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JUNE 2016 #141

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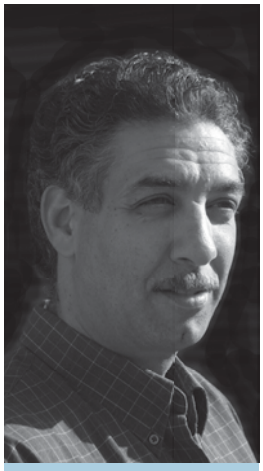

Scripted Deception

In HCC *#135 Jim Richardson wrote a column titled "Overnight Success," about car-related TV shows. Jim's reference to my column on the same topic, which I wrote for the October 2015 issue of* Hemmings Motor News*, generated several replies from* HCC *readers who were interested in reading it because they don't subscribe to* Hemmings*. Here's what I wrote:*

Turn on your television day or night and you're sure to find a show about old cars. There are shows about finding old cars, assessing their values, restoring them, modifying them and selling them; regardless of your interest, there's something for everyone.

Although I'm not going to give my opinion about certain shows—I'm sure you already know which ones are bad and insulting to our old-car intelligence—I will say that the biggest problem I have about most of the how-to shows is that they are sending the wrong message to the viewers. And that message seems to be that you can restore a car in just three days! Trust me, you can't. It's impossible.

This so-called scripted reality is not reality at all, rather it's scripted deception, and it's done for the sole purpose to entertain. And that's all these shows really are, entertainment. Sometimes they are enjoyable to watch, and sometimes are quite informative, but all that drama and in-fighting among the shops' workers is stupid, annoying and a waste of time; that's not what the majority of old car guys want to see. When the drama starts, that's when I switch channels.

But, like I said, my biggest problem is with how quick the crew is able to restore a car. For those viewers who are unfamiliar with restoration, should they decide to have a car restored in the future, many will expect their specialist shop to perform the work in a similar, time-short fashion. The hosts of these shows need to reveal the truth about restoring cars, and just how long certain jobs take to do, and why. Just a few quick sentences is all it will take to reveal the truth behind the jobs being conducted.

While it is certainly possible to assemble a chassis with all-new components in a single day, especially when there are four to six people working on it all at once, you can also rebuild an engine in a single day as well. The big problem lies with all the little details. If you've restored a car before, then you'll know all too well that to do it right, the proper fasteners have to be used, and certain types and size washers must be fitted in conjunction with specific parts. Seeing how quickly these crews bolt on components is cause for great concern, because there's no way that you can blast through a rebuild that quickly and still get all the right fasteners in the correct place, and torque them properly.

All too often, I've watched how suspension components were bolted tightly in place while the chassis was still on a lift or jack, which is the worst thing you can do because that not only pre-loads the bushings, which will alter the suspension geometry, but the pre-load will wear those bushings and bearings prematurely.

Of special concern is the painting of the cars. Refinishing a car takes weeks, that is, if you want the job done correctly and if you want it to last. Primers need lots of time to dry properly and shrink. So you should avoid spraying the color topcoats on the same day that the primer is applied. Oh, you can, but soon, minute cracks and other blemishes in the paint will appear as a result. Worse, in many cases, I've seen workers painting cars without wearing any protective masks; talk about sending the wrong message, especially to our youth who think that it's okay to do. How careless.

And why does every car have to be built in four days? Rushing through any restoration will have negative side effects, be it improperly installed parts, fluid leaks and a whole host of other things harmful to a car's safety and performance, yet this is what's shown week after week.

To be fair to the producers of these shows, we don't expect to see 10 episodes dedicated to a single car's restoration; that would be boring and a financial bust. However, at the very least, the hosts need to inform the viewers with some realistic truths. By not doing so, they are making it hard for restorers and restoration shops to validate their work and the time it takes to do that work, while misinforming viewers that this is the way a rebuild is done. Such deceptive information is detrimental to our hobby, so either speak the truth or we won't tune in.

"Turn on your television day or night and you're sure to find a show about old cars. There are shows about finding old cars, assessing their values, restoring them, modifying them and selling them."

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BY TOM COMERRO

Model A Meetup

THE MODEL A FORD CLUB OF AMERICA has announced this year's annual convention will take place in the Rocky Mountain Region in Loveland, Colorado, on June 19-24. The event will include indoor and outdoor swap meets, a judged concours, seminars and bus tours all revolving around Ford's famous successor to the Tin Lizzie. A full list of activities, registration forms and hotel information are all available at the chapter hosts Mile High A's website: www.milehighcountry2016.org.

Hudson Assembly

THE HUDSON ESSEX Terraplane Club has selected Chattanooga, Tennessee, as the site for this year's international meet. Mark your calendar for June 27 to July 1, and prepare for a week of tours around the Chattanooga area that include trips to the Tennessee Valley Railroad Museum, an evening cruise on the Tennessee River and Lookout Mountain where you can see seven different states. The host facility is the Chattanooga Choo Choo Hotel, and you can still sign up for vendor spaces. Go to www.hetclub.org for more information.

JUNE Calendar

3-5 • All-Ford Nationals
Carlisle, Pennsylvania • 717-243-7855
www.carlisleevents.com
3-5 • Greenwich Concours d'Elegance
Greenwich, Connecticut • 203-618-0460
www.greenwichconcours.com
10-12 • The Elegance at Hershey
Hershey, Pennsylvania • 717-534-1910
theeleganceathershey.com
12-16 • Early Ford V-8 Central Meet
Tulsa, Oklahoma • 918-366-2034
www.tulsaearlyfordv8.com
12-18 • Packard National Meet
Traverse City, Michigan • 866-427-7583
www.packardclub.org
13-17 • Pierce-Arrow Society Meet
Kerrville, Texas • info@pierce-arrow.org
www.pierce-arrow.org
14-18 • Museum of Automobiles Show & Swap
Petit Jean Mountain, Arkansas • 501-727-5427
www.museumofautos.com
15-19 • Lincoln Mid-America National Meet
Dayton, Ohio • 763-420-7829 • www.lcoc.org
17-19 • GM Nationals • Carlisle, Pennsylvania
717-243-7855 • www.carlisleevents.com
17-19 • Pittsburgh Parts-A-Rama
Butler, Pennsylvania • 412-366-7154
www.pittsburghparts-a-rama.com
17-19 • MSRA Back to the Fifties
St. Paul, Minnesota • 651-641-1992
msrabacktothe50s.com
18 • Cruise-In to Summer 8 • Albany, New York
518-456-8909 • www.unybca.com
19 • Eyes On Design Automotive Exhibition
Grosse Pointe Shores, Michigan • 313-824-4710
www.eyesondesigncarshow.com
26-July 2 • Studebaker International Meet
Warwick, Rhode Island • www.sdcmeet.com
2016info@oceanbaychapter.com

Race of Gentlemen

THE RACE OF GENTLEMEN has rescheduled its New Jersey event to take place June 3-5 in Wildwood, New Jersey, while a West Coast version will roar into Pismo, California, this October. TROG is an homage to American racing heritage, as vintage automobiles and motorcycles race on the beach. Friday night will feature a pre-race party and chopper exhibit, and Saturday and Sunday are race days featuring live music, food and the Customs By the Sea car show. For more information, visit www.theraceofgentlemen.com.

Checker Congregation

HERSHEY, PENNSYLVANIA, will be the site of the 2016 Checker Convention June 23-26. The extended weekend will include a tour of the Harley-Davidson plant in York, visits to the State Capitol and of course the Checker Car Show and Corral taking place Saturday, which will display Checkers on the grounds of the AACA Museum. All types of Checkers from 1922 to 1982 are invited for display. For more details, visit the Checker Club's site at www.checkerworld.org.

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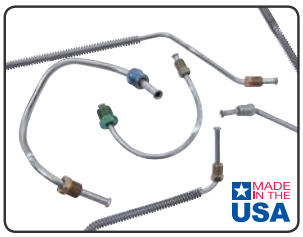

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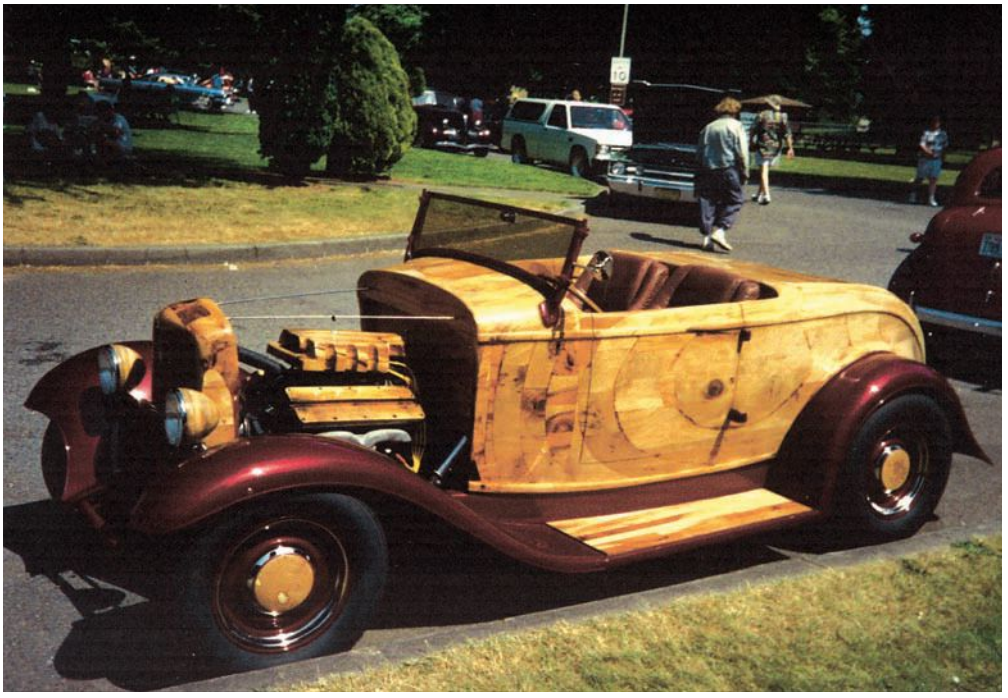

SIMILAR TO THE WOOD-BODIED Ford pickup we saw a few months ago (see L&F, *HCC* #133), this one that Bob Kubeck spotted in the early 1990s at a car show in Auburn, Washington, sports an all-wood body. Bob wrote that even the vertical strips in the grille were made of wood, and we can see plenty more wood accents, including the hubcaps, the steering wheel, and the headlamp buckets.

Question is, who built it? And what did he or she do with the 30-foot-tall mound of sawdust after building it? Also, could we come up with any punnier headlines for wood-bodied cars like these?

Might've Mustang

WHILE PERUSING A BOOK TITLED *Detroit Cars: 50 Years of The Motor City*, reader Mark Erickson came across this photo of what the caption called a 1976 Mustang, "although it does not resemble the car I'm familiar with."

Mark said he combed through his reference books to see if he could find out more about it, but came up with goose eggs—as did we when looking through our references. It seems most Mustang books gloss right over the mid-Seventies Mustang II era.

The Ghia logo on the license plate tells us who built it for Ford, but was it a concept car, styling proposal, or a little of both? And what became of it in the 40 years since?

T-bird with the Nest

WE'VE SEEN LATER THUNDERBIRDS fitted with station wagon roofs, but never a Baby 'Bird, but that's exactly what we see in this photo recently sent to us by Burgess Stengl. Burgess—who got the photos from a friend—could only say that the picture was taken in Austin, Texas.

So while we're clueless about its origins, we can surmise that somebody sliced the roof from a two-door Ranch Wagon and spliced it into the Thunderbird's body. Not an easy job, but it looks like this one was done right.

Our big question, though: Who done it?

Recently discovered a unique or noteworthy classic car? Let us know. Photographs, commentary, questions and answers should be submitted to Lost & Found, c/o *Hemmings Classic Car*, P.O. Box 196, Bennington, Vermont 05201 or emailed to dstrohl@hemmings.com. For more Lost & Found, visit http://blog.hemmings.com/index.php/category/lost-and-found/.

We found our most important watch in a soldier's pocket

It's the summer of 1944 and a weathered U.S. sergeant is walking in Rome only days after the Allied Liberation. There is a joyous mood in the streets and this tough soldier wants to remember this day. He's only weeks away from returning home. He finds an interesting timepiece in a store just off the Via Veneto and he decides to splurge a little on this memento. He loved the way it felt in his hand, and the complex movement inside the case intrigued him. He really liked the hunter's back that opened to a secret compartment. He thought that he could squeeze a picture of his wife and new daughter in the case back. He wrote home that now he could count the hours until he returned to the States. This watch went on to survive some harrowing flights in a B-24 bomber and somehow made it back to the U.S. Besides the Purple Heart and the Bronze Star, my father cherished this watch because it was a reminder of the best part of the war for any soldier—the homecoming.

He nicknamed the watch *Ritorno* for homecoming, and the rare heirloom is now valued at $42,000 according to *The Complete Guide to Watches*. But to our family, it is just a reminder that nothing is more beautiful than the smile of a healthy returning GI.

The hunter's back

The Ritorno watch back opens to reveal a special compartment for a keepsake picture or can be engraved.

We wanted to bring this little piece of personal history back to life in a faithful reproduction of the original design. We've used a 27-jeweled movement reminiscent of the best watches of the 1940s and we built this watch with $26 million worth of Swiss built precision machinery. We then test it for 15 days on Swiss made calibrators to insure accuracy to only seconds a day. The movement displays the day and date on the antique satin finished face and the sweep second hand lets any watch expert know that it has a fine automatic movement, not a mass-produced quartz movement. If you enjoy the rare, the classic, and the museum quality, we have a limited number of *Ritornos* available. We hope that it will remind you to take time to remember what is truly valuable. If you are not completely satisfied, simply return it within 30 days for a full refund of the purchase price.

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BY TOM COMERRO

Russo and Steele Deals

THE SALES FIGURES AT SCOTTSDALE were phenomenal this year, and Russo and Steele had a fine January with over 700 cars crossing the block and a 72 percent sell-through. An estimated $21.3 million in sales were made this year, improving on its 2015 figures. Among the high-end sales, which included Saleen, Ferrari and '60s Hemi power, there were great American collectibles to fit every budget. This 1952 Chrysler Imperial Crown sedan sold for $7,150, was only showing 22,750 miles on the odometer and featured a 331-cu.in. Hemi V-8 and Fluid Drive semi-automatic—truly a nice unrestored example of Chrysler workmanship. RS is gearing up for its June 10-12 show at Newport Beach, California, so be sure to visit www.russoandsteele.com for more information.

Northeastern Passage

BARRETT-JACKSON'S INAUGURAL Northeast Auction will take place at the Mohegan Sun Casino in Uncasville, Connecticut, on June 23-25. The three-day event will mark the first time Barrett-Jackson has hosted an event in the northeastern part of the country, providing an opportunity for those who can't make it to Vegas, Scottsdale or Palm Beach to take part in the excitement. The auction block will be inside the Mohegan Sun Arena. As of press time, Barrett-Jackson was still gearing up for its Palm Beach auction, so nothing specific in the way of consignments or scheduled events had been released, but rest assured, Barrett-Jackson will not disappoint. Visit www.barrett-jackson.com in the upcoming weeks for more details.

AUCTION PROFILE

CAR	1959 Pontiac Catalina Convertible	**LOT NUMBER**	T202
AUCTIONEER	Mecum	**CONDITION**	#3/Unrestored
LOCATION	Kissimmee, Florida	**RESERVE**	No
DATE	January 21, 2016	**AVERAGE SELLING PRICE**	$43,000
		SELLING PRICE	$41,000

THE FIRST OWNER OF THIS WELL-TRAVELED Catalina took this car to Cuba when he was stationed there in the military before Fidel Castro's takeover of the Caribbean nation. It made it back to the States unscathed, still bearing a "Republic De Cuba" windshield sticker as a reminder of its time down there. A second owner purchased the car 20 years ago and installed a new top and carpet, rebuilt the 389-cu.in. V-8 and detailed the engine bay. Equipped with a Hydra-Matic transmission, power steering and brakes, spinner wheel covers, wide whitewall tires and a pushbutton radio, this Pontiac has grand style. The clean original lacquer paint and seat upholstery are clear indicators of the meticulous care it has received. Unrestored with only 45,200 miles shown on the odometer, this is one of very few original 1959 Catalinas remaining in this outstanding condition, especially among the convertible models. The buyer made out well.

JUNE Calendar

10-12 • Leake Car Auctions
Tulsa, Oklahoma • 918-254-7077
www.leakecar.com

10-12 • Russo and Steele
Newport Beach, California
602-252-2697 • russoandsteele.com

17-18 • Mecum Auctions
Portland, Oregon • 262-275-5050
www.mecum.com

17-18 • Raleigh Classic
Raleigh, North Carolina • 919-269-5271
www.raleighclassic.com

18 • Silver Auctions
Coeur d'Alene, Idaho • 800-255-4485
www.silverauctions.com

23-25 • Barrett-Jackson
Uncasville, Connecticut • 480-421-6694
www.barrett-jackson.com

25 • Southern Classic Auctions
Murfreesboro, Tennessee • 615-496-2277
www.southernclassicauctions.com

25-26 • Auctions America
Santa Monica, California • 877-906-2437
www.auctionsamerica.com

Leake Results

THE OKLAHOMA CITY FAIRGROUNDS WERE alive with auction action February 19-21 as Leake finished up another successful auction. Over 600 cars crossed the block, and a 73 percent sell-through rate was achieved with classics, muscle and driveable dreams all hammering home. This 1929 Model A Roadster Pickup was among the older selections available. With an original steel body, this pickup featured a wood bed and rails, wind wings, stone guard and wire wheels. Final sale price was $15,000. Visit www.leakecar.com for all the results.

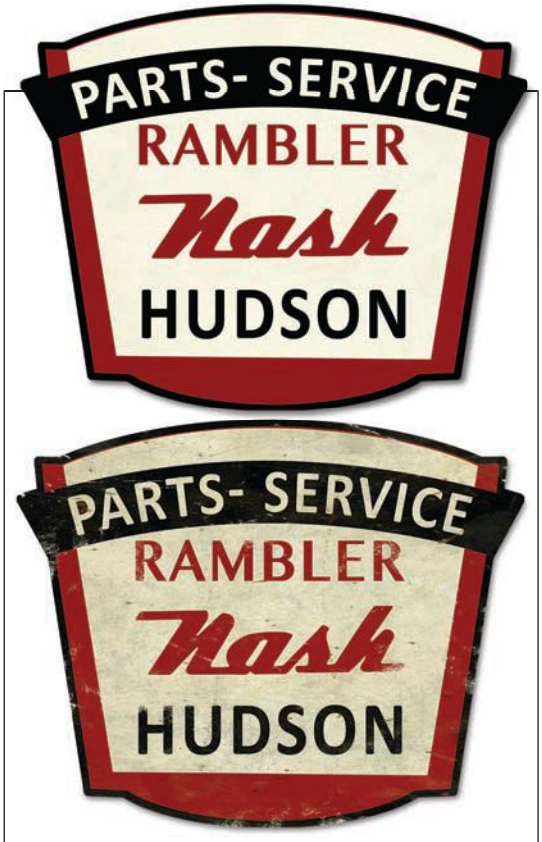
View and search through thousands of upcoming auction vehicles in one place at the Hemmings Auction Showroom, www.hemmings.com/auctions/.

BY MARK J. McCOURT

Model A Mail

913-268-9933 • WWW.DESIGNFACTORYART.COM • $40

Veteran industrial designer and automotive artist Jim Gerdom recently completed this evocative hand-drawn illustration of a 1929 Ford Model A mail truck. The original piece, created with markers and pastels, was commissioned by the owner of that handsome and historic work vehicle. A limited run of 1,000 prints is being made available for purchase, and they are sized 16 x 24 inches.



Independent Service

800-708-5051 • WWW.GARAGEART.COM • $99.95

When Nash and the Hudson Motor Company merged in 1954 to create the American Motors Corporation, those formerly competing independent automakers found themselves sharing dealer floor and service space. This stylish Rambler, Nash and Hudson Parts-Service sign is a throwback to that 1954-1957 period when the three marques coexisted, and it's sized 36 x 26 inches. It features heavy metal construction and is available in two finishes: "Vintage" portrays an appealing aged patina, while "Satin" looks like it was just taken off the dealer wall.

1938 Cadillac Fleetwood Town Car

800-718-1866 • WWW.DIECASTDIRECT.COM • $139.95

Cadillac built a mere 10 examples of its new-for-1938 Series 75 Fleetwood Town Car, representing body style 9053 and powered by the second-generation V-16, a 185hp, 431-cu.in. flathead engine. The Brooklin Collection has rendered this seven-passenger limousine, with its open chauffeur's area, in 1:43 scale. It's painted Dark Blue Poly metallic with a plain black "leather" front compartment and, in the enclosed rear, more elaborate tan "cloth." This Cadillac features a woodgrain dashboard and ample bright trim, and it's a great representation of the finest General Motors offered. Like the 1:1 original, this model has limited availability, so you'll want to act fast.

Buckle Up

800-575-1932
WWW.GENUINEHOTROD.COM
$24.97

Safety first! While tripping over one's falling trousers isn't as dangerous as being unrestrained in a moving vehicle, it's not too far off; a seatbelt can (literally) save face in both situations. Genuine Hotrod Hardware offers a fun and functional nylon webbing belt (part BDI-GM-W10200) with authentic metal seatbelt clasps that anyone who's ridden in a 1960s through 1980s General Motors car or truck will recognize. Secure the buckle with a satisfying "click," and release it by pressing the button. Your pants—and your dignity—will thank you.

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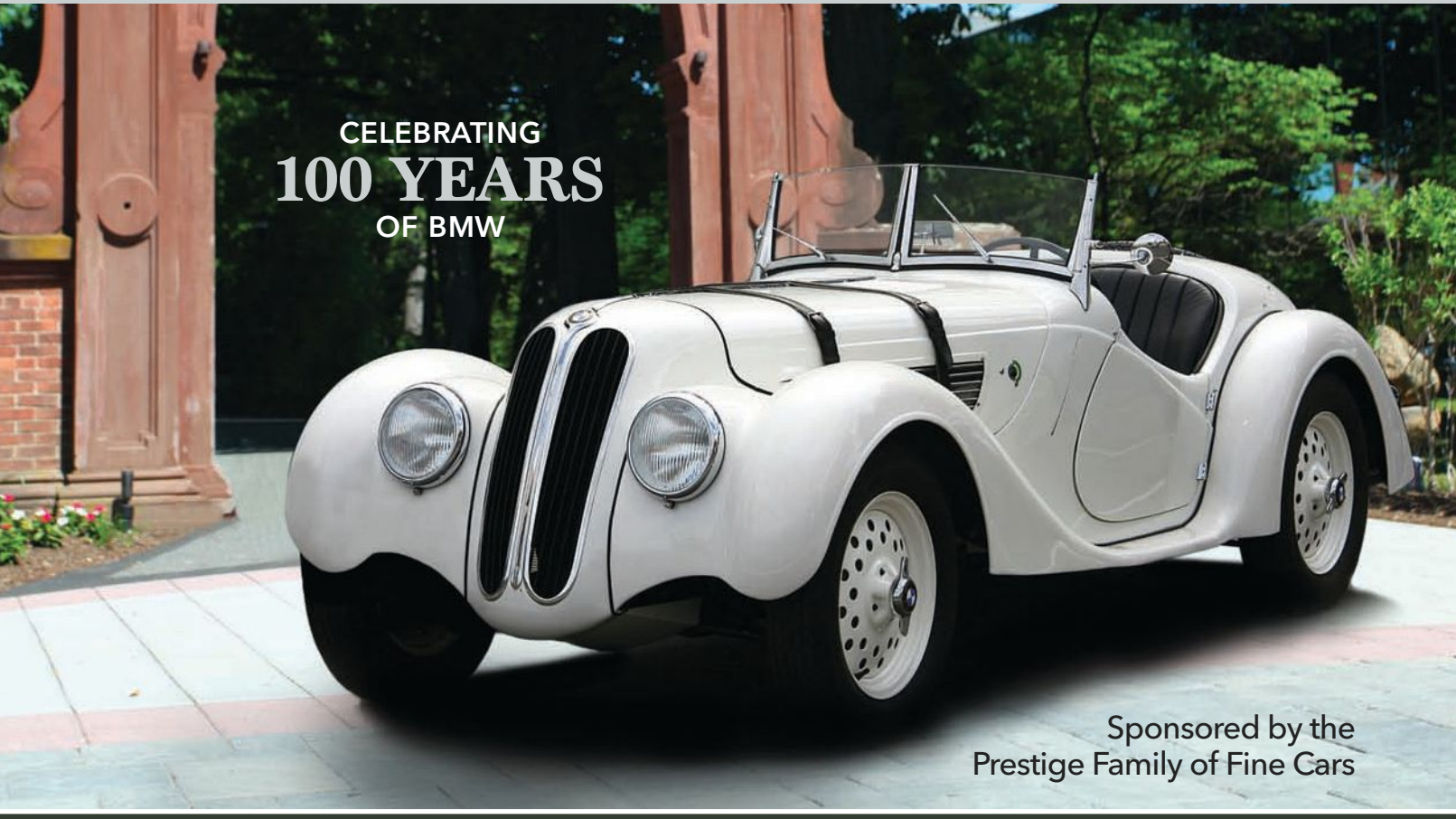

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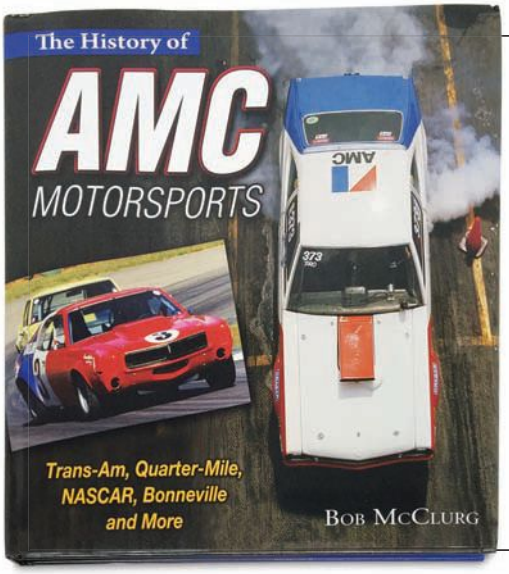


The History of AMC Motorsports

CARTECH • WWW.CARTECHBOOKS.COM • $39.95

AMC-powered cars won everywhere they raced: in ovals in NASCAR, on road courses in the Trans-Am, on drag strips throughout America, and they even broke speed records at Bonneville. Now, all that significant racing history has been compiled into this one book, the first of its kind to be published on AMC racing.

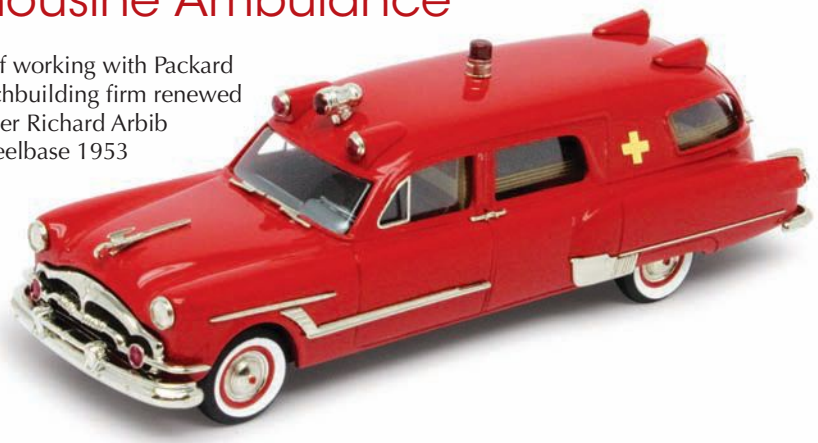
This hardcover 10 x 10-inch full-color book features 292 photographs showing AMC cars in action. Javelins, AMXs, Matadors, Rebels and Gremlins—if it was built by American Motors and raced, it's covered. The first of its 14 chapters opens with an overview of Hudson's merger with Nash, then goes right into the racing action. There are interesting insights on the highly competitive SS/AMX, the record-breaking Bonneville Javelins, the Hurst-equipped SC/Ramblers and Penske's success in the Trans-Am racing Javelins. There's even an in-depth look at the Gremlins that raced in IMSA and in the NHRA's Pro Stock class. AMCs competing at Pikes Peak complete the interesting history of this overlooked, and successful, American brand.

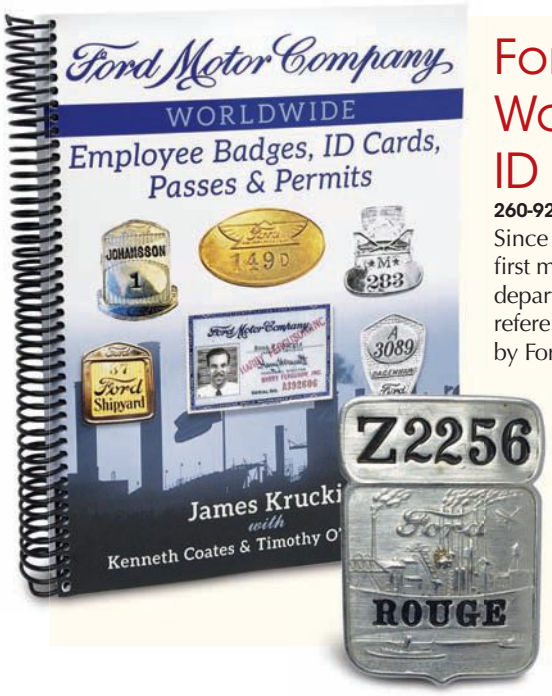
– RICHARD LENTINELLO

1953 Henney-Packard Limousine Ambulance

800-718-1866 • WWW.DIECASTDIRECT.COM • $159.95

The Illinois-based Henney Motor Co. had a long history of working with Packard chassis, and this venerable professional car-specialty coachbuilding firm renewed that association in the early postwar period. Noted designer Richard Arbib created the smoothly rounded styling of the 156-inch-wheelbase 1953 Henney-Packard Limousine Ambulance, which Brooklin Models has recreated for its Professional Cars line of Community Service Vehicles. This heavy 1:43-scale replica features a stretcher and two seats in its rear area, and is eye-catching with its red paint and gold detailing. It's been officially approved by the Professional Car Society, and will be a welcome addition to any collection.





