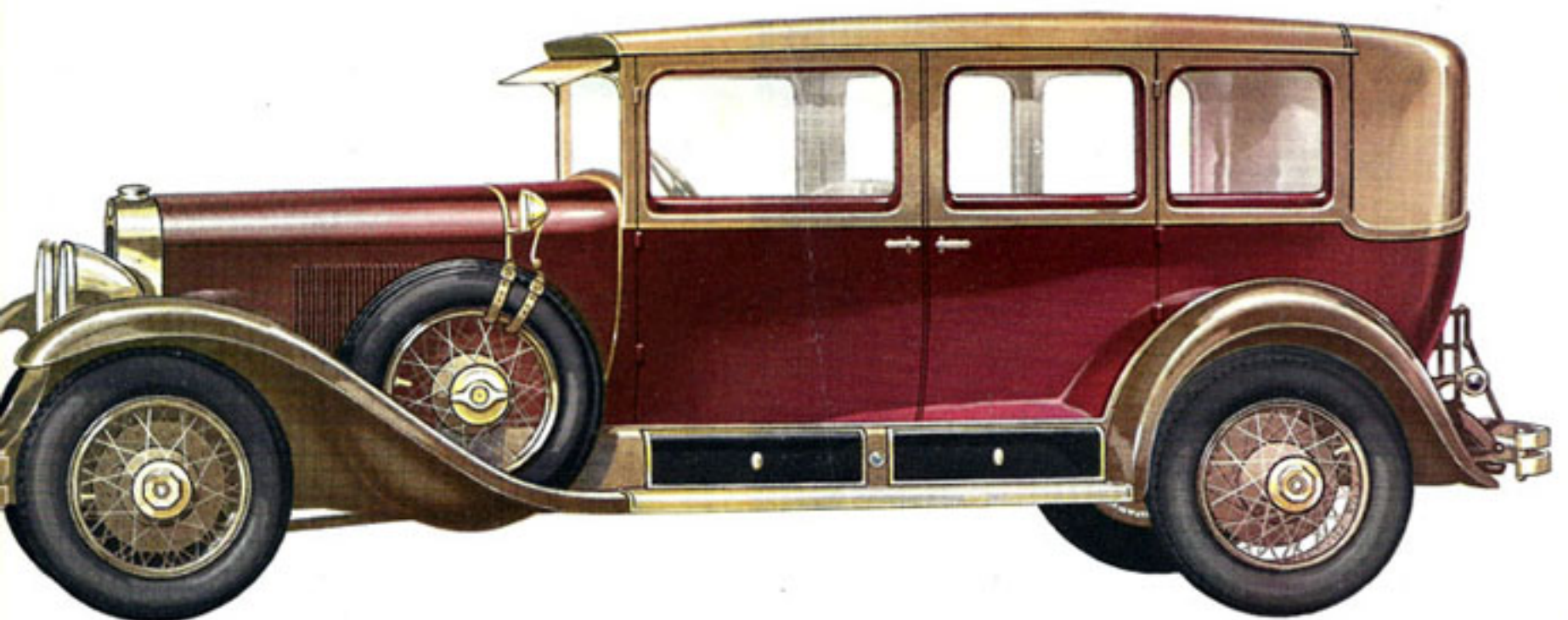
us Autumn's most hearty, merriest mood



IN the Arbor Lake and Woodsmoke Brown of this Cadillac Seven-Passenger Imperial Cabriolet, the lover of Autumn finds the prevailing color scheme of this festal harvest season reproduced with sympathetic fidelity and brilliant effectiveness. The top in Burbank cloth and the brass plating of all bright metal parts, exterior and interior, are other striking items in its finish. The hardware is especially finished by Ternstedt in bright gold inlaid with Wine color. The auxiliary seats, facing forward, are full width, easy riding type, and fold away compactly.

