



Now that a certain claim for purely mechanical achievements has been met by the motor industry, greater efforts have been devoted to the appearance of the car, and the results are very manifold, but also create a very fanciful and doubtful effect. The appearance of the car is the first thing that catches the eye. Even the most matter-of-fact of our contemporaries does not regard the car exclusively from the point of view of its serviceableness as a means of transport. That is clearly expressed in advertisements, which endeavour to represent the appearance of every car offered for sale as advantageously and attractively as possible.

In car advertisements the sketch has maintained its position alongside of the photograph, and even proved superior to it. That is due to the development mentioned, to the mechanical achievements of which an idea is to be provided by the line of the car, emphasized in bold curves by the draughtsman. In Tibor Réz's advertisements the fantastic is often combined with the real, but it is apparent on closer examination that the fantastic also corresponds to the reality. In any case, Réz's models frequently make things easy for him, for modern cars really have something fantastic about them. They often seem "incredibly beautiful". This justifies perspectives and colouring which are, after all, no more impossible than the modern fabulous animals. In the end one is bound, after all, to increase the effect of what is unique and improbable. But certain advertisements reveal that Réz can also be very practical and do justice to his subject, especially as regards those points which experts examine with critical eyes. He preserves the appearance of the car, and does not misrepresent it for the sake of some too personal idea or of some alluring line which is really too wide of the mark and strange. He represents the fashionable car in advertisements with fashionable surroundings. He used to design covers for the music of popular songs and advertisements for choice cosmetics—and in his advertisements for smart cars he was still in a similar milieu whose taste he knows and provides for. Even if his advertisements are not only for de luxe cars, it should be remembered to whom they are meant to appeal. Réz logically follows this train of thought, and hence his advertisements frequently appear to be intended for very smart women or for men who are ready and able to see things from the same, or a similar, point of view. Times without number the text-writers have assured us in their hymns in praise of the modern car that the possession of a smart car, apart from its obvious conveniences, also has the advantage of increasing the driver's self-respect and giving him an air of distinction. When one examines Tibor Réz's drawings, one is simply compelled to believe the assurances of the text-writers, and, after their extravagant verbiage, one can surely not expect more from draughtsmen or advertising artists.

Design for coachwork

Transl. by W. I. Campbell.

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