

BUMPER GUARDIAN

Autumn 2020



Featuring the cars of:
Gordon Cochran, Frank Daly,
Ross Morgan and Jim Tait

PNR CCCA & Regional Events

Black type events are sponsored by the PNR. Details can be obtained by contacting the Event Manager. If no event manager is listed, contact the sponsoring organization.



At this time, all 2020 PNR Events are on hold due to the Corona Virus. Stay tuned for additional information.

National CCCA Events listed below are subject to change.

2021 CCCA National Events

Annual Meeting

January 6-10. Palm Beach, FL

Grand Classics®

May 12-15. Williamsburg, VA

June 4-6. Hickory Corners, MI

June 13 San Marino, CA

CARavans

May 27 - June 5 Can-AM Tour

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Director's Message

Greetings PNR-CCCA Members!

It's the little things.....

When you gave me the opportunity to serve as Director of our regional Club, I vowed (silently, to myself) never to use the Director's Message in the Bumper Guardian to discuss 'me' – what I'm doing, what I've done, the state of my Classics, etc. And to the greatest extent possible, I'll do my best to maintain that vow. However, with the dearth of activities these days, I shall bore you, now and then, with snippets of news from Frank's Shop. Please accept my apologies in advance, and consider my offerings in this regard as a service to any of you who might suffer from insomnia.

Club news is, indeed, scarce. And there is no sign that it will be plentiful any time soon. We do conduct our monthly Managers & Officers Meeting on the first Wednesday of each month via Zoom. As mentioned in the previous issue of the Bumper Guardian as well as the Bumper Bolts, please contact me if you are interested in participating and I'll put you on the invitation list.

Our financial health as reported by Treasurer Terry McMichael remains strong. This is to be expected as our expenses these days are limited to the cost of the Bumper Guardian. Thanks to the tireless efforts of Karen Hutchison and Ray Loe, we are still blessed with an extremely high quarterly publication – hats off to both of them and to those who contribute. Activities to report are minimal. Gracious and generous Members Denny and Bernie Dochnahl hosted a well-attended and much appreciated gathering in late July – news about that in this issue.

On to the boring stuff about me -

We all have a list, mental or otherwise, of the 'little things' that we'd like to accomplish with our car(s) when time permits. For me, at least, time is now permitting! I'm addressing the nice-to-do things which have long remained on the back burner.

First on that list is a small issue with my 1950 Dodge – as NON-Classic a car as there ever was. But she (Gertrude) is my first 'old' car, given to me by the elderly neighbor lady (named Gertrude) when she retired from driving at age 94. She was the original owner, and I've now owned it 42 years – much longer than she did! Gertrude (the car, not the elderly neighbor lady) had a small exhaust-sounding leak. It turned out to be a bushing in the heat riser valve. A 'little thing' for sure, but I could hear it even if nobody else could. Repairs necessitated removal of the manifolds.

While the manifolds are off, why not have the rusty things jet-coated? And while they are being coated, why not clean the oil and rust stained block? And while doing that, why not remove the accessories attached to the engine and clean them? Better yet, disassemble them and paint them! And generator and distributor tags, air cleaner decals and new oil filter lines are available or can be made. And why not strip the paint off the block and repaint it? Soon the 'little thing' turned into a six week project. But Gertrude's engine compartment sure looks great! I commented to my friend and helper Rob that six weeks of part time effort will not affect the performance of that car one iota, and he replied "But it's what we do."

Continues on page 31

**Pacific Northwest Region
Classic Car Club of America**

The Bumper Guardian is the official publication of the Pacific Northwest Region, Classic Car Club of America. The region was founded in 1963.

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Board of Managers' Meetings:

1st Wednesday on
ZOOM

5:00 Social Gathering BYO everything.
Minutes available upon request.

Membership:

Regional membership is available only to Classic Car Club of America National members.

Advertising Policy/Rates:

The Bumper Guardian will print classified advertising free of charge to members on a space available basis. Display advertising rates are available on a prepaid basis only.

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PNR Members

Cadillac V-16s

1931 - 1934

Cadillac - "The Standard of the World"

By Raymond Loe.

In electing to feature the Cadillac V-16 series in our Bumper Guardian we found, amongst our member cars, a representative presence of the two distinctly different V-16 engines - 45 degrees (1930-1937) versus 135 degrees (1938-1940) between cylinder banks. While gathering the material needed, we concluded there was too much to be properly told in a single issue; therefore, in this issue you will find only the member cars having the 45 degree V-16 engines. In the following (Winter) issue we will complete our report by featuring those member's cars equipped with the later model 135 degree V-16 engines.

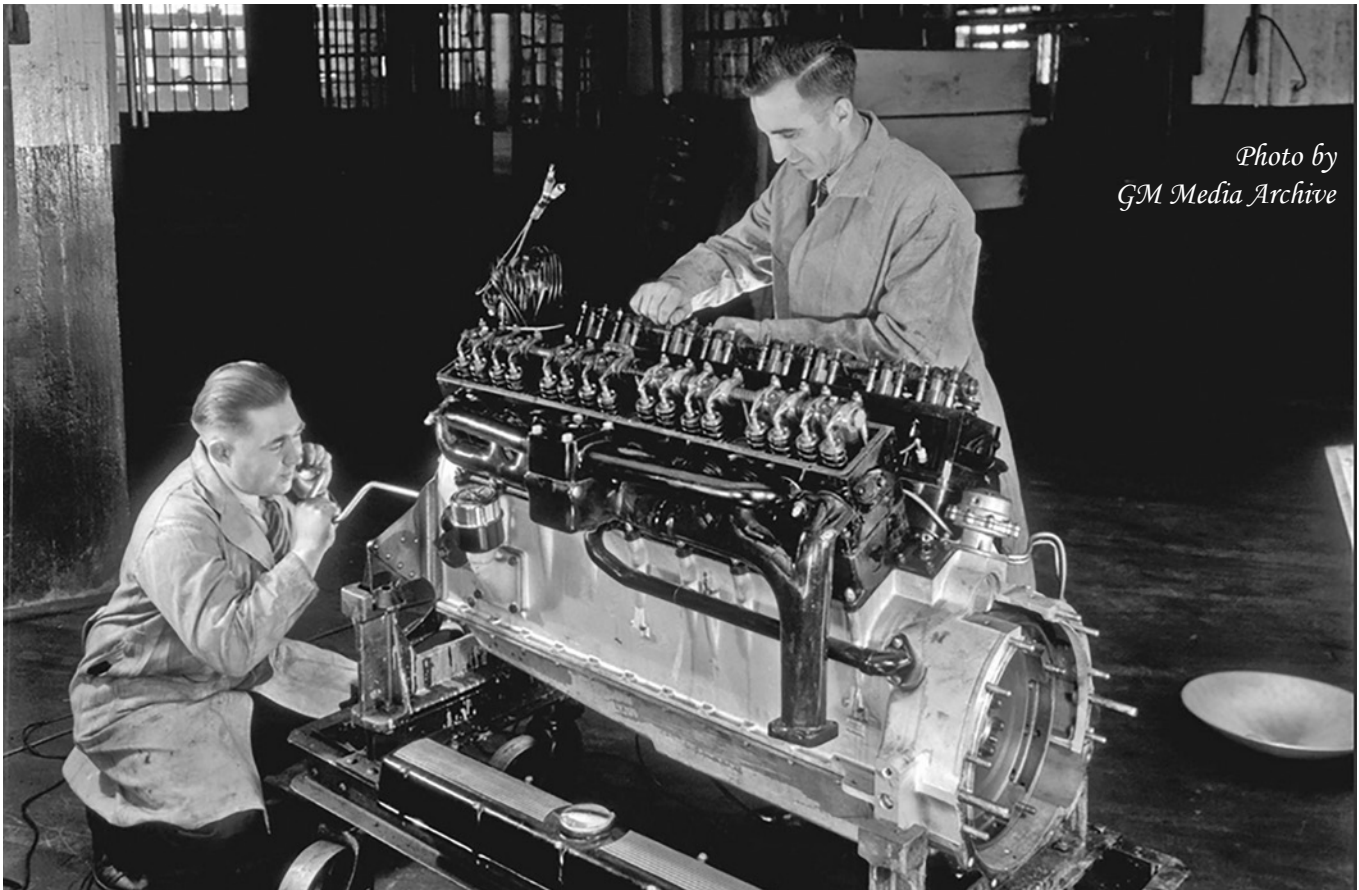


Photo by
GM Media Archive

Cadillac was founded in 1902 by Henry Martin Leland, an experienced gun-maker who had a passion for precision craftsmanship and use of standardized parts. In England in 1908, three of his cars were disassembled, their components mixed-up, then reassembled into three cars that ran perfectly. This feat won Cadillac its first Dewar Trophy and inspired the Make's long familiar slogan "Standard of the World."

As an upper middle-priced car in those early days, Cadillac didn't compete directly with Packard or

Pierce-Arrow, but soon became a high quality item in the marketplace. In 1910 Cadillac became part of fledgling General Motors, positioned and groomed to compete with Packard and Pierce-Arrow. In 1915 Cadillac's pioneering V-8 set new standards for smoothness, power and reliability, and sales increased steadily through the 1920s as the make turned to producing luxury cars exclusively.

Had it not been part of GM, Cadillac might have perished in the upcoming Great Depression, a time when few people could afford - or

wanted to be seen in big expensive automobiles, no matter how superb. Unlike independent Packard, which was forced to survive with medium priced products, Cadillac was protected by GM's already vast size and enormous financial strength. Then too, GM also had the LaSalle, an upper middle priced car that helped Cadillac endure "hard times" without squandering its blue chip image even as they built ultra-luxury cars selling only in small numbers.