Ford Motor Company Worldwide Employee Badges, ID Cards, Passes & Permits

260-927-8022 • FORDV8FOUNDATION.ORG • $39.95, PLUS $3.75 S&H

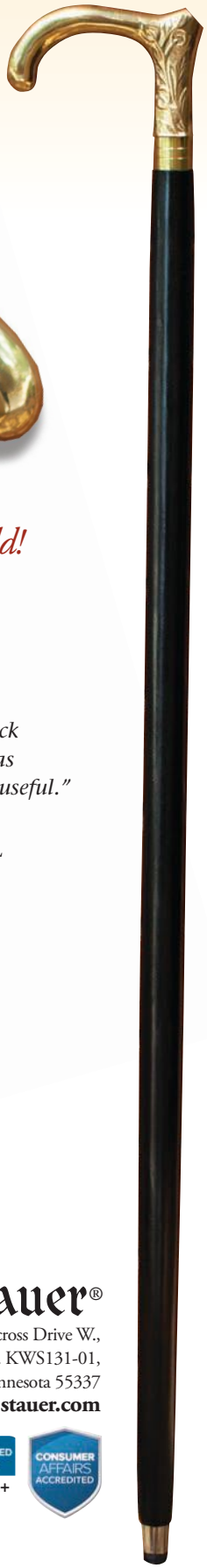
Since 1912, employees of Ford Motor Company have been required to wear badges—first made of metal and later of plastic—that identified them and indicated what plant and department they worked in. Now, the Early Ford V-8 Foundation has published the first reference designed to help FoMoCo fans identify the badges and other forms of I.D. used by Ford through the years. This well-organized, thoroughly researched, 250-page, 8.5 x 11-inch volume is the result of the substantial efforts of Jim Krucki, Ken Coates and Tim O'Callaghan, along with the other members of the Ford Badge Project.

Whether you have a serious collection of these badges or merely received one as a gift and are curious to learn more about it, the explanations, photos (over 1,200 of them and in full color when necessary), tables and historical articles will add depth to your knowledge of the examples you own and breadth to your understanding of Ford as the quintessential vertically integrated, global auto manufacturer. For a closer look, go to hemmings.com, type "Ford Employee Badges" in the search box, and select "Articles."

– J. DANIEL BEAUDRY

How To Walk the Walk

The must-have men's accessory once carried by kings, presidents, barons and billionaires is back—and can be yours for ONLY $49!



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— Robert Coates Holliday,
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BY TOM COMERRO

Trueray Wire Wheels

First introduced in 1974, the Trueray wire wheel was one of the most sought-after direct bolt-on wire wheels of its time. They've been really hard to find over the last 25 years, but are now available again. The classic design is hand-built and comes in sizes from 13 to 18 inches, with 60 straight-lace spokes. Each set of wheels includes a choice of "Dome" or "Hex" style caps, with Trueray chrome medallions identical to the originals. Stainless steel spokes and nipples are available as an upgrade. Bolt patterns are 5 on 4.75 and 5 on 5 inches. Cost: Starting at $1,995 per set.

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760-731-8303
WWW.MOTORSPOT.COM

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Protect your car's entire front end while you're working on it with these one-piece covers. Designed to surround your entire hood, they offer 360 degrees of protection around the engine compartment. Universal covers will fit most sized cars and trucks. Custom covers are also available, designed specifically for your car. The covers are five times thicker than most covers that are on the market and don't require the use of magnets, straps, or clips. The cover simply rests on your fenders with no hardware that could potentially damage the finish. Cost: $139.95-$184.95 (custom); $149.95-$199.95 (universal).

BOB'S ORIGINAL FENDER COVERS
844-825-5592
WWW.BOBSORIGINALFENDERCOVERS.COM

Stainless Steel Tanks

New replacement fuel tanks for the 1965-'70 Impala and full-size Chevrolets are now available in stainless steel. Each tank is made from stainless steel for excellent strength and superior rust resistance, and has a capacity of 20 to 24 gallons depending on the model. Made to precise factory specifications, each tank includes fuel sender lock ring, O-ring gasket and filler neck (unless otherwise specified) for a complete installation. Will fit all body styles except station wagons. Cost: $249.99 (1965-'66); $319.99 (1967-'70).

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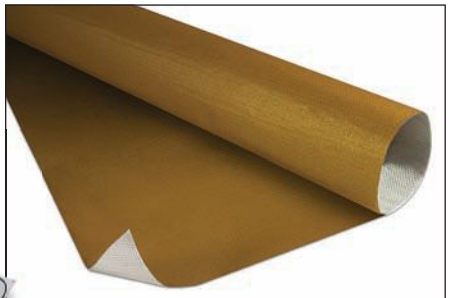

Gold Guard

Here's a new product to aid in managing the heat in your engine bay. The new 24 K Heat Barrier comes with a golden finish and easy-application adhesive back that can be used for an assortment of issues and fixes. The barrier can withstand radiant heat of up to 1,600 degrees and can be trimmed to fit virtually anywhere. Use it to protect sensitive parts, hoses, wiring and other places where heat may be an issue in your car. The barrier is available in different sizes: 12 x 24 inches, 24 x 24 inches and 1.5 x 15 inches. Cost: $33.77-$67.56.

THERMO TEC
800-274-8437
WWW.THERMOTEC.COM

Electric Fuel Pumps

Micro Electric Fuel Pumps are now available for a wide range of gasoline, ethanol, methanol and E85 fuel applications. These pumps provide auxiliary fuel flow for carbureted engines, helping to combat vapor lock by providing reliable fuel delivery. Each pump is a self-priming gravity-fed pump, featuring a low-amperage draw design ideal for fuel delivery in carbureted vehicles. The flow rate is 35 gallons per hour at 4-7 PSI, and it is universally compatible with all carbureted, 12-volt negative-ground electrical systems. Comes with all fittings and hardware, installation can be performed with hand tools. Cost: $51.

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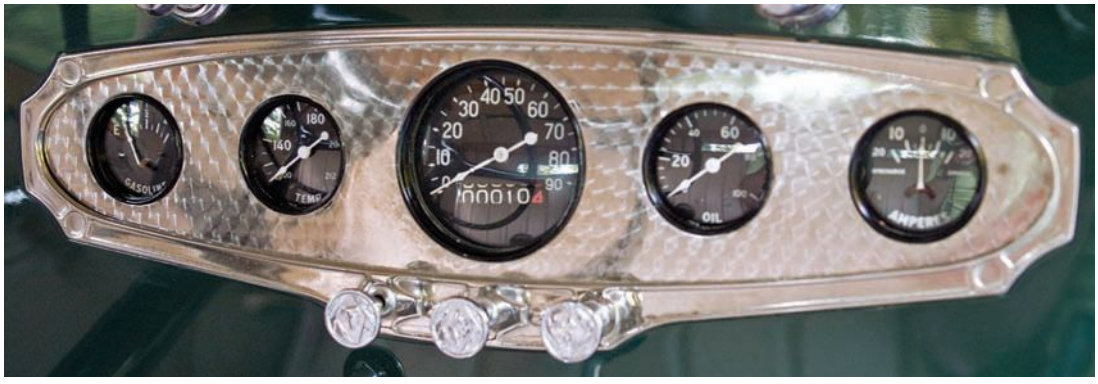
The De Vaux

From the ashes of the defunct Durant Motors came De Vaux and its 1932 Model 80 Convertible Coupe

WORDS AND PHOTOGRAPHY
BY TERRY SHEA

You would have faced long odds had you bet against Norman De Vaux and Elbert Hall in 1930. The pair had just formed the De Vaux-Hall Motors Corporation to produce a new automobile. De Vaux sunk his substantial personal fortune into the venture and Hall, too, poured millions into the deal.



All 1932 De Vaux convertibles were of the Custom trim level: buyers got the deep-welled fender for the side-mounted spares, along with an accent color on the body, chrome luggage rack, 17-inch wheels, engine-turned dash and fully chromed headlamp housings. Swallow ornament was a $2 option.

For two model years, the company produced a handsome, well-engineered automobile at a reasonable price called the De Vaux. The firm had all the hallmarks of success, but we know now that the Great Depression swallowed up many well established and better capitalized companies, let alone plenty of upstarts.

Norman De Vaux had known nothing but success throughout his adult life. A record-setting cross-country cyclist, he became a salesman with the nascent Cadillac in 1903. Soon after he took a position as a factory rep and within a few years the California native was a West Coast distributor for Buick, a position that afforded him a close relationship with General Motors president William Durant.

When Durant started Chevrolet in the 1910s, De Vaux was back with him, establishing the sales rights to several western states and also co-owning the first major auto factory on the West Coast—the Oakland, California, Chevrolet plant. When Durant began his third act, this time with Durant Motors, De Vaux sold his share of the Chevrolet factory to GM for $4 million and joined Durant. Once again, the pair established a factory in Oakland, and De Vaux held sales rights to several western states along with an executive position at Durant Motors. Even as Durant struggled nationally in the late 1920s, sales in De Vaux's territories stacked up very well against the competition.

Elbert Hall, too, enjoyed great success in his field. From a young age, the California-born and high-school-educated Hall proved time and again his acumen for developing powerful and reliable engines. Hall toyed with automobile production for a San Francisco piano manufacturer in the early 1900s. Later, he designed and built a small series of competition cars powered by inline-fours and a V-8, the latter of which featured overhead valves and heavy use of aluminum. Bankrolled by Bert Scott, allegedly a fan of Hall's race cars, Hall formed the Hall-Scott Motor Car Company in 1910.

Hall-Scott quickly established its reputation producing gasoline-powered rail cars and, later, electrified equipment. It also made a name as one of the premier makes of water-cooled aircraft engines leading up to World War I, incorporating overhead camshafts, hemispherical combustion chambers and alloy components

into its four-, six-, eight- and 12-cylinder engines. Hall also gained notoriety working with Jesse Vincent of Packard to design the legendary Liberty V-12 aircraft engine during World War I. Hall-Scott engines powered trucks, buses, boats and fire apparatus and were even used as stationary engines.

The duo seemed a perfect team when they formed De Vaux-Hall Motors from the ashes of the defunct Durant Motors. Without reinventing the wheel, they produced a high-quality, affordable car via their partners at the Hayes Body Corporation and Continental Motors Company. And despite the involvement of those third parties, the De Vaux debuted as much more than an assembled car.

Starting with leasing an idle building at the Hayes plant in Grand Rapids, Michigan, (which was connected by a bridge to the building where De Vaux bodies were made by Hayes) and repurposing the vacant Durant factory in Oakland, the De Vaux-Hall company took advantage of its relationship with Hayes, whose star designer Alexis de Sakhnoffsky, of Cord L-29 fame, styled the car. With a vee-shaped grille and a longer hood than the Durant it was based on, along with black fenders on all models contrasting with the main body color, the De Vaux had an appearance all its own.

While the 214-cu.in. straight-six under the hood was based on the Continental 22A and built by Continental, De Vaux dubbed it the Hall 40A, the block literally bearing the engineer's name, which was cast into it. Hall and his team also modified the cylinder head and intake manifold, which afforded different carburetion as well. With a 3⅜-inch bore, 4-inch stroke and 5.4 compression, the L-head, four-main-bearing engine was rated at 75 horsepower. Based on the engine layout and power output, the car was named the 6-75.

In early 1931, De Vaux-Hall displayed a prototype 6-75 at auto shows, advertising it as "An exceptional motor car, powered by the famous Hall engine," generating some 8,000 orders and intense interest from prospective dealers in the process. Produc-

tion began in Grand Rapids in early April, followed by the start of assembly in Oakland in the middle of the month. Records indicate that by late May, the Michigan plant was producing some 125 cars a day, while another 50 cars were rolling out of the California plant each day. Despite the big book of orders, parts shortages were reportedly holding the company up from producing enough of its two-door and four-door styles.

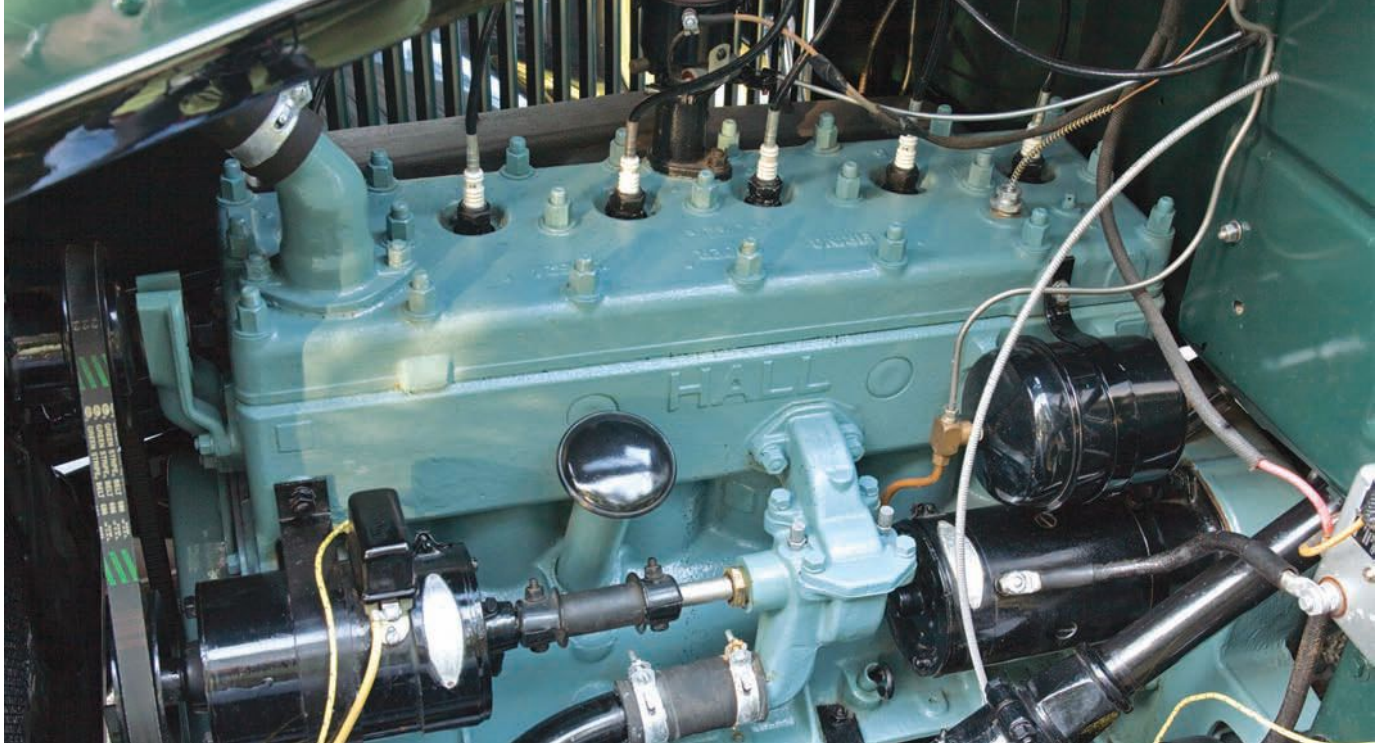
By the end of the 1931 model year, De Vaux-Hall had manufactured only 4,135 cars, and the company's sales manager warned dealers that the future did not look so good, particularly as the company was simply not large enough to support two factories. The 1932 models were announced as the 6-80, later simply called the Model 80, the designation boasting of improved output from the 214-cu.in. engine.

Production of the 1932 models, including the addition of a convertible, began in Grand Rapids only, but by February De Vaux-Hall was out of cash, De Vaux himself financially wiped out. Continental, the company's biggest creditor, stepped in and bought most of the assets of De Vaux, save for the Oakland plant, and renamed it the Continental-De Vaux Company, starting up production again, the only real change being the name on the VIN tag; otherwise, the cars remained exactly as before.

The 1932 De Vaux range was limited to the Standard and the Custom, in two-door, four-door and convertible body styles. Differences for the Custom included wells in the front fenders for the spare tires, a rumble seat for the Coupes and Convertible Coupes, a choice of better upholstery, a chrome-plated trunk rack and fully chromed headlamps, as opposed to just the bezels on the Stan-

owner's view

What I like is that nobody's ever heard of De Vaux, mostly. Everybody walks up to it and says, 'What in the world is that?' Most of the time, they can't even pronounce it correctly, much less know what one is. It's fun just telling the story of who De Vaux was and what the cars were made of. They were actually a very dependable car because Continental Motors made a very good engine, and they had a very good transmission.



Elbert Hall redesigned the Continental 22A to create the Hall 40A, an engine used exclusively in De Vaux automobiles. With a modified block, cylinder head and intake and exhaust manifolds, the 40A made a respectable—for a light, affordable car—80 horsepower in 1932.

dard models. Changes for the 1932 models included the adoption of a New Process Gear three-speed transmission in place of the Warner unit from 1931. Also, wheel diameter was decreased from 19 to 17 inches.

Featured on these pages is a 1932 De Vaux 80 Custom Convertible Coupe, produced after Continental acquired the company. One of possibly three known De Vaux Convertibles to exist, out of fewer than 10 known remaining 1932 models, it has been owned on and off by the same family for some 40 years. Dennis Reinke, owner of Denny's Collision body shop in Kawkawlin, Michigan, was with his father, Howard, when the elder Reinke brought the De Vaux home from Nebraska in 1976, the pair pulling it behind their Chevy truck via a tow bar back to Michigan.

Howard also owns two 1931 De Vaux sedans, one of which was featured in *Special Interest Autos* back in 1985. When *SIA* contributor Josiah Work drove the car, he reported that "The De Vaux clutch is smooth and requires no excessive pedal pressure. The transmission is unsynchronized, but with a little practice, it's easy to avoid gnashing the gears."

He continued: "Unlike some inexpensive cars of its day, the De Vaux featured an adjustable front seat. Cushions are firm and supportive. The ride is comfortable, with only minimal choppiness thanks to the Houdaille shock absorbers. Handling is very stable, and corners are taken with minimal lean. If the driver didn't know better, he could almost think he was driving one of the smaller Chrysler products of the day—a De Soto, for instance. The De Vaux steers perhaps a little heavier, and its Midland Steeldraulic brakes definitely require more pedal pressure than the De Soto's hydraulics. But the general feeling of the two cars is similar. The sound insulation seems a little better in the De Vaux, thanks no doubt to its composite body construction. For a car of its class, the De Vaux has very good acceleration."

That *SIA* driveReport, which focuses on Howard's sedans, makes a brief mention of the 1932 convertible "presently undergoing restoration." Dennis recalls working on the car with his father, telling us, "A lot of it was just tearing it apart. I remember I welded one of the fenders when I was probably about 19 or so. I remember stripping down some of the doors. I know he [the elder Reinke] got it running. He collected different items for it and had a lot of replating done. He contracted a guy out to have the wood done. It was in pieces for quite a few years in the garage. It was kind of a permanent fixture; I never thought he would sell it. I thought it would always be there until he finished it or he was dead—one or the other. I think that's the reason why he did sell it because he thought it would just sit there and

never get finished."

After some 19 years, Howard sold the car to a friend, Myron Cummings, who had previously purchased and restored a De Vaux Coupe that Howard once owned. Howard figured that Myron was more likely to finish restoring the car. Although Myron made a noble effort, he passed away before the car was completed, coincidentally after 19 years in his possession. Myron and the Reinkes had remained friends, and Dennis's brother Robin, a one-time mechanic, even rebuilt the Hall engine for Myron.

All De Vaux Convertible Coupes were equipped with rumble seat and a luggage rack. Perhaps only two or three are known to exist.

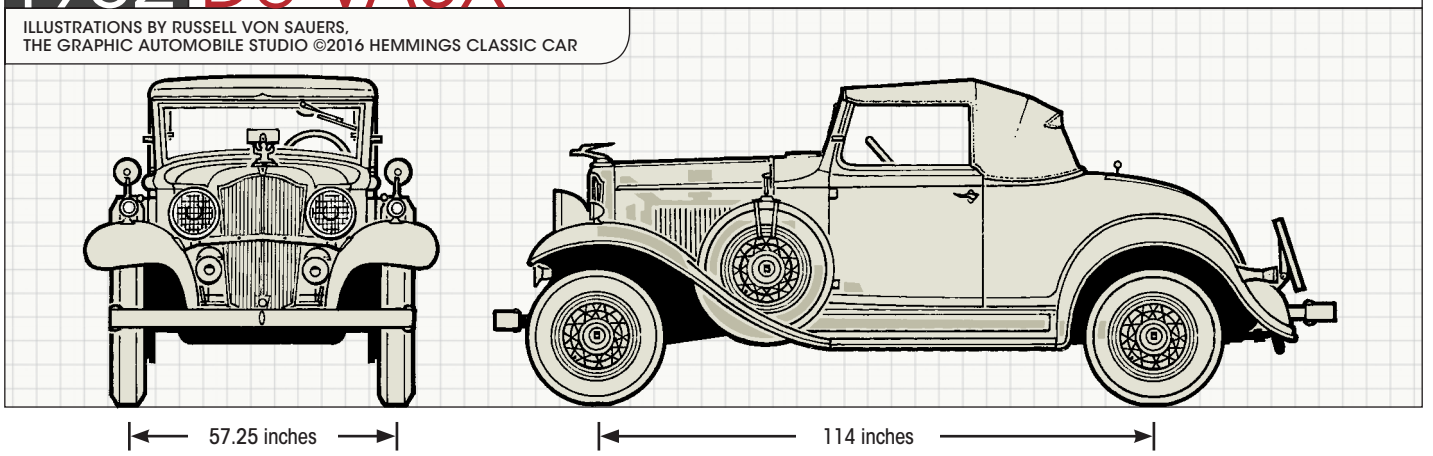
"Myron was getting close to having it completed, and he suddenly died," says Dennis. "I had a chance to buy the car and I approached his widow. Before I could show it, I had to reproduce some items in it, like the spark, throttle and choke knobs that were missing. We took some knobs out of my dad's cars and had them reproduced because they were the same for 1931 and '32. One of the rumble seat step pads was missing, so I had a guy reproduce them." Dennis, with his skills, experience and fully-equipped shop, was also able to fix and finish the paintwork that needed completing or correction.

Fortunately, Howard had been accumulating De Vaux parts over the years, scouring the fields at Hershey and local swap meets, his stash growing to include such rarities as an NOS hubcap that was unique to the 1932 De Vauxs. With the work of the three Reinkes, Myron and friend Fred Ward, the restoration took nearly 38 years to complete. But the work paid off with Dennis winning an AACA First Junior along with the coveted President's Award at its first showing at Hershey in 2014. Though he doesn't drive the car much—he's waiting for that Grand National badge before he does that—he has no plans to part with it.

Continental continued in the car business for two more years, but 1932 was the last year for the De Vaux name and any connection to the De Vaux car or Hall engine. Continental offered an entirely new range of cars for 1933. The brutal economic headwinds of the Great Depression were simply too much for De Vaux-Hall, despite the wealth and experience of Norman De Vaux, salesman extraordinaire, and Elbert Hall, renowned engineer. Perhaps under different conditions, the handsome, well-built car could have thrived. Fortunately, the few remaining cars can remind us of what might have been.

1932 De VAUX

ILLUSTRATIONS BY RUSSELL VON SAUERS, THE GRAPHIC AUTOMOBILE STUDIO ©2016 HEMMINGS CLASSIC CAR



SPECIFICATIONS

PRICE

BASE PRICE	$895

ENGINE

TYPE	Continental-built Hall 40A straight-six; cast-iron block and cylinder head
DISPLACEMENT	214.7 cubic inches
BORE X STROKE	3.375 x 4 inches
COMPRESSION RATIO	5.4:1
HORSEPOWER @ RPM	80 @ 3,600
TORQUE @ RPM	130-lb.ft. @ 1,500 (est.)
VALVETRAIN	L-head, side-valve engine
MAIN BEARINGS	Four
FUEL SYSTEM	Tillotson updraft carburetor
LUBRICATION SYSTEM	Pressure, gear-type pump
ELECTRICAL SYSTEM	6-volt
EXHAUST SYSTEM	Single

TRANSMISSION

TYPE	New Process Gear three-speed manual	
RATIOS	1st	3.32:1
	2nd	1.67:1
	3rd	1:1
	Reverse	4.1:1

DIFFERENTIAL

TYPE	Hotchkiss drive, semi-floating
RATIO	4.30:1

STEERING

TYPE	Worm-and-sector
RATIO	13.5:1
TURNS TO LOCK	Four
TURNING RADIUS	39 feet

BRAKES

TYPE	Midland Steeldraulic four-wheel mechanical
FRONT/REAR	11-inch drums

CHASSIS & BODY

CONSTRUCTION	Steel-and-hardwood composite body over steel frame
FRAME	Steel ladder with 6-inch side members and 5 crossmembers
BODY STYLE	Two-door, two-seat convertible
LAYOUT	Front engine, rear-wheel drive

SUSPENSION

FRONT	Semi-elliptical leaf springs with seven leaves; solid axle, Houdaille-type lever-action hydraulic shock absorbers
REAR	Semi-elliptical leaf springs with nine leaves; Houdaille-type lever-action hydraulic shock absorbers

WHEELS & TIRES

WHEELS	Wire, drop-center, riveted spokes
FRONT/REAR	17 inch
TIRES	Goodyear (currently Firestone)
FRONT/REAR	5.50/17

WEIGHTS & MEASURES

WHEELBASE	114 inches
OVERALL LENGTH	174 inches
OVERAL WIDTH	70 inches
OVERALL HEIGHT	N/A
FRONT TRACK	57.25 inches
REAR TRACK	58 inches
SHIPPING WEIGHT	Approx. 2,625 pounds

CAPACITIES

CRANKCASE	6 quarts
COOLING SYSTEM	15 quarts
FUEL TANK	15 gallons

CALCULATED DATA

BHP PER CU.IN.	0.37
WEIGHT PER BHP	36.25 pounds
WEIGHT PER CU.IN.	13.51 pounds

PRODUCTION

ALL 1932 MODELS	1,239

PROS & CONS

+ Answering the "What is that?" question at shows
+ Distinctive design
+ Unique-to-De Vaux Hall/Continental engine

– Answering the "What is that?" question at shows
– Unique-to-De Vaux parts all but impossible to find
– Teaching people to pronounce "De Vaux"

WHAT TO PAY

Only two 1932 De Vaux 80 Convertible Coupes are known definitively to still exist, out of fewer than 10 known 1932 De Vauxs of all types. As such, average pricing cannot be estimated for this vehicle.

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Razor-Sharp Riviera

Buick's influential flagship was the ultimate in personal luxury for 1964

BY MARK J. McCOURT • PHOTOGRAPHY BY RICHARD LENTINELLO

Longtime Buick followers were shocked this past January when General Motors debuted a stunning pillarless hardtop grand tourer in Detroit for the 2016 North American International Auto Show. That concept car, called the Avista, was arguably the sensation of the show, and it reminded us that Buicks don't require waterfall grilles, ventiports or sweepspears to have an identity—they can simply be rolling sculpture. The original Riviera similarly upended expectations of what a Buick could be in the early 1960s.

Riviera is a hallowed name in Buick history, and while it was originally applied to GM's first hardtop version of the 1949 Roadmaster—a sister car to the Cadillac Coupe de Ville and Oldsmobile 98 Holiday—it came to prominence as its own model for the 1963 model year. This new car represented General Motors' design department at the top of its game; it was a clean-sheet re-imagination of a premium Buick coupe created by stylist Ned Nickles and his team of designers and modelers, under the careful direction of vice

president of design Bill Mitchell.

The story of the Riviera's development out of a proposed La Salle model has often been told, and this prestige model that Mitchell himself called "somewhere between a comfortable sedan and a sports car," was immediately hailed as a landmark design. The original Riviera exemplified Mitchell's form-over-ornamentation ethos, and its long hood/short deck proportions were enhanced with coachbuilt Rolls-Royce-style crisp edges and accented by a Ferrari-inspired eggcrate grille: it was a pure representation of power and capability dressed in a tailored three-piece suit, no frippery allowed. And this coupe had the muscle to back up its appearance, thanks to its standard 401-cubic-inch V-8 engine and heavy-duty underpinnings.

The Riviera's stunning styling was what drew the teenaged Charlie Ulrich, and his friend Don, to the Buick dealership in their hometown of Corpus Christi, Texas, in the fall of 1962, and that would be an encounter he would never forget. "They had a Riviera on the showroom floor—we were all over it, drooling on it. All of a sudden, there was a hand on my shoulder, and I had the typical 16-year-old's reaction—I got ready to run!" Charlie says with a laugh. "It was a salesman probably not much older than me, and he said, 'You want a ride?' Of course we said yes! He put us in the back seat, and

The 340hp, 425-cu.in. V-8 that was optional on 1963 Rivieras was standard in 1964. Many hours of detailing work improved the look of this engine bay.

literally smoked the Buick's tires down Main Street. Don and I both said, 'Wow, we've gotta have one of these!' But of course, since we were in high school at the time, that was impossible."

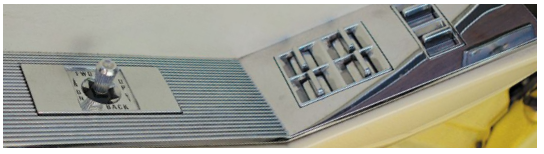
Buick would make minor, but notable, refinements to its popular new flagship for the 1964 model year. Exterior changes included new badges and the adoption of a stylized "R" hood ornament, while inside, leather upholstery was no longer available on the option list, and plastic knobs replaced metal versions on the instrument panel. Still more power came under the hood in the form of the newly standard 425-cu.in. "Wildcat 465" V-8, which made 340 horsepower at 4,400 RPM and 465-lb.ft. of torque at 2,800 RPM with its 10.25:1 compression ratio and four-barrel carburetor. Also available was a dual four-barrel-carbureted "Super Wildcat" V-8 option that made a very healthy 360hp. The mandatory Dynaflow automatic transmission was replaced by Buick's new, sportier Super Turbine 400. A total of 37,658 Rivieras were built for the 1964 model year, and one of those would catch Charlie's eye and reignite his passion nearly 52 years on.

"In January 2014, my wife, Sherry, and I were on an anniversary trip in Las Vegas. We were going through the auto collection in what once was the Imperial Palace. We spotted a striking yellow Riviera tucked back in a corner. Sherry said, 'Oh, that's a pretty car!' And that's all it took," Charlie tells us.

"I've always been a British-car guy, driving Austin-Healeys, Jaguars and the like," he continues. "I'd never owned one, and was not looking for a Riviera at all. But I'm in a local AACA club that does a lot of touring, and my British cars aren't great for touring. I thought this car would be great to drive. I began crawling all around it, and realized that it wasn't rusty at all. I then had to convince Sherry this was something we had to have! Of course, she brought it up in the first place, although she will deny that now," Charlie laughs.

The Sunburst Yellow-over-white 1964 Riviera was there on consignment, and after the Port St. Lucie, Florida, residents purchased it, they learned the car's history, and why it had fewer than 50,000 original miles on the odometer. It had been ordered, new, by the consigning seller's father, as a gift for her mother, who drove the car in Grand Rapids, Michigan, for five or six years, until she died. The Buick then sat in the family garage for the next two decades, before the widower gave it to his daughter in Las Vegas; she drove it periodically for another 24 years before putting it up for sale.

"The daughter told me that her father was very unhappy with the factory paint quality, and demanded the dealer do something about it. Apparently, the dealer had it resprayed locally in the same color, with no primer under the new paint. As best I can tell, that's true, as it looks like it was repainted



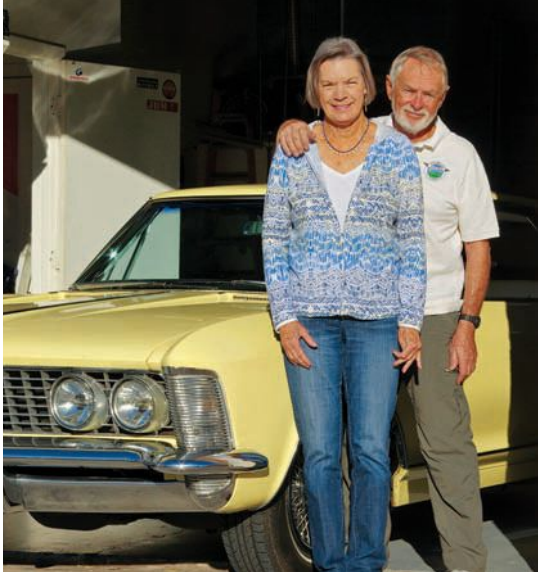
The original white vinyl upholstery remains in excellent condition, and its color makes the Riviera's stylish four-place interior more bearable in Florida's summer heat; aftermarket air conditioning was added to this car using factory vents and controls.

many, many years ago, with acrylic lacquer," Charlie explains. "It's got a few little chips and a couple of door dings, as you would expect for a car that's old, but other than that, the paint is quite nice. And there is no rust!"