Cadillac Seven-Passenger Imperial Cabriolet

BODY BY FLEETWOOD



Shimmering, iridescent, beautiful as the gleam of butterfly wings



THE exquisite play of colors in the Butterfly Wing Blue of the exterior of this Cadillac Seven-Passenger Imperial is matched by the decorative treatment of its interior, which preserves the finest traditions of the carriage builder's craft. Tufted satin is used for head linings; door panels are framed in broadlace; and seat cushions are deeply tufted in diamond design. There is a heavy robe with a butterfly in needlepoint. A butterfly is inlaid in the walnut mouldings of the doors, the partition panel, and the vanity cases. The bright nickel hardware is inlaid with iridescent blue.

Cadillac Seven-Passenger Imperial

BODY BY FISHER



COLOR

Nature's Most Precious, Most Lavish Gift



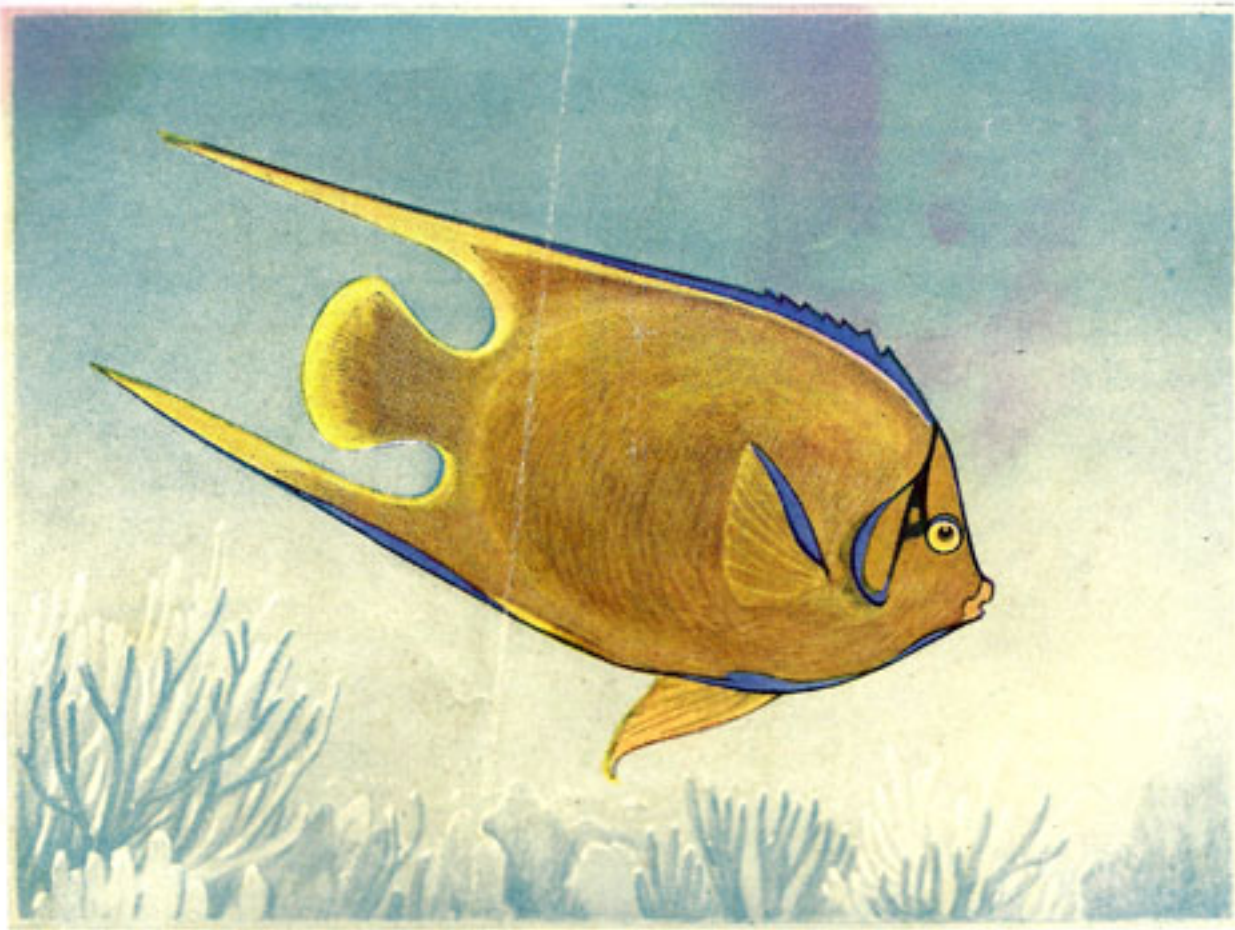
NATURE, master artist, does not draw lines. She works with masses of color. It is the one skill she never relinquishes, the one that never fails her. Forms crumble. Motion comes finally to rest. Sound sinks to silence. Color alone abides. It may fade—it does not vanish.