Foremost among the line was a magnificent 1930 surprise, the

“Sixteen”, a new overhead-valve, 452-cubic inch, 45 degree, V-16 engine that would produce 165 horsepower and 320 pounds of torque. The Sixteen was made available in many different body styles varying in price from a \$5,350 two passenger roadster to a \$9,700 town brougham. The typical example burned 15 cent/gallon gasoline at 8 mpg and could cruise at 70 mph and top 90 mph. But brute performance wasn't its forté as the Sixteen was intended to elevate Cadillac into the rarefied realm of “the three Ps” - Packard, Pierce-arrow and Peerless. That it did by offering superb luxury and smooth effortless power with minimal shifting. Cadillac advertised its performance as “a continual flow... constantly at full volume efficiency... flexible...instantly responsive.”

To understand GMs reasoning in 1930 in choosing to build a 45 degree V-type engine, know that the predominate automobile design in those days leaned toward the body being tall with a separate side-hooded engine compartment and fenders separate from the body. The 45 degree engine design is tall and narrow thus fitting into the automobile style being produced during that era. There is only one alternative V-type engine possible

that will fire correctly - 135 degrees between cylinder banks leading to an engine that is much wider and flatter than the 45 degree design. You will learn more about that engine in the next Bumper Guardian issue.

The Sixteen was only nine months old when Cadillac introduced a second multi-cylinder (more than eight) engine - a 368-cid V-12 which was essentially the Sixteen with four fewer cylinders. Predictably, the Twelve wasn't as fast but was much cheaper to build and could cruise all day at 70 mph.

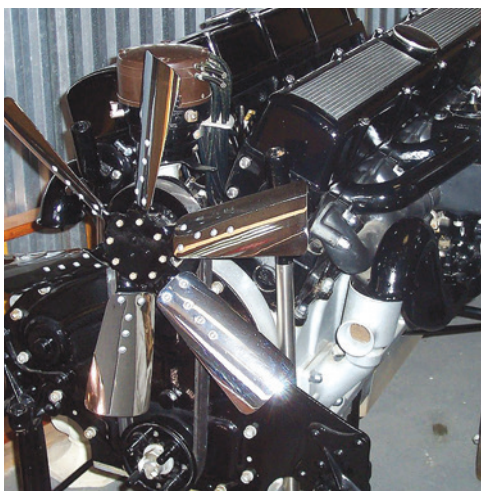
But, despite their refined performance, both of the early series “multi cylinder” Cadillac engines were anachronisms in the devastated Depression market, and none sold in significant numbers. The peak was 1930-31 with Cadillac producing exactly 3,250 Sixteens and 5,725 Twelves. Production was considerably lower in 1932 and sharply declined thereafter to about 400 and 700 per year respectively until both models were dropped after 1937.

There were reasons why these grand Cadillacs faired so poorly. As earlier noted, very expensive cars with more than eight cylinders seemed socially inappropriate to many

people in the nineteen thirties and none sold well in the devastated depression market. After an initial sales spurt these models were shunned by most customers for the cheaper, less showy, but by no means inferior Cadillac Eights. Later, those big engines were simply out-modeled by advancing technology. Improved gasoline also eliminated knock and high speed wear in engines with fewer than 12 cylinders, so there was little reason for Cadillac buyers to choose a Twelve or a Sixteen over an Eight.

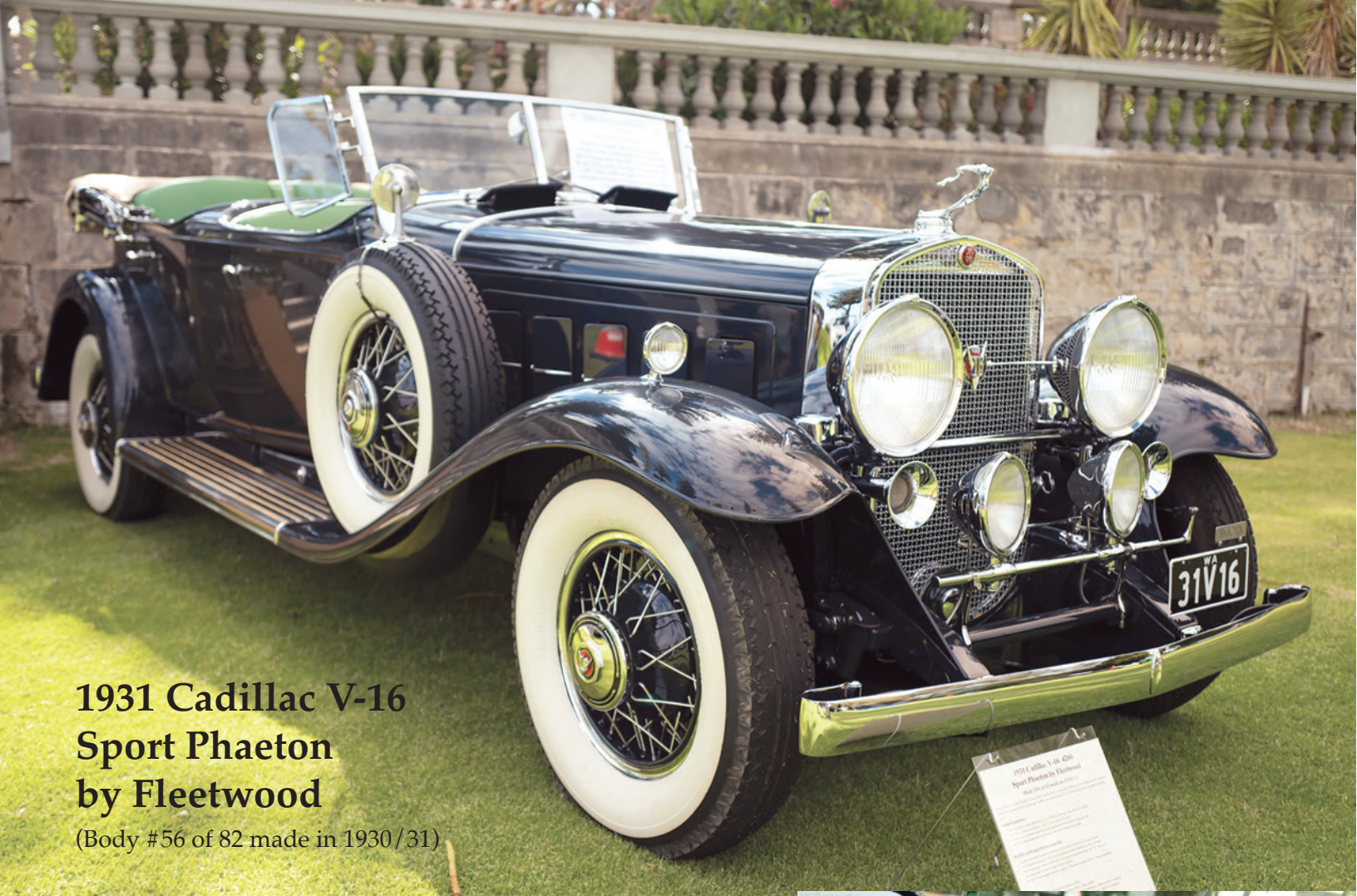
Only two other companies, Marmon and Peerless, ever attempted to launch a V-16 production passenger car in the history of the American Automobile business and both were produced in the early 1930s. Those cars were the Marmon Sixteen of which a total of 390 were produced between 1931-1932 and a Peerless, of which only one prototype was built in 1931 for the 1932 market. Both companies were permanently out of the automobile production business by the end of 1933, mainly due to the ongoing Great Depression.

As noted above, Cadillac made one more try starting in 1938 with an L-head, 135 degree, V-16. We will tell you all about that in our next issue of the Bumper Guardian.



The new Cadillac V-16 featured hidden ignition wires and fluid lines, polished valve covers and exhaust manifolds coated-in-black porcelain. Everything visible beneath the hood down to the chrome-plated fasteners was designed to appear luxurious. With full support of Chairman Alfred Sloan, GM's recently-hired Chief of Design and Colour, Harley Earl, exerted complete authority over all aspects of the V-16's appearance, fit and serviceability with little regard to cost to make this engine a visual masterpiece.

In addition to overall appearance, the technical beauty of a 16-cylinder engine is that it provides one power pulse every 1/8th of the crankshaft rotation (versus 1/4 for an eight or 1/2 for a four cylinder engine.) Smaller more frequent wallops from the pistons to the crankshaft spin the flywheel with less herky-jerky rotation, which is the key to velvety acceleration and cruising. An English road tester reported “an engine so smooth and quiet as to make it seem incredible that the car is being propelled by exploding gases.” Cadillac's own “listening test” specified nothing louder at idle than the click of the ignition points.



1931 Cadillac V-16 Sport Phaeton by Fleetwood

(Body #56 of 82 made in 1930/31)

PNR Member Ross Morgan Perth, Western Australia

The Internet has made classic car collecting and restoration infinitely easier. Living in Perth, Western Australia (and being on the west coast not east coast), it's about as far away from the USA as you can get so, for me, reliance on the web has been extensive. When visiting the Cadillac LaSalle Club of America's Grand Nationals, we've always been in the running for the "Long Distance Award"!

I had started collecting "classic" cars around 2004 when I purchased a black 1967 Mustang GT390 convertible followed by a red 1966 Thunderbird 428 cu in convertible. But I quickly moved on from such "young" cars and when a friend purchased a 1959 Cadillac Biarritz, I suddenly moved in the Cadillac direction, admiring the sheer amount of history, number of models, styling and technology there was. It was a smörgåsbord - but what year and model Cadillac would I be interested in? First, I purchased a 1957 Cadillac Eldorado Brougham (after the 2006 Cadillac Grand National in Anaheim, CA) and then in 2008, a 1953 Eldorado (which ended up being the Hero car in the movie "My One and Only" featuring Renee Zellweger and Kevin Bacon).

But as time went on, I became increasingly more interested in cars older than the 1950s and in fact, pre-war, eventually purchasing and restoring four Cadillac V-16s.