The original-owning family took care when storing the Riviera, ensuring it had clean oil and was protected from damage. "But they did nothing under the hood through the years. All the grease Zerks had pounds of grease caked around them, and the engine bay was a pit, it was nasty," Charlie recalls. Bringing the car back up to mechanical and visual snuff has been an ongoing project since Charlie's owned the Buick.

"I've done four oil changes to remove 40 years of sludge, and have replaced the carburetor, alternator, ignition, brakes and heater box. When we began driving it, it tended to overheat, and stranded us a couple of times—then I had the radiator replaced, and it starts right up and runs perfectly," he says. "This car wasn't air conditioned from the factory, and considering where we live, my wife said we needed it. I was determined not to alter the stock look of the interior with the Vintage Air kit I installed, so I searched for the 'eyeball' vents and dash parts to make it look correct. Those parts were difficult to find, and NOS parts are just not available anymore, but I eventually found used parts in good shape from a California junkyard. Aside from this, I've been lucky that the car hasn't been hard to get parts for."

The engine bay has been cleaned and repainted, and Charlie has been working on the undercarriage. "I'm in the process of scraping off loads of undercoating. It's been undercoated at least a couple of times, and I'm taking that off and painting it with satin black Eastwood Chassis Black. It would probably be better protected with undercoating, but I don't like all that crud on the bottom of my cars. I've tried everything known to man to remove it—chemicals, power scrapers, needle guns—but it's come down to a chisel, manual labor and having it fall down in my face," he laughs.



> *"It's truly amazing how modern the car feels—it's a joy to drive… It was renowned as being one of the prettiest cars of the era, and it still is."*

The Ulriches found this low-mile Riviera survivor really is ideal for those car club tours. "It's truly amazing how modern the car feels—it's a joy to drive. Being of a certain age, I've owned a lot of cars from the 1960s, and just about all of those had a lot of wind noise—this Riviera does not, even at 70-80 MPH," Charlie muses. Not surprisingly, it doesn't handle like a British roadster, although it's better than contemporary sedans. "It leans and is mushy, as this type of car was, but it doesn't float. It was designed to be the sports car of Buick's line, and was sprung tighter than most, with a rear suspension beefed up for fast launches. The factory power steering has no feel, but you get accustomed to that, and it steers quite nicely. The huge finned aluminum brake drums perform well. It's more solid than most cars of the day, and is quite comfortable on the road. And it's quick—just like I remember, it will still light up the tires—although the fuel mileage is abysmal!" he says.

Charlie and Sherry have added roughly 2,000 miles a year to their Riviera, and this Buick remains reliable and eye-catching with frequent fluid changes and Pinnacle paint care product treatments. They've grown to love its comfort and, of course, its classic style. "Bill Mitchell got it right on this car," Charlie says. "It was renowned as being one of the prettiest cars of the era, and it still is."

EMAIL YOUR THOUGHTS AND COMMENTS TO: **rlentinello@hemmings.com**

REGARDING THE ARTICLE ABOUT Airstream trailers in *HCC* #137, I'm an 81-year-old retiree of Airstream with 26 years of employment. I first started at age 17 in September of 1952, soon after they opened the factory in Jackson Center, Ohio. There were only about 20 or so employees at that time. I helped build the first trailer that came out of the factory, which was a 1953 model.

The photograph shown atop page 58 depicts a man polishing a trailer; he was using Glass Wax. This is what we used to polish the aluminum skin back then.

Airstream is still going very strong, having added about 90,000 sq.ft. of manufacturing space this past summer, and they employ over 600 "associates," as they call them now.

Tom Richardson
Cridersville, Ohio

I REALLY ENJOYED BOB PALMA'S column in *HCC* #132 on "The Name Game." I'd like to add a P.S. to that.

Kaiser-Frazer Corporation went a step further in 1949. You probably can remember the Kaiser Deluxe models all carried the color of the car on the front fender script. The names, such as Onyx, Flax, Academy Blue, Linden Green, Indian Ceramic, Glass Green, Caribbean Coral and many more.

Many think that Kaiser-Frazer would have better spent its money to tool for a V-8 engine instead of making all these costly mistakes on little items such as individual color scripts.

Fred Renich
Camarillo, California

I WAS MOST INTERESTED IN THE De Soto station wagon article in *HCC* #136. Here in New Zealand, we received quite a few 1955 De Soto Diplomat station wagons. I personally knew of three farming families who purchased this model new in the province of Southland. All were V-8 automatics and had dark green roofs with light green bodies. All were based on the Plymouth Belvedere Suburban, which was also sold here.

We also had 1960-'61 De Soto station wagons which were exported out of Canada that were based on the then-current Dodge Dart body but with De Soto trim and nameplates. We also received quite a few 1954, '55, '56 De Soto pickup trucks. De Sotos were always popular with taxi operators in New Zealand from the 1930s to the 1950s. All were based on the Plymouth body shell, and out of Canada as export models.

Alasdair Chapman
South Canterbury, New Zealand

I ENJOYED THE RECENT STORY OF the Moon automobiles in *HCC* #138. During most of my youth, I heard over and over of the quality of Moons, especially of a yellow 1925 roadster owned by my dad during his salad years. It was one of the best cars made. When I bought my 1957 Thunderbird, my dad took it for a spin and casually said, "It's okay, but my Moon was better." Years later, after both my parents had passed, I came across the enclosed bedraggled photograph among things I was throwing out. Lo and behold, the Moon! I guess I can see how he felt. It was a pretty classy machine for a young fellow of 20 or 21, especially in the midst of the Depression.

Richard Salmi
Daphne, Alabama

FIFTY YEARS AGO, A 1955 PONTIAC four-door sedan came into my life; I was only 16 years old. The Safari feature in *HCC* #139 brought this to mind. My sedan had a very unique seat feature I have never seen again: a six-way manual bench seat.

The uncle who gave me the car was 6'-5", and he had an extension put on the seat track so he could stretch his legs, which was great for me as I am the same height. The seat had the ability to adjust up and down at both the front and rear, as well as fore and aft. I wonder how many 1955 Pontiacs were equipped with this option?

That Safari ran very well and only left me stranded once when the drag link broke. I was not far from home and managed to get it off the road without damaging anything else.

As the years have gone by, the memories grow more fond of that old Pontiac, and I would appreciate any information your readers may have about this seat option.

Glenn Walker
Unity, New Hampshire

AS A LOVER OF STATION WAGONS, I was thrilled to see the article on the Pontiac Safaris. What particularly caught my eye were the two photos of the 1958 Star Chief. Is my eye playing tricks on me, or do both photos feature a car with a missing B-post on the passenger side as well as a slender C-pillar? Is it possible that these factory photographs are of a prototype mock-up that featured the production-pillared wagon on the driver's side and an unproduced hardtop body-style similar to the Oldsmobile and Buick models on the passenger side?

If you look closely, not only is the B-pillar missing, but also missing is the quarter window on the rear door and the sliding glass in the cargo area. I wonder if any photos exist of the passenger side of this car. One can only speculate, but perhaps Pontiac was entertaining the idea to replace the two-door Star Chief Custom Safari with a four-door hardtop.

Erich Gernand
Flint, Michigan

I ENJOYED READING ABOUT THE Pontiac Safari in *HCC* #139. Back in 1995, I had a chance to see a 1957 Safari parked next to a '57 Star Chief Custom Safari Transcontinental. The Transcontinental appears in Pontiac's special brochure of additional mid-season models and is today quite rare.

I noticed that the ends of the fenders, as well as the taillamp housing, are actually different on these two cars although the design is of a similar flavor to appear as identical. The four-door Safari has a more upright, less undercut stance, while the two-door Safari has the more pointed tail. Therefore, I always wondered if this difference indicates the use of Chevrolet Nomad panels on the two-door Safari?

David Fluck
Quakertown, Pennsylvania

Continued on page 34

Mohs Creations

Bruce Mohs passed away in February of 2015. Although he and I exchanged a few letters over the years and spoke on the phone once, I never got around to actually interviewing him and the blame for that falls squarely on me. Now I'll never get to ask him the question I most wanted to: What drove him to build those strange cars?

The Mohs gained a measure of notoriety during the 1960s and 1970s as some of the most outlandish cars ever to hit the road. The most famous was the Mohs Ostentatienne Opera Sedan, billed as "The ultimate in personal transportation with the greatest safety." Introduced in 1968, it was a seriously strange one-door luxury coupe. Its single door was situated at the extreme rear of the vehicle, and opened upward like a flying saucer, from the rear bumper clear up to the windshield header, so passengers could enter the car standing nearly erect. Once inside, they settled into an opulent interior that included bucket seats upholstered in velvet, Ming Dynasty carpeting and a walnut-grain instrument panel with 24ct gold inlay. There were two radio systems: an AM/FM unit for pleasure and a two-way radio with base stations for both home and office for keeping in touch—this in the days before cell phones.

All the usual luxury features were standard equipment, including power steering and brakes, air conditioning, power antenna, etc. However, the Opera Sedan also boasted a refrigerator, butane furnace with 50lb. supply tank, a removable skylight, sealed beam taillamps (patented by Mohs), twin spotlamps and massive 7.50 x 20 Denman custom-built wide whitewall tires on specially made wheels with chrome rims. The tire tubes were filled with nitrogen to reduce heat buildup.

Motive power was supplied by a multi-fuel International engine. A 304-cu.in. V-8 and automatic transmission were standard on the Mohs Model 68A ($19,600), while the Model 68B ($25,600) offered a mighty 549-cu.in. V-8 and five-speed manual transmission—no automatic was offered with the big engine. That combination also featured heavier driveline components and a fish-plated frame "…for those owners who demand the impossible and expect the improbable." It could "tow the largest trailer home through the Rocky Mountains with ease." Alas, Mohs never received any retail orders for the Opera Sedan, so the gold-painted personal car remains the only one built.

He had better luck with his next big project, the 1973 Mohs SafariKar, which looked like the offspring of an International Scout that had mated with a Rolls-Royce, and included an optional television set among its many available features. Boasting a folding metal top, it was billed as "the only luxury convertible produced in America which is also a dual-cowl phaeton." The SafariKar continued Moh's tradition of untraditional doors by featuring hinge-less side doors that slid straight out from the body on linear bearings and center shafts. Each body side had one large door; when it was fully open, passengers could enter simultaneously around the front or rear of the door. The weirdness didn't end there. The SafariKar's body structure consisted of aluminum-tungsten-alloy bulkheads attached to low-carbon steel stringers covered in aluminum. Onto this was placed polyurethane foam, then a covering of premium-grade Naugahyde was glued in place and riveted around the edges. This yielded a body that was strong, attractive and didn't need paint. It also greatly reduced engine noise, useful for sneaking up on game when out on safari. You see, the SafariKar was designed for on and off-road use, could be used as a hunting vehicle and thus even included a rear seat that opened into a bed. Sleeping capacity was two adults and two children. Power came from an International 392-cu.in. V-8. The price was $14,500 and three were built. Mohs sold two of them.

Mohs also produced a few three-wheel commuter cars called the Model G Gee Whiz, a small run of 95cc motorcycles, and some one-off trucks based on IH products.

Whether or not you like the weirdo Mohs automobiles, you have to appreciate the way they enriched the automotive world.

> "The Mohs gained a measure of notoriety during the 1960s and 1970s as some of the most outlandish cars ever to hit the road."

Continued from page 32

I WAS THRILLED TO SEE THE 1955 Pontiac Safari on the cover. In fact, when the magazine arrived, I stopped what I was doing, poured a coffee and went out on the patio to read the issue.

In 1960, I was living in Berea, Ohio. At the time, I had a 1955 Buick and a '57 Chevrolet Nomad. I didn't know Pontiac made a Safari wagon. On my drive to work each day, I passed Toth Buick, and one day my eye caught sight of a 1955 Safari being traded in, also in turquoise and white. In fact, the salesman was just removing the license plate. I spun around and went back to check this car out, and bought it. Of course this didn't make the little lady happy, not at all, but she got over it eventually.

Now, with a Nomad and a Safari, I had the perfect opportunity to compare the two station wagons. I soon realized the Nomad had its own niche as did the Safari. The Nomad was a great around-town car, but the Safari excelled on the highways. As my memory serves me, I preferred the Safari.

Both cars got a lot of attention in my driveway, same styling and both same color combinations. Both were V-8s, but the Nomad had fuel injection, which was a little bothersome at times. And both cars had automatic transmissions and were loaded with all options.

At the dealership when I bought the Safari, I had the opportunity to talk with the original owner, who told me the car was trouble-free with only 43,000 miles. He was trading it in only because he loved the new 1960 Buick wagon styling. And he was correct. I kept the Safari until 1968 and had absolutely not a single issue with it. The 1955 Safari was the only Safari I liked because of the styling; it seemed Pontiac just got the styling perfect.

John Andrejco
Green Valley, Arizona

REGARDING WALT GOSDEN'S interesting story "Walls of Color" in *HCC* #139, when my daughter purchased her 1957 Studebaker pickup to restore, the owner included a set of 15-inch pink porta-walls (glued-on pink-colored tire sidewalls); she decided not to put them on. I have never found anyone that had even heard of such a thing.

Duane Miller
Eldridge, Iowa

DOES ANYONE RECALL THAT FOR model year 1956, Chrysler offered colored tires as a factory option? These were whitewall tires except the traditionally black portion of the tire, the sidewalls, were the color of the car.

I recall as a high school student in Fremont, Michigan, our bus route took us past the local post office. I always admired the beautiful beige 1956 Chrysler New Yorker Deluxe parked there. What caught my attention were the tires. Though they were whitewalls, the sidewalls were approximately car color, which was somewhat of a beige color. This is the only Chrysler I have ever seen with the car-color tires. Does anyone else remember these, or is my memory getting flawed?

As with the B.F. Goodrich effort in the mid-1930s, as Mr. Gosden notes, "... their lack of success in sales..." most likely led to their "... corresponding short span of availability...." To my knowledge, these colored tires were not offered for the 1957 model year and no other car manufacturer offered them as an option. I do not know what tire brand they were. Apparently, colored tires are just another one of those features that nobody asked for that occasionally occur in the automobile industry.

Patrick Bisson
Flushing, Michigan

AS THE OWNER OF A 1970 CHRYSLER Newport Convertible for 13 years, I really appreciated the article on Paul Vatcher's 1970 300 in *HCC* #139. I've been waiting for these beautiful cars to be recognized; thanks so much.

However, I noticed something about your feature car as soon as I saw it on the Contents page: Like so many other examples, his front license plate bracket is missing. The plate is supposed to be seen, top to bottom. I noticed that because the bracket on my car is also missing, as it was on my friend's 1970 300 Hurst.

I think I might know why, as I have seen many of the fuselage Chrysler cars with the same condition at many a show. My car, Mr. Vatcher's, and my buddy's Hurst, have all been repainted. I think the plate bracket gets removed in the process, as it mounts above a valance that must be painted, and the people doing the work forget to put it back on. These brackets can be found on cars in junkyards; I think the plates appear better when they can be seen.

I found your feature car interesting in the fact that it had power windows, console and reclining seats, yet no air conditioning, clock or a better radio. AM/FM was available, and both AM and AM/FM were offered with 8-track. It is truly fascinating how people ordered cars back in the Seventies.

Rev. J. Scott Allred
Chico, California

THE DETROIT UNDERDOGS ARTICLE in *HCC* #136 on the 1974-'78 Mustang II was interesting. In 1976 I purchased a slightly used 1974 Mustang notchback. It wasn't the Ghia model, but had been special ordered by some rich sorority girl (so the car salesman told me) and had lots of special appointments—most important to me being the air conditioning. I don't know why these small Mustangs are so vilified today—that little car handled beautifully, and lasted for more than 130,000 miles. I drove it until 1987 when the Chicago winters finally took their toll.

I remember shortly after buying that Mustang II that people at my apartment complex would stop me to talk about the fancy little car I was driving. One lad of about eight-years old even noted that he "really loved that race car!" I've had a couple of other Mustangs since then, but always remember with fondness that little Mustang II.

Sam Lollar
Carencro, Louisiana

THE ARTICLE ON THE FRANKLIN IN *HCC* #133 reminded me of the time my father took delivery of his new Franklin in the early 1930s. Dad asked the service manager how to break in the engine. He replied, "Drive it kind of easy for a while and let the parts get acquainted with each other." The words of a true mechanic.

Pete Fenger
Hamburg, New York

EDITOR'S NOTE: In the Avanti Restoration Profile,* HCC*#140, we incorrectly identified the proprietor of Avanti Northwest. The correct name is Gary Johnson.

A Lifetime Encased in a Metal Box

I've got to admit that I'm not the most organized person in the history of humanity. Sometimes, if I'm distracted by something else, I'll just lay something down, forget about it, and move on. That's how I misplaced my town water bill a couple of weeks ago. And sometimes things stay disappeared for a while. Imagine my surprise when I was puttering around my garage and suddenly found my father's old toolbox, loaded with tools. Best I can remember, I set it down on an isolated shelf near the workbench right after I moved into the house and simply forgot about it.

It was never in danger of being trashed or otherwise discarded, because to me, it's a family heirloom. It's nothing much to look at, really, a stamped steel box about the size of a lunch bucket, sprayed in a weird shade of metallic turquoise with a wire loop for a handle. Flip the latch and it swings open. You bend over to look more closely and you're hit with a whiff of light machine oil. That aroma's permeated the toolbox for as long as I can remember.

You see, my father was a merchant mariner. And he took that toolbox with him virtually everywhere he went. Not necessarily carrying it down the street, but it had a place of honor in the trunks of all the cars we owned. The thing you've got to understand is that everything on an oil tanker, mechanically speaking, is pretty robust. Take a look at a turbo-electric drive aboard a T-2 and you'll know what I'm talking about. They're designed to keep sailing. But sometimes something breaks when the ship is under way. You've got to fix it, right there. That's why most large ships are equipped with machine shops. You may well have to make your own replacement part.

To that end, the toolbox was packed tightly with a surprisingly broad amount of measuring tools, in addition to the hand tools you'd expect. There were precision diameter checkers, a micrometer, and a small Vernier caliper. Even as a kid, I looked upon those instruments in wonder. Imagine a tool that could read increments smaller than the thickness of a human hair. Better yet, imagine actually knowing how to use it. That was my introduction to tools. My father was always pretty patient, and he explained how you used the clamp, just for instance, to assess the wall thickness of a length of tubing. Or the runout on a gear assembly. He also had sealed, right-angle flashlights that could be used in an environment of leaking fumes, where a normal flashlight would have triggered an explosion.

I remember the first time I had to use the magic box in an emergency situation. I had inherited our family's 1966 Ford Galaxie 500 four-door—a car I first drove on the roads of southern New Jersey when I was 11, but that's another story—and was tooling along happily one day when the alternator light flashed on. Not good. I rolled the car over to the side and popped the hood. First place I looked, fortunately, was at the battery, which clearly had a bum cable connection. I used an adjustable wrench from the box to fully unbolt the cables, both of them, then cleaned the terminals with a wire brush that was also in the box. My father told me he used it aboard ship to rough out a first finishing of a component that had just been fabricated in the machine shop. I reattached and tightened down the cables, fired the 352-cu.in. FE V-8 and it murmured pleasurably. Problem solved.

You know, we're all going to be assessed at some point by what we leave behind when we're gone. In my own case, it's going to be a whole lot of reading and listening material. And I used to have a real thing for scale models. My father passed away a dozen years ago. Didn't leave a whole lot of such things behind, but he passed that toolbox down to me. Of course, I went out and got my own drawers that are now filled with a good selection of Craftsman gear. No matter. That oddly colored little box is my go-to kit nowadays. It deserves to be. And I'm never going to misplace it again.

> "Imagine my surprise when I was puttering around my garage and suddenly found my father's old toolbox, loaded with tools."

Flites, Glides and Matics

Did any major automotive innovation spawn more creative names than the automatic transmission? Consider major innovations in each early decade.

Single-cylinder gasoline engines in 1900 were ultimately replaced with multiple-cylinder engines by 1910. Even the most famous low-price car of the decade, Ford's Model T, had four cylinders. But the industry sired few creative names for multiple-cylinder engines; they were simply twins, fours, sixes, etc.

Introduced in 1912, electric starting defined the second full decade. A marketing necessity by 1920, it was simply known as the electric starter, or self-starter. Or the two terms might be combined: electric self-starter.

THE LINCOLN/MERCURY OLD PARTS STORE

Fully-enclosed bodies generally replaced open cars during the 1920s. Again, however, there was little competition to create distinctive names for each manufacturer's closed body. Words like coach, coupe and sedan generally applied to a given body style regardless of who made it.

Then, unique independent front-suspension names like "Knee-Action" and "Safe-T-Flex" lit the verbal fuse in the 1930s. Marketing verbiage exploded when General Motors' "Hydra-Matic Drive" arrived late in the decade as a $57 option for 1940 Oldsmobiles. GM lobbed the first verbal volley by shortening and hyphenating two words, hydraulic and automatic, for its new product.

REO's "Self-Shifter" and post-1940 wanna-be automatics really weren't. Frantic attempts to engineer and bring to market vacuum, hydraulic, and/or electric controls for clutches and manual transmissions were cut short by World War II. Stillborn for 1942 were Lincoln-Mercury's "Liquimatic Drive" and Studebaker's "Turbo-Matic Drive."

Hudson marketed a more dependable setup in 1942 that survived the war: "Drive-Master." Hudson added overdrive to Drive-Master for 1950 and called it "Super-Matic Drive." Hudson finally offered a real automatic transmission, GM's Hydra-Matic, in most 1951 models. Kaiser followed suit.

Buick named its proprietary automatic "Dynaflow" for 1948, and Lincoln offered GM's Hydra-Matic late in the 1949 model year. Nash offered it for 1950, the year Chevrolet scooped Ford and Plymouth with "Powerglide." Studebaker and Packard introduced completely different automatic transmissions during 1950: "Automatic Drive" and "Ultramatic," respectively. While "Fordomatic" and "Merc-O-Matic" arrived for 1951.

Chrysler Corporation's normally-prolific engineers finished dead last in the competition, finally introducing a true automatic transmission, the two-speed "PowerFlite," during 1954. Earlier, the company's dealers probably crossed their fingers behind their backs when selling stop-gap but nonetheless serviceable contraptions with automatic-transmission-sounding names like "Gyro-Matic," "Presto-Matic," "Fluid Drive," "Tip-Toe Matic" and "Hy-Drive." Few customers were likely fooled; by then, they knew that anything with a clutch pedal didn't have an automatic transmission.

Chrysler redeemed itself with its bullet-proof three-speed "TorqueFlite," available in all its lines by 1957. American Motors began buying it for 1972 and later models, renaming it "Torque-Command." It replaced AMC's familiar Borg-Warner "Flash-O-Matic." That basic B-W unit had also been known as the original "Fordomatic," "Flightomatic," "Multi-Drive" and, finally, "Cruise-O-Matic."

Today's fascination with all things turbo is nothing new; Lincoln had "Turbo-Drive" in 1955, and Chevrolet would just as soon forget "Turboglide." Hydra-Matic variants ultimately yielded to the all-new "Turbo Hydra-Matic." When some customers wanted the option of shifting for themselves, a new genre of automatics appeared thus equipped, including AMC's "Shift-Command Flash-O-Matic," Ford's "Select-Shift Cruise-O-Matic," Studebaker's "Power-Shift," and Pontiac's "His & Hers Turbo Hydra-Matic."

The above 30-odd names for different crankshaft-to-driveshaft connections are hardly conclusive; readers can surely cite many more. And that's to say nothing of the multiple spellings and nicknames (derisive and otherwise) given to many of them and their derivatives during the ensuing years, like GM's "Slim Jim." What's your favorite name?

"Did any major automotive innovation spawn more creative names than the automatic transmission?"

End of the Line

Pontiac's distinctive Esprit was one of several models that concluded the Second-Generation Firebird's successful 12-year run

BY THOMAS A. DeMAURO • PHOTOGRAPHY BY JEFF KOCH

By 1981, details regarding the forthcoming Third-Gen Firebird were about the worst-kept secrets in Detroit, with spy photos, reports and rumors everywhere. Hype surrounding the *new* Firebirds made the old ones, which Pontiac was still selling, seem like yesterday's news.

The Second-Generation F-body platform, which the Firebird and Camaro shared, albeit with distinctive body panels from the greenhouse down, different engines, interiors and chassis tuning, was in its 12th and final model year. Its protracted production run wasn't typical in the U.S. automobile industry that had traditionally held fast to two- or three-year design cycles.

With the 1982 models poised for primetime, 1981 sales faltered. They had peaked in 1979 with 211,454 Firebirds sold. In 1980, that total was cut nearly in half, to 107,340 and the downward spiral continued for 1981 with just 70,889 Firebirds produced.

The 1981 Firebirds had the potential to be the best of the lot, since Pontiac had a dozen years to refine what was essentially the same design. Mechanical parts interchange from 1970½ through 1981 is exceptional. How much of it is emissions-legal, however, could raise some issues.

Efforts to meet more stringent yearly emissions, fuel economy and safety mandates resulted mostly in performance decreases through 1975, with the optional 1973-'74 SD-455 being a notable exception. The Ram Air III and IV 400s of 1970, the 455 H.O. of 1971-'72, the SD-455 of 1973-'74, and the W72 400 of 1977-'79 were able to retain respectable power despite the added restrictions.

The Radial Tuned Suspension of 1974-'81 improved the ride and handling, and the WS6 suspension of 1978-'81 and rear disc brakes of 1979-'81 provided so-optioned Trans Ams and Formulas with cornering that rivaled the Corvette at

Esprit features included Custom trim with upgraded bucket seats, steering wheel and door panels; dash assist strap; bright pedal trim; color-keyed seat belts, rear ashtrays and additional acoustical insulation. Camel Tan Pimlico cloth seating surfaces were optional.

substantially lower cost.

Image was also carefully crafted throughout the line. The 1973-'81 hood bird became a Trans Am icon, and two *Smokey and the Bandit* movies starring SE Trans Ams certainly furthered the cause. Those black and gold SEs of 1976-'81, the Gold Edition T/A of 1978, the 10th Anniversary for 1979, the Indy Pace Car of 1980 and the NASCAR Pace Car for 1981 added exclusivity.

Year-to-year refinements also helped to keep the aging platform current. The 301-cu.in. engine debuted in 1977 to provide a lightweight V-8 alternative that could return high fuel mileage numbers. Also to improve efficiency, the Chevrolet-built 250-cu.in. straight-six was replaced with the Buick 231-cu.in. (3.8 liter) V-6 for the 1977 model year.

In 1980, the larger 350, 400 and 403 engines were retired and a 210-hp 301 turbocharged engine was developed to fill the performance void. Computer controls were introduced on the W72 301 engine and on the turbo 301, and a lockup torque converter was used in the automatic transmission with non-turbo engines, all in an effort to increase efficiency.

New for 1981 was the Computer Command Control engine management system, and the 265-cu.in. V-8 (variant of the 301) that was delayed in 1980 was released.

It wasn't all positive news, however. By 1981, pre-owned Firebirds and Trans Ams were competing with the new models. While turbocharging the 301 engine helped somewhat, the emissions-control-laden, smaller-displacement, high-performance Firebirds of 1981 were slower than the 1979 Pontiac 400-powered cars and most of the Second-Gen T/As and Formulas dating back to 1970. They also handled nearly as well and were considerably cheaper to buy, since they were used cars.

Another adverse circumstance was that the Second-Gen F-body platform had existed for so long the rest of the industry had evolved around it. In 1970, the Firebird was a Pony Car, so mid-sized models like the Le Mans were larger and heavier. It rode on a 108-inch wheelbase, was 191.6 inches long and 73.4 inches wide. By comparison, the 1970 Le Mans had a four-inch longer wheelbase, and its body was 10.9-inches longer and 3.3 inches wider.

By 1981 however, GM, like most competitors, had

downsized its models, but the Firebird had actually grown. Thanks to changing bumper-impact regulations and periodic styling updates, the 1981 Firebird was 6.5 inches longer than the 1970 ½ model.

Conversely, the Le Mans now rode on a 108.1-inch wheelbase while the Firebird was listed at 108.2 inches, was only .5 inch longer and slightly narrower. Yet, despite the similarities in overall size, rear-seat legroom was just 28.4 inches in the Firebird, but 38 inches in the Le Mans, and trunk capacity measured 9.2 cu.ft. compared to 16.6 in the Le Mans.

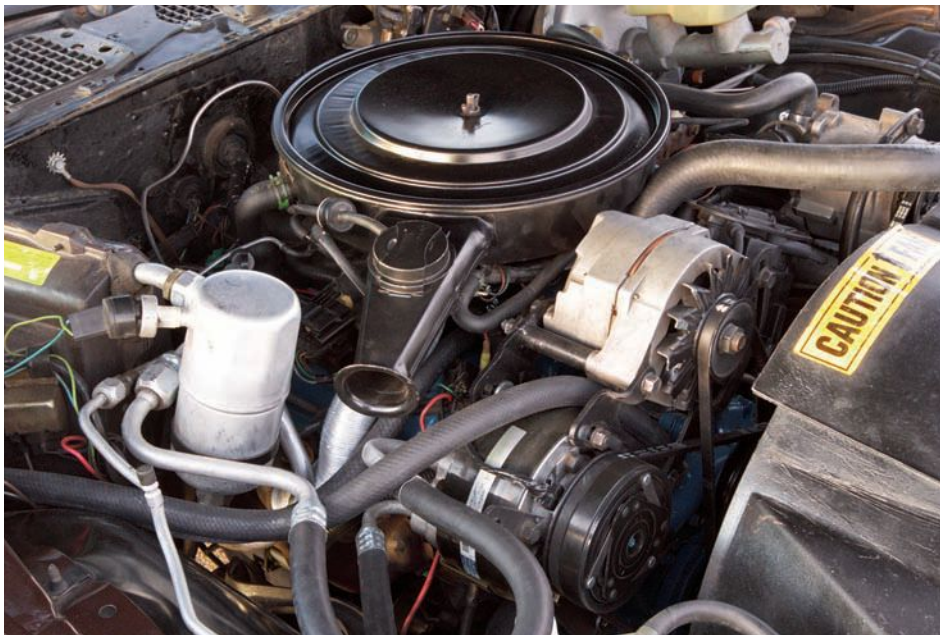
In case you view this as an apples to oranges comparison, since the Pony Car Firebird and mid-sized Le Mans are based on different design concepts, let's also look at the lighter 1981 Fox-platform Mustang—also a Pony Car. New in 1979, in 1981 it rode a 100.4-inch wheelbase (7.8 inches shorter than the Firebird), was 179.1 inches long (19 inches shorter), 67.4 inches wide (5.6 inches narrower) and had slightly more trunk space at 10 cu.ft. in the coupe. The hatchback, with the rear seat folded, provided 32.7 cu.ft. A four-cylinder model was standard, and curb weight was 2,625 pounds for the coupe and 2,658 pounds for the hatchback. The 1981 Firebird's curb weight, with its standard V-6, was 3,380 pounds.