Here in the gay plumage of a bird, there in a gorgeous undersea fish; now in a rose resplendent in June sunlight, and again in the lavender shadows on January snows; in the fragile splendor of an afternoon butterfly and in the adamant heart of a gem buried deep in the core of earth—everywhere and always, Nature hangs her earth with rich tapestries and veins its rocky bastions with vivid hues. It is the final, the glorifying touch of her handiwork. Only when the proffered structure is perfected does she take up her palette.

The motor cars pictured on these pages are, therefore, in a double sense, creations from Nature's studios. They signalize the perfecting of the inward structure. Their mechanisms—the Cadillac and LaSalle chassis and Fisher and Fleetwood coachcraft—mark the highest refinement of automotive design and construction. They are perfected as Nature perfects—to ultimate simplicity, economy, and efficient coördination.

Therein lies their indisputable right to their unique color schemes—harmonies faithfully worked out from Nature. They reveal her consummate mastery of color—the most elusive and sole abiding thread in the fabric of life.

Angel Fish



SPLENDID WITH THE GLORY OF UNDERSEAS COLOR

TIMID creatures of field and forest often resort to color as a protective device. Through it they make themselves inconspicuous to their enemies or feign resemblance to some other creature which is immune from attack.

The Bermuda Angel Fish, however, scorns such tactics. Relying upon its own alertness and the manifold avenues of escape provided by the coral reefs among which it lives, it seems to feel itself free from danger. It seems to take pride in making itself as conspicuous as possible and boldly flaunts a blue and gold raiment that is a marvel of striking brilliance.

It is an exceedingly active fish, quick in sense and quick in motion. As it darts through the marvelously transparent water at Bermuda it displays its gorgeous coloring to wonderful effect. One of its most unusual abilities is the power to reverse its colors in different environments. Those who observe it in the Aquarium in Battery Park, New York, see a golden fish fringed with blue, whereas in its native habitat in Bermudan waters it is a resplendent blue richly fringed with gold.

Orchid



EXOTIC—RICHLY HUED—
A MASTERPIECE OF COLOR

HHE who cultivates flowers for love of their beauty; the connoisseur tabulating points, comparing with practiced eye in the tireless search for perfection; the timid lover counting out his dollars cheerfully for a votive offering which shall be sure to win favor—all acclaim the supremacy of the orchid.

Symbol of festal luxury, token of supreme regard, this royal blossom bears herself as a queen. Her realm embraces all who love grace and color. From them she commands allegiance; upon them she levies tribute.

Men have searched the farthest corners of the earth for new and rare varieties of this exquisitely beautiful flower; and have devoted their lives to its cultivation. Perfected by their labors, the orchid family is, today, the richest among flowers in the number of its varieties. And in its most prized forms, it exercises undisputed authority over all the courts of Beauty, its grandeur of display unsurpassed, the richness of its tints unrivaled.

Autumn



THE MELLOW SEASON OF HARVEST

WHY the autumn months should have prompted the poets to melancholy must ever remain a mystery to prosaic minds. For this is the season when Nature is most lavish with her hues. She works with crimsons, scarlets, and maroons; with saffrons and golds; with russets and browns. She paints gorgeously, in merry festival mood, reckless in the prodigality of an abundant harvest season, and filled with the joy of being alive. These are not days for being moody and morose. They are days for revels and happiness.