In early 2011, a V-16 was advertised that caught my eye - I asked Paul Schinnerer from Long Beach, CA to inspect a 1931 Cadillac V-16 Sport Phaeton in Los Angeles and check condition and authenticity. The car had an interesting history:

- *Special order by General Motors Art & Colour Studio for Chicago Shows*
- *Shipped January 17, 1931 to the Stevens Hotel's Exhibition Hall, Chicago*
- *Presumably shown at the 1931 Chicago Automobile Show 24th-31st January*
- *Likely sold by the Chicago Cadillac Branch*
- *Part of renowned collector LaRue C. Thomas, founder of LA's Thomas Cadillac*

Although not in driving condition and part-way through a restoration, I purchased the V-16. When it arrived, there were parts inside the car and in the trunk! Also, the Sport Phaeton had been painted red. The plan was to give the car a complete nut and bolt, body-off restoration. What I didn't know at the time was just how much work was involved. Many parts had to be remade. Plating was a big issue on diecast. The vacuum fuel pump "gascolators" were tricky and so was making sure the engine wouldn't boil over in our HOT summers. And the list of challenges went on.

The Restoration: To restore a car back to original meant I relied on lots of photographs (which I took or had people take for me), studied the Cadillac Authenticity manual and lastly and most importantly, got a tremendous amount of advice from Kansas City 1930/31 V-16 experts, Jeff Pearson and Sonny Elliot. Without these two guys, I could not have restored the car correctly.

The restoration was done entirely in Western Australia:

- *Imported into Western Australia in 2011 (takes 6 weeks)*
- *Body off, nut and bolt restoration 2011-2018*
- *Ordered with "Florida Gray" paint (on car now - exact match to original)*
- *Ordered with "Navin Green Leaf" leather interior (exact match to original)*
- *Optional "Pilot Ray" Spotlights*
- *Of the 82 built in 1930/31, approx. 26 are known to still exist*

For a number of years, I searched everywhere for the original color "Florida Gray" but to no avail. Then, around 2015, when doing some body work, we found some of the original paint and were able to match it! We knew what "Navin Green Leaf" interior looked like because the seats had the original leather. It was a very bright green and there was some nervousness in staying with this. The workshop staff swayed my opinion and we matched the color perfectly to the original.

The Sport Phaeton's restoration was finished in November 2018 and soon after, we entered the car into the largest and most prestigious classic car event in Perth called "Celebration of the Motorcar". We were all pleased when it was awarded best of show! The grey/blue exterior and the bright green interior actually worked well together (well, that's been the opinion of most!) - GM Art & Colour Studio had gotten it right!

Standard Equipment:

- *Series 452A, Style 4260 452-cu in (7.4 litre), 45 deg V-16, OHV 175-185hp*
- *148" (3.76m) wheelbase, 222" (5.64m) overall length*
- *The Sport Phaeton had the most sloping windshield @ 22-degrees rake*
- *Three-speed gearbox and vacuum-assisted mechanical brakes*



July 1, 2011
Arriving at Customs
Perth, West Australia



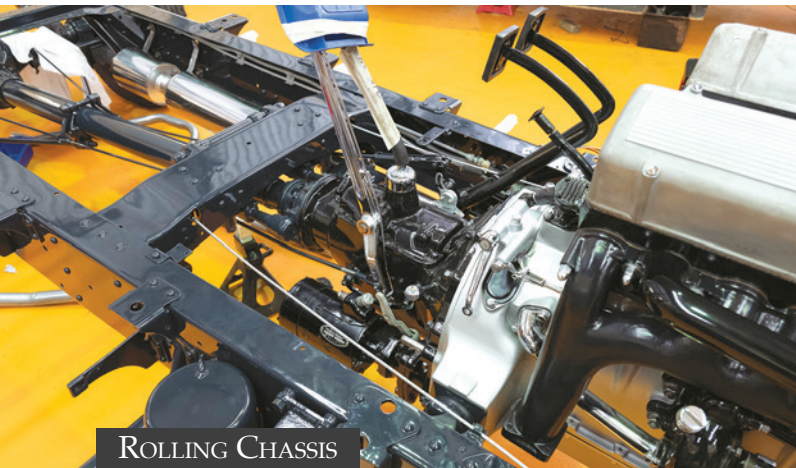
RESTORING ROSS MORGAN'S 1931 CADILLAC V-16 SPORT PHAETON BY FLEETWOOD



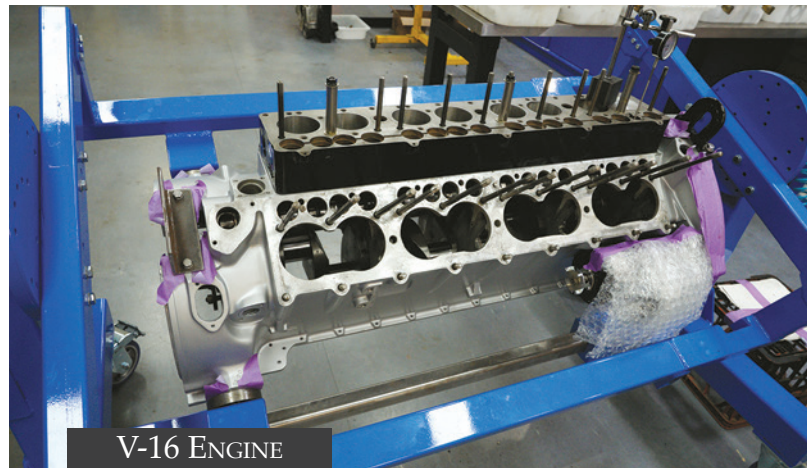
CUSTOM JIGS



HOOD PANEL JIG



ROLLING CHASSIS



V-16 ENGINE



BODY JIG



TRIM SHOP



POLISHING



WINDOW FRAME



PAINT



COPPER HUBCAPS



HUBCAPS



PIN STRIPING

1932 Cadillac V-16 Five-Passenger Sedan



Frank Daly's "New" Car



My 1932 Cadillac V-16 Five-Passenger Sedan by Fleetwood was only recently acquired. Along with numerous others from the PNR-CCCA, I attended Auction Week in January of this year in the Scottsdale, Arizona area. I had no intention of purchasing another automobile, with twelve being at my capacity to maintain!

The Dickisons and I usually have lunch at the Biltmore Hotel on Friday, and then stroll over to take in the always impressive offerings of RM Sotheby's lineup. This year, for reasons I don't recall, we decided to travel down to Phoenix on Thursday. We enjoyed lunch and went to take a look. After about an hour my eyes fell on this Brobdingnagian burgundy/maroon vehicle and I was quite taken by it. It just looked fantastic to me on the green grass. We continued our perusal of the vehicles, but I shortly returned to the Cadillac. A V-16 has always been on my short list (more is better?) but I had not been actively searching. An attendant from Sotheby's allowed me to examine the engine and sit in the interior, but by now it was after 2:00 and the auction was to start at 5:00. Incidentally, had we followed our usual schedule of visiting RM on Friday, the car would not have been on display – it was number 23 in the lineup, scheduled to cross the block at around 6:30 that evening!

Nods of approval from some of the 'experts', including Stan Dickison, Jerry Greenfield and Kim Pierce pushed me over the edge. I went to the RM Sotheby's Desk and asked if it would be possible to bid. Apparently because I had purchased the '37 Packard V-12 convertible sedan through RM a number of years ago, I was welcomed with open arms. With a quick look at my driver's license and nothing else, I had a bidder's package. I indicated that I preferred to bid via telephone as we had dinner guests planned for that evening. Once home, I logged into the RM auction site and by 6:30 the car was mine!

The Cadillac was delivered to my house during the first week of February. Continuous rain prevented me from

driving it, but a brief break in the liquid sunshine finally permitted me to drive it to my shop, a distance of less than a mile. I departed for Arizona on the 17th of February, planning to return to 'play' with the new toy on the 10th of March. Coronavirus caused my stay to be extended until early May.

So my first-hand experience with the Cadillac as I write this is...nil. I can tell you that it looks fantastic and seems to run well, given my limited exposure. It will be a driver, and I hope that many of you get to see it soon when we are once again out and about.

I'll share with you an edited version of the description of the car as provided by the auction house:

Cadillac sold only 300 V-16s in 1932 – but it was the result of the Great Depression, and no reflection on the quality of the automobile they built. Not only was the V-16 superbly engineered, but fresh new styling gave it a sporty air, care of the lengthened hood, lowered roof line, more curved fenders and streamlined headlamp shells. It was a powerful, costly machine that looked the part and was among the most visually distinctive of its era. Today it is among the rarest.

The five-passenger sedan was ordered in February 1932 by the Cadillac Auto Company of Boston, Massachusetts, built a month later and delivered in the spring. It remained on the East Coast for many years, and in 1988 it was noted as being in the ownership of Terrence Teodori in New Jersey. Later it became part of the Canton Automobile Museum in Ohio, and in that ownership it was restored in-house between 2007 and 2014. The body was returned to the original color of Viceroy Maroon Dark with a correctly tailored broadcloth interior. It was recently a part of the John D. Groendyke collection. Mr. Groendyke sold a number of his large collection of V-16 automobiles at the January 2020 RM Sotheby's auction, this car being one of them.





Chauffeur Gordon Cochran and the wedding couple (1988).

Gordon Cochran's 1932 Cadillac 452B V-16 Convertible Coupe

This Cadillac 452B 32-16-168 body no. 2 was built in 1931 with the intention of becoming a show car. The car was one of fifty-five cars used for the introductory showing of the 1932 car models. It was then commandeered by a GM executive to be shipped to New York for his private use.

Richard Terhune first discovered the car in a Florida junkyard circa 1962. The car was in horrific condition. It was so rusty it could be likened to Swiss cheese. Terhune restored the car in 1966. The car was then sold to Ron Van Geldren in 1972. The car made it's way to the Pacific Northwest when Stan Long purchased the car in 1982. The ownership was then transferred to Mark Lyon in 1985. Christopher Bock purchased the car in 1986 before selling it to its current owner, Gordon Cochran later that year.

Gordon Cochran began by showing the car in 1987. The car was first shown at the National Cadillac LaSalle Club. The car received a senior badge #29. In 1988 the car was featured in his youngest daughter's wedding. In 1994 the car was shown in the Pebble Beach show and took 3rd place in its class.