The size and weight disparity between the 1981 Firebird and Mustang was evident, but the 1982 Firebird measurements were much closer to the Mustang's and lopped over 500 pounds off the 1981 Firebird's base model figure, thanks in part to its standard EFI four-cylinder engine. And it had more aerodynamic styling.

After enduring two energy crises in the 1970s, gas pump wary buyers who still desired sporty cars had become more economy minded as well. Despite what the Second-Gen Firebird had going against it, there were still those who had to have it, and airline pilot Bryan Dige was one of them.

Based at Love Field in Dallas, Bryan and his wife, Mary, visited a dealer in nearby Irving to pore over the new 1982 Firebirds in October 1981, but they were disillusioned by their styling. "I always liked the Second-Generation F-body, and the new 1982 model just didn't do that much for me," he recalls. Bryan was only earning probation pay for his first year at Southwest Airlines, so price was another reason to pass on the new Third-Gens.

He then spied the familiar nose of a 1981 Firebird peeking from behind the building. Upon closer inspection, he discovered a Dark Brown Metallic Esprit with the standard 110hp 3.8 liter V-6, A/C and an AM/FM stereo with cassette. The Esprit was more luxurious than the base model and less performance oriented than the Formula and Trans Am. And like its siblings, it was part of a model hierarchy that Pontiac initiated with the debut of the 1970½ models. Exterior Esprit additions included bright moldings on the rear hood edge, rocker panel, drip rails, wheel wells



The 110hp 3.8 liter Buick V-6 engine is saddled with hauling around an additional 95 lbs. due to the optional A/C. A smaller and lighter compressor was new for 1980, and a lightweight, quick-take-up aluminum master cylinder with a plastic reservoir and low-drag front disc brakes were new for 1981.

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and window sills; body-color sport mirrors and door-handle tape inserts and deluxe wheel covers. Inside were Custom trim and other refinements.

Bryan was drawn in by the styling, dealer-added side stripes and the light colored interior that would help ward off the Texas heat. Despite interest rates hovering at ridiculous highs, for $9,100 they became the proud owners of this 1981 Esprit.

It remained Bryan's daily driver for nearly a decade, and it moved with him and his wife from Dallas to Houston in 1984. They kept the Firebird even when their daughter Erica was born in 1986 and the need for more rear seat room became readily apparent.

It wasn't until 1991 that Bryan considered selling his Pontiac, but he was quickly dissuaded by its $2,000 book value. He decided instead to keep the Esprit and store it in a climate-controlled space in his hometown of Billings, Montana.

His dad, Al, started it every two months, and Bryan drove it when he and his family visited.

After moving to Scottsdale, Arizona, in 1993, Bryan's dad passed away in 2010, so a friend began caring for the Firebird. A year later, while in Montana, they took a trip to Bozeman, during which the Firebird faced a 50 MPH headwind and a steep uphill grade. When Mary asked Bryan why he was driving just 45 MPH, he admitted that the Pontiac simply wouldn't go any faster under those conditions. After all those years and despite proper care and maintenance, the Esprit was tired.

In 2013, Bryan brought the Firebird home to Scottsdale. In 2015, he had the engine, transmission and rear end rebuilt, the A/C repaired and charged and the suspension rebuilt as well. He now drives his Pontiac a few times each week. With just over 82,000 miles on it, the body paint and stripes remain original, as does the interior. Bryan says, "The Firebird has always been a fun and reliable car to own and drive. It now has a new lease on life and will be around for years to come."

Given the impact the impending arrival of the 1982 Firebird may have had on 1981 Firebird sales, it's interesting to see how their values have stood up over time. Currently, a V-6 1981 Esprit with A/C in driver condition is worth about 37 percent more than a like-equipped 1982 Firebird S/E (the S/E replaced the Esprit). The value gap can stretch to nearly 70 percent when comparing Trans Ams of those same years.

The tables have turned, and today, the 1981 models are receiving more attention than the inaugural Third-Gens. Apparently Bryan Dige was ahead of the curve, having appreciated his 1981 Firebird's attributes since it was new.

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Die-cast Cars of the '60s

The little cars that baby boomers loved to play with

WORDS AND PHOTOGRAPHY BY JEFF KOCH

In the postwar era, a variety of automotive toys competed for the American child's attention. Die-cast cars, slot cars, plastic model kits—all were designed to channel the growing, ever-expanding enthusiasm for cars and speed in the days before a driving license was available. Each had their pluses and minuses. Slot cars were action-packed, but expensive and required a friend; model cars were solitary, but the result

AMT Pups/Mego Jet Wheels/Super Speedy

American model-kit concern AMT launched an initial line of four 1/64 scale die-cast cars called AMT Pups, in the fall of 1967. The tooling appears to have been pantographed down from AMT's annual kits, including opening hoods. All were 1968 models: Charger, Camaro, Cougar and Mustang. The cars were right, but AMT had clearly modeled its die-cast cars on the Matchbox ideal—a high level of cast-in detail, while shifting the models to a more American emphasis; just as AMT launched, the market had pivoted toward the fast-rolling Hot Wheels ideal.

So disappointing were initial sales that AMT sold everything, including tooling that had yet to be produced, to action figure company Mego. In a nod to the competition, the chassis were modified to accept piano-wire axles and thin, fast-rolling wheels and tires. Mego's Jet Wheels line consisted of eight cars—newly-painted versions of the AMT Pups models, plus four more: Riviera, Corvette, Corvair coupe and a two-seat AMC AMX.

These, too, did poorly, and the tooling was sold once again. A few transitional models, marketed as Tuffy, appeared to have either the "AMT" ground off the chassis or the Jet Wheels name covered up. It's possible that these were assembled from leftover pieces. Tuffy did introduce one new model: a contemporary Pontiac Bonneville convertible. These models were "Made expressly for McCrory-McLellan-Green Stores," according to packaging. Later, with a revised chassis once again and a new solid wheel that offered a sticker mag wheel in place of molded detail, these were marketed under the Super Speedy name. The packaging showed a pair of Hot Wheels-esque orange gravity track lanes curved into the shape of a double S. A Ford Torino fastback, with tooling almost certainly based on AMT's annual kit, debuted as a Super Speedy. This brand petered out of existence in the early 1970s, and the tooling disappeared for good.

depended entirely on your own talent—and the finished product was fragile as a toy. Die-cast cars emerged as the ultimate toy for the meat-fisted youngster to roll around, smash up, and dream big dreams with; they were cheap and they put up with the abuse that kids dish out.

While Europe adopted the 1/43 scale for both toys and collectible models, America settled on three-inch 1/64 scale (or S-scale, for you train-crossover fans), or thereabouts. Anything between 1/55 and 1/72 scale is generally considered to be in that range, as frequently die-cast automobiles were not made to scale, but made to fit the package.

Then Mattel's Hot Wheels brand came along in the fall of 1967 and promptly dominated the industry. Some adapted: Witness Matchbox quickly adopting the fast-rolling Superfast concept, or the Aurora Cigar Box models losing their soft tires and gaining metallic finishes. Some never caught on: AMT's Pups tooling saw three different owners before those cars disappeared forever, and Mini Dinky models were thin on the ground both then as well as today. And some never were really known in the States. West Germany's Siku didn't turn up in U.S. stores until the 1980s, when most American cars were out of the lineup; Argentina's Buby was never available here commercially, and is only known to Argentinians and the most hardcore North American die-cast collector. Yet each of these companies made at least one American car in their lineup.

Because they were designed as toys, and so many were used in exactly this way, the remaining clean examples can command a premium. Some of them can be had for the cost of a decent non-fast-food lunch; others will run you a car payment or better. But all of them recall a simpler time when it was just a child and a living room floor full of toy cars, all of them with places to go and races to run.

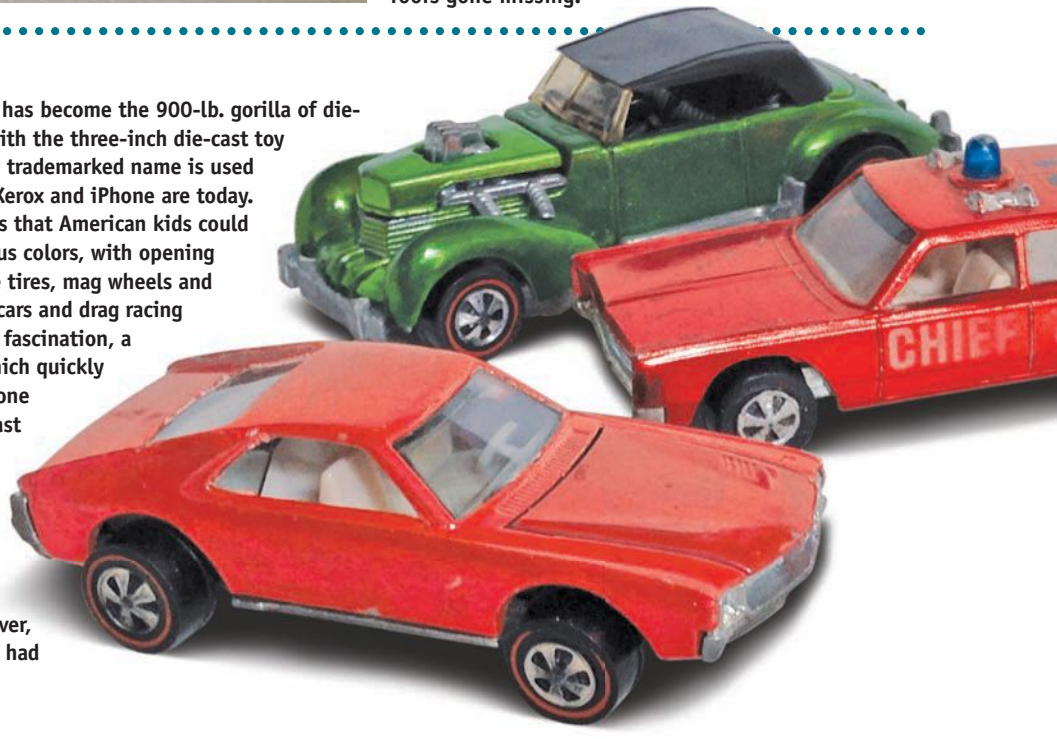
Aurora Cigar Box

Aurora's U.S.-made Cigar Box models (a name clearly meant to invoke market leader Matchbox) used plastic bodies from its popular HO-scale slot-car lineup that was sweeping the nation in the early 1960s. Existing bodies, molded in color, were paired with new die-cast chassis and soft, thin tires. Cars were the usual pony car fare (Mustang, Camaro, Firebird, Cougar), with a couple of surprises thrown in. A 1967 Ford XL, '68 Torino fastback, Shelby Daytona Coupe or early Buick Riviera, anyone? Once Hot Wheels came along, Cigar Box bodies were plated a variety of metalized colors such as copper, lilac and purple, though the soft tires remained until Aurora could tool up a thin, hard wheel that could roll quickly enough. But between their lighter weight and the conventional axles, they weren't fast, and bodies were plastic, so their durability in the backyard demolition derbies of America saw plenty of crushed pillars and roofs gone missing.

Hot Wheels

Launched in 1967 with 12 models, Hot Wheels has become the 900-lb. gorilla of die-cast. The Hot Wheels name is so synonymous with the three-inch die-cast toy car today, its marketing so ubiquitous, that the trademarked name is used among parents as a generic, much as Kleenex, Xerox and iPhone are today.

It's easy to see why: a selection of hot cars that American kids could see on the streets, painted a rainbow of fabulous colors, with opening hoods, plus wheels that incorporated red-stripe tires, mag wheels and Delrin bushings on piano wire. This, as muscle cars and drag racing were capturing the red-blooded American boy's fascination, a confluence that blew up big for Hot Wheels, which quickly came to dominate the hobby. Mattel's brand shone so brightly that plenty of other makes of die-cast cars wilted under its incandescence. Entire books and websites dedicated to cataloguing every model exist, and our photo shows just a smattering of what came in the brand's early days. The traditional press-on redline wheels were removed for 1973, when child safety laws were changed; the red stripe on the tires, however, lasted into 1977—well after the red-stripe tire had gone out of fashion on real cars.



Husky

The Husky line was made by Mettoy Playcraft of Swansea, Wales. It was the parent company that also made the larger, successful Corgi line of die-cast cars. They were the Woolworth department store's house-brand of die-cast cars, undercutting Matchbox's prices. Starting in 1964 and meant to compete directly with Matchbox, the Husky line sported an international attitude, although cars included a 1966 Oldsmobile Starfire, the Barris-designed Batmobile, and a Studebaker Lark Wagonaire. Usually a toy line starts with a metal body and chassis, then reverts to plastic when costs get too high, but Huskys had plastic chassis from the first, which allowed a crude suspension system. Late in Husky's run, some chassis were changed to metal due to quality concerns. The name changed to Corgi Juniors for 1970, owing to the venerable line's prominence in the worldwide toy market.

Hubley Real Toys

The Hubley Manufacturing Company, founded in 1894 in Lancaster, Pennsylvania, started its cast-iron toy line in 1909, with car models appearing in the early 1930s. By the late 1930s, production shifted from cast-iron to the zinc-blend alloy called Zamac. A hesitant step into the world of model kits saw the Hubley name gain traction among those who paid attention to cars. Starting around 1960, Hubley's Real Toys line (known as Real Types in Canada) replicated cars seen on the American roads. These were around 1/55 scale—considerably bigger than Matchbox models of the day, but not big enough to compete directly with Corgi or Dinky models, and featured metal chassis, soft tires on generic wheels, and windshields. American models of interest include a 1959 Buick Invicta, a late '50s Imperial, an early Corvair sedan, a late '50s Studebaker Hawk, and a variety of Fords including a Falcon, '60 Country Squire and a "Squarebird" Thunderbird.

Johnny Lightning (Topper)

Elizabeth, New Jersey's own Deluxe Reading produced a wide range of toys, especially doll accessories that were sized to complement Mattel's Barbie. Under the company's Topper Toys imprint, they created Johnny Lightning, a line of 1/64 scale die-cast cars and track sets that went for Hot Wheels' jugular with American subject matter (Camaro, Charger, Mustang, etc.), heavy all-metal construction, sparkly paint and fast-rolling wheels, typified by this customized Ford Thunderbird. The brand's profile increased once it sponsored Al Unser's back-to-back victories at the Indy 500 in 1970 and '71, but a stock fraud scheme (designed to help Deluxe Reading fund a new line of dolls) saw the company out of business by the end of the year. The name would return to the die-cast scene starting in 1994.

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SUPER COUPON
PITTSBURGH AUTOMOTIVE
RAPID PUMP® 1.5 TON ALUMINUM RACING JACK
- 3-1/2 Pumps Lifts Most Vehicles
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Customer Rating

SAVE $60

LOT 69252
68053/62160
62496/62516
60569 shown

$59.99 comp at $119.99

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LOT 62275
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NEW

CHICAGO ELECTRIC WELDING
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Tools and welding supplies sold separately.

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SAVE 66%
9 PIECE FULLY POLISHED COMBINATION WRENCH SETS
SAE
LOT 69043/42304 shown
METRIC
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YOUR CHOICE

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SUPER COUPON
SAVE $39
2.5 HP, 10 GALLON 125 PSI OIL LUBE AIR COMPRESSOR
CENTRALPNEUMATIC
LOT 67708 shown
61490/69092/62441/62802

$129.99 comp at $168.99

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SUPER COUPON
SAVE 85%
3 PIECE TITANIUM NITRIDE COATED HIGH SPEED STEEL STEP BITS
WARRIOR
LOT 91616 shown
69087/60379

- Drill 28 hole sizes

$8.99 comp at $59.97

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SUPER COUPON
SAVE 59%
MOVER'S DOLLY
HaulMaster
LOT 60497/93888 shown
61899/62399/63095/63096
63098/63097

- 1000 lb. capacity

$7.99 comp at $19.97

Customer Rating

16668949

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WOW SUPER COUPON
PITTSBURGH AUTOMOTIVE
6 TON HEAVY DUTY STEEL JACK STANDS
LOT 61197/62393
69596/38847 shown

SAVE 50%
$39.99 comp at $79.99

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SUPER COUPON
1/2" INDUSTRIAL QUALITY SUPER HIGH TORQUE IMPACT WRENCH
- 700 ft. lbs. max. torque

EARTHQUAKE CENTRAL PNEUMATIC

Customer Rating

LOT 62627
68424 shown

SAVE $170
$79.99 comp at $249.99

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WOW SUPER COUPON
8750 PEAK/7000 RUNNING WATTS 13 HP (420 CC) GAS GENERATORS
PREDATOR GENERATORS
LOT 68530/63086/63085/69671 shown
LOT 68525/69677/63087/63088 CALIFORNIA ONLY
- 76 dB Noise Level

SAVE $443
SUPER QUIET
$555.55 $509.99 comp at $999

16618999

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Matchbox

Despite starting smaller at 1/76 scale, with its first vehicles arriving in 1953, British Lesney's Matchbox models grew in both scale and popularity throughout the 1960s, and for most of the decade, the brand was the king of small die-cast cars. Its stock in trade was outstanding detail. Where other companies offered crude interpretations of popular cars, with rough edges on the tooling and minimal prep work before paint, Matchbox offered crisp tooling, smooth-opening appendages, and a fidelity to detail that was second to none. These were not mere toys; these were models that had play value as a side benefit. Made in England, Matchbox's international scope meant that the company hit cars from a variety of world markets, of which America was but a piece.

Its American subject matter was decidedly esoteric. A line of late 1950s full-size Ford station wagons, 1958 Cadillac and a '59 Chevrolet were all part of the lineup in the early 1960s. Later models included a 1960 Pontiac Bonneville convertible, a Ford "Squarebird" Thunderbird, '64 Pontiac Grand Prix, Cadillac ambulance, a variety of Jeeps including a Gladiator pickup, a Mustang fastback, Lincoln Continental, a '65 Ford Galaxie police/fire car, Mercury Cougar, and more. In the Superfast era, in a direct response to Hot Wheels' fast-rolling reputation, there were a couple of Ford F-series pickups (both fleetside and stepside), and a Mercury sedan and station wagon, among others.

Mini Marx

The Louis Marx company started business in 1919, and by the mid-1950s was the largest toy company in the world. Marx listed six qualities he believed were needed for a successful toy: familiarity, surprise, skill, play value, comprehensibility and sturdiness. Vehicles were only a small part of the company's portfolio, but they had pressed-tin vehicles in the line from the 1920s. Remote-control and slot cars would come later.

Its first tentative steps into small-scale die-cast cars came with the Elegant Models, a line of front-engined race cars; some were also sold under the Linemar and Collectoy names. Starting in the late 1960s, to get in on the Hot Wheels explosion, the company launched the Mini-Marx brand, scaled around 1/70. American vehicles include an early Camaro and the prototype Ford J-Car that drove at Le Mans. A Cadillac Eldorado, Mercury Cougar and late '60s Chevrolet pickup truck were among the limited and short-lived lineup. Each had a fast-rolling wheel with a thin white pinstripe to simulate a whitewall tire.

Tootsietoy

Tootsietoy predates all of the other die-cast car companies here. Starting as Dowst in the 1890s, its first die-cast car was made around 1910. Tootsietoys are simplicity itself, frequently made of a single die-cast body and two barbells (wheel/axle combinations) that were crimped onto the body—no window glazing, no separate chassis or interior (unless one was molded into a convertible body). Purchased by Strombecker in 1961 and made in Chicago through the era of our story's focus, the three-inch Tootsietoy range was bigger than the popular "Jam-Pac" two-inch multipack cars that were known throughout the 1970s and '80s, but smaller than the five-inch range that many knew from the 1950s. A small number of American cars were available, including the Ford Falcon and Studebaker Lark seen here; more were made through the 1920s-'50s, and by the mid-1960s, Tootsietoy's three-inch range was history.

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Hudson's Wingman

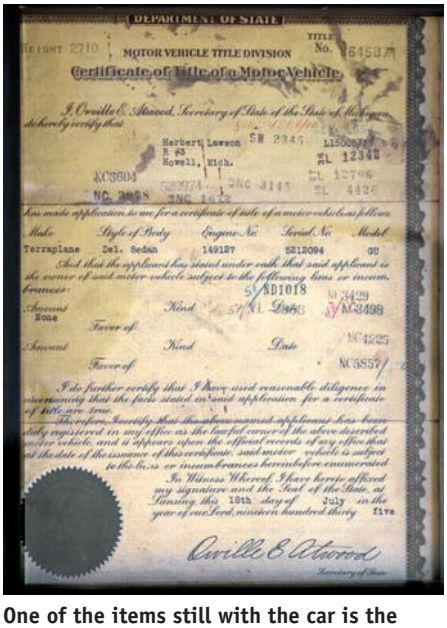
Listed at just $705, the 1935 Terraplane De Luxe Six offered buyers an affordable sedan that was both swift and comfortable

BY DAVE CONWILL • PHOTOGRAPHY BY RICHARD LENTINELLO

Legendary blues artist Robert Johnson recorded "Terraplane Blues" in 1936. The lyrics relate the woes of a man who left his car in the care of his wife, only to return and discover that it is now suffering a litany of mechanical maladies. Many have attempted to portray this as a metaphor for marital infidelity, but old-car folk know the truth: It's previous-owner syndrome.

The 1935 Terraplane De Luxe Six Suburban Sedan featured here was affected by no such pains. It has had but two owners of record in its entire existence, not counting the dealership that sold it—twice! Its entirely original condition offers a window into one of the unfortunately forgotten automobiles of the 1930s.

The Ford V-8s have a reputation as the prewar performance cars, and not undeservedly, as they put respectable power in the hands of thousands of Americans and continue to be easy cars to own, restore and enjoy for today's collector. But for the folks who fancy something powerful yet different, now as then, there are other op-



DEPARTMENT OF STATE

MOTOR VEHICLE TITLE DIVISION

Certificate of Title of a Motor Vehicle

Herbert Lawson
R #3
Howell, Mich.

Make | Style of Body | Engine No. | Serial No. | Model
Terraplane | Del. Sedan | 149127 | 5212094 | 6U

Favor of

Favor of

I do further certify that I have used reasonable diligence in ascertaining that the facts stated in said application for a certificate of title are true.

In Witness Whereof, I have hereto affixed my signature and the Seal of the State, at Lansing, this 10th day of July in the year of our Lord, nineteen hundred thirty five

Orville E. Atwood

One of the items still with the car is the original certificate of title showing ownership in farmer Herbert Lawson, of Howell, Michigan, who possessed the car until 1953.

With its Carter carburetor and 6.0:1 compression ratio, the 212-cu.in. straight-six engine puts out 88 horsepower. Owner admits to being tempted toward replacement of decayed rubber, but has wisely resisted. Wire under radiator cap is for coolant level sensor.

tions. Consider this Terraplane.

With power similar to that of the 1935 Ford, but much more refinement in the chassis and brakes, not to mention a few hundred less pounds of "useless weight" as one contemporary ad put it, it would be worth the extra effort to hunt one down—and you may be rewarded with a lower purchase price, something that was not true when both cars were new.

Although many enthusiasts often think that Hudson's performance era began and ended with the Step Down models of 1948-'54, the idea that a sporty attitude can sell cars goes further back in the marque's history. The Terraplane (its name is supposed to reference "land flying", i.e. speed), which grew out of, and eventually consumed, Hudson's entry-level Essex brand, was a favorite of both law enforcement and the more-refined types of Depression-era bandit, most famously one John Dillinger.

Dillinger had met his fate outside the Biograph Theater in Chicago almost a year before original owner Herbert Lawson purchased this 1935 Terraplane from James Morgan & Son Hudson for about $100 more than a comparable Ford. The evolutionary streamlined styling would




Only the De Luxe Terraplane offered such complete ventilation with its multi-position vent windows and rear quarter windows that open, too. The crank-out windshield creates excellent air flow as does the speaker-sized vent under the rear seat.

have looked very familiar to the bank robber, although the trunk-back Suburban Sedan was a new body style that was not shared with the 1934 models.

Along with some styling tweaks to make the cars resemble concurrent Hudsons, the big change for 1935 was that Terraplane offered "America's *only* Bodies *all* of Steel," referring to the fact that Hudson had eliminated the traditional fabric top insert in favor of a piece of steel. It's important to note, however, that these were still a multi-piece top. One-piece top stampings would follow with the 1936 restyle.

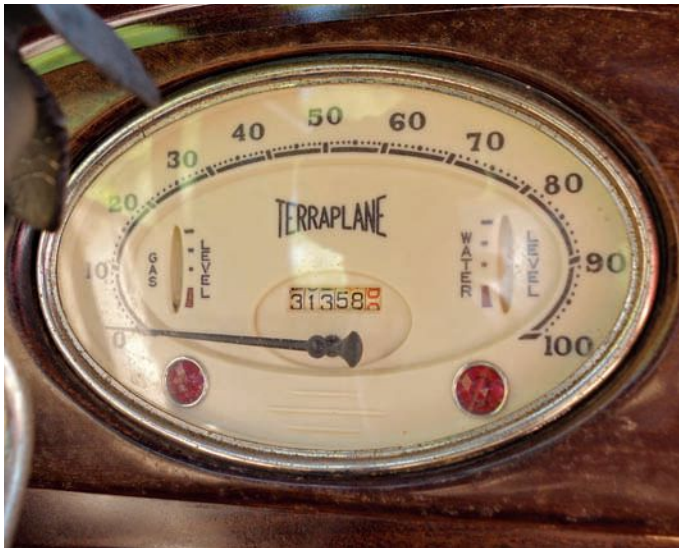
As far as we know, Lawson didn't use his Terraplane for Dillinger-type quick getaways, unless they were recreational. For one thing, the Howell, Michigan, farmer opted for the standard 88-horsepower, 212-cu.in. engine instead of the higher compression 100hp version. Both straight-six L-head engines gave the Terraplane a better power-to-weight ratio than a Ford, despite a nine cubic-inch deficit. He also opted for the standard floor-shifted, three-speed manual transmission over Hudson's Electric Hand self-shifting mechanism.

The standard Terraplane accoutrements were plenty sophisticated. Like all Hudson products, this Terraplane features a cork-faced clutch running in oil, which the owner reports is an incredibly smooth arrangement. It also has Bendix cable-controlled Rotary-Equalized brakes, which were and are renowned for their short, straight stopping—their fully mechanical nature notwithstanding. In fact, Detroit Police Department tests reported that Terraplanes stopped in a distance 40 percent shorter than was considered ideal by the department.

Another Hudson novelty for 1935 not found on this car, perhaps due to the pragmatic nature of its original owner, is the quasi-Independent Axleflex front suspension. Instead, it retains the tried-and-true I-beam axle suspended from parallel leaf springs, a system that still allows it to out-drive most cars of its era and many that are newer.

Lawson enjoyed his Terraplane for nearly 20 years, trading it in on a Hudson Jet in 1953 at the same dealer where he purchased it. With only 9,000 miles on the odometer, it was well preserved. Even then, the dealer understood the novelty of having such an original Terraplane back in his care. Instead of consigning it to the back row of his used car lot, it was stored indoors to be used as a parade car and for other opportunities to promote the history of the dealership.

As the Terraplane became less relevant to promoting the dealership, it was used less frequently through the '50s and early '60s, when local service-station owner turned Snap-On dealer Dave Lanning happened upon it in the basement of the Mercury dealer. "I had some Model A Fords already," Dave tells us, "He said, 'Would you like to see my old car?' I said, 'What are you gonna do with it?' He said, 'I keep it around because Dad sold it new.'" By 1965, Dave had talked the dealership's owner,





The 100 MPH speedometer also contains gas and coolant-level gauges, along with jeweled warning lights for oil and amps. Accessory heater is from Chrysler, but is believed to be original. Rear seat ashtrays have never been used. Windshield crank still works perfectly.

Jerry Morgan, out of the old Hudson.

A deal was struck, and Dave took home the all-original, 11,000-mile Terraplane to complement his collection of three Model A Fords. Dave and his wife were members of the Veteran Motor Car Club of America and liked to go on tours with that organization. Requiring only a cleaning, a flush of the fuel system, and a tune up, the Terraplane offered a more powerful and more comfortable alternative to the Fords, and it quickly became a favorite—particularly of Mrs. Lanning.

The Lannings still own and enjoy the Terraplane some 50 years later, and it has accompanied them in their moves from Michigan to Wisconsin and now to Florida. In all that time, Dave has managed to resist the temptation to start restoring the survivor. "It's so tight. You know how an original car is. They're never the same after they're apart. The front end, the looseness, how it handles."

The Terraplane was also the start of a shift by the Lannings from Fords to a more Hudson-centric collection. Over the years, this Terraplane has been joined by several other collector cars, notably a Hudson-powered 1936 Railton that was featured in *Hemmings Sports & Exotic Car* (April 2011) and a 1941 Hudson that has been treated to a 7X 308 engine conversion.

In addition to its outstanding performance, the Terraplane De Luxe cuts a dashing figure. The swooping fenders are complemented by rear wheel shields set off by Art Deco ornamentation, the 16-inch artillery wheels are shod in luxurious wide whitewalls, and because it is a De Luxe, the Terraplane sports dual chrome external horns in front mirrored by dual chrome taillamps with the Terraplane moniker cast into the lens.