The flaming splendor of forest trees is only part of Nature's autumnal display. Every shrub and vine has its full share of her largess; the fence corner and the formal garden, alike, are ablaze with color.

Yet, with all her liberality of hues, Nature preserves, throughout the autumnal season, a uniformity of tone, a central unity in her color schemes. The phrase "autumn colors" has a clearly defined meaning—and a happy, invigorating significance.

Rose Coral



AGLOW WITH THE RADIANCE
OF TROPICAL SEAS

SINCE the most remote ages of antiquity, the soft glow of the rose coral has been beloved and respected by men. The barbarous Franks chose it to ornament their battle axes and to embellish the helmets of their chiefs. It was one of the earliest articles of trade between Europe and India. It is the Mandarin's badge of office. It is accorded mysterious sacred properties in India. Roman matrons suspended branches of it about their children's necks to preserve them from danger. And throughout the middle ages, it was considered a potent charm.

Coral is one of the few precious gems produced by animate objects, and its soft rose-tinted luster is subtly suggestive of a living thing. Up from ocean's floor it brings a rare beauty of coloring—a richness, a depth, a distinctiveness of hue that appeals to man's primal color perceptions and delights his native preferences.

Italian Waters



REMINISCENT OF THE GRANDEUR THAT WAS ROME

HUMAN history centered for ages about the Mediterranean Sea. These sparkling waters have borne galleys of Tyre and Sidon, the triremes of Imperial Rome, the argosies of Venice, and the sail of English traders; they churn today at the wake of palatial liners and freighted tramps. For centuries, Europe fronted on this sea; throughout all history, human culture has flourished and human passions have clashed along its shores.

Attracting men from all nations, because it lies thus at the center of their activities, the Mediterranean has invariably won their enthusiastic acclaim by its wealth of coloring. Travelers agree that nowhere else is the sea of so cerulean a hue. It is shot through with turquoise and aquamarine; it abounds in deep sea greens; it sparkles with living silver in the sun. It gleams today with the same splendor that it flashed upon the Roman legions taking ship to storm the walls of Carthage.

The Grand Canyon



EARTH'S HISTORY WRITTEN IN
BANDS OF GORGEOUS COLOR

RIGHTLY has the Grand Canyon of the Colorado been termed "by far the most sublime of all earthly spectacles." It overawes by the majesty of its sculpture, the magnitude of its colossal dimensions—and the richness of its colorings.

For it is the splendid display of color upon the walls that is first remarked by visitors. Here is no dull gray monotone of bare rock; rather the glint of polished marble, limestone stained a brilliant red, greenish sandstones, and delightful rose and pink tints. Lying in horizontal strata or folded and faulted on some stupendous plan, they are a panorama of earth's age-long history here opened in a mighty 6000-foot chasm through nearly 300 miles of plateau.

In the bottom of the mighty gorge the tumultuous river is sawing its way into the heart of an ancient mountain range whose history goes far back into the dimmest geological epochs of old earth. Above these basal rocks is the record of ages of time, written in vast deposits of rock now revealed in splendid bands of color along the sheer and castellated walls.

"THERE IS
ONE GLORY
OF THE SUN
AND
ANOTHER GLORY
OF THE MOON"



THE mind associates color first with sunlit scenes. Where light abounds, there it is that color reigns in glory.

But he who has walked beneath the stars knows that the day fails to reveal the full range of Nature's color mastery. Poets, ever sensitive to beauty, have always been lovers of the Night. They find beneath her velvet canopy a subtlety of colorings, a harmony of blues and silvers and deep grays that garish day is powerless to match.

For Midnight, high priestess of romance, mistress of mystery, marshals her pageants in settings of rarest beauty. There is the soft, deep blue of the vaulted sky; moonlight trails pearl gray coverlets across the bank whereon she sleeps; shadows are curtained in regal purple; the stars are a friendly silver; Mars flashes a ruby shield through the dark. The whole is dim, restful, alluring, majestic—one of the most delightful of Nature's color harmonies.