Cochran became curious about the history of the car at Pebble Beach after being informed by Carl Stag that the record of the car seemed to be missing. Cochran enlisted the help of Carl Stag, Terry Wenger, and Allan Merkel to conduct the research. The team discovered that the car

was one of 15 V-16 452Bs made, with only five remaining in existence. This information led them to the order sheet for the car. The order sheet indicated that the car was delivered to the 1932 introductory show and then to New York following the show. The lack of records of sale indicates that the GM executive who received the car got it as an executive benefit. The order sheet showed that

the car was made with non-standard paint and fabrics for the time. The exterior paint color was called "Cheruit Blue". The front interior upholstery was done in grey broadcloth, which is likened to wool. The rumble seat interior upholstery was done in doeskin, essentially ultra suede. The wheels were "Cheruit Vermillion" which is a red color. The car was one of only two

Convertible Coupe # 4102	143" Wheelbase		\$4645.20
Trimming	Wiese 3668 - Rumble Seat 12 T 1331		
	Gray Leather Top	- Jonarts 5210	\$ 100.00
	Upper Panels	-Cheruit Blue	
	Mouldings	-Cheruit Blue	\$ 30.00
	Lower Panels	-Cheruit Blue	
	Door Saddle	-Cheruit Vermillion	
	Stripe	-Pale Blue Bonnet Blue	
	Fenders, Chassis	-Cheruit Blue	\$ 50.00
	Inner Bead on Fenders	-Pale Blue Bonnet Blue	\$ 15.00
	Wheels	-Wire (5)	
Wheels-Color	-Cheruit Vermillion		
Special Equipment	(1) Spare Tire		\$ 25.00
	(1) Tire Cover of Jonarts 5210 Material		
Accessory Group 7	Heron Radiator Ornament		
	(1) Spare Tire Protector Bar	\$ 6.00	
	Hinge Mirror	\$ 9.00	
	Handy Kit	\$ 5.75	
	Tire Chains	\$15.00	
	License Frames	\$ 7.00	\$ 72.75
	Freight & Delivery to be added		\$4937.75

Cadillac 452B cars with a rear-mount tire, therefore adding to the uniqueness of the car.

Cochran began restoration of the car in 2009 after completing the research on the history of the car. The car is presently painted "Cheruit Blue" to emulate the original color of the car. The bodywork was completed in 2019 by QRSR in Port Orchard, WA. Bill Mote in Arlington, WA will complete the engine and mechanical work in August 2020. The restoration has been prolonged by the lack of available parts.





1932 V-16 Cadillacs

- In 1932, the effects of the depression were starting to be felt. Fewer than 300 examples of the V-16 were built, a dramatic decrease from the nearly 3,000 examples that had been built in 1930 and 1931.
- Redesigned with longer, lower bodies and freestanding headlights. Final year for the flat radiator grille and open front fender style.
- Fleetwood bodies accounted for approximately 98% of the sixteen-cylinder chassis built in 1930-31. In 1932, in an effort to reduce production costs, Fisher created the bodywork for almost 25% of the V-16 production. They are equally valuable.
- Forty-one body styles were offered with coachwork handled by Fisher or Fleetwood. Both coach-builders offered "Standard" and "Special" bodies.
- Wheelbases measured 143-, 149-, and 165-inches.
 - 143-inch Fisher Standard (89 cars).
 - 149-inch Fisher Standard (19); Special (5).
 - 149-inch Fleetwood Standard (162); Special (23).
 - 165-inch Fleetwood Special (1).
- Gordon Cochran's 1932 Convertible Coupe (chassis #2) on a 143 inch wheelbase was bodied by Fisher and is one of only fifteen built.
- Frank Daly's Five-Passenger Sedan on a 149 inch wheelbase was bodied by Fleetwood and is one of twenty-nine "standard" bodies built.

The Car of Cars

THERE was a time when men were wont to *debate* the relative merits of different kinds cars – and *each* of three or four favorites had owners who proclaimed it above all others in the world. No longer, however, does this situation obtain. For one car has come so sharply to the fore that it occupies a position quite apart. That car you already know, is the Cadillac V-16. The story of the V-16's ascendancy is an interesting one. In the first place, this car had its inception in the avowed determination of the General Motors Corporation to produce the world's finest motor car. And while the creation and development of this super car was entrusted to Cadillac, there was made available for the purpose every facility that General Motors itself possessed. No restriction of any nature was permitted to interfere with, or in any way hinder, the realization of the fundamental purpose – *to produce the finest medium of personal transportation on earth.* The first V-16 produced was, naturally enough a sensation. For one thing, it was the first passenger car to have a 16-cylinder motor. Too, it reached performance standards and comfort standards that were entirely new. And in general elegance, it surpassed all previous conceptions. It soon became obvious that such a car would necessarily have a restricted ownership. It *must* have, it was realized – for no one organization could *produce a volume* of such cars and

still hold to the standard established. So, at the end of 1932, Cadillac announced its restricted ownership policy for the V-16 – only 400 cars for the year, each body to be built to individual order by Fleetwood. This has remained the V-16 policy, and such it will be through 1934. Naturally, the V-16's that will be produced in 1934 represent a revolutionary advancement over the V-16's of other years. For it is now, as it was in the beginning, the purpose of Cadillac and General Motors to make this the car of cars. Always, it must represent a tremendous advancement over any other car available at any given time. Consequently, you will discover in the

new V-16's an order of general luxury almost beyond belief. Performance simply defies any attempt at adequate description. There is comfort in *all* things, that approaches the ultimate. And the car's general safety provisions leave nothing whatever to be desired. A *demonstration* would *help* to appreciate all this. But you would have to use a V-16 for *years* in order to get the full significance of its superiority.

Membership in the "400" circle for 1934 is closing rapidly, and interested persons are advised to communicate immediately with their Cadillac dealers. For, once the 400 commissions have been accepted, that will be all for 1934.



C A D I **V** L L A C
 .16



The V-16 Cadillac

First Series/Second Generation

1934 thru 1937

by Raymond Loe

Early in my narrative - Cadillac "The Standard of the World," I told you that for the eight years between 1930 and 1937 Cadillac offered the first of two distinctly different V-16 engines. Now, I will remind you that, during that same period, parent General Motors had to deal with surviving the "Great Depression" which was threatening their very existence.

After an initial spurt of 3,250 V-16s sold during 1930-31, sales plummeted by almost 90% to a total of 421 cars through the 1932 - 33 period. This caused Cadillac to rethink their classic tall-body styling philosophy and switch to a "more modern appearance" to attract more sales. However, to conserve costs, their cars would have to continue using essentially the same chassis and body as before and offer only the tall, 45 degree V-16 overhead valve engine. Because of this decision GM designers were very limited in changing much of the car's over-all appearance until introduction of a new 135 degree, second series, V-16 flat-head engine in 1938.

The First Series/Second Generation V-16 cars were introduced on January 3, 1934 with a wheelbase of 154 inches and an over-all body length of 249 inches. This was to be the longest wheelbase production car ever to be made in the United States.

At that time a Cadillac advertisement in Forbes magazine stated that V-16 production would be limited to just 400 cars, however only sixty were actually built in 1934. Sales did not improve

over the following three years with only 211 total V-16 cars being produced over the four year period from 1934 ending in 1937.

All First Series/Second Generation V-16 powered models used the same Fleetwood body shell from the cowl back. However, there were two front-end types offered: the Fleetwood Custom with a flat sloping windshield and the Special Fleetwood Custom with a V-type windshield. On both models the hood reached nearly to the windshield, even extending over the cowl ventilators on the V-windshield styles.

Given the restrictions of a limited budget, the V-16 annual exterior changes between 1933 and 1937 were mostly cosmetic involving modifications to bumpers, grille, fenders, wheel-covers, lights, & trim. There was more freedom for alternatives to the interior including variations of upholstery materials, color and trim, different dashboard layouts, steering wheels, horn buttons, etc. Most options offered were at no additional charge including any color exterior finish the purchaser desired.

For 1936 a major change to the basic Fleetwood body occurred - introduction of an all steel roof on all body styles instead of the fabric insert previously used. In addition all the flat windshield body styles were dropped. Otherwise the bodies were identical to those used the two previous years.

In addition to the many body styles offered on the V-16 chassis in Fleetwood Customs, Special Customs

and Special Individual Customs, bodies could have been ordered built by any other maker for those buyers who wished to purchase only the chassis from Cadillac, however, only seven V-16 chassis were so shipped from 1934 through 1937.

There were several opportunities for mechanical upgrades during those four years. Major improvements included introduction of independent front wheel suspension plus an open drive shaft in 1934. Engine horsepower was increased to 185 in 1935 by increasing the compression ratio (6.0 to 1) along with introduction of aluminum pistons. The last major mechanical change of this Series took place in 1936 - a much heavier, reinforced, frame and addition of a front stabilizer bar to significantly improve ride and handling.

Finally, for the 1938 Model year Cadillac's venerable 45 degree, OHV V-16 engine was dropped and replaced by a new 135 degree, flathead V-16. In addition to having more than 50% fewer parts and significantly less overall weight, this engine was cheaper to produce and had much lower height thereby eliminating the need for a tall hood. This made way for a major body redesign which, hopefully, would produce more sales.

You will read about the dramatic fate of the 1938 thru 1940 Cadillac V-16 Second Series in our continuing story about this marque in the next edition of the Bumper Guardian.



Our 1934 Cadillac V-16 seven passenger sedan was ordered new in January of 1934 by Bascom Rogers of Oklahoma City, Oklahoma. This was the 12th car built of fifty-five V-16s that year and one of only five 5875S style 7-passenger sedans. In 1940, at the age of 40, Mr. Rogers, Vice President of Roger's Oil died of pneumonia.

Roger's estate then sold this car to a Mark Burnhart of Holdenville, Oklahoma where it sat in a metal shed for many years. Then, William Pine purchased the car in 1964 and, in turn, sold it in 1968 to Harrah's Auto Collection.