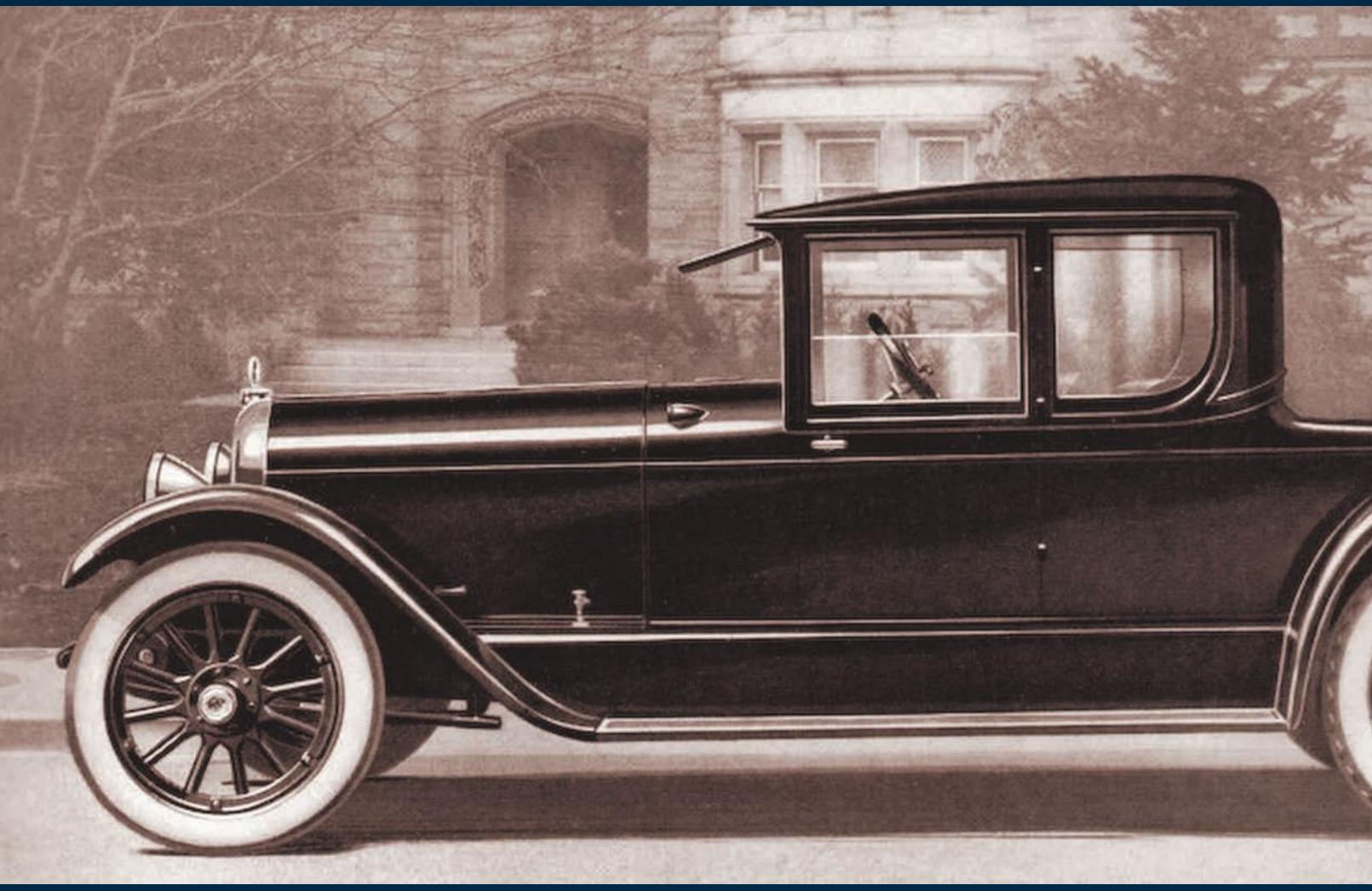
"You could show my wife a Duesenberg and this Terraplane sitting side by side—she'd take the Terraplane. She says 'You're never gonna sell that!'"

The middle-class luxury continues to the interior with faux-walnut woodgraining, comfortable tan mohair and ample rear-seat leg room. A single, elliptical, tan-faced gauge is found centered in front of the driver. The gauge is primarily a 100 MPH speedometer but also has secondary indicators for fuel and coolant levels, along with jeweled indicator lights for low amperage from the charging system and low oil pressure. That's right, Hudson was a pioneer of "idiot light" technology.

The interior is also equipped with three ashtrays: one for the driver and front-seat passenger, and one mounted to each door for the rear-seat occupants. Summertime passenger comfort and ventilation are handled via a simple yet sophisticated passive air-flow system that combines a tip-out windshield, two-way vent windows, sliding rear quarter windows and an under-seat vent in the rear. For the winter, the original buyer opted for a dealer-installed heater, which inexplicably came from Chrysler Corporation's MoPar accessory line instead of Hudson.

In the face of all this luxury, one has to wonder if Hudson found the Terraplane cannibalizing the sales of regular Hudsons, as the marque was renamed Hudson Terraplane for 1938 and joined by the shorter-wheelbase Hudson 112. For 1939, the model 112 completely supplanted the Terraplane, and Hudson would go without a companion make until its 1954 merger with Nash.

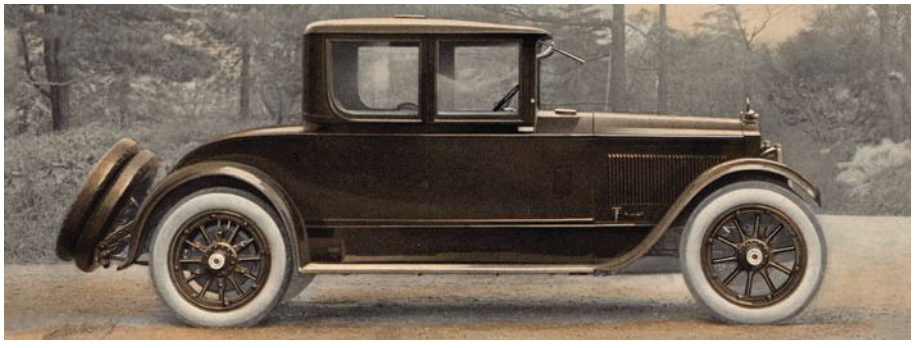
One thing is for sure, you won't be getting your hands on Dave's Terraplane anytime soon. He wryly observes, "You could show my wife a Duesenberg and this Terraplane sitting side by side—she'd take the Terraplane. She says 'You're never gonna sell that!'"



Shared Coachwork

Kinsmen in Construction: Same body, different car

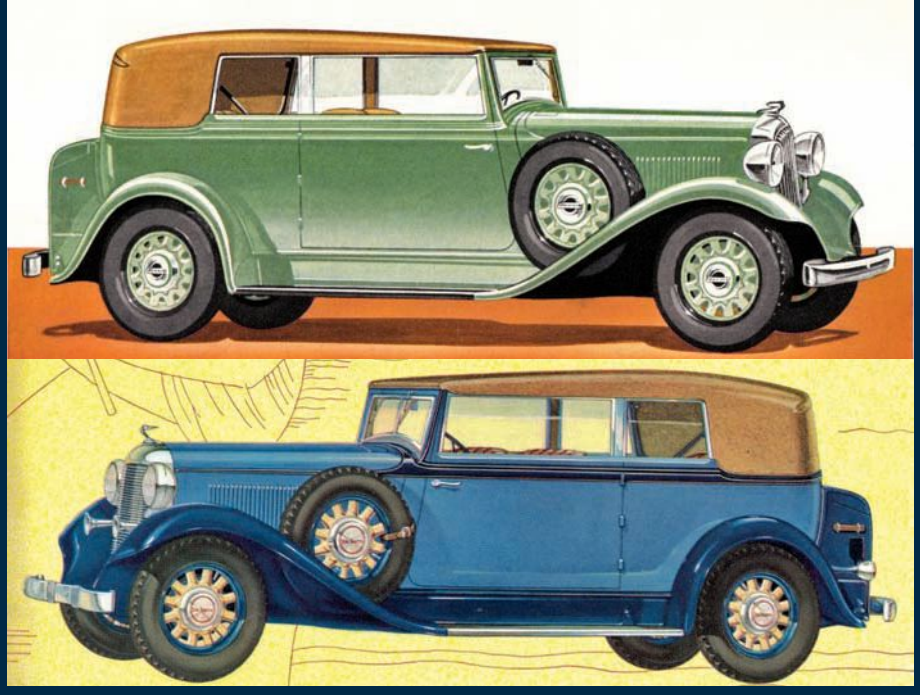
BY WALT GOSDEN • ILLUSTRATIONS COURTESY OF THE WALT GOSDEN COLLECTION



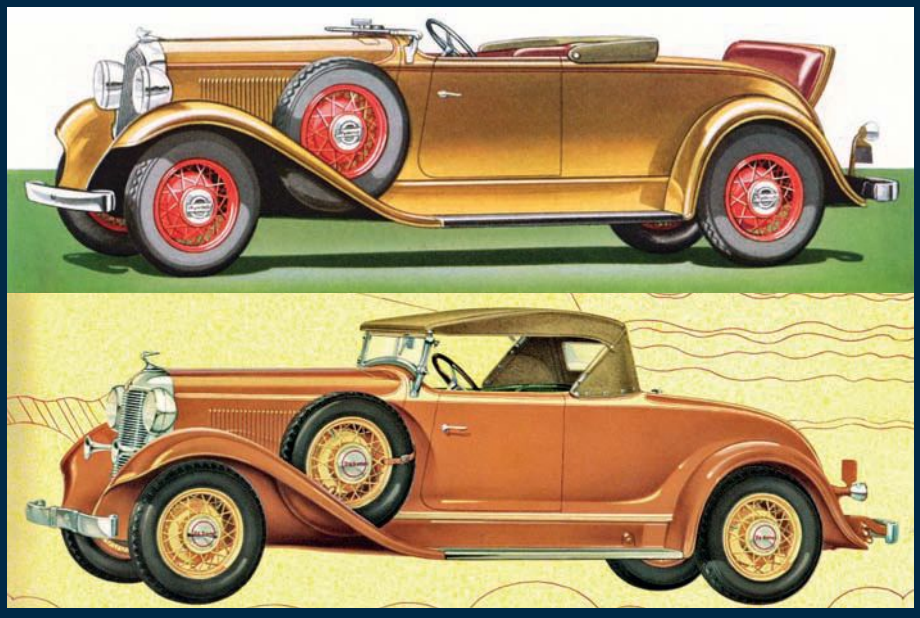
This Packard Twin-Six of the 1920-'23 era with Derham coachwork was offered by the Custom Body Department of Packard of New York as style No. 3410. Where the cowl meets the back of the hood is different from the Fox car which used an identical body.

Makes of cars of similar size, status and price often used the same mechanical components, such as carburetors, wiper motors, brake parts, axles and even entire engines, that the competition used. This practice applied to coachwork, as well, and automobile body panels were sometimes the same, or very similar, within one car company's range of makes and models. Furthermore, just because some cars shared body panels—aka "sheetmetal DNA"—with others, didn't mean that all the cars were in the same "family." Even the independent auto-

The Derham Body Company produced similar four-passenger coupe bodies for both this air-cooled Fox and the Twin Six Packard at its Philadelphia plant. The Fox shown here cost $4,900 f.o.b. Philadelphia.



The open body styles for the 1932 Plymouth and De Soto shared sheetmetal as seen with this two-door convertible sedan on the De Soto chassis. The 1932 Plymouth was obviously a first cousin to De Soto and used the same coachwork, but lacked the bar at the center of the windshield.



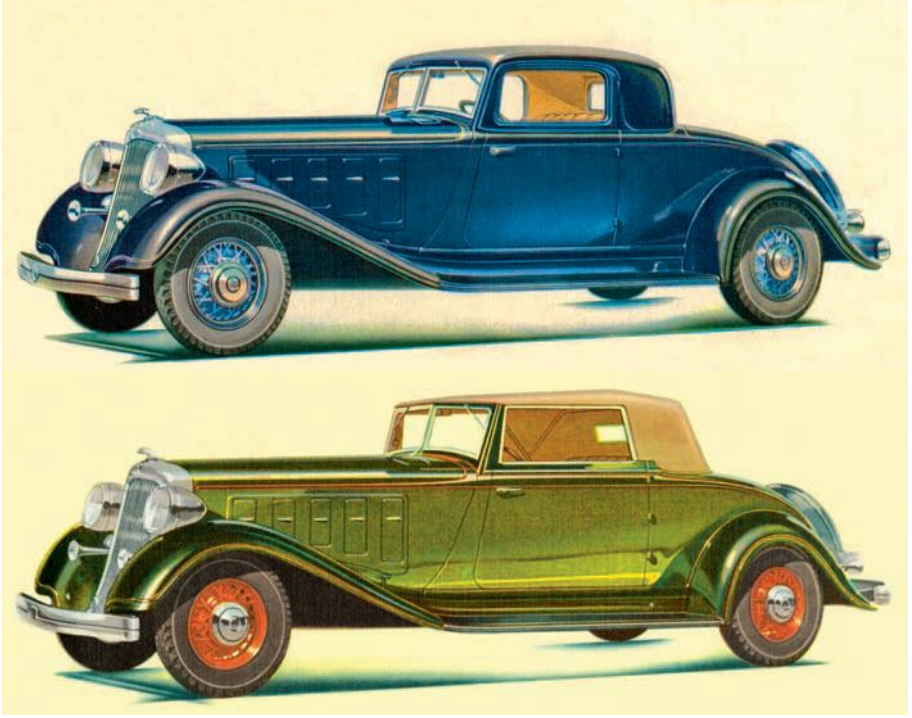
Plymouth and De Soto roadsters for 1932 shared the same body, both had the same wheelbase as well, but the Plymouth was a four-cylinder and the De Soto a six-cylinder.

makers would go to body manufacturers and purchase the same bodies, most often "in the white," a reference to the light gray primer that was applied before they were shipped to the automaker for final refinishing, interior and exterior trim, etc. It was a simple matter of economics that all auto manufacturers had to deal with if they were going to be competitive price-wise. They couldn't be totally exclusive as a make; they had to use other manufacturer's parts.

What we will explore here is what a variety of car manufacturers, both large and small, did in the prewar era using similar coachwork. How were separate manufacturers able to make the exact same body unique enough in appearance that they could each offer the car-buying public a distinct choice?

The Fox air-cooled car was manufactured in Philadelphia from 1921 through 1923. It was a very high-quality car, with a substantial 132-inch wheelbase. The company focused on the mechanical aspects and build of the car, while the coachwork it used was supplied by a pair of long-established companies—Fleetwood and Derham—that were both located in eastern Pennsylvania. Fleetwood supplied the bodies for the Fox touring cars, and Derham supplied the enclosed bodies for the four-passenger coupe and sedans.

The Packard Motor Car Company of New York—a huge organization with its own custom body department—offered a variety of custom-bodied automobiles to its clients (see *HCC* #88), relying on Derham and Fleetwood, along with another company, Holbrook, for the design and manufacture of a majority of them. The Packard Twin Six of the 1920-'23 era, for instance, had a 133-inch wheelbase, and if you compare the four-passenger-coupe body style of the Fox automobile and the



The 1933 Chrysler Royal Eight model CT saw both the coupe and the convertible use the exact same body. When a convertible was ordered, the factory cut the top off the all-steel-bodied coupe and reworked the windshield, doors and beltline to create that body type.

Packards built by Derham at that same time, they appear to be nearly identical. Of course, the cowls would have had to be unique to each make to allow them to flow into the shape of the hoods.

Derham had established a body plant in Philadelphia at 37-45 South 12th Street circa 1919 to build semi-production, custom-enclosed coachwork. This was the location where the coupe and sedan bodies fitted to both Fox and Packard cars would have been produced. Derham's original plant location in Rosemont, just west of Philadelphia, would continue to focus on individual full-custom bodies.

Packard offered a variety of wheelbases, and the six-cylinder car (which ceased production in 1928 until being reintroduced in 1937), eight-cylinder models, and later, the 12-cylinder cars, all shared some of the same bodies. From 1929 up until 1931, the last two numbers of a Packard series indicated the length of its wheelbase. In 1930, for example, the model 726 and 733, which were the Standard Eight cars, had wheelbases of 126 and 133 inches, respectively. The model 740 and 745 cars had wheelbases of 140 and 145 inches. Many body styles, although identical and used on assorted models of a given year, looked different due to the varying lengths of their host cars' wheelbases. The extra length of the wheelbase was all forward of the firewall. Interiors and trim levels would obviously be more elaborate on the costlier (and usually longer-wheelbase) series.

The 1928 Fourth-Series Eight (eight-cylinder) and Fifth-Series Six (six-cylinder) shared the same bodies, which were also used in 1929 for all of the Sixth Series (626, 633, 640), except for the longest-wheelbase (145-inch) model 645 cars, which would offer a glimpse of the styling for 1930. The exceptions were the Fourth-Series Eight 4-43, the Fifth-Series Six 5-33 four-passenger coupe, sometimes referred to as the "Victoria Coupe," and the two- and four-passenger coupe. These were hold overs from the Third-Series Eight 3-43 of 1927, and are easily identified by the roof that projects over the windshield. The 1929 Deluxe Eight model 645 phaetons and roadsters featured a new body design. The belt molding was the most notable difference from the 1928 styling still used by the other Sixth-Series phaetons and roadsters. Dietrich was responsible for the new look, and the coachbuilder's tag was fitted to the bottom of the cowl to acknowledge this. For 1930, the similar styling of the belt molding was now featured on all phaetons and roadsters across the whole Seventh-Series range, but no Dietrich tag was fitted. My guess is that, although Dietrich was paid to design the coachwork for the model 645 of 1929, and due recognition was given to Dietrich, it most likely was understood that for 1930, that style would be adapted as the new factory look, and no specific mention of the coachbuilder would be made.

The 1930 Seventh Series through the 1938 Sixteenth Series shared many bodies with the "senior cars" (Standard-8, Super-8, Twelve) for each individual year for the most part, but there were exceptions. For example, the 1931 Standard-8 833-series convertible sedan had a body built by Murray with a flat vertical windshield, while the Dietrich designed and built cars had a raked windshield and were on the larger 840-series cars.

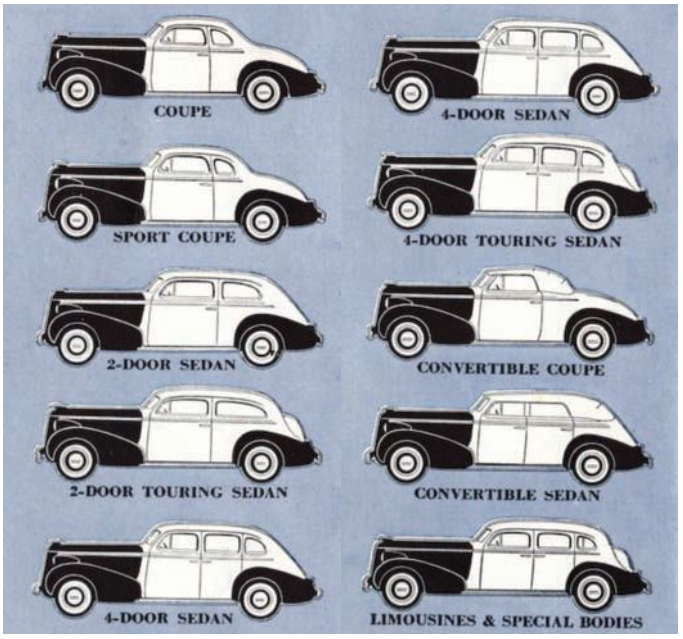
In 1931, the 8-26 series sedan body and the 1932 series 901 sedan bodies were not shared with any other Packard model produced in those years. The 1931-'34 seven-passenger sedan bodies were *sometimes* shared between the Standard 8 and V-12, but to go into specifics here could be a bit too confusing to readers who aren't total Packard enthusiasts.

What has happened in the decades since the cars were built is that some collectors have decided to make their "investment" in an open body style worth more by buying a Standard-8 phaeton

By the late 1930s, body stampings among the Chrysler Corporation line saw much interchangeability. The 1937 Dodge and Plymouth not only shared bodies, but had the same wheelbases as well.

The Dodge shown here and Plymouths in 1937 that had "bump trunks" were labeled "touring sedans" by the company.

In 1936, it was a trend across the industry to have an all-steel roof on enclosed cars. General Motors' Fisher Body division called it a "turret top." On the 1937 Oldsmobile Six and Pontiac Eight, many stamped-steel panels were the same and used by Buick as well.



Starting in 1934, General Motors began issuing pamphlets identifying body styles and price categories across the board for customers to choose from. By 1937, it decided a chart would possibly be easier to understand. It showed nine body styles, with 15 columns breaking down prices by make next to the body style. What they did not mention was that most of the cars shared body panels or entire bodies.

and a V-12 sedan and removing the sedan body from the larger series chassis and replacing it with the open body from the smaller chassis. Factory body VIN tags then get "altered" as well, and a V-12 sedan becomes a much more valuable V-12 phaeton. Three-window coupes for 1934 Eleventh Series have seen their hardtop shells removed and convertible top irons and hardware fabricated and installed, as another enclosed car is transformed into an open one. Is this wrong? Even nefarious? You be the judge, but it has been done, and I suspect will continue to be done in the future.

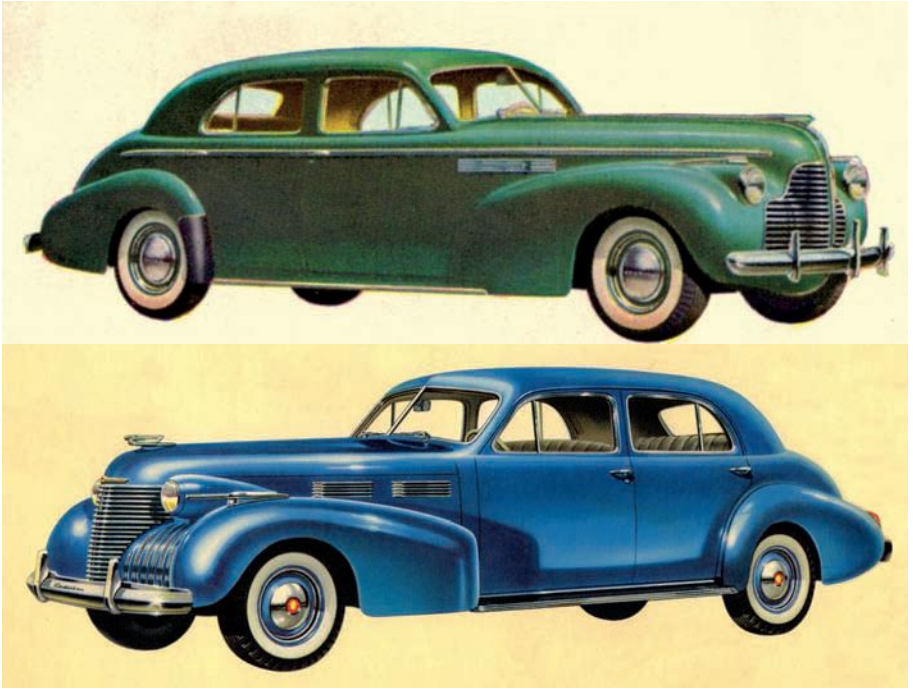
In 1939, with the exception of the 12-cylinder cars, the senior series Super-8 and the junior series 120 started to use mutual body panels in many body styles and both had similar wheelbases.

Chrysler Corporation utilized a similar approach as Packard and Fox. Starting in 1931, its all-steel-production bodies, which were produced by Briggs, would see the same body style and stampings used across the board on a number of Chrysler's makes of cars. The four-cylinder 1932 Plymouth model PB and the six-cylinder De Soto of the same year would share some coachwork, a fact that is particularly noticeable in the open body styles. The roadster, convertible coupe and convertible sedan all shared body panels, along with other items such as complete tops, side window frames and mechanisms, etc.

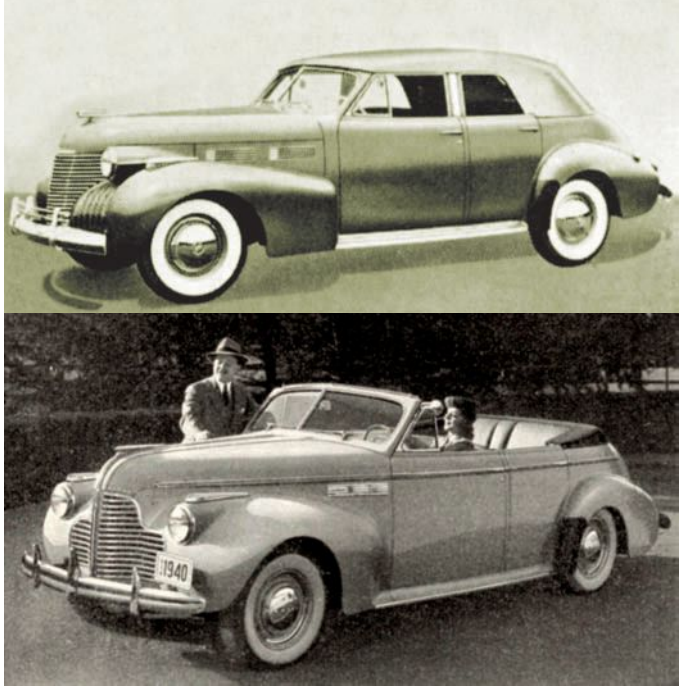
By 1933, the height of the Great Depression, Chrysler saved costs due to low production from poor sales by having an open and an enclosed body style both share the same stamped-steel body panels from the beltline down. The Royal Eight model CT coupe and convertible coupe are examples.

While Chrysler touted its all-steel bodies for several years, and 1933 was no exception, the manufacturer did not tool up a whole new body for the Royal Eight convertible. Rather, if the factory got an order for a convertible, it would pull a coupe body off the production line and set a crew of workers on it to turn it into one. They would cut the top section above the belt molding off of the all-steel coupe body. Then they would rework the tops of the doors, windshield, etc. and fit the convertible top mechanism. Since so few orders were received, the labor devoted to doing this most likely cost less per unit than tooling up for a separate-production convertible body. I have owned a 1933 Royal Eight convertible coupe for well over a decade, and the engineer I purchased the car from and who did a frame-up, seven-year restoration on the car informed me that after it had been totally dismantled, there was clear evidence where the factory had transformed the coupe into a convertible.

The Airflow series of cars from 1934 through 1936 saw major body panels/com-



When the torpedo "C" body made its debut among the GM makes, its rounded panels, much lower roof lines and lack of running boards proved a major milestone for the industry so far as styling. The body stampings were for a coupe and a close-coupled sedan. The Cadillac model 62 and Buick Roadmaster model 70 for 1940 are shown.



The new torpedo body shell used for the convertible coupe and convertible sedan did not make its debut for Cadillac (Series 62) and Buick (Roadmaster Series 70, Super Series 50) until March of 1940. It took six extra months to get the open-body-style dies made and to then start production.

The Cadillac V-8 Series 75 and V-16 Series 90 from 1938 through 1940 shared similar coachwork produced by Fleetwood. The front end styling in 1938 was shared as well, but hood and fender side trim were different to distinguish each series, as were the badges and hubcaps. This is the V-8 model 75 two-passenger coupe.

The 1938 V-16 two-passenger coupe body by Fleetwood used the same wheelbase of 141 inches as the V-8 model 75. Note the difference in the trim between the V-8 and the V-16.

ponents common to both the Chrysler and De Soto, and from the mid-1930s to early 1940s, many enclosed-body-panel stampings were shared among the six-cylinder Chrysler products. While these automobiles used the same basic foundations, the different fenders, hoods, trim and interiors made each car distinctive. They were close cousins, not identical twins.

At General Motors, the sharing of body shells among the company's marques was rampant, especially after the all-steel "turret top" sedans were introduced. For example, 1935 Cadillac V-8 Fisher-bodied convertible coupes, convertible sedans and Buick 90 Series models used the same body stampings, windshield, top irons and side windows. They had similar wheelbases as well.

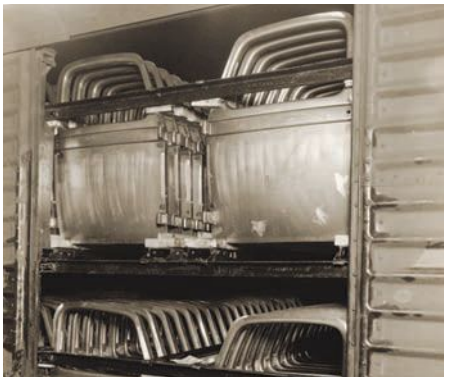
The "torpedo" body shells introduced in September 1939 for the 1940 model year—the Cadillac Series 62 and Buick Super Series 50 and Series 70 Roadmasters—all used the same basic body stampings. Oldsmobile and Pontiac also shared them. The use of front clips exclusive to each particular make, as well as rear fenders and bright trim such as grilles, bumpers, hood ornaments and stainless side moldings, all gave each make its own individual styling characteristics. Because of this, their common coachwork heritage can be challenging to recognize.

The 1938-'40 Cadillac Series 75 V-8 and Series 90 V-16 used similar body-shell stampings. But where the Series 75 changed the styling of the front-end body panels, grille and headlamps each year, the V-16 Series 90 retained the 1938 design for the final three years of its production.

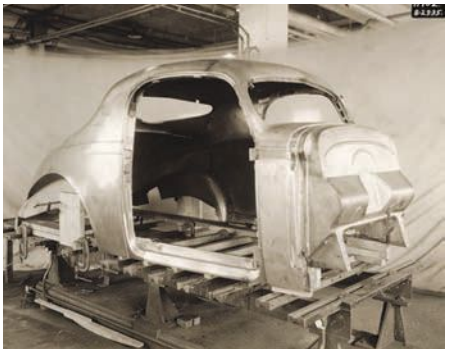
The Hayes Body Company went through a series of names due to assorted reorganizations and location changes before making Grand Rapids, Michigan, its final home. A number of independent car manufacturers used the Hayes Body Company for their coachwork, and they have to be admired for the diverse and unique appearances they each were able to achieve while using major body components with similar styling.

When Alexis de Sakhnoffsky became the art director for Hayes, one of the first projects he undertook was the design that would appear on both the Marmon and Peerless chassis. In November of 1929, the Marmon Company of Indianapolis would introduce its series of four new eight-cylinder cars. Perhaps one of the most impressive of that new series was

The Budd Company of Philadelphia did considerable work for Studebaker in the mid 1930s. Shown here in a photograph dated October 1935 are stamped body panels that were used on the 1936 Studebaker Dictator and President cars. This stamping was referred to by Budd as a "mono-roof."



Completed steel doors have been loaded into freight cars in June 1935 on their way to being shipped by the Budd Company in Pennsylvania to Studebaker in Indiana.



In late August 1935, the Budd Company was in production of new bodies for Studebaker. Here, a coupe body is held in place on a jig while body panels are in the process of being welded together.

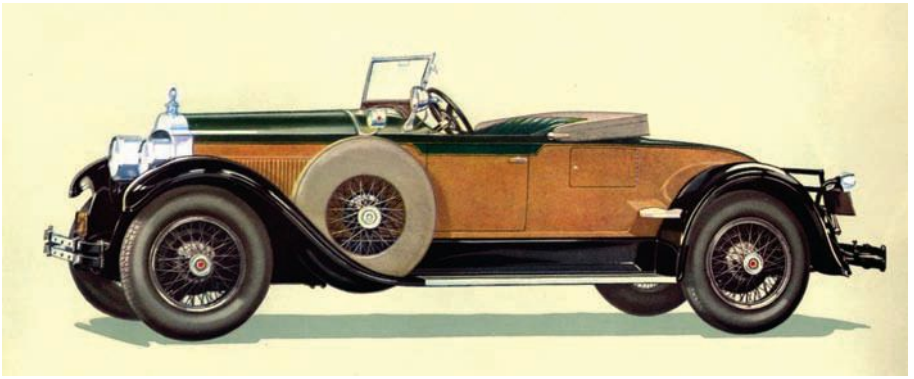
the "Big 8" with its 136-inch wheelbase, which would be built in 1930 and 1931. The sill was curved as were the bottoms of the doors, with a raised panel in the valance between the running boards and the lower part of the body. That panel repeated the curve found in the door bottoms and body sill.

De Sakhnoffsky's designs also ended up atop chassis made by the Peerless Motor Car Corporation of Cleveland, which, between 1930 and '31 had three new eight-cylinder cars, the largest of which was the Custom Eight on a 138-inch wheelbase. *Autobody* magazine noted in January 1930 that the new cars designed by de Sakhnoffsky, "…will have a recessed panel in front of the windshield, curved door bottoms and a 'coach sill.'"