Forest Green



“THEN HEY! FOR THE MERRY GREEN WOOD”

Two ideas of the forest have impressed men since the beginning of time—the Black Forest, the abode of terrifying monsters, and Sherwood Forest, with Robin Hood and his merry men singing on their way.

Today, among all frank, free spirits, the green wood idea prevails. The forest is a place for breaking into rollicking song, for reveling in hearty companionship.

The prevailing hue of the green wood fully accords with this mood. The deep green of the forest is peaceful, cheerful, refreshing. It invites to relaxation, to whole-souled enjoyment of the hour.

Seen from a distance, the woods may pile their dark green verdure in an imposing mass against the sky. Seen from within, they are shot through with light. It is a softened, restful light, filtered through a color screen of enchanting beauty—a mellow, diffused radiance which penetrates the shadows and illumines long vistas down the forest aisles.

Emerald



THE BEAUTIES
OF CHALDEA
PRIZED
ITS VERDANT HUE

IT is not to be wondered at that primitive people early prized the emerald as a gem. The rich, deep color of this beautiful beryl, according pleasantly with one of their earliest color perceptions, brought it quickly into favor, and the beauties of Egypt, Chaldea, and Greece graced themselves with its soft beauty. Cleopatra wore the gem, and her mines, eastward from Assuan, have been redeveloped and worked in modern times. Nero held an emerald before his eyes while viewing contests in the arena. The Incas in South America, among whom the Spaniards found the stone in abundance, held it sacred. The conquerors never succeeded in locating the source of these gems, but one of the most famous mines today is that at Muzo near Bogotá.

Primitive tribes, prizing the emerald, also attributed to it a range of magic powers. It was believed to drive away evil spirits and to be a preservative against epilepsy. It was reputed to have great medicinal value when administered internally, and its fresh green color was naturally said to be good for the eyes.

NATURE'S WAY WITH COLORS

HE who turns to Nature for delight in her beauty quickly realizes that it is never present fact of color that is significant. Equally important is the artistry with which they are arranged and blended. Never at a loss for new combinations, never hampered; she yet never departs from the true tenets of balance and harmony, never goes wrong in the slightest detail of her plan.

So, in the automotive world, it is not enough that cars be colorful. Before the effect can be permanently pleasing, their colors must be handled with ability and discrimination, in accord with sound principles and the dictates of good taste. They should be colored as Nature paints—with a mastery based alike on appreciation of artistic values and knowledge of the science of color.


It was for this reason that the creators of the motor cars herein pictured went to sources in Nature for color schemes. By studying her way with colors, by adapting her methods to their materials, they found the easy and direct path to their goal.

In the flash of wing feathers, the glint of burnished scales, the gleam of precious gems, the play of light across a wind tossed bay, and the splendid tapestry of a wooded hillside basking in October's sun, they found the rich variety they sought. And following Nature's handiwork, as there displayed, in selecting and distributing their colors, they achieved for each car in turn a pleasing unity of effect.

They found Nature working sometimes by contrast and set their coral in ebony. They found her achieving her effects through subtle gradations of the same hue and followed her intense Curite colors. They found her glorious in Autumn and caught her sunlight gaiety. They found her majestic at midnight and attuned their artistry to her more sober mood. Always her creations are in perfect taste, always fresh in pristine beauty.

In every use of color Nature thus leads the way with confident skill. She strikes across the color chart for a complementary color and gives her orchid its appropriate setting in foliage. She holds the intense red to a tiny area, but houses her Bird of Paradise amid the softened tints of the forest. She grays her hues for subdued effects as a background against which her butterfly displays its gleaming splendor.

So she reveals a wealth of color harmonies that are always sound. Let man take his cue from her and, whether he paint a mighty canvas or finish a fine motor car, he achieves results that are truly beautiful and inspiring.



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