As the car still needed total restoration Harrah's decided not to retain the car and sold it at one of their surplus auctions in 1973. Subsequently, it went through several more owners in Nevada and northern California before being purchased by PNR CCCA member Monty Holmes Jr.

Monty used this car to assist him in the restoration of his 1934 V16 convertible sedan. After completing the restoration of his own car Monty sold the remains of this car to a collector in Castor Valley, California.

The car was by now in extremely poor condition and ended-up in a bankruptcy auction. I looked at the car at the auction but due to the overall poor condition and it's many missing parts I decided not to bid on it. As Monty knew the car and still had many of the missing parts he decided to repurchase and restore the car. After a year of restoration work Monty asked if I was still interested and wanted to take over the project. I then purchased the car and continued on with the restoration.

My restoration work on this car has been going on for several years now due to the search for the missing parts and the complexity of the project. In some cases I have been able to use factory blueprints to reproduce some parts and for others I was able to borrow and copy originals to make reproductions. During this process I developed a relationship with a foundry that could cast some of the parts and in some cases I had to make my own patterns. A friend who is a machinist would then take the castings and machine them into a finished part.

Working on 1934 and 1935 Fleetwood bodies is "interesting" especially when dealing in replacement of the fabric center section in the sedan's roof. I only had a few pieces of the original wood that supported the roof's fabric center. To make the correct shape I made a template for each of the crossbows and then steam bent the oak to the desired shape. The roof is barrel shape with a crown from side to side and front to back so each bow is different. Then, I cut ¼" by 1½" by 8 foot long oak strips for ribs to complete the roof structure. Once the body structure was complete it was time to do body work to get the car ready for paint. Many hours were spent block sanding primer to prepare the car for color.

Another interesting project was making window trim. We only had the quarter window moldings and the upper half of the windshield molding. I contacted Dean Richardson who is an expert in wood working to discuss what we needed to do to make the missing one piece black walnut moldings. I constructed a steam box and Dean made a fixture to form the wood around. We would steam the air dried walnut in the steam box and then quickly clamp one end of the wood to the fixture and I would bend the wood around as Dean clamped behind me. We found that this needed to be done in one quick movement to prevent the wood from cracking. We made one half of each window frame by this process and then Dean scarf jointed the two pieces together to form the moldings. This was the process to make each rough piece that Dean would then sand to final shape for each door and the windshield.

When it came time for upholstery I fortunately had enough original pieces to make patterns; however, I found that we were missing the bottom rear seat cushion and a new one had to be made. Thanks to the photographs and measurements provided by a friend who has an original 1934 Town Car in Illinois, I was able to construct a new cushion.



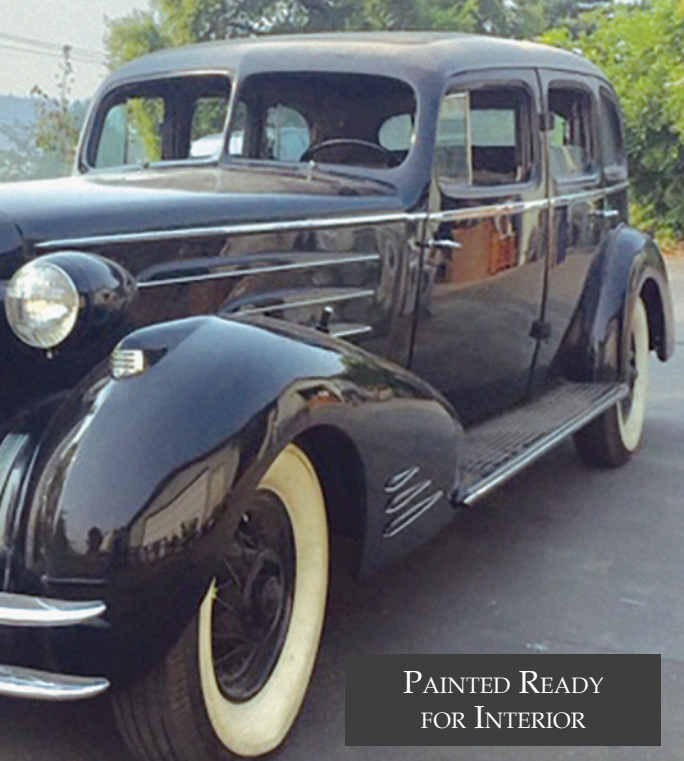
One problem we found with doing the interior was that no two V16s of this period were alike as each was ordered to suit the owner's taste. Keith McGowen, a very experienced upholsterer, is doing this car as his last project and hopes to have the car done soon.

The project has been difficult but well worth it as I have learned quite a bit about rare 1934-1937 V-16s. This was the first of the Art Deco modern Cadillacs with only 212 of these cars built during that four-year period. Many of the body styles had only single digit production each year. With an average selling price of \$8,000 in this depression era few of these cars found buyers. They were very large cars and, having a 154-inch wheel base, the 1934 model measured exactly 20 feet in length. These cars weighed an average of 6,300 pounds, featured independent front suspension and by 1937, hydraulic brakes. Our car's first owner, Mr. Rogers, found that he had to add four feet to his garage to house his new car.

We are looking forward to completing the car later this year. This project has helped me develop many new skills. I am very thankful for the assistance of other friends with their wealth of knowledge to help me complete this project.

Written by Jim Tait

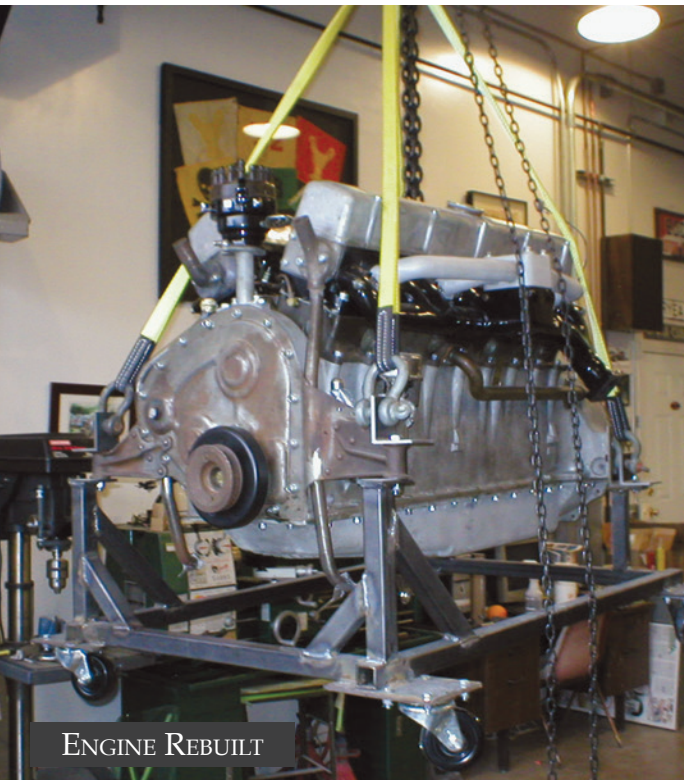




PAINTED READY FOR INTERIOR



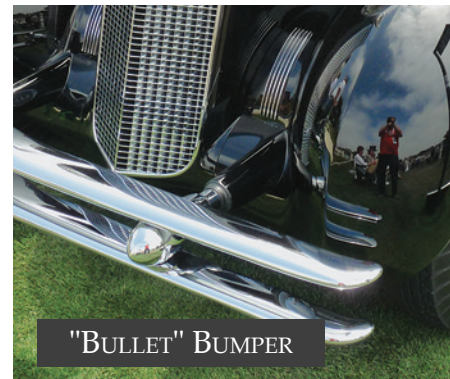
Jim Tait's 1934 V-16 Cadillac Seven Passenger Sedan