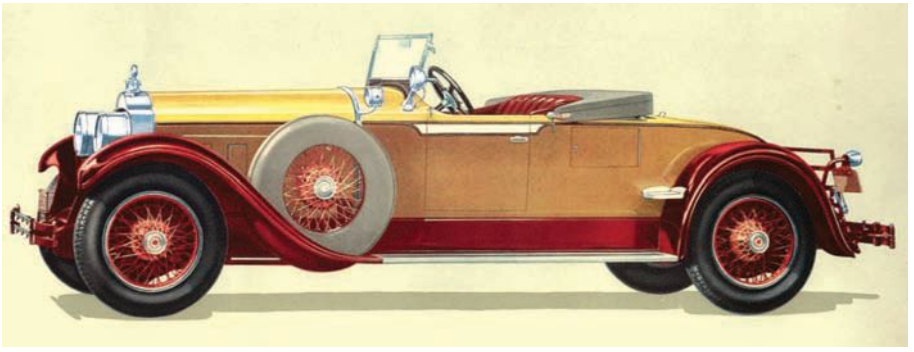
Both the Peerless Custom Eight and the Marmon Big Eight shared mutual bodies and body panels, but stood on their own as individual new motor cars without looking like twins to the car-buying public. Hayes was their coachwork birth center but didn't flaunt the fact.

In preparation for the 1932-'33 model year, Hayes was again busy supplying a trio of car companies with similar coachwork, two were supplied directly and one indirectly. Marmon again stepped up and ordered sedan, coupe and convertible coupe bodies for its new model 8-125 eight-cylinder car on a 125-inch wheelbase. The REO Motor Car Company in Lansing, Michigan, would order the same bodies and body styles but would mount them on its six-cylinder Flying Cloud model with a 117½-inch wheelbase. The enclosed bodies—coupe and sedan—ordered by Marmon were slightly different from the REO bodies at the windshield; the Marmon windshield was squared off, while the REO's was more rounded. By the time these cars were ordered and being built, both Marmon and REO were in dire financial condition due to the Depression.

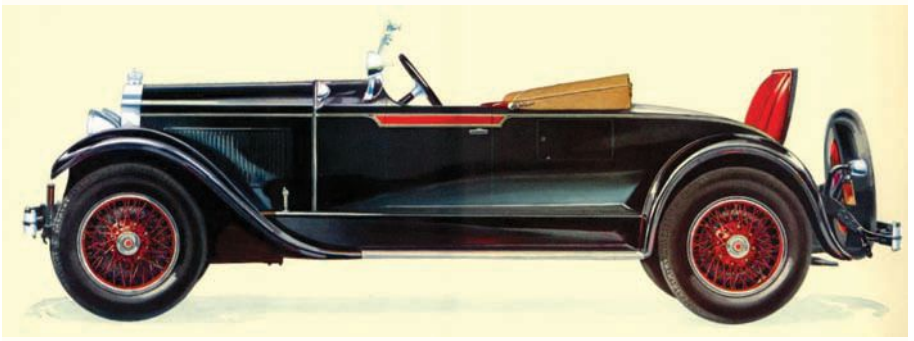
Another independent auto manufacturer was in the same dire situation—the



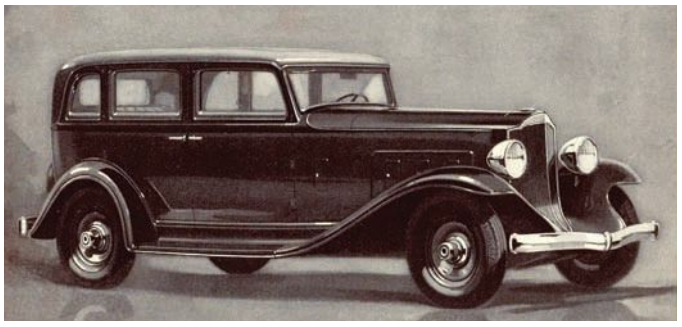
The Packard factory bodies for the 1928 Forth (eight-cylinder), Fifth (six-cylinder) and 1929 Sixth Series (except the 145-inch-wheelbase model 645) share similar coachwork. Here are examples of the roadsters from those years. This car is the 1928 Fifth Series six-cylinder "533" (133-inch wheelbase) runabout. Note how far back the side-mounted spare tire sits—it covers the front edge of the door, and there is little distance to the front edge of the belt molding panel on the door.



This is the 1928 Packard "443" (143-inch wheelbase). Note how much further the spare tire is away from the front edge of the door.



This is the 1929 Packard eight-cylinder 6-33. Same body as both 1928 cars shown here, but with newer fender line, hood, lamps, etc.

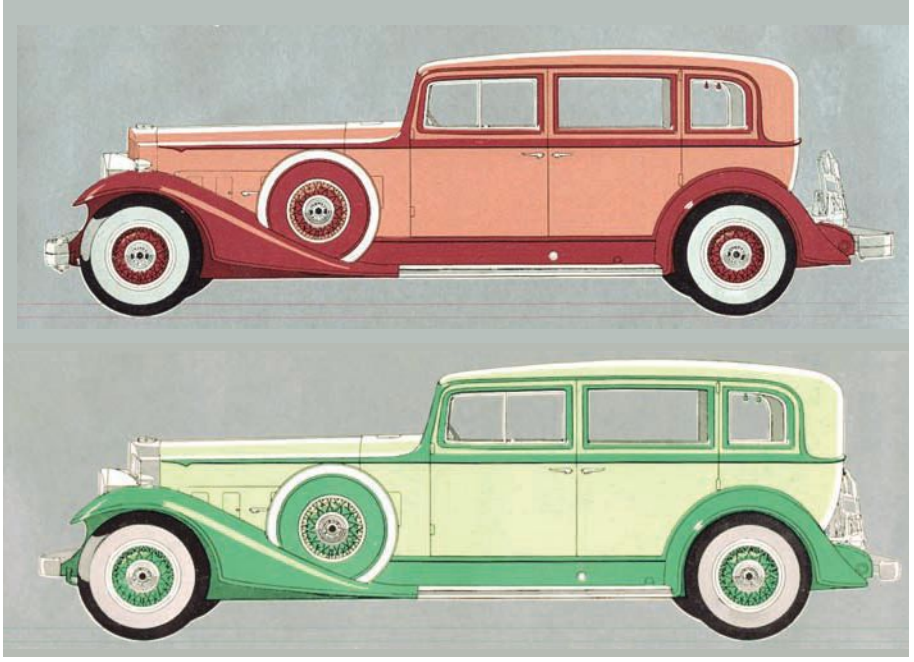


The 1932 Packard Light-Eight Series 900 was a standalone model from the other Packard series for that year. It was not continued for 1933 but the foor-door sedan body was used on the 127-inch wheelbase for the 1933 Eight. Here is the 1933 10th Series and the 1932 900 Series that used the same body.

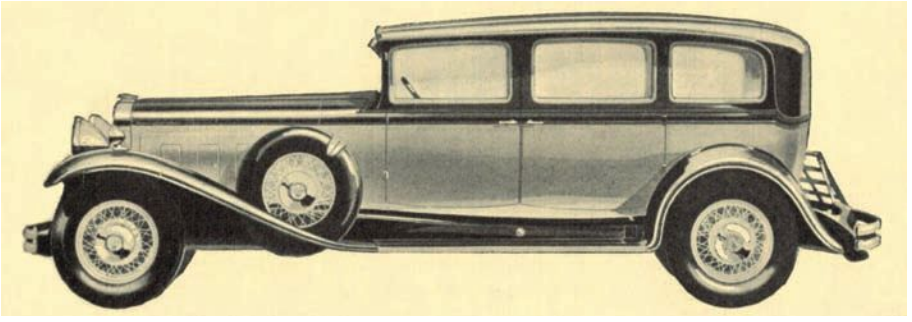
H.H. Franklin Manufacturing Company of Syracuse, New York. Franklin had decided it needed a less expensive model besides its Airman on a 132-inch wheelbase (and the V-12 that was about to debut). Franklin contacted REO and made an arrangement where REO would sell Franklin complete, finished cars minus engine, transmission, hubcaps, hood, radiator (of course Franklin was air-cooled), radiator shell and the water temperature gauge. These semi-complete cars were shipped by freight car from Michigan to Syracuse, where Franklin would install its own engine, etc., and sell this new car as its Series-18 Olympic model.

The REO-supplied finished car had a 117½-inch wheelbase, while the new Olympic had a 118-inch wheelbase, yet the cars were almost identical, except for engine and hubcaps. If you measure the Franklin Olympics' wheelbase, it is exactly the same as the REO Flying Cloud at 117½ inches. The rumor for decades was that to make the wheelbase of the Franklin longer, the rear axle of a newly assembled Olympic was chained to one of the huge support beams on the first floor of the Franklin factory while another chain was wrapped around the front axle and pulled under great pressure to extend the wheelbase, so it could be rightly stated that (under certain circumstances) the Olympic had a 118-inch "wheelbase!"

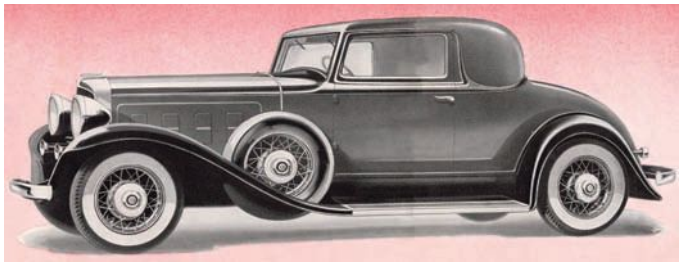
Despite the trio of independent manufacturers sharing coachwork to save costs, ultimately all would see their demise. The Hayes-bodied 1932-'34 REO,



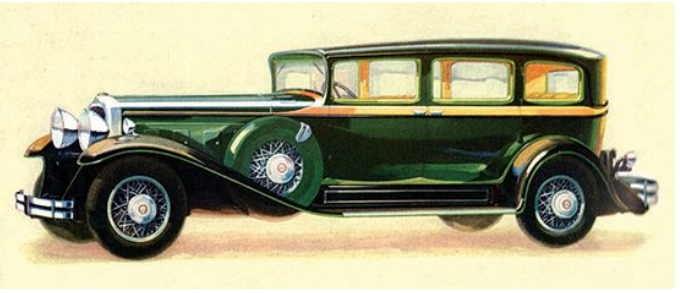
The 1933 Super Eight and V-12 Packards used mutual coachwork, the extra length in the V-12 was all forward of the firewall. It was the same coachwork, but that extra length in the hood made the cars' proportions appear different.



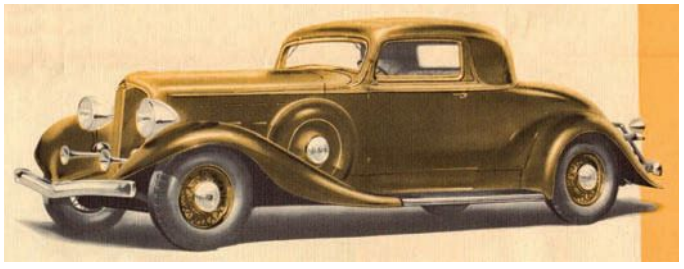
The Hayes Body Company created similar bodies in 1930-'31 for Peerless, for its Custom Eight series seen here, and the Marmon Big Eight. Alexis de Sakhnoffsky was the art director for Hayes and designed the body and fender lines.



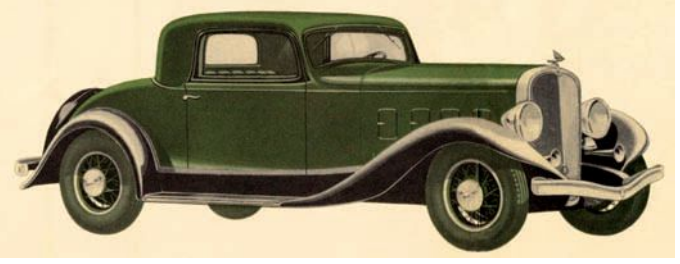
The Hayes Body Company of Grand Rapids, Michigan, supplied bodies for REO, Marmon and Franklin. The Marmon 8-25 indicated its 125-inch wheelbase in its series number. According to its ads, the car "added a great new chapter to an already splendid record of achievement."



The Marmon Big Eight featured the same curved lower body sill and door bottoms as the Peerless Custom Eight. Both cars were the premier offerings of their respective car companies.



Of the three makes using the Hayes coachwork in 1932-'34, REO had the softer, more rounded edges to the styling of the front shell and headlamps.

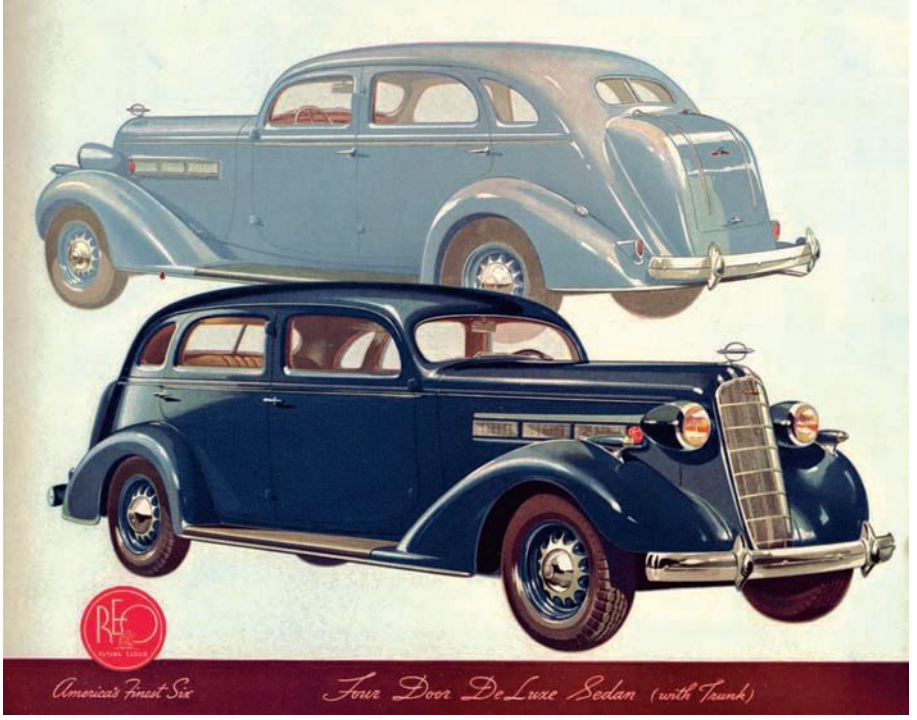


The Franklin Olympic was created by purchasing whole cars from REO, minus engine, hood, headlamps and hubcaps. Its wheelbase was 1/2 inch longer than REO, under certain circumstances.

Marmon and Franklin were closely related so far as coachwork is concerned, yet all looked very different.

The last year that REO manufactured passenger cars for sale to the public was 1936. This final year of production saw REO share the same body and fender stampings with Graham. The REO Flying Cloud and Graham 90 Cavalier and Supercharged 110 all had 115-inch wheelbases and six-cylinder engines. Despite the two makes sharing coachwork, their unique grilles, headlamps and bumpers made them appear to be distinctly different automobiles.

It has been stated eloquently many times before that the body styling of the 1936-'37 Cord 810 and 812 models was a milestone of streamline automotive design from the pencil of Gordon Buehrig. As with many independent car manufacturers in the 1930s, the economic depression was taking its toll. No matter how distinct an automobile's styling, even cars with low to medium prices weren't selling well when Cord ceased production. The body dies were not scrapped, rather two independent car companies that were still hanging in there but in poor financial condition saw the opportunity to have a new style without having to come up with the capital to finance entirely new body dies. Their idea was to recycle a design that had impressed the car-buying public and sell it under their own brand name.

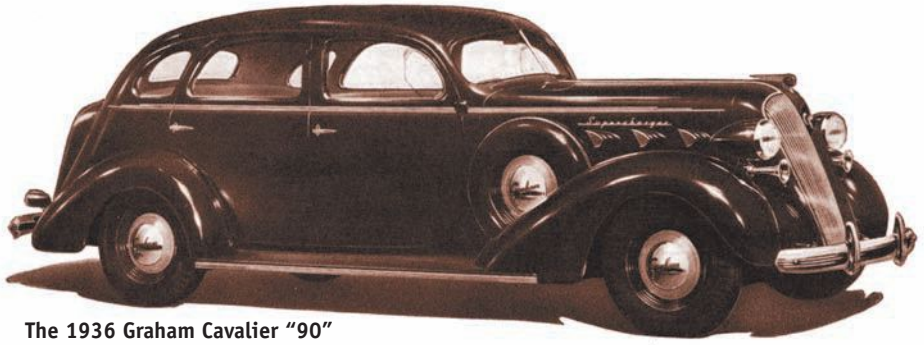


Graham and REO in 1936 used Hayes bodies that were the same stampings. REO's final year of car production was 1936, and for it, the company only offered enclosed coachwork.

To increase sales, Hupmobile and Graham both needed to capture the attention of car buyers. The Cord body dies were purchased by Hupmobile, and in an arrangement with Graham, the new 1939 Hupmobile Skylark would be built by Graham using the 115-inch wheelbase Hupmobile chassis, driveline (rear-wheel-drive, not front-wheel-drive like the Cord) and new front fenders, grille and hood. Graham would also be allowed to use the same body dies for its new model in 1940-'41 and they, too, would use a 115-inch wheelbase, but would employ Graham's own front clip.

Hupmobile would only have its Skylark cars for sale in 1939-'41, while Graham offered both its regular (shark nose) line of cars as well as the Hollywood series that used the old Cord body dies. The Cords had wheelbases of 125 and 132 inches, but by using the Cord body shell, Hupmobile and Graham were able to offer a somewhat similar-looking car that was 10 to 17 inches shorter in wheelbase. Where the body length was reduced was before the windshield, which left the final result lacking the dramatic styling that the Cord had. It was a great idea, but the attempt nevertheless ended in vain.

Body-wise, the Hupmobile and Graham offerings may have been first cousins, but, like many of the other cars discussed here, they certainly weren't identical twins.



The 1936 Graham Cavalier "90" and Supercharged "110" used the same bodies built by Hayes that REO did.

When the motoring press announced the new Hupmobile in 1939, it mentioned that "Cord dies are used in making the body, but lamp and fender design is new."

The Graham "Hollywood" for 1940-'41 also used the 1936-'37 Cord body dies. Despite the fact that the styling of the body was four years old, it still looked sleek and up to date with other cars of those years.

Henry M. Leland

The founding genius of both Cadillac and Lincoln

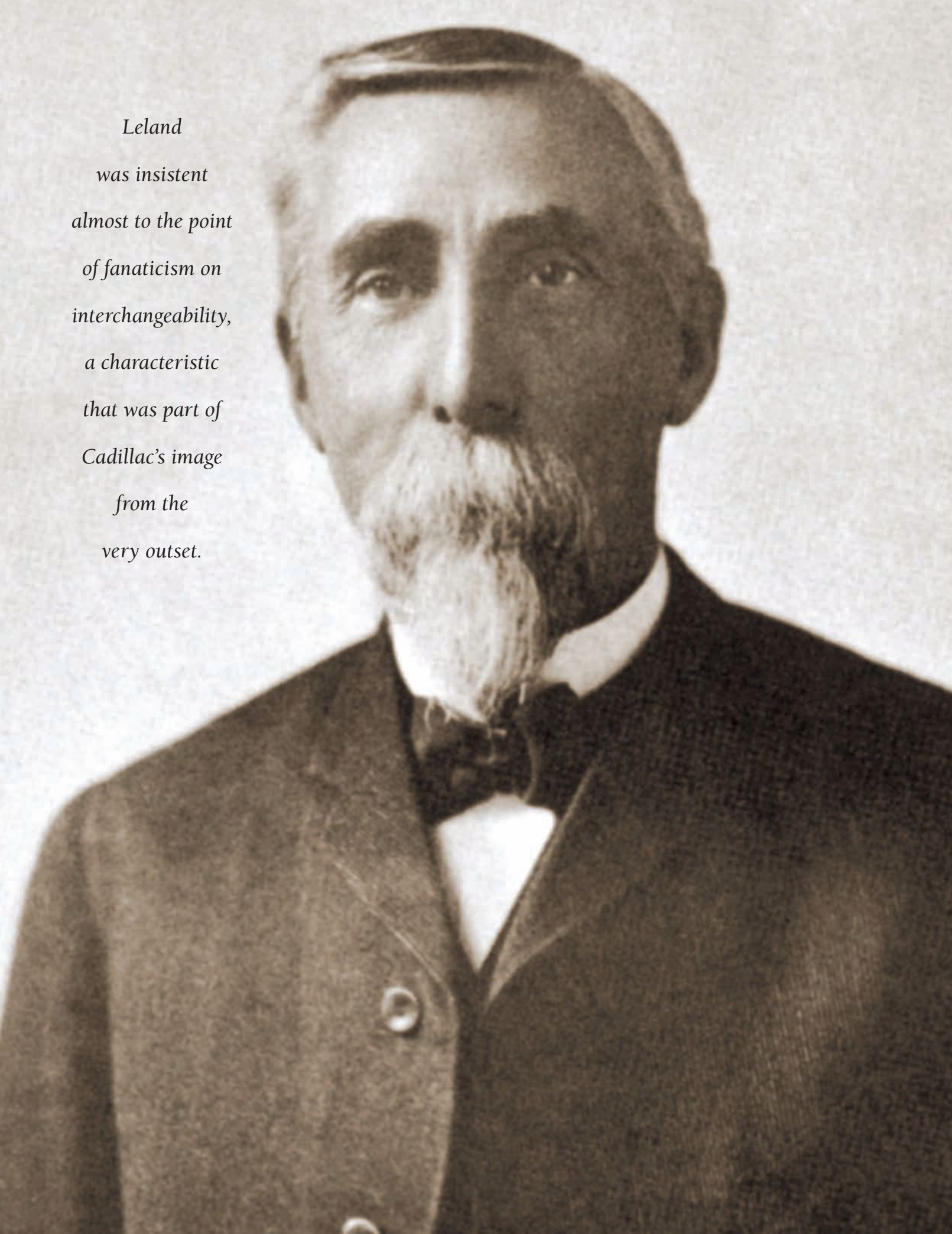
BY JIM DONNELLY • PHOTOGRAPHY BY THE MANUFACTURERS AND THE ARCHIVES

He was a rural kid from the Green Mountains of Vermont, a youngster coming up who enjoyed working with his hands, especially when those hands were controlling machine tools. He came into the auto industry very late in his lifetime, but in that short span of years, Henry Martyn Leland founded two of the United States' most storied automotive brands, marques that remain with us a century later. His lifetime paralleled the growth of the Industrial Revolution and its attendant transformation of American society.

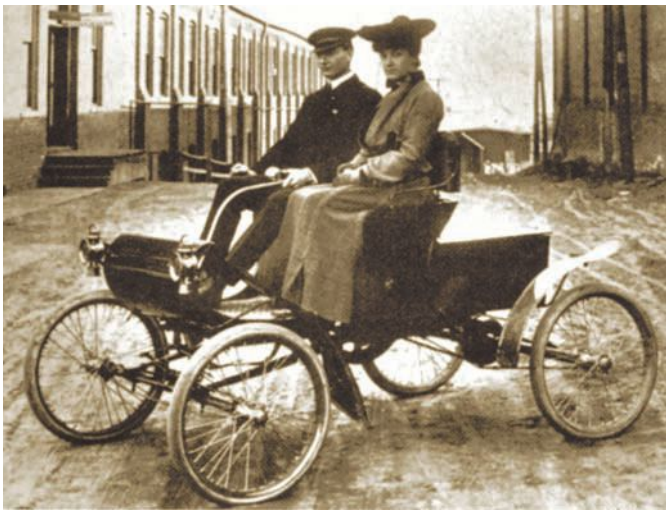
Leland proved to be a transformative figure in the way any number of American products were manufactured. He was born in Barton, Vermont, not far from the Canadian border, in 1843. Like many Vermonters, the family operated a small farm. That provided the youngster with ample opportunities to experiment with agricultural equipment, such as it existed at the time. By the time he reached the age of 14, he'd left the farm to seek his fortune. That odyssey first took him to Massachusetts, where he trained to be a machinist's apprentice. At that time, the industry being most exposed to modern machining techniques was gunsmithing. As the Civil War approached, most firearms were still pieced together using the artisan method. Frequently, due to their lack of parts commonality, no two guns were exactly alike. That made repairs or parts replacement in the field nearly impossible. That was a problem for the Army, which demanded that rifles and other weapons be built en masse with interchangeable parts. Following his apprenticeship, Leland found a home at Colt, then a dominant supplier of military weapons. The lessons, skills and engineering instincts that he learned at Colt, and later at the Springfield Armory, remained with him for a lifetime.

It's worth revisiting the enormous impact that New England's firearms industry would have on the auto industry

Leland was insistent almost to the point of fanaticism on interchangeability, a characteristic that was part of Cadillac's image from the very outset.



at the time of its birth. Leland, and many others, were disciples of the engineering disciplines forged by Eli Whitney, one of this country's great early inventors and industrialists. It was Whitney's creation of the easily repaired cotton gin that turned cotton into the great economic engine of the South. Whitney then branched out into making muskets for the government in Washington. His work on parts interchange literally transformed the making of guns, both at home and abroad. An army, or an individual settler, could now maintain stocks of parts that allowed rapid repairs to be made in the field. The worlds of armed combat and industrial manufacturing were changed eternally.



Leland began making his reputation in the car business by producing transmissions for the 1901 Oldsmobiles.

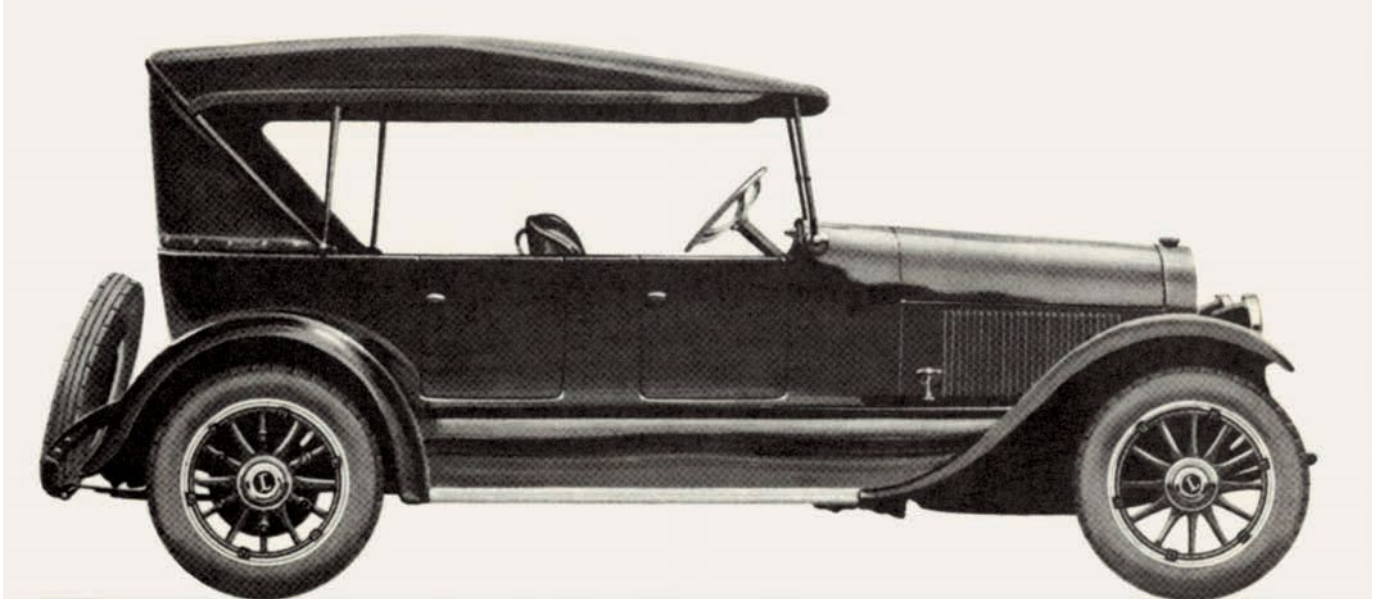
Leland was virtually alone during the auto industry's early years as having actually voted for Abraham Lincoln, in 1864. He tried to enlist in the Union Army but was rejected for being too young. When the war ended, Leland found himself laid off at Massachusetts's Springfield Armory. Unsurprisingly, though, he landed on his feet, finding employment with Brown and Sharpe of Providence, Rhode Island. There, Leland learned that close tolerances—at 0.001 inch, closer even than the gunmakers used—were the true key to parts interchangeability. Brown and Sharpe specialized in precision tools including sewing machines and hair clippers. Then in 1867, the manufacturer produced the first hand-held micrometers that compensated for wear and were accurate to a thousandth of an inch. Leland was obsessed with precision, and as a company manager in 1876, shepherded the invention of the Brown and Sharpe Universal Grinder. It's still considered one of the great advances in the machine-tool business. It essentially worked in the opposite way as a lathe, with the work traveling past the grinding wheel on a table with precisely controlled travel distances. During the 1880s, Leland supervised its upgrading with additional power and improved cooling.

By 1885, Leland enjoyed a reputation in the industry as a gifted engineer, production manager and efficiency expert. Brown and Sharpe appointed him national sales manager, and he began making frequent trips to Detroit, where starry-eyed men were experimenting seriously with self-propelled carriages. In 1890, Leland moved to Michigan permanently, and backed by a lumber magnate named Robert Faulconer, opened Leland, Faulconer and Norton; later on Norton would become a well-regarded early camshaft grinder. The new firm's specialty was gear grinding and the production of specialized machine tools. That brought Leland directly into contact with bicycle producers that would later end up building automobiles: Pierce of Buffalo, New York; Pope of Hartford, Connecticut. Among his innovations was improving the hardening of drive gears for chainless bicycles. During 1896, the firm went into the production of engines, both steam and internal combustion.

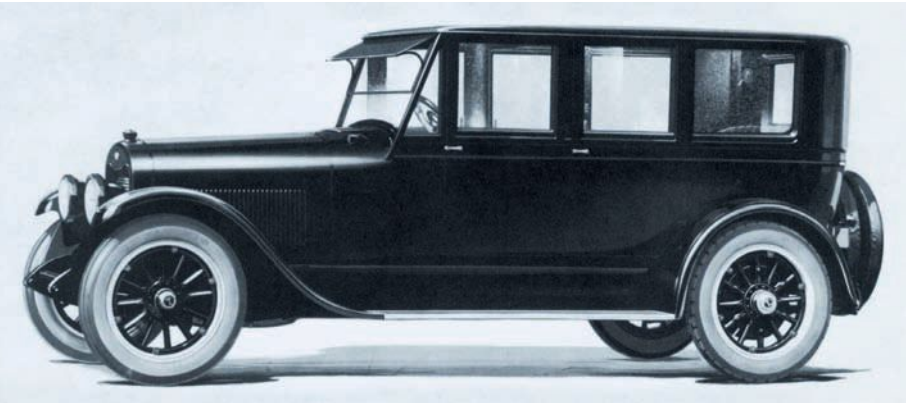
That was Leland's true introduction to the nascent motor industry. He became a global legend for precision gear making. The firm began producing marine engines and eventually, came under the gaze of Ransom Eli Olds. The earliest Oldsmobiles developed a reputation for difficult gear-changing, and Olds asked Leland to build him a new, smoother transmission. Olds was thrilled with the outcome, and so asked the company to manufacture him a new engine, too. The single-cylinder gasoline engine produced 10 horsepower and extensively used interchangeable components. Although Olds opted not to retool his factory to produce that engine, the experience was invaluable for Leland.

In 1902, Leland was asked to help with the liquidation of the Detroit Motor Company, one of Henry Ford's earliest enterprises. Instead, he suggested that the firm be reorganized to produce luxury automobiles. Ford, who was already envisioning the Model T, took his leave. Leland suggested naming the car after the founder of Detroit, Antoine de la Mothe Cadillac. The first Cadillac arrived in 1903 and was an immediate success, its price notwithstanding. By 1908, Cadillac had five luxury models in its portfolio, all with fully interchangeable parts. That was revolutionary. Making a deal with the Royal Automobile Club, Leland sent three Cadillacs to London for a demonstration during which they were completely disassembled, the parts mixed up, and the cars put back together. For this accomplishment, the RAC awarded Cadillac the Dewar Trophy for design excellence. The

Cadillac's earliest honors came from abroad, where Britain lauded the cars for their level of precision that allowed them to be stripped down and reassembled.



The first Lincolns were true luxury performance cars, albeit with indifferent styling. Leland was ultimately forced out of the company by Henry Ford.



longtime Cadillac motto, "The Standard of the World," was thus born.

So, what was an early Cadillac like? Truth be told, it looked a lot like the original Ford, which debuted in 1903, even to the point that both were called the Model A. Did Henry Ford actually design the initial Cadillac? That's open to conjecture to this day. Both of them followed early Oldsmobile practice in using a horizontally mounted single-cylinder engine with the cylinder head positioned to the car's rear. A two-speed planetary transmission was also employed. The man who actually drove the very first Cadillac was industry pioneer Alanson Brush, with Leland's son Wilfred as a co-driver. Leland was insistent almost to the point of fanaticism on interchangeability, a characteristic that was part of Cadillac's image from the very outset. Specialized limit gauges were fabricated that allowed assemblers to immediately get a go-no-go on using a specific part without having to do repeated micrometer checks. That, in turn, sped up the production process. Leland's own standard for wrist pins, to use one example, is that every single one had to be accurate to within a half-thousandth of an inch, a level of commonality previously unknown in the auto industry.

Leland always considered himself more of an engineer than a business leader. After William Durant pulled together his holdings to found General Motors in 1908, Cadillac's major shareholders expressed an interest in selling out to Durant (for $5.6 million), Leland acquiesced, although he did remain on board as Cadillac's president and general manager. He insisted that no matter who owned Cadillac, it would continue to build the nation's finest premium cars. To that end, he ordered the company to adopt electrical starting and lighting in 1912, a two-speed rear axle in 1914 and for 1915, an innovative series of L-head V-8 engines that powered the entire Cadillac line. Eventually, however, Leland and Durant had a falling out over the future of Cadillac and, at the age of 74, Leland walked out in 1917.

Henry Leland strove to build an even better automobile. Flush with severance cash and stocks, he immediately founded the Lincoln Motor Company (named for his hero, Abraham Lincoln, who he'd helped re-elect in 1864), at first to build Liberty aero engines under license for the aerial battle over Europe. As far as a road car, he envisioned one with 70 MPH capability, more than 80hp and full-pressure lubrication. The first Lincolns, the L-Series, arrived in 1920, looking mostly like a larger Model T Ford, albeit at 10 times the price. The new Lincoln reached the market just in time to see it battered by a global postwar recession. Just a few more than 3,400 of the costly creation were built in its first year, whereupon the board of directors swiftly put the company into receivership.

It was too bad, because even though its styling was initially uninspired, the Lincoln was a strongly engineered automobile. Despite weighing more than 2.5 tons, the heavy Lincoln was a spirited performer thanks to the 60-degree, 357.8-cu.in. L-head V-8 that Leland had designed after his engineering experiences at Cadillac. It made the early Lincolns a heavy favorite among both gangsters and police during the Prohibition era, which helps to explain Lincoln's early adoption of four-wheel mechanical brakes.

Regardless of all that, Leland's old adversary, Henry Ford, reentered the picture when Lincoln went into receivership. Smelling an opportunity to acquire a premium nameplate on the relative cheap, Ford rushed in and offered $8 million to buy Lincoln. Only $336,000 of that total went to Leland—a bit of retribution for the dissolution of the Detroit Motor Company, perhaps?—and by some accounts, Ford stiffed the Lincoln stockholders on a promise that they would recoup their initial investment in Lincoln. The resulting legal battles went on for years. In 1931, Leland wrote letters to the stockholders, personally apologizing for the fact that Ford hadn't compensated them as promised. He died, heartbroken, a year later in Detroit.

26 Restoration Tips

Several tricks of the trade to help you achieve a better, more efficient result for the project car in your garage

CALNIN CLARK, JR.

BY MATTHEW LITWIN • PHOTOGRAPHY AS CREDITED

Classic car restoration seems like an easy process: Find a car, assess its needs, dismantle it, find parts, repair metal and other components, repaint it and reassemble. Though it sounds simplistic, these stages are the basic stepping stones for a start-to-finish process that turns a forgotten four-wheeled relic into a better-than-new gem. It's a course of action that we've outlined 112 times—including multi-part adventures—over the last 140 issues of this magazine, highlighting the work done to no fewer than 30 different makes from nine different decades. While the realities of a restoration can be daunting, the results are often very rewarding. This month, let's take a closer look at some of the secrets (in no particular order) to a successful restoration.

FINDING THE RIGHT CAR

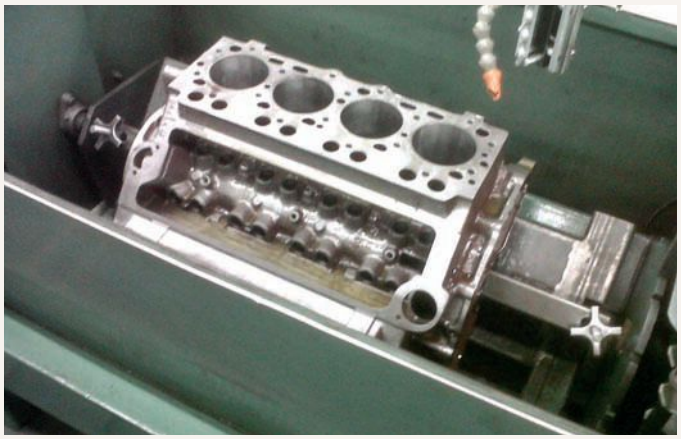
Making a deal may seem easy on the surface, but there is a lot to consider before rushing in. Whether you're eyeing a car from the 1930s or the 1960s as the subject of your first attempt at a restoration, it's important to take the time to immerse yourself in that particular car's production history. When the time comes to move towards its purchase, you will have a better understanding of what standard-equipment components may have gone missing since it was delivered new. Be sure to carefully inspect the undercarriage; rust has a habit of hiding in difficult-to-

THOMAS BROWN

1 Disassembling a car is the easiest part of a restoration; it is also a critical phase. Take notes concerning how the car was assembled, such as the number of shims used to properly align the fenders. This will save time during reassembly.

THOMAS BROWN

2 As cars evolved and amenities were added, a growing maze of wires, hoses and tubing began to pass through several purpose-drilled holes in the firewall. Documenting the routing during disassembly eases rerouting new or restored parts later on.



MATTHEW WENDT

3 More often than not, owners will have a specialist rebuild their car's engine. An experienced machine shop will strip and clean it before inspecting for hairline fractures. In most cases, the cylinders will receive a .020 overbore during the rebuild.

GAVIN RUOTOLO

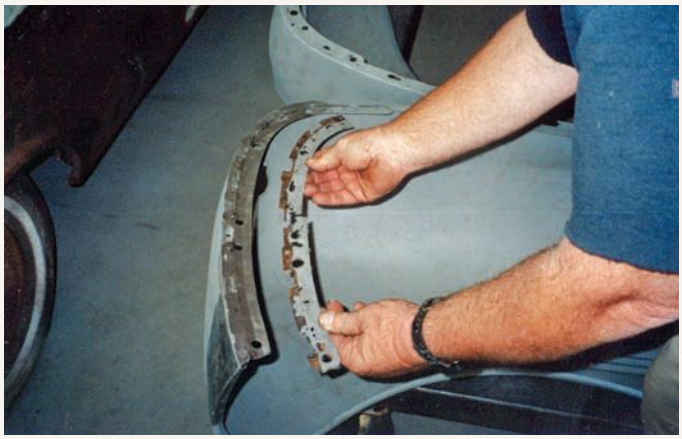
4 Convertible bodies lack the structural rigidity of fixed-roof cars. If you plan on removing the body shell from the frame, weld several braces within the body—especially the door openings—to prevent unwanted twisting.

RICHARD KOCH

5 If part of the floorpan needs replacing, it is usually done with the body still bolted to the frame. To prevent the new panel from warping, it will first need to be tack-welded in several spots before filling in the gaps one small section at a time.

JIM FINNANCE

6 The rearmost body mounts on this car were badly rusted through. The corroded sections were cut out and retained as templates for new patch panels. Fitting the new panels in sections ensures that the factory body geometry is maintained.



JIM FINNANCE

7 Fabrication work, such as reconstructing mounting lips on hard-to-replace fenders, is usually a requirement. Creating a template from the original aids the process, but be sure to save as much of the original parts as possible to verify your work.

RICHARD MAXCY

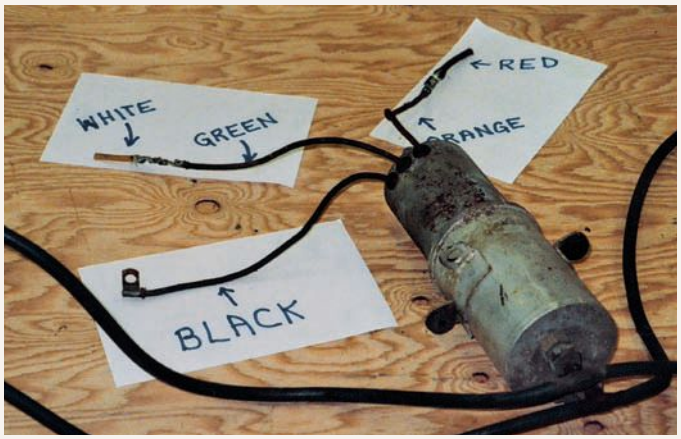
8 Some restorers prefer to media blast, chemically strip or sand off the body's finish all at once, while some have adopted the method of stripping "working" sections to bare metal, protecting areas yet to be worked on from flash rust.

JIM FINNANCE

9 Keep things organized. Here, original suspension parts have been laid out alongside NOS replacements, ensuring that nothing is missing. Compare replacement parts against the originals; slight differences or damage could lead to trouble later.

BRUCE MAXWELL

10 One of the best things you can do during a restoration is to use the "bag-and-tag" system. It's easy to lose track of hardware; placing it in well-labelled resealable bags takes only a few moments and keeps them well organized.



RICHARD MAXCY

11 Continue documenting parts after disassembly. Affordable digital cameras and a supply of notecards are your best allies. Labelling wire colors and locations on parts, such as this convertible-top motor, will help guide reconstruction.

CALVIN CLARK JR.

12 Don't be afraid to use every tool at your disposal. Replacing lengthy sections of sheetmetal, such as this outer rocker panel, is easier with a series of clamps. In this case, the replacement panels won't slip or warp while welding.

RICHARD KOCH

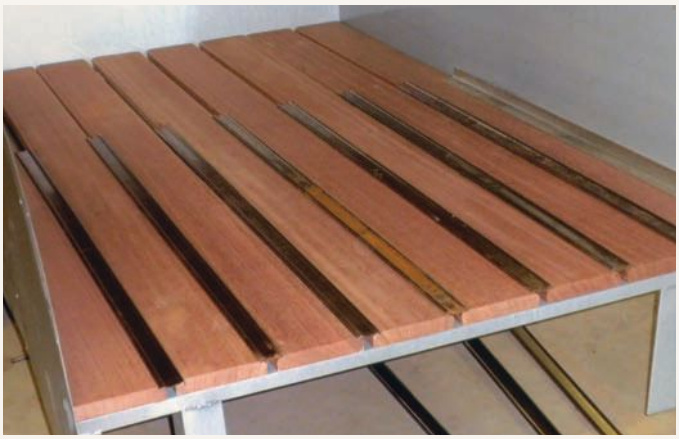
13 To prevent moisture from finding its way into odd corners and panel joint crevices, many restorers use a thick application of seam sealer throughout, even if the car didn't rely on seam sealer when it was first built.

CHUCK JENNINGS

14 Once the bodywork has been completed, several layers of epoxy primer are usually applied. Black paint is "feathered" onto the surface during sanding to identify low points that will need additional attention to even them out.

BILL MAYS

15 Wet sand the final layer of primer once it has properly cured. Allowing cure time will prevent shrinkage cracks from forming in the paint. The water will stop the sandpaper from clogging while providing a superior surface.



MIKE FIELD

16 Many truck beds were finished with wood flooring. Replacement wood kits are offered for many models. Test-fitting the wooden slats while the bed is in primer allows you to make adjustments without damaging new paint.

see locations, such as within a frame rail, behind the undercoating that covers a floor pan, at the base of the cowl, and also under the carpets or a vinyl roof. Then, if you can, consult with a marque expert. With a known list of problem areas that will need to be addressed, take the time to begin a preliminary search for replacement parts—whether used, NOS (new old stock) or reproduction—and their costs, and start factoring these into your budget.

DISASSEMBLY

Taking the car apart is arguably the easiest step of a restoration. Remove the doors, hood, fenders, trim, interior and seats, and before long, you've created a pile of metal, bolts and other associated hardware, and with so much more yet to be dismantled, you'll soon run out of space in which to put it all. What's worse, the fender bolts have been inadvertently kicked across the garage. The first critical step to disassembly should be creating organized storage and work space. Keeping track of hardware and its relation to the parts it holds together will have its benefits once the restoration begins to proceed toward its conclusion. Another important aspect that should not be overlooked is documentation. Do not attempt to rely on your memory. An inexpensive digital camera (or the camera in your cell phone) enables you to take hundreds of photographs from multiple angles as the disassembly unfolds, which can then be used as valuable reference material when you start to reassemble the car months, or even years, into the future.

WORK WITHIN YOUR MEANS AND TIME FRAME

One of the worst crimes against a restoration is working beyond your ability and rushing through the process. Metalwork, for instance, is critical. If it's done poorly, rust will quickly ruin the time you have spent on repairs, to say nothing of the

GORDON APKER

17 Whether you are restoring a hand-built Italia, or a mass-produced car from Detroit, it's wise to test-fit trim items such as a grille or headlamp bezel, as it's easier and less expensive to make corrections at this stage.

BRUCE MAXWELL

18 Before reuniting a rebuilt engine with the chassis, try to arrange to have the engine tested on a static stand or on a dyno. Even a brief round of testing can reveal potentially time-consuming issues, including faulty seals.

BILL INGLER

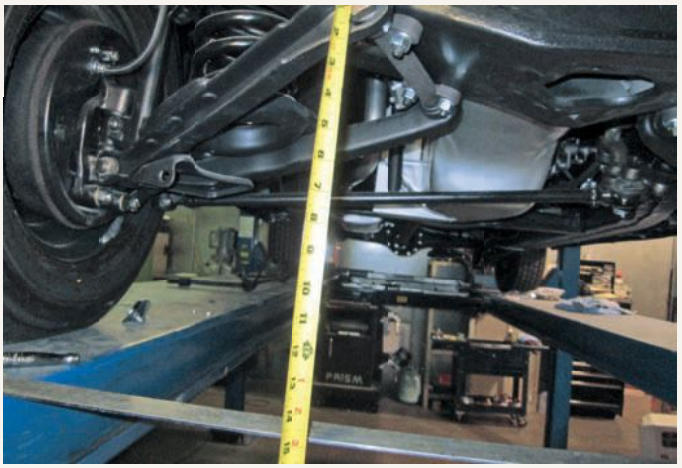
19 While disassembly is generally a top-down process, reassembly should occur in reverse order. By restoring the chassis first, you can more easily reinstall the engine and transmission before the body is lowered into place.

JEFF SYLVESTER

20 If using a basecoat/clearcoat system, it is best to allow the base color to cure and then to wet sand every surface using the step process of ever-finer grades of paper. This process removes subtle imperfections.

MIKE ROSS

21 Restoration methods for automobiles employing unit-body construction can differ from their full-frame counterparts. For instance, Dodges and Plymouths have engines bolted to a K-frame, which is then bolted to the chassis.



CHRIS EVANS

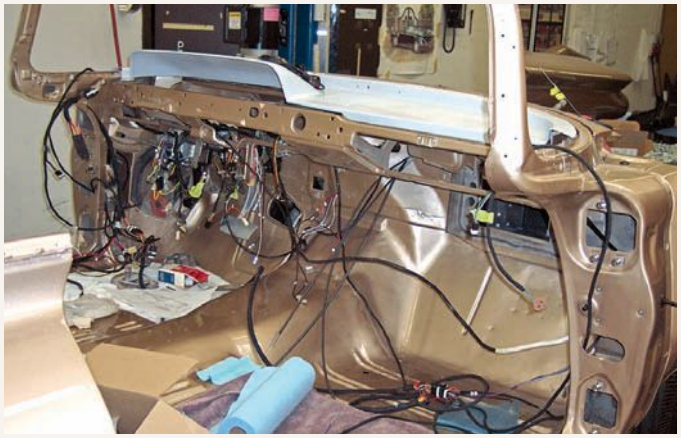
22 Budget time for the final adjustments that will need to be made. For example, after consulting factory service manuals, suspension geometry—including proper ride height—should be checked with the car fully assembled.

THOMAS BROWN

23 Compartmentalizing a restoration speeds up final assembly. For example, applying reproduction Di-Noc and securing rechromed trim and refinished gauges is a lot easier now than with this panel installed inside the car.

CHRIS EVANS

24 Paint is one of the more expensive aspects of a restoration. Once applied, care should be taken to not mar the surface. As seen here, painter's tape was used to protect the finish before the brightwork was reattached.



JOHN DETULIO

25 This may seem like a tangled mass of wires, but if you look closely, neon tags indicate each wire's intended destination. Advanced planning such as this saves time and eliminates guesswork later on.

RON THRESHER

26 When replacing the upholstery, use a top-down method, allowing gravity to work in your favor to help material remain taut while trimming for window openings. Seats and side bolsters will hide many of the seams.

traces that will appear in the finish. Spending time learning tools of the trade, be it via classes or knowledgeable friends, may prolong your timeline, but the end result will be far more rewarding and will likely result in your completed project outlasting your stewardship of it. In addition, set daily, weekly and/or monthly goals. Saving tasks you are more comfortable performing for smaller windows of work opportunity will both help you maintain interest and keep your project on schedule. Speaking of schedule, it's okay to overestimate how long tasks will take, keeping your own expectations in check.

REASSEMBLY

The key word here is patience. Once you have reached this step, it's easy to get over-ambitious. Rushing through the process of reinstalling trim could lead to accidentally damaging the expensive paint finish, or worse, breaking a hard-to-replace part while over-tightening its fasteners. Carefully reading wiring schematics while connecting the wiring harness to electrical equipment will prevent shorts in the system, which would increase costs while delaying the completion date. Once the car has been finished, don't rush off to the nearest car show. A thorough check of the engine, transmission, braking and suspension systems, both in the garage and within a few miles of your home, will determine whether or not the car is ready for a cruise down the open road. Also, be sure to follow all break-in procedures, especially when new camshafts are involved.

Having consulted with restorers during the last 11 years, we've accumulated several in-depth tricks of the trade, 26 of which we present here accompanied by detailed photographs. Combined, these tips and techniques should help you achieve a show-winning result with a little time and patience. As for specific restoration tools needed to help get the job done, refer to *HCC* #86 (November 2011).

1959 Chevrolets

NOTHING'S NEW LIKE CHEVY'S NEW!

From the winging shape of its saucy rear deck to the simple elegance of its grille, this car shows you it's new in a decidedly different way. You get more of what you want—more spacious interiors, vast new areas of visibility, a longer lasting finish and all the solid virtues of economy and practicality you've come to expect in a Chevy.

One look at this '59 Chevrolet tells you here's a car with a whole new slant on driving. You see the transformation in its low-set headlights, the overhead curve of its windshield, the sheen of its longer lasting Magic-Mirror acrylic finish.

But to discover all that's fresh and fine you must relax in Chevy's wider seats, feel the loungelike comfort of its new interior, experience the hushed tranquility of its ride.

You'll also find bigger brakes, a new 6 that gets up to 10 percent more miles a gallon and vim-packed V8's.

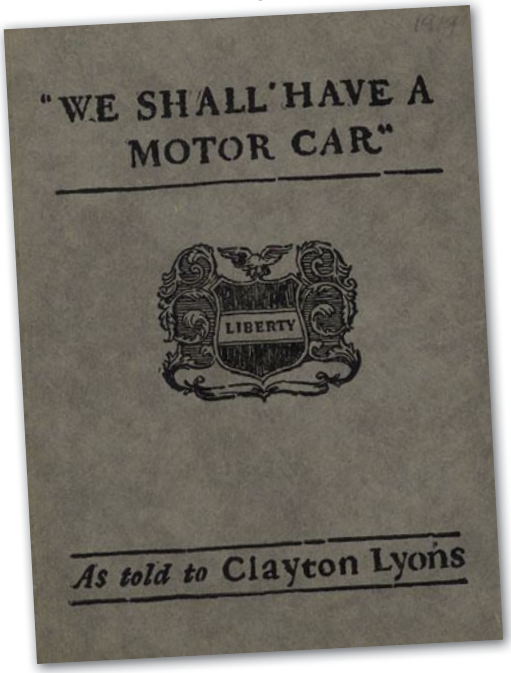
Your Chevrolet dealer's waiting now to show you the car that's shaped to the new American taste. . . .

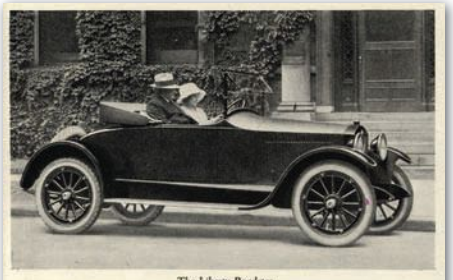
Impala 4-Door Sedan—No more straining to see traffic signals and signs—Chevy's new Vista-Panoramic windshield curves smartly into the roof for upward vision. There's over 53 per cent greater visibility area forward in this elegant new member of the Impala series. The rear window, too, is higher, wider, handsomer—larger by 47 per cent. And, of course, for good looking all Chevies have Safety Plate Glass.

Impala Convertible—Behind the wheel of this lithe traveler you'll just naturally feel young and on-the-go. Here are the latest design advances . . . door handles styled into the armrests. . . a more spacious luggage deck. And, of course, distinctive '59 Impala styling with authentic convertible glamor. Wheel covers are optional at extra cost.

BY CHRIS RITTER
ILLUSTRATIONS COURTESY OF THE AACA LIBRARY

Storytime with Liberty




The Liberty Roadster


The Liberty Four-Passenger

DETROIT'S LIBERTY MOTOR CAR Company formed in 1916 with a mission to produce a "medium priced car with body refinements as a most attractive feature."

The Liberty touring sedan was first offered as a $1,095, 23hp six-cylinder car riding on a 115-inch wheelbase. Within seven years, that car would grow to a 56hp variant in a 117-inch wheelbase selling for $2,095. To sell these cars, Liberty offered plenty of traditional sales literature but, for two years, it used some clever storytelling to sell its automobiles.

The first booklet, published in 1918, measures 3 x 4¼ with 16 pages. It was titled *Burgoyne's Surprise: The Story of a Man Who Found the Unexpected,* and it chronicles the car buying experience of Walter Burgoyne and his wife. The story begins with the couple strolling the annual auto show aisles in frustration. Eventually, Mrs. Burgoyne leads the couple to the Liberty display where she can appreciate the car's "low-cut, smooth flowing lines."

The Liberty representative proceeds to tell the Liberty story, highlighting the company's founders and the car's luxurious upholstery and roominess. He then summarizes that the car's "outer charm is a reflection of its inner goodness." The salesman believes all of these traits are obvious to "those who have discrimination to observe."

The next day, the Liberty salesman shows up to the Burgoynes' home and takes the excited couple on a drive. When they return, they report their findings to a friend, raving about finger touch shifting, smooth rides on bumpy roads, enough power to drive over hills with ease and the pride they felt as they drove the Liberty around town. It should go without saying that the Burgoynes purchased a Liberty and recommended one to their friend.

The second Liberty story booklet, titled *We Shall Have a Motor Car*, was published in 1919. It measures 4½ x 5¾ with 30 pages and a foreword. In the foreword, we learn that our characters live in "a certain village of Connecticut, hidden away among the hills and linked to the outside world by a single archaic trolley line." So sheltered are its residents that they have the "traits and mannerisms of colonial days and are totally uncorrupted by modernism." In brief, they are perfect candidates to make an unbiased decision about a quality motor car.

The narration of this story comes from the voice of Simon, a third-generation butler, and it is presented in colorful prose. The heart of the story starts while Simon picks his master up from the trolley in a snowstorm. The bad weather convinces the master that he's had enough of the unreliable trolley system and decides to buy a motor car. He charges Simon with the task of motor car selection and gives him a $2,000 budget.

Simon's first stop is with his cousin in New York City. Although the cousin is somewhat disrespectful, he is worldly and believes Simon should find a car that is steady, easy to handle, has nice upholstery and is of good value. Naturally, that vehicle is a Liberty Six since it can "slide through traffic like an eel" and "leave the rest of 'em standin'" as you pull out from a stop. As an added bonus, the car could be purchased and run for a year for less than $2,000.

When Simon leaves his cousin, he somehow finds himself "on a street called Fifth Avenue" and sees many Liberty cars on the road. Simon goes so far as to stop one of the car owners, who willingly brags about low repair and maintenance costs, high value and the added benefit of having his wife love the car's good looks.

Finally, Simon finds a Liberty dealership and takes a demonstration ride where he sits "perfectly natural" in the driver's seat, relaxes in the luxurious upholstery, enjoys a steady and stable ride on the highway and cobblestones and feels connected to the ample power when climbing hills or accelerating on the straightaway. Simon instantly makes the purchase, gains his master's resounding approval, and enjoys 12 months of trouble-free motoring.

Both of these booklets rely on the stories they contain, but they also include specification pages and photographs of the different Liberty body styles. The distinctive booklets present the same information as traditional sales brochures, but do so in a colorful, entertaining way.

BY MILTON STERN

Underappreciated Aero Willys

AFTER WORLD WAR II, WILLYS DEALERS WERE SELLING Jeeps, trucks, an all-steel station wagon, and America's last phaeton, the Jeepster, but they still wanted a real car.

Willys of Toledo, Ohio, turned to Clyde Paton, a well-respected automotive engineer, and Phil Wright, an equally respected designer, to create its new passenger car. In 1952, the Aero-Willys was introduced. Or, is it Willys Aero?

Arriving with a wheelbase of 108 inches, the Aero's passenger compartment sat between the axles, giving the car a true six-passenger interior in a relatively low-profile compact body. Unitized construction added sturdiness and reduced weight.

The Aero's front suspension was almost a carbon copy of the Rambler's high-mounted, angled coil springs, but rather than mount the spring into the fender well, the Aero had an anchor, which extended from the inside mounting of the upper control arm. This isolated the suspension, creating an even smoother ride. The Aero rear suspension was a conventional parallel leaf-spring set-up with extra rubber cushioning at every contact point. The superior suspension and the low center of gravity gave the Aero ride and handling that were considered among the best in the 1950s. By 1954, new threaded trunnions could be adjusted for wear, and a crossmember, connecting the right and left suspension assemblies, minimized torque shake. What was good before was now superior.

Those who have had the opportunity to drive an Aero-Willys immediately remark on how much it is like a modern car, even with its manual steering and brakes. Under the hood were either of two 161-cu.in. six-cylinder engines, the 75hp Lightning flathead or 90hp Hurricane F-head. The F-head engine had overhead intake and side exhaust valves, making it look like an OHV engine to the untrained eye. An Aero was quick enough for the times and could cruise at 65 MPH all day in overdrive without breaking a sweat.

All 1952 Aeros were two-door models—sedans or hardtops. The Aero Eagle, Wing and Ace had the Hurricane F-head Six, and the Aero Lark came with the Lightning Six. All had a two-piece split windshield—the only throwback in this modern car. Eagles and Aces had a three-piece wraparound backlite, while the Larks and Wings had a smaller one-piece backlight. First year sales were good but not great because for $150 less than the price of an Aero-Eagle, you could buy a full-size Chevrolet.

In 1953, the Wing was replaced by the Aero-Falcon, and new four-door sedans joined all the models in the lineup. Aces and Eagles came with new one-piece windshields. GM's Dual Range Hydra-Matic was also available.

For 1954, the Lark, Ace and Eagle remained. A new instrument panel was designed with sliding vertical switches on either side of the speedometer, and hooded headlamps debuted as well as larger taillamps.

Kaiser bought Willys in 1954. The Aero name was gone for 1955 when all that remained were the Willys Custom four-door and Willys Bermuda two-door hardtop. Both featured Z-line two-toning on the sides. A new grille and busier taillamps distinguished them from the Aero. The big news under the hood was the Kaiser 226-cu.in. flathead six, originally designed by Continental. The 115hp six-cylinder made these last of the Willys American passenger cars quite fast. Prices were also lowered, but little more than 2,000 made it into American car ports.

The tooling for the Aero-Willys was sent to Brazil in 1958 along with the F-head Hurricane six, three-speed with overdrive and even a few Hydra-Matics. In 1960, the Willys Aero, built by Kaiser-Willys' Brazilian subsidiary, was reborn. While the tooling and dies came from the United States, all materials to build the cars were locally produced, making the Brazilian Aero-Willys, Brazil's first homegrown car. By the end of its run in 1972, almost 120,000 Brazilian Willys Aeros were sold—a testament to its quality and superior engineering.

The Aero is a 1950s compact that will stand out in a crowd. Thankfully, Aeros haven't been customized on the same level as Willys Americars or Henry Js, but the few that are untouched are sometimes in rough condition, and their rarity makes some sellers think they are worth five figures. As a result, they often remain unsold for quite a while. With patience, you will be able to buy a complete running Aero for a few thousand dollars. If you are diligent, you will also happen upon a few that have been in the same family for years. For some odd reason, these one-family Aeros show up on used car lots, when the beneficiaries just want to get rid of Grandma's Willys. I know someone who was passing by a used car lot in Kentucky and found a 1953 Aero Eagle for $2,500 that was a rust-free, low-mileage, one-owner car in beautiful condition.

With an Aero, you will enjoy driving your car, and you will enjoy showing it. Here's an interesting fact: All the early 1950s American compacts, Rambler, Henry J, Aero and Jet, are now part of the Chrysler family heritage.

BY JIM DONNELLY
IMAGES COURTESY OF THE MOON AUTOMOBILE CLUB

Joseph W. Moon

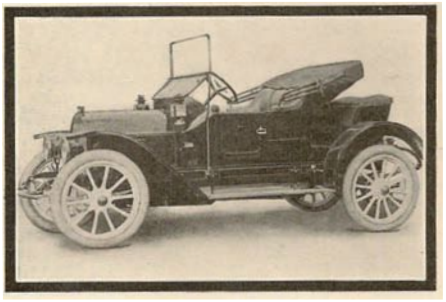
AT FIRST GLANCE, ST. LOUIS MIGHT not seem like an obvious place to manufacture automobiles. Then you have to look at the geography. The Missouri metropolis was plopped right along the Mississippi River, and was both a rail and steamboat hub; you could assign most of those same attributes to Detroit. So it makes sense that as similar industrial concerns came to exist in St. Louis, they turned out a lot of the same products as firms in other Midwest cities.

That brings us to Joseph William Moon. Born on his family's Ohio farm in 1850, he was one of five brothers. All the Moon boys got the same things from their parents—a horse, a saddle and a bridle—along with a fare-thee-well to make it in the world as adults. Joseph Moon migrated westward, worked as a photographer for a couple of years, and then decided that building buggies would be more profitable. The Moon Buggy Company was somewhat analogous to the Durant-Dort carriage works in Flint, Michigan, from which General Motors would spring. Moon was interested in automobiles, like many builders of horse-drawn vehicles, only few of them got into the business as splashily as Moon did.

Unlike most of his industry contemporaries, Moon didn't bother building a horseless carriage. He instead went straight into building automobiles, coming out with the Moon Model A touring car in 1906, with most components produced in his St. Louis factory other than its purchased Rutenber engine, a practice that would gradually change in coming years. The next year, Moon produced a completely new model, the Model C, with a 286-cu.in. four-cylinder engine that boasted full-pressure lubrication and an overhead camshaft, plus a smart-looking aluminum body on a dropped frame. Priced at $3,500, it wasn't cheap, but its innovations led quickly to solid sales. The car's chief designer was Louis Mooers, ex of Peerless.

The company's adopted motto was "The Ideal American Car," and while Moon may have admired more august makes such as Peerless, he was practical enough to realize that lower-priced cars would grow the company. The newer Moons cost as little as $1,500, but were regarded as finely built cars, with demountable rims on detachable wheels, Lockheed hydraulic brakes (circa 1924) and beginning in 1913, six-cylinder power. The adoption of a square-edged radiator shell that strongly resembled Rolls-Royce's similar component likely wasn't coincidental. For more than 10 years, from 1916 forward, Moons were uniformly six-cylinder cars.

Alas, the founder didn't live long enough to see it. Joseph Moon died in 1919 at age 69; his remains are interred at Bellefontaine Cemetery in St. Louis. Control of the automobile company passed to Moon's son-in-law, Stewart MacDonald. He oversaw the most prosperous era in Moon's history, in which more than 7,500 cars were built annually during 1924 and 1925. Among them was another new car, powered by a Continental straight-eight, which was called the Diana. Despite lofty reviews, the Diana was plagued with reliability problems and was discontinued by 1928. Its replacement was the Aerotype 6-72, and sales dropped by more than half. MacDonald's response was to jettison the Moon name entirely. Beginning in 1929, the firm introduced a new car called the Windsor White Prince, named in honor of the British royal household, which immediately drew complaints from Merrie Olde. Ironically, the Windsors exported to Britain were immediately rebadged as Moons. Bleeding cash, Moon shut its doors in 1930; Ruxtons were built in its plant for a short time.



William Peck

Welder

Volvo-White, 1987-1997

IN 1987, AFTER THREE INTERVIEWS, two welding tests and a six-month lapse between the last two interviews, I was finally hired at the cab assembly plant of what was then Volvo-White heavy truck corporation. I was very thankful, since working there was considered one of the premium jobs to have in our area, Orrville, Ohio.

For the first week, I worked at the "buck" fixture where the floor pan and the cowl were attached to each other. This fixture was considered a good test for the new hires because there was a lot of activity there and you really had to move.

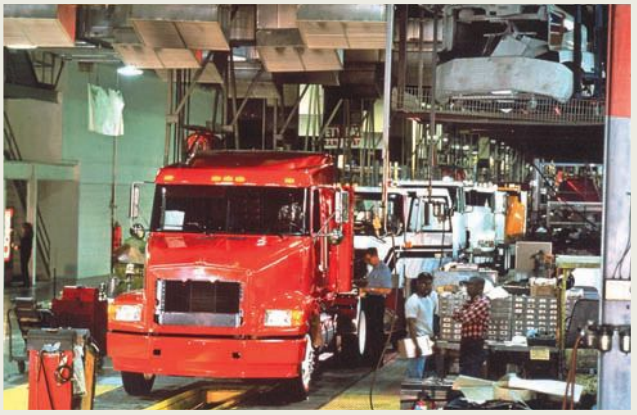
After my test at the buck, I went to second shift to work in the floor assembly area. I was introduced to a very large spot welder, which was suspended from the ceiling, and when you pushed the weld button all the surrounding lights in the factory would dim due to the massive current draw. My new job was to assemble and weld nine floor pan assemblies daily for the 103-inch-long sleeper cab. They were all constructed out of aluminum and required about 175 spot welds and a good many MIG welds, not to mention a good bit of muscle to not only operate the cumbersome spot welder, but to also wrestle the finished floorpans around by yourself. It took me two weeks to make rate, and by the time I was leaving the department, I could make rate by 9:30 p.m.

After about a year, Volvo-White merged with GMC creating Volvo-GM Heavy Truck Corporation, and in the plans was an assembly plant of the "compact" stature designed to build 21 trucks per day. This plant was to be remodeled from an existing plant that had closed down earlier there in the same town as the cab assembly plant.

I was in the first 50 people to go to the new plant, which was still under construction, and we spent our first three weeks following the construction crews around cleaning up their mess. You could have eaten off the floors it was so clean, and we were bored almost to tears. We also had some training sessions to teach us how to use the computer system that they had there.

The company bought some used storage racks to be set up in the warehouse, and they required a considerable amount of welding to repair them. I then became a storage rack repairman; it sure beat pushing a broom.

The truck we were to build was the WG designed to replace the GM Brigadier series, which was a plain-Jane day cab with minimal horsepower and options aimed at fleet sales. It was an easy truck to start out building.



My department was the frame line. The first set of frame rails arrived before some of the equipment did, which was going to be used to machine some of the holes in the frame rails. Engineering came out, and together we did a layout and burned a hole in one of the frame rails with a cutting torch, then ground it nicely for the steering box to fit through.

Unfortunately about an hour later Engineering came back out and informed us that the hole was in the wrong place, and it would have to be plugged and moved, because we only had one set of frame rails. And the plug had to be undetectable. So I went to work cutting out a plug, beveling the edges, welding it throughout, grinding the entire area, texturing the area repaired and then painting it.

From there, we built the first frame, attached the air tanks, air valves and all the hoses required to operate the air brake system, and down the line it went.

When the first trucks reached the end of the line, the whole plant assembled and celebrated with coffee and cake. I was standing there enjoying the moment when my supervisor asked me if I could drive a truck. I assured him I could, and he said, "Get up in it and drive it off the line." So I did, amid the clapping and cheering. I drove that first truck about 100 feet to the repair area, where several issues needed to be resolved.

We were now building much more specialized trucks, such as dual-steering-axle crane carriers, military trucks sent to other countries, trucks for our own military bases, fuel trucks, L.P. gas-powered garbage trucks, and most of them more complicated. We had come a long way from the WG trucks; at one time, we even almost doubled the 21-truck-per-day capacity.

Volvo-GMC decided that all of its operations needed to be under one roof, and unfortunately that roof was not going to be in Orrville, Ohio. It also decided that the cabs for its trucks needed to be built by someone else, and as often times happens with automotive installations, it made a clean break from Orrville. Around October 1996, we were assembled and really did not know why. A company representative stepped up to the podium and announced that the Orrville operations would cease in six months. He then stepped out the back door while we were still picking ourselves up off the shop floor.

Cash incentives were given as rewards to keep the quality up and the sabotage down during those last six months, but in general, attitudes were not that great. Several workers avoided the rush for new job placements available and bailed out before the closing.

This is the story as I lived it. They allowed me enough freedom to be creative in my work, to help remedy problems on the line just by talking with people on the line, they rewarded us for our suggestions, and made us feel like we were a real part of it. I miss that.

I Was There relates your stories from working for the carmakers, whether it was at the drawing board, on the assembly line or anywhere in between. To submit your stories, email us at editorial@hemmings.com or write to us at I Was There, c/o *Hemmings Classic Car*, 222 Main Street, Bennington, Vermont 05201.

2016

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SATURDAY, JUNE 18, 2016
START:
Fourth Street, San Rafael, CA - 8:00 a.m.-noon
LUNCH:
Town Square, Vacaville, CA - 11:45 a.m.
OVERNIGHT:
Old Sacramento, Sacramento, CA - 5:15 p.m.

SUNDAY, JUNE 19, 2016
LUNCH:
Heritage Park, Gardnerville, NV - 12:30 p.m.
OVERNIGHT:
National Automobile Museum, Reno, NV - 4:15 p.m.

MONDAY, JUNE 20, 2016
LUNCH:
Historic Lincoln Highway, Austin, NV - 11:45 a.m.
OVERNIGHT:
College Avenue, Elko, NV - 5:30 p.m.

TUESDAY, JUNE 21, 2016
LUNCH:
Bonneville Salt Flats, Wendover, UT - 11:00 a.m.
OVERNIGHT:
Roundhouse, Evanston, WY - 5:15 p.m.

WEDNESDAY, JUNE 22, 2016
LUNCH:
The Depot, Rawlins, WY - 11:50 a.m.
OVERNIGHT:
Cheyenne Depot Museum, Cheyenne, WY - 5:15 p.m.

THURSDAY, JUNE 23, 2016
LUNCH:
Fairgrounds, Lusk, WY - 11:15 a.m.
OVERNIGHT:
Saint Joseph Street, Rapid City, SD - 5:15 p.m.

FRIDAY, JUNE 24, 2016
LUNCH:
Main Street, Chamberlain, SD - 1:30 p.m.
OVERNIGHT:
Phillips Avenue, Sioux Falls, SD - 5:30 p.m.

SATURDAY, JUNE 25, 2016
LUNCH:
East Park, Mason City, IA - 12:30 p.m.
OVERNIGHT:
Third Avenue Bridge, Cedar Rapids, IA - 5:15 p.m.

SUNDAY, JUNE 26, 2016
LUNCH:
Iowa 80 Trucking Museum, Walcott, IA - 11:30 a.m.
FINISH:
John Deere Pavilion, Moline, IL - 2:00 p.m.

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REARVIEW MIRROR 1929

BY TOM COMERRO

FIRE BREAKS OUT AT the Los Angeles Auto Show at the corner of Washington Boulevard and Hill Street, destroying over 300 cars and causing over $1 million in damages. All 2,500 spectators escaped, with only three people being treated for severe burns. A smaller show goes on a day later at the Shrine Auditorium.

Dollars & Cents (AVERAGE*)

New house – $7,500
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New car – $845
Tire chains – $0.35
First-class stamp – $0.02
Ticket to the movies – $0.35

*PRIOR TO MARKET CRASH

PACKARD RETURNS, now powering its cars with improved straight-eights across all series. New among the Deluxe Eight series is the Tonneau Cowl Sport Phaeton, another example of Packard enriching the beauty and distinction of its bodies. Available for $4,935; other models start at $2,285.

BUICK IS BACK WITH A ROBUST LINEUP FOR the automaker's silver anniversary. The Master Six is available in three different wheelbases, with body styles to meet the needs of every consumer. Each Buick exemplifies the beauty, comfort, styling and state-of-the-art mechanical features one would expect after 25 years. The Buick is available for as low as $1,195.

NASH'S 400 SERIES has something for everyone with three series and over 20 body styles available. With over $2.5 million invested in machinery and dies, Nash brings you the appearance, comfort and performance that the costliest cars offer but for a more affordable price. The Series 400 Nash is now available for a starting price of $885.

PANIC OVERWHELMS THE STOCK market as October 29 sees the worst economic crash in American history. Billions are lost in what is now being referred to as "Black Tuesday."

RAY KEECH, winner of the 17th Indy 500, is killed 16 days after his win during the Altoona 200-mile race in Tipton, Pennsylvania.

THE INAUGURAL ACADEMY AWARDS, hosted by The Academy of Motion Picture Arts and Sciences, took place celebrating the best achievements in film from 1927 and 1928. The winner of Best Picture is *Wings*, starring Clara Bow.

LOUIS ARMSTRONG records his new song "When You're Smiling."

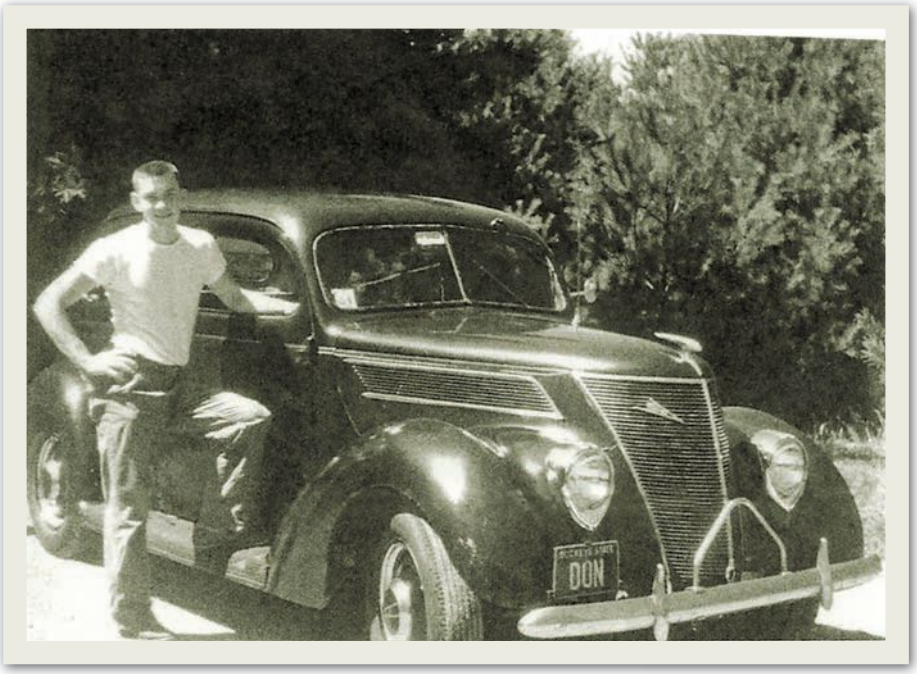
DON MONROE
TACOMA, WASHINGTON

Stashing Dimes

NINETEEN-THIRTY-SEVEN MUST have been a good year for my father; he bought two new cars, a 1937 Ford two-door slantback in Washington Blue and a '37 Lincoln Zephyr four-door in Gunmetal Gray.

It was clear from the beginning that the Ford was to be my mother's car and the family everyday drive, whereas the Lincoln was reserved for Sunday drives and vacations, as well as for my father's periodic business trips throughout Ohio as a special representative for Socony-Vacuum Oil Company, which is now Mobil.

Given the unique streamline design of the Zephyr and the fact that there were so few of them in our Cleveland suburb, it wasn't unusual for classmates and others to comment, "I saw you in that car of your father's," if we'd been out in it. It wasn't unusual for these comments to last for days and weeks afterward.



As was my parent's practice, we took annual vacation trips in the Zephyr from Ohio to Massachusetts throughout the 1940s and early '50s, finally moving there in 1953. On one memorable trip in 1947, I was 11-years old. Like most families on long trips, parents try to gin up games for their kids to play in order to avoid that horror-of-horrors, boredom.

On this particular trip, it was agreed my father would pay me a dime for every new black '47 Ford that I saw while out of state—you know, like in the 1940s "There's a Ford in your future" ads with the crystal ball. By the end of the four weeks and while en route home, I had a pretty fair stash that I was happily counting in the back seat. Thinking the rear-seat cigarette lighter might be a good place to stash some cash, I shoved a couple of dimes into it. While doing so I saw some sparks and eased my anxiety by sliding across the back seat to the opposite side.

About five minutes later, as we came into a small town in upstate New York, smoke began pouring from the dome light and radio speaker. My quick-thinking father wheeled into a gas station and shouted, "We have a fire here!" I bailed out of the left-side rear door and announced, "I think there's a dime in the cigarette lighter!" The service station attendant came to the rescue with a two-gallon watering can sloshing water down the defroster ducts while my father dived into the back seat and yanked the lighter out. In less than a minute the emergency was over. The rest of the trip home was a mixture of "deep freeze" and lectures about using one's common sense.

In 1951, my father had the Zephyr's V-12 rebuilt for the astronomical sum of $500; this at a time when you could buy a rebuilt Mercury flathead out of a Sears catalogue for $149. About five years later, it developed a main-bearing problem, and when he took it to a Lincoln-Mercury dealer in Brockton, Massachusetts, they persuaded him to trade it for a clean 1950 Mercury two-door on the used car lot. About a year later, he had the Mercury back to the dealer for a tune-up when the service manager informed him that a week earlier his Lincoln-Zephyr had been totaled at an intersection, and scrapped due to being of a unitized body construction.

My father saw the black Mercury as conservative, dependable, economical transportation and was amazed that my high school buddies and I were so impressed with the car. My father clearly did not know who James Dean was! All I knew was that my father always kept his cars for a very long time and that one day, that black Mercury would be mine.

Such was not the case, however. About five years later, somebody ran a stop sign with my mother at the wheel and caved in the right front. The insurance company totaled that car out when the body shop discovered the frame was bent.

Guess what car I ended up with? The '37 Ford my mother had been driving since 1937!

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- 12:00 noon – Join in a Rally through the beautiful Adirondack region
- 2:00 p.m.– 4:00 p.m. Cruise scenic Lake George, Queen of the Lakes, aboard the Adirondac Shoreline cruise – **w/luncheon buffet** (boarding promptly at 2:00 p.m.)

Deadline to purchase Lake George Cruise tickets: 9/2/16

SATURDAY, SEPTEMBER 24th

CRUISE-IN SPECTACULAR

Gates open at 8:00 a.m. An all-makes car show that's open to cars, trucks and motorcycles. Including: muscle cars, street rods, sports, exotics and classics.

Awards at 2:00 p.m.

Cocktail reception with cash bar at 6:00 p.m. and dinner available at 7:00 p.m. at the Courtyard Marriott. Keynote Speaker/Honorary Chairman: Lee Holman, President of Holman & Moody.

SUNDAY, SEPTEMBER 25th

CONCOURS d'ELEGANCE

9:00 a.m. – 3:00 p.m. Open to concours-quality, pre-1974 cars, by invitation only.

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CLASSIC **TRUCK** PROFILE

Swept Away

Dodge's stylized D100 Sweptline helped usher in an era of car-like trucks

BY MIKE McNESSOR • PHOTOGRAPHY BY RICHARD LENTINELLO

Dodge unveiled its sleek "Sweptline" D100 light truck for the 1961 model year with a smartly styled exterior, redesigned underpinnings and some surprises under the hood. These new half-ton pickups rode on slightly longer wheelbases than their circa-1950s predecessors: The short truck was stretched six inches from 108 inches to 114, while the long-wheelbase truck grew from 116 inches to 122.

The frame rails of the new Dodges were also reconfigured with a dropped center and lower cab floors resulting in a seven-inch decrease in cab height, making the trucks easier for driver and passengers to slide in and out of. The "Drivemaster" cab was a full four inches wider than previous Dodge trucks, allowing the bench to span 60 inches for comfortable three-across seating. Inside, there was also a more modern-looking instrument cluster and increased glass area, all intended to make the driver's job a little easier and safer.

The Sweptline's styling was blocky and broad-shouldered with crisply folded arches around the wheelhouses, and a fashionable crease at the beltline. This would remain mostly unchanged through the series' run from 1961-1971, but the truck's grille would undergo a dramatic transformation, taking it from a simple egg-crate, flanked by dual headlamps to the more classic, single headlamps separated by a wide center bar.

While the new look of Dodge's trucks grabbed the front pages of brochures, there was just as much news being made under their hoods. For 1961, the L-head engine was removed from the D100's spec sheet and replaced with the now-legendary Slant Six. There were two versions of the Slant Six available: the standard 225-cu.in. powerplant or a smaller 170-cu.in. offering. The smaller engine was intended for ultra-light-duty applications where hauling or towing power could be sacrificed for low operating costs, while the 225 was considered the more common all-around choice. The truck version of the Slant Six was upgraded somewhat, too, for the sake of durability, with chrome-plated piston rings, tougher exhaust valves and larger-capacity oil pans. Truck Slant Sixes also used beefier clutches and heavier flywheels.

Another feature of the all-new Dodge pickups that might have gone unnoticed by many buyers by virtue of its quiet reliability: standard-issue alternators. Here, Dodge led the way for all light trucks by offering robust charging systems that could power auxiliary electrical components and charge the battery to capacity, even at an idle.

In addition to the Slant Six, a 318-cu. in. V-8 engine was optional from the start.

What's most remarkable about this 1968 Dodge D100 is that the odometer shows just 473 miles. The truck was ordered light on options, including only a 318-cu.in. V-8 and upgraded front springs. Its White Hat Special package adds some bright trim and white exterior accents.

Later, the mighty 413 and 426 wedge V-8s were offered (for 1964 and '65) as upgrades with the racy Custom Sports Special package. Starting in 1967, Dodge's gutsy and reliable 383-cu.in. V-8 also became available in half-ton models, providing extra hauling and towing power. Buyers could then select from three-speed and four-speed manual transmissions or an automatic—initially equipped with pushbutton drive.

For all of their new cosmetics and advanced features, the redesigned Dodge pickups struggled initially, and production was off more than seven percent, in part due to a strike in December 1960. Interestingly, in 1961, approximately 72 percent of Dodge trucks sold were outfitted with the basic Slant Six.

While we tend to think of the 1960s as a time of rapid change in Detroit, Dodge opted for a steady-as-she-goes gait with its new light haulers after their introduction, making only continual improvements throughout the 11-model-year run.

For 1962, Dodge's trucks were outfitted with a new one-piece grille, with a badge calling out the model number of the truck (100, 200, 300, etc.) serving as its focal point. Standard-cab trucks rolled off the line with a grille painted Sand Dune White, while custom cab rigs received chrome grilles. Production of the new trucks increased nearly 50 percent from the prior year, largely due to a rebounding American economy, but two-thirds of all buyers opted for a thrifty six-cylinder over the V-8.

For 1963-'64 the D-Series light trucks were virtually unchanged from 1962, but model-year 1964 brought the arrival of the Custom Sports Special—a performance-oriented Sweptline half-ton model that boasted exterior rally stripes, bucket seats, carpeting and more. Any engine was available with the CSS, but the 365hp 426 sat at the top of the heap. Ordering the big wedge engine mandated power steering, power brakes, a full set of instruments and an automatic transmission.

With trucks becoming ever more popular and competition among Detroit and the Independents to woo truck buyers growing ever more fierce, Dodge revamped its pickups for 1965. Up front, the early 1960s quad headlamps were replaced with two headlamps anchoring a full-width grille that transformed the front end styling of these trucks. The Sweptline box looked unchanged from the exterior, but inside, its cargo area was reengineered for greater capacity and built with double-wall sides for increased strength. The tailgate, too, took a step forward: It was now full-width on the Sweptline, and the old-school chains formerly used to secure it were replaced with a latch and modern hinges. Even the wheelbase of the longbox rigs was upgraded, as

it grew from 122 inches to 128 for increased stability and load capacity.

Dodge's 1966 light trucks were carryovers from 1965, but in 1967—bowing to pressure from dealers seeking larger V-8s—the 258hp 383 was first made available in half-tons. The New Process 435 series four-speed transmission accompanied the 383 V-8 on the option sheet for 1967. With higher second and third gear ratios than previous truck four-speed transmissions, the NP 435 was well matched with the torquey 383 engine, and the combination gave the truck almost passenger-car-like road speed.

For 1968, Dodge installed more V-8 engines than six-cylinders in light trucks, as buyers rallied around haulers and demanded the spirited performance they were accustomed to in cars. The 1968 model trucks received a new grille that fully surrounded the headlamps, and the round front marker lamps were gone, replaced by vertical, rectangular lamps. The Adventurer package also arrived for 1968, sporting bright front end and body side trim, as well as a bright rear bumper; interior niceties such as carpeting, a headliner and additional sound-deadening material; plus, at extra cost, you could outfit your Adventurer with bucket seats and a center console, further gentrifying your pickup.

For 1969, Dodge took car-like behavior a step further in its light trucks by adding a front anti-roll bar to control body lean and revised springs with plastic insulators between the leaves. (Front suspension on two-wheel drives still consisted of a straight front axle and leaf springs.) The steering was addressed, too, with new tie rod ends and a shorter Pitman arm, in an effort to speed up steering ratios. For its efforts and due to growing interest in light trucks as all-around vehicles, Dodge saw demand for D-Series pickups double from the early part of the decade when these trucks were introduced.

Starting in 1965, Sweptline D100s used a full-width tailgate with a center-activated latch to secure it instead of the chains used on earlier trucks. Junior West Coast mirrors were part of the White Hat Special add-ons.

Dodge's D-Series pickups soldiered through 1971 with minor updates before an all-new truck arrived for 1972. By the end of its run, the D-Series light trucks were an unqualified success, and Dodge's commercial vehicle production was exceeding 200,000 units annually—more than 70 percent of which were powered by V-8 engines.

This month's feature Sweptline truck is an all-original, unrestored 1968 D100, driven less than 500 miles from new. It's part of an expansive vehicle collection owned by National Parts Depot founder Jim Schmidt and his son, Rick, the restoration parts company's vice-president and chief operations officer.

The Dodge was added to the Schmidts' 200-plus-vehicle collection in 2007, and other than being shod with reproduction tires (the originals are stored in the bed) it looks exactly as Dodge built it. "It's probably had two or three miles put on it in the time we've had it," Rick said. "We've got dozens of trucks, but this is the only vintage Dodge in the collection."

The Schmidts' collection is heavy on low-mileage, unrestored vehicles—some of which, like the Mustangs and Ford trucks, serve as references for their restoration parts business—so it was the Dodge's originality that attracted Rick's attention when he purchased it from a seller in Pennsylvania. The Sweptline's original owner had been a West Virginia businessman who owned the Dodge more than 20 years, and kept it tucked away until it was sold out of his estate.

This Dodge is interesting because it was bought new with the White Hat Special package, which added some bright exterior trim bits, special paint and more, to a bare-bones work truck making it more appealing at a low price.

"The only options were an $85 upcharge for the 318 V-8 and a $10 charge for upgraded front springs," Rick said. "Everything else was part of the White Hat Special package."

Among those niceties included beneath the White Hat were chrome bumpers, a spare-wheel carrier, an oil-pressure gauge, a tinted windshield, a white painted stripe, dual horns, a cigar lighter and junior West Coast mirrors.

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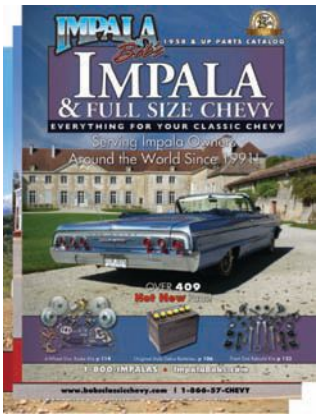

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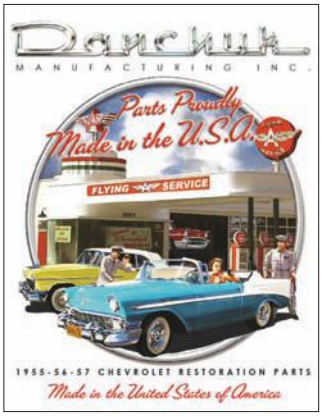

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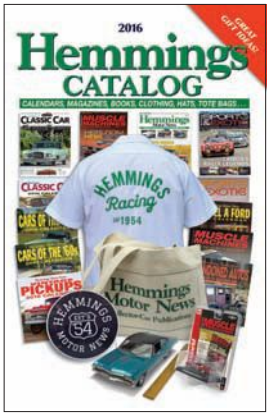

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Smile for the Camera

A satisfied International KB-7 trucker beams in San Francisco

BY JIM DONNELLY • IMAGES FROM THE COLLECTION OF GARY GODFREY

Especially in days gone by, truckers took intense pride in their unofficial role as knights of the highways. When we assemble material for this space in the magazine, we often work with photos that show a long-ago driver grinning broadly for the camera, exuding obvious pride in his rig and his own role in the nation's commerce. We always figure that there's a story behind that grin somewhere, a tale of genuine human interest. We don't always get to hear those stories, but this time, things were different.

The gent you see in the picture with the International stake-bed truck was named Joe Sanchez. The photo came to us from his grandson, Gary Godfrey, who lives in San Rafael, California. He told us that he had vivid memories of his maternal grandfather, who migrated to the United States from Spain, probably in the 1930s. It was a difficult voyage. Joe's brother had accompanied him aboard the ship, but fell ill and died before it reached San Francisco. His brother's remains were buried at sea, in keeping with under way practice at the time.

Joe and his father, who had also emigrated from Spain, lived in a house in San Francisco; indeed, Joe would stay in that house for the remainder of his life. At some point—exactly when remains unclear—Joe found work with a West Coast transportation giant, the Southern Pacific Railroad, known by railfans as the Espee, after its two initials. At the time, the Southern Pacific was one of the Big Three Western rail networks that served California, along with the Union Pacific and the Atchison, Topeka and Santa Fe. It wasn't unusual for any railroad to own a fleet of trucks. Joe's assignment was to transport foodstuffs and other goods to both passenger and freight trains at the Espee's huge yard in Daly City, California, a few blocks from the famous Cow Palace exhibition center, where trains were assembled for runs to points afar. The comestibles would go toward stocking the kitchens aboard crack passenger trains, such as the *Daylight*.

Later, when the Southern Pacific began

hiring an influx of Latino workers, Joe was pressed into service as an instruction interpreter because he spoke fluent Spanish. Truth be told, Joe was quite the renaissance man from the standpoint of linguistics. He actually spoke five languages fluently, the last he learned being Russian, which he picked up from conversations with a lady friend living in San Francisco. In addition, he'd been a boxer in Spain and later earned an advanced belt in judo. "He didn't have much of an education, but when it came down to learning a language, he could do that," Gary tells us.

One regular visitor to the Cow Palace was the Barnum and Bailey circus, whose train also used the Daly City railyards. Gary recalled that Joe would routinely help at unloading the elephants from the train, and march them up Geneva Avenue to the Cow Palace, the pachyderms in a line with trunks holding tails. The same was true when he'd wrangle horses from the rodeos that also performed at the Cow Palace.

How about the truck? The model nomenclature on the hood side, at the forward point of the three distinctive hood strakes, identifies it as a KB-7, meaning it dates to at least 1947. That was the year when International undertook a major postwar restyling and repackaging of its trucks, marketing them in 21 separate models. International offered 21 engine choices that year, ranging from 82 to 322hp and from 214 to 1,090 cubic inches of displacement. For its duties, Joe's truck likely had a middleweight gasoline-fueled straight-six. There's a lot of visual interest in the photo: The classic Wurlitzer-style grille treatment, the primitive "lollipop" side-view mirrors on the cab, and even the Trafficator-style illuminated semaphores used to signal turns. "I had another picture of him in another truck, which