ENGINE REBUILT



RESTORATION



"BULLET" BUMPER



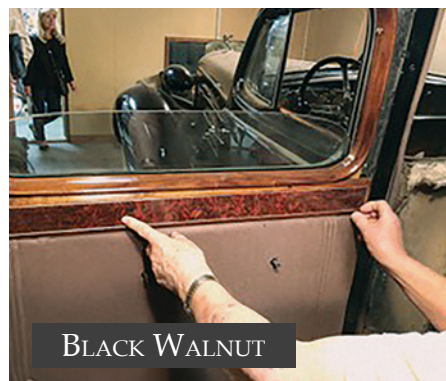
WINDOW FRAME



HOOD ORNAMENT



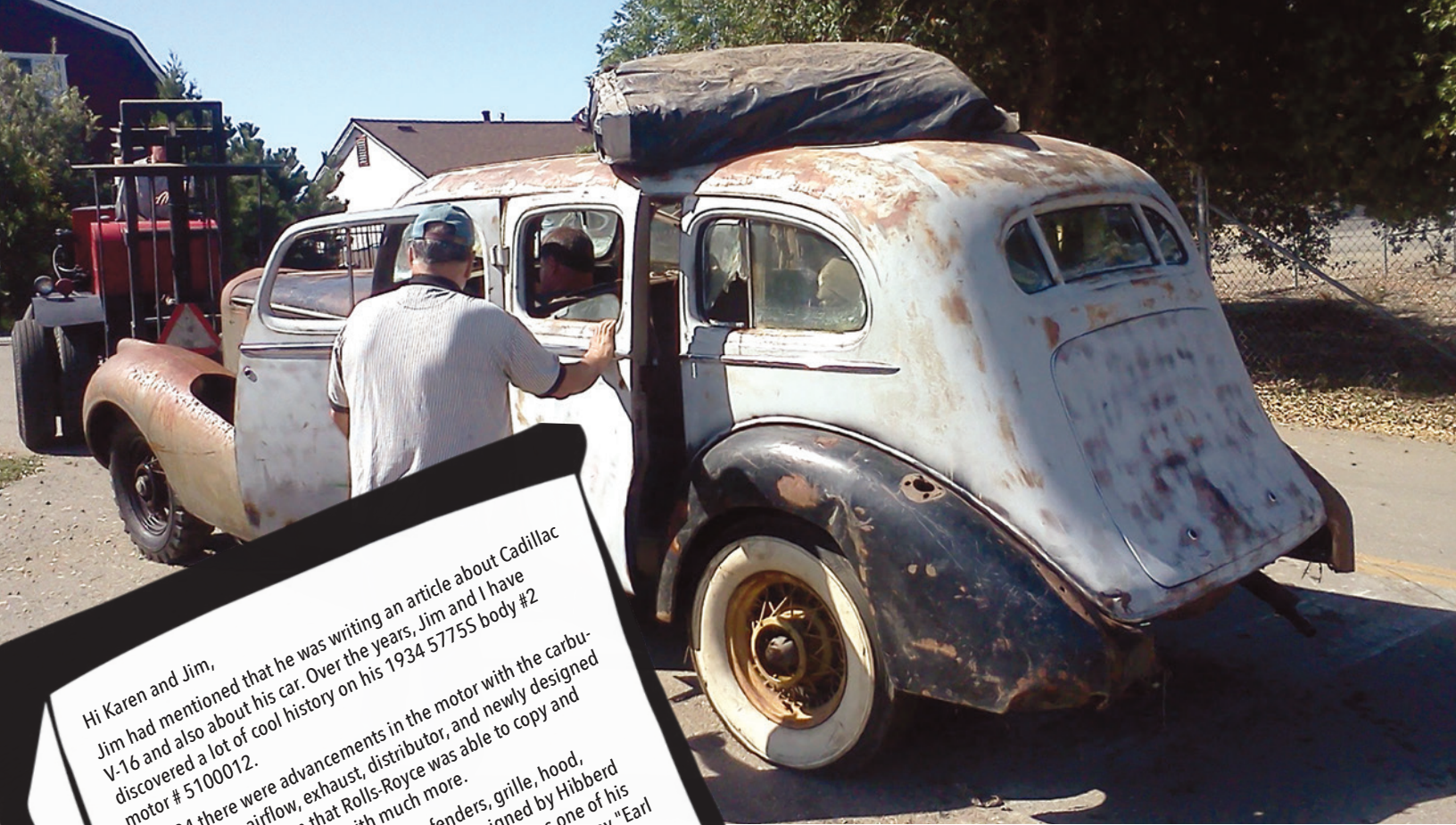
ENGINE INSTALLED



BLACK WALNUT



ICONIC GRILLE



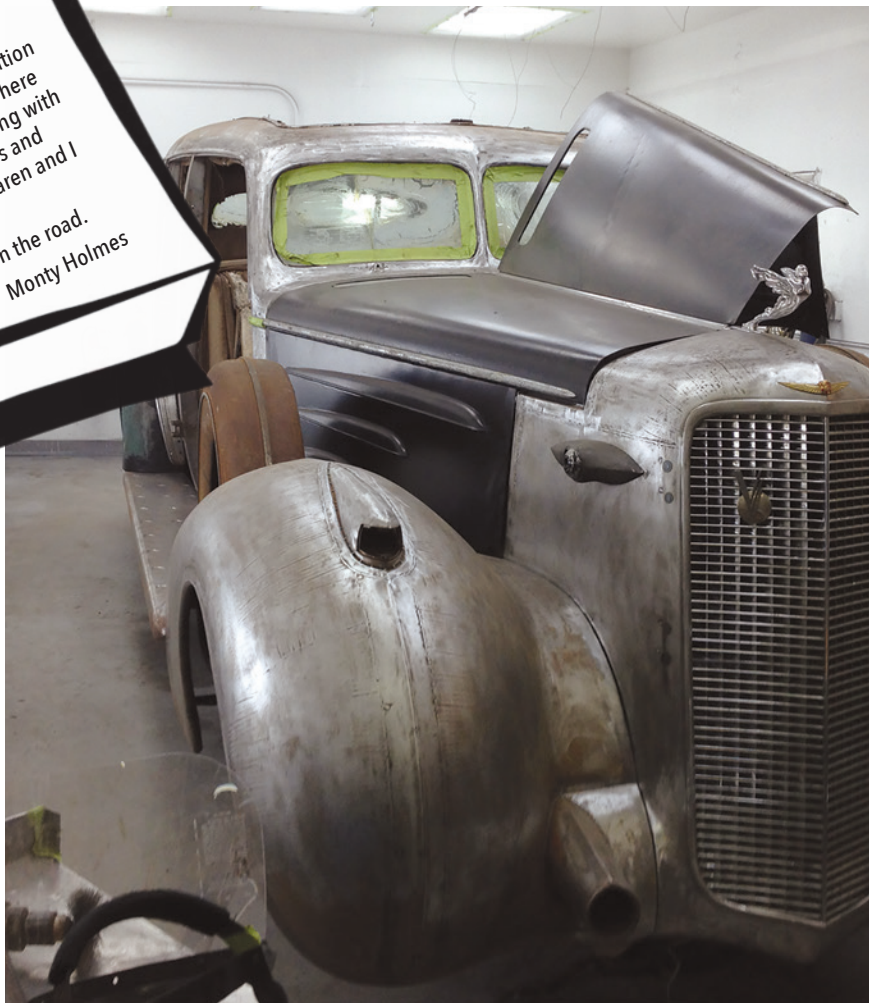
Hi Karen and Jim,
 Jim had mentioned that he was writing an article about Cadillac V-16 and also about his car. Over the years, Jim and I have discovered a lot of cool history on his 1934 5775S body #2 motor # 5100012.

In 1934 there were advancements in the motor with the carburation, intake airflow, exhaust, distributor, and newly designed front end suspension that Rolls-Royce was able to copy and used up till 1958, along with much more.

The sheet metal had the front end, fenders, grille, hood, bumpers, and the engine valley cover designed by Hibberd and Darrin. The Tail Light had a new look that was one of his first little designs that have the engraved letters that say "Earl Light " Done by the newly hired Harley Earl - his first "finned" tail-light of many.

Here are a bunch of photos of the car that I owned not once but twice. I like the picture where I'm pointing my finger to Jim that it is his project now. Wow, what a beautiful restoration Jim has done. Not to mention he is from the old school where you do the work yourself. Jim and I are "HCCA kids" along with the Murray boys. All of our parents were club members and restored cars every year. Oh, and Jim did you know Karen and I went to junior high together!!! Small world.

Looking forward to seeing Jim's car going down the road.
 Monty Holmes



Photos (Page 18 & 19)

- Monty and son Ben bringing the V-16 home from the auction (2011)
- In Monty's workshop (2011)
- Monty says "It's all yours, Jim" (2012)



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Meandering Through the Oil Industry: Part 13

This technical article is in a series characterizing the process that the oil industry follows to bring us one of our favorite commodities, the gasoline that powers our Classics. Finally, we reach the end.

ENCAPSULATING THE DIRTY DOZEN

By Brian Rohrback



“Man, over the past 100 years, has enjoyed the easily accessible and relatively inexpensive energy available from vast reserves of petroleum and natural gas deposits lying just beneath the earth’s surface. The internal combustion engine has led the way to an industrial revolution and progress beyond the ken of our forefathers. Our industrial world has grown proportionately to the rate at which we exploited this ‘black gold’ and thereby organic fuels have become an integral part of the economic pattern of our society.” - B. G. Rohrback, PhD. Thesis, 1979

As I work toward finally putting a wrap on this series, I started considering issues of the oil industry about 45 years ago. Even now, I consistently point out to friends, relatives, even strangers on the street that petroleum and its progeny play an important and continuous presence in our lives. It impacts everything from the clothes we wear, to the food we eat, to the plastic we employ in myriad products, to machinery lubrication, to our use in power and transportation. Most of us have little idea of how integrated crude oil is in our lives and even less understanding about the nearly incredible set of processes that go into exploration, production refining, processing, and even the use of our favorite commodity.

But, as you are faithful readers of the Bumper Guardian, by now you should be thoroughly educated (enough) about the oil industry and its efforts to supply us with gasoline and its cohorts. I approached the topics in a meandering way starting with the quality control of gasoline, then moving backward to its source to diagram how a refinery works. We considered the blending of both ingredient hydrocarbons and the alcohol we love to hate. We took a side trip to focus on issues that involve distribution and fuel fraud. And, the series addressed motor oil briefly to highlight its role in keeping our Classic and modern engines running well. Moving further back, we talked about the issues of pulling oil from the ground including how we find crude oil in the first place. The last piece outlined the environmental, time, and depth requirements to have any chance for crude oil’s discovery. Considering I first wrote about this topic for this publication when I became the Club’s Director at the beginning of 2011, this series in the Bumper Guardian has been unfolding for 10 YEARS.

Writing that sentence really made me think. So, what more is there to say?

After water, petroleum is the liquid that humans most depend on. It is a mixture of 10,000,000,000,000,000,000 compounds (Chevron estimate: Dr. Carl Rechsteiner) found in geological formations held in the earth’s crust. We pull it out, distill it into its constituents, blend these fractions in different proportions, and end up with gases (that we mostly send off to the chemicals industry), fuels and heavy feedstocks.





A SOCIAL DISTANCED EMERGENCE

A spur of the moment thought and a soft reopening of one of the Northwest Car Aficionados favorite hangouts combined on June 6th for a casual lunch in the sunny (and windy) patio of the Hollywood Bistro. A baker's dozen of PNR members converged on the site to show off the latest fashion in masks, suntans (for those just arriving from Arizona), and pallid skin tones (for those who have been holed up a little too long). What started as a smaller group expanded to a still-manageable size and attracted a few more car people to augment the Classics with the likes of Ferrari, Maserati, and Porsche. A 1950s era land yacht made a debut carrying Roy Magnuson and Jim McAuliffe, but they claim they had no choice as it was the only car that started.

Targeted to the 1:00 pm opening time of the Bistro, cars arrived and spilled our members onto the parking lot to examine our steeds and catch up on the last couple of months of zero car activities. The patio dining opened with socially distanced tables and never more than 5 to a table. The Bistro has not lost a step; the food was excellent, the service was prompt and friendly, and we all had a great time catching up.



Attendance List: Stan Dickison, Jack Goffette, Steve Larimer, Roy Magnuson, Jim McAuliffe, Al & Sandi McEwan (1947 Chrysler Town & Country Sedan), Kim Pierce & Kristy Ryan, Brian & Jeffrey Rohrback (1939 Bentley All-Weather), Darrin Wong, Conrad Wouters.



Let's now consider petroleum on a CARavan (virtual given our current status).

We know we are going to fuel our Classics and keep them well lubricated using petroleum products. The road we drive on is often asphalt, the heaviest residue from the petroleum refining process. Petrochemicals are also responsible for our tires, water hoses, the paint, stains and varnish we use. Even if the paint is water-based, the additives used are often from petroleum. The dyes used on our upholstery are petroleum-based as are the detergents we use to clean our steeds inside and out.

Unless we are dressing in Classic period clothing, much of our wardrobe has a short link to petroleum from the rubber soles on our shoes (sometimes the whole shoe) to the nylon windbreaker. Even if we eschew synthetic clothing for cotton or wool, the oil industry provides the substances that help them remain wrinkle-free.

If it is a sunny day or you worry about dry skin, petroleum by-products like mineral oil are used in sunscreens, creams, and lotions. Other personal items like cosmetics, perfumes, drug capsules, denture adhesive, hair coloring, deodorant, lipstick, heart valves: petroleum sourced. Entertaining the kids? Crayons and guitar strings all have an origin that ties to black gold.

When we stop to eat, we can take a moment to give our thanks to the farmers, whose machinery runs on petroleum and for the fertilizers and (potentially limited use of) pesticides, also generated from oil. Heading to the hotel at night, we sign the register in petroleum-based ink, oil likely sourced the pillow and the comforter on the hotel bed, the carpet and the drapes; well, you get the idea.

Q.E.D. and now, for the petro series, R.I.P.



GOGGLES AND EYEGLASSES IN THE CLASSIC WORLD

By Laurel Gurnsey



As we creep ever closer to what we hope will be a warm, sunshine-y summer, thoughts are turning towards sunglasses and protection for our eyes.

Our Sheltie, Keira, has been squinting in the sunshine and as I was looking for appropriate doggie sunglasses, I had a thought...what about this for my next 'Bumper Guardian' article...the history of glasses, sunglasses...and goggles for drivers of cars through the decades since automobiles hit the roads?

When did people start wearing goggles for driving? Obviously, as soon as drivers encountered the dust of unpaved roads. Obviously, flies and other bugs in your eyes can be a hindrance to safe motoring and the glare of bright sunshine can be a serious hazard as it bounces off your windscreen.

So, three areas to look at...sunglasses, eye protection goggles and the broader topic of vision correction devices.

The website www.smithoptics.com has a great article that says 'vision aid devices were used as far back as the Ancient Greek era' and that 'Roman emperor Nero used an emerald through which to watch gladiator games.' There is some evidence that convex lenses were being used as early as the 10th century.

Quite famously, Ben Franklin is given credit for bifocals and by the 1800s those of us with astigmatism could see more clearly with specially designed lenses. Today, with cataract and laser surgeries, many of us don't need glasses at all any more.

My brother John and I recently discovered eyeglasses that had belonged to our great-grandparents. My great-grandmother Annie's glasses had no sidepieces...just a simple little hole on one side to tuck a ribbon through for attaching the glasses to a button on her shirt. These glasses were called 'pince nez'

Hercule Poirot wore pince-nez. So did Scrooge McDuck and Gomez Addams in the 'Addams Family'. Many famous people in real life wore them, including Anton Chekhov and President Theodore Roosevelt.

Pince-nez glasses played a major part in the Sherlock Holmes story 'The Adventure of the Golden Pince-Nez' and



Hercule Poirot
RadioTimes.com



Poster image courtesy Terry & Barbara McMichael

are mentioned in Dorothy Sayers' murder mystery 'Whose Body?' where the murder victim is found in a bathtub, wearing nothing but a pair of pince-nez glasses.

'On the dead face the handsome pair of gold pince-nez mocked death with grotesque elegance...'

With regard to sunglasses:

I'll bet cave people were using their hands to shield their eyes against the prehistoric sun. Many societies around the world have experimented with lenses both to see and to protect ourselves from the sun. I didn't know that prehistoric Inuit of the far north used flattened walrus tusks to avoid sun glare on the snow and that tinted eyeglasses didn't come in until the mid-18th century. Foster Grants are, of course, now famous for their range of sunglasses but didn't introduce them until 1929. At the Ray-Ban website, the history of these iconic sunglasses began in the '30s when U.S. Air Force pilots reported that sun glare was making them sick. Aviator Ray-Bans began in 1936 with green lenses that cut glare without affecting vision. Ray-Bans also went on to provide celebrities like



Photos: Tom Cruise - Atthemovies.com;
Robert Redford - Selectspecs.com.



Colin Gurnsey's replica British aviator goggles

James Dean with an illusion of mystique. And who can forget Tom Cruise's Ray-Bans in 'Top Gun'? Or Robert Redford in "Three Days of the Condor?"

But now to cars and driving goggles:

In an article 'When Cars Required A Special Wardrobe' (Chelsea Greenwood 2018), Greenwood says: 'Although not prized for their looks, driving goggles were an important accessory for safety purposes.' The Kansas Historical Society has done a great deal of research on this, saying goggles were most often leather with glass lenses in metal frames. Caps could be designed with built-in goggles and doctors advised drivers to rinse their eyes after each drive, even if they used goggles. All sites point to the early 1900s as the first use of goggles to protect against wind, bugs and dust.



Malcom Campbell
Britannica

Can you imagine a fly in your eye on the race car circuit? Goggles were critical to British race car driver and motoring journalist Malcolm Campbell, who held the world speed record on land and on water at 'various times during the '20s and '30s and the ironic distinction of being one of the few record holders to die of natural causes instead of being killed in a crash.

So, if goggles began with pilots and drivers of uncovered cars to protect them against sun glare and/or flying road dust, goggles took another turn on the ski slopes. Still having to wear prescription glasses (before I graduated to cataract surgery glasses-free bliss) when I was learning to ski, I cursed having to wear glasses that constantly fogged up while I was hurtling downhill and trying not to kill myself. In 1965, Dr. Bob Smith, orthodontist and skier, invented, much to the relief of skiers everywhere, fog-free snow goggles.



The Visit (at Peace Arch Park) that Wasn't

By Laurel Gurnesy

"We'll meet again, don't know where, don't know when. But I know we'll meet again some sunny day." by Vera Lynn

I have a story about the Peace Arch from my childhood. My family traveled a lot. Mostly in the U.S. ... to visit places we'd heard about so much. We'd head to the border to cross at the Peace Arch, or the 'Peach Arch' as my little brother would call it. My father would tell us to take a deep breath on the Canadian side and hold it until we got the other side of the arch. Then told us to breathe in 'American air'. We'd do the same coming home but in reverse.

When Covid-19 hit the world and locked us down, it also shut the border for the first time since 9/11. This has cut us off from PNR car events and from dear friends in the club who have come to mean so much to us. No car events. No trips south.

Until an article in our local newspaper alerted us to the fact that the park around the Peace Arch is technically a neutral zone!!! As everyone in the PNR likely knows, the Arch was dedicated in 1921, to commemorate the signing of the Treaty of Ghent in 1814, which ended the War of 1812. It holds the flags of both Canada and the U.S. Ironically, the inscription above the gate on the east side reads 'May these gates never be closed.'

Since the closure of the border, people on both sides, aware of the neutral zone, have been reunited in the international park that surrounds the arch. So, we made arrangements to meet Barrie and Karen Hutchinson for a socially distanced picnic and catch-up chat.

Then, the day before our picnic the British Columbia government shut the Canadian side of the park!! Too crowded. Suddenly, FaceTime was once more our only way to 'see' each other.

Note: Dame Vera Margaret Lynn was an English singer, songwriter and entertainer whose musical recordings and performances were popular during the Second World War and beyond. She died today as I wrote this ... June 18, 2020.



Laurel & Colin Gurnsey



Barrie & Karen Hutchinson

Worth Surfing: 'The History of Eyewear: How Glasses, Sunglasses, and Goggles Came To Be'. Smithoptics.com

Worth Reading: 'Whose Body?' by Dorothy Sayers. A Lord Peter Whimsey mystery.

Worth Watching: Any Hercule Poirot mystery



A small joyful gathering of friends who are members of the PNR-CCCA and local Ferrari Clubs was hosted by Denny and Bernie Dochnahl on the grounds of their lovely home "Beauterrie" in Renton.

There was plenty of room for guests arriving in Full Classics® to park with "social distancing" on the large circular driveway. Denny had both of his Classics (1934 Packard and 1941 Cadillac) on display and over the course of the afternoon was joined by nine additional Classics.

Food was catered by Cedar River Smokehouse and owner Maurice Whitney did an excellent job of serving food meeting all restaurant food protocols/precautions. Kenny Heng provided craft cocktails & exquisite deserts from his restaurant FogRose Atelier in Bellevue. Thank you Kenny and colleagues.

Denny and Bernie were in a terrible automobile accident several months ago and their positive spirit and continued recovery show in the smiles on their faces! Bernie reminds us that Val Dickison's planning skills contributed to the success of the event and surely, Val was there in heart





2020 Picnic at Beauterre

Photo: Classics on Display (L-R)

1934 Packard Sedan, 1941 Cadillac Convertible,
1947 Cadillac Sedan, 1938 Packard Club Sedan,
1935 Packard Coupe, 1935 Bugatti DH Coupe, 1936 Buick McLaughlin (nc),
1934 Packard Club Sedan, 1934 Packard Convertible,
1932 Lincoln Roadster, 1937 Cord Cabriolet,
1947 Chrysler T & C (inset)

and spirit watching over the Classic cars and smiling on her friends.

We are grateful Denny & Bernie were able to host the scaled-down event and look forward to the time when COVID-19 is no longer a concern and our Club can once again gather in larger numbers, carefree without the use of masks and the need to social-distance.



Photos Clockwise:

- Conrad Wouters & Glenna Olson
- Sandi & Al McEwan
- Brian Pollock
- Craig & Whitney DeVine





Painting at Home Part 1

By Colin Gurnsey



For the past year and a half I had been making improvements to my 1953 flat rad Morgan. It's a Morgan+4, which means it has four wheels, a four cylinder engine and wait for it...a 2-litre Triumph TR3 engine. The car weighs about 1500 pounds so the '+' represents significant increased power over its primary competitor, the MG TD of 1953.

I acquired a new steel chassis and bulkhead for the car. Chassis on these cars are considered to be consumables and readily available as replacements. I next replaced all the wooden floorboards and about half the body's wood frame and sheet steel covering. I cut all the rusty bits from the fenders, welded in new 18 gauge patches. I made these body panels with new metal but they still needed bodywork to get ready for painting. The car was crème with brown fenders when I purchased it. It will now be red body and black fenders.

**Generally, being a glutton for punishment,
I've been doing all the work myself.**

Before painting I decided to convert my garage into a paint booth. I planned on using single stage urethane final coat

paint and epoxy primers so needed a good clean air control setup. I first acquired two 20-inch box fans so I would know the dimensions to frame up the outer part of my garage door. Because the door rolls inward as it is raised it was necessary to cover the outer part of the doorframe with heavy plastic. Note the center section of plywood with a 20-inch opening on either side.

Next, I fastened 2 X 3 boards to the ceiling for the length of the paint booth area. I laid similar 2 X 3s on the floor then put up studding; using one building screw in each stud top and bottom to create a wooden armature to which was fastened heavy plastic sheeting. I found that the plastic sheeting needed to be reinforced with duck tape in order for the plastic not to pull away from the staples holding it to the wall- boards.

At the back end I created an air inlet space to hold two furnace filters. The air inlet is high while the fans are at ground level so that a sort of downdraft effect would remove any dust or chemical gases from the paint process.

Once I cleaned all the dust from the hanging lights in my shop and cleaned the floors, I was ready to paint.



Preparing the garage door for ventilation



An entrance for the painter

My Meccano Shipyard Crane

By Terry McMichael

Work was extremely hard to find in England after the Second World War. As a result, my father found himself out of work in 1949. Thanks to a relative, however, he was able to find a new job in America. We immediately sold everything and moved from Manchester, England to his new job in Tacoma, Washington. The only toy I was able to bring due to family finances was my Meccano set (an all metal steel construction set) I had been given a few years earlier.

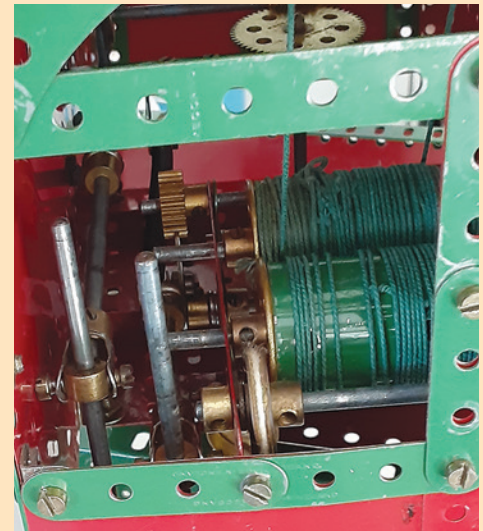
In the ensuing years I was able to update the Meccano set from a number 4 to a number 9, just one short of the largest set Meccano made in the 1950s. The American equivalent of Meccano was the Erector set in those days. Today they are one toy company.

For years it was my favorite toy, so much so that I when grew up, married and had children I kept it since for some reason none of the kids showed interested in it. So, for many years it sat in a storage room unused until the Covid 19 hit. And out of desperation at being house bound for months I decided to see if I could still build something with it.

The result, after a week of construction, is this Shipyard Crane which is about 36 inches high. It rotates and can raise or lower the overhead crane arm. The view photo of the cab rear shows the mechanisms for raising and lowering the crane arm with a ratchet mechanism, rotating the crane using a worm gear meshing with a 57 tooth gear, and a clutch mechanism that controls raising and lowering the crane hook.

For added fun the full view photo shows a Super-charged W.O. Bentley being hoisted up to be shipped to a new home.

If this stay at home condition continues I may be forced to disassemble the monster and build something else.



Air filter to control dust



Work in progress



After we talk about Classic Cars,
let's talk about real estate financing solutions.



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Director's Message Continued from page 2

I'm guessing that you have little things to do to your Classic, and if you are in need of connectivity to the world of Classics, perhaps now is the time to do them.

It's just a thought! Best regards to everyone, and like all of us – I yearn to see you 'on the other side'.

Frank



"Engine Eddy" & the V-16

By Bill Deibel

Edward N. "Engine Eddy" Cole was President of General Motors (GM) from 1967–1974. He first became connected with GM when he enrolled at General Motors Institute as a co-op student sponsored by the Cadillac Engineering Department. He was doing so well that he was hired full time by Cadillac in 1933 before he had graduated. Ed was on the team that developed the 1949 Cadillac and Oldsmobile high compression, overhead valve V8s known as the "Kettering Engine." He was appointed Chief Engineer at Chevrolet in 1952. During his time at Chevrolet, Ed was in charge of developing the Chevrolet small block V8 and he collaborated with Zora Arkus-Duntov to power-up the early Corvette. In 1956 Ed was made General Manager of the Chevrolet Division where he took a very active role in the development of the Corvair introduced in 1959 as a 1960 model. He was pictured on the cover of "Time" magazine October 5, 1959. In 1961 Ed was put in charge of all GM Car and Truck operations and in this job he again took an active role in the development of the Chevrolet Vega introduced in 1970 as a 1971 model. Ed was subsequently promoted to Executive Vice President in 1965 and President in 1967 (at a time when the Chairman of the Board was the CEO).

I was a very active member of the Society of Automotive Engineers (SAE) from 1960 - 1978 and attended the Annual SAE Congress in Detroit every January. In about 1970, + or - three years, Ed Cole was the banquet speaker. In his talk he related his beginning at Cadillac while still attending GMI saying his very first assignment was to work with the design team of the first Cadillac V-16 engine.



Editor's Note:

While the pandemic still swirls around us and most Club activities have ground to a halt, I once again wondered how I would fill the pages of the Bumper Guardian. Then my dad, Ray Loe, suggested we feature the Cadillac V-16 in this issue and suddenly I had more content than available space!

The Cadillac V-16 was a high-end, low-volume production car manufactured between 1930 and 1940. The first time we featured a V-16 on the cover was shortly after I took on the job of Editor. In the Winter 2008 issue of the Bumper Guardian, we featured Monty Holmes, Jr's rare 1934 Stationary Coupe. Then in the Autumn of 2016 we featured Brad Ipsen's beautiful 1938 Town Sedan. Both of these issues are available on the Club website <https://pnwclassics.files.wordpress.com>.

Amazingly, our PNR directory lists seven members owning a total of thirteen V-16s that have never been featured. So, we decided to "go big or go home." We reached-out to the owners and were overwhelmed with the response. With limited space available, we opted to divide the responses into "early" V-16s (the original Cadillac V-16 engines that sported a narrow 45° bank angle) and those that used the second generation V-16 engine that had an unusually wide vee-angle of 135°.

In this issue, we are featuring four "early" V-16s belonging to members - Ross Morgan (1931), Frank Daly (1932), Gordon Cochran (1932) and Jim Tait (1934.) My great thanks to each of these men for sharing their stories. The more I worked on this issue the greater my appreciation for the magnificence of these cars and the effort required to restore them to their glory!

Stay tuned. The Winter 2020 issue will feature "late" (1938-1940) V-16s belonging to PNR members.

As always, thank-you for your continued support.

Karen Hutchinson
PNR-CCCA Editor



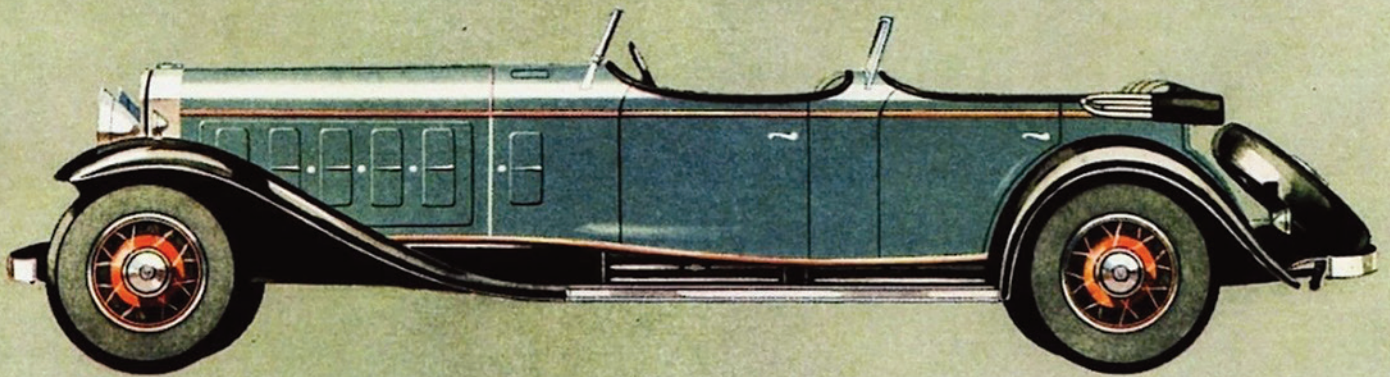
If I had a Million (1932) - Paramount Pictures

Starring Gary Cooper

Refusing to leave his fortune to his grasping relatives, dying millionaire Richard Bennett selects several people at random from the phone book and bestows upon each of them a check for one million dollars.

The car is a 1930-31 Cadillac V-16, Fleetwood style #4391, 7-pass. town brougham; it is one of only 30 units built. Movie still shot created by Ross Morgan.

https://www.newcadillacdatabase.org/static/CDB/Dbas_txt/Cad_flm3.htm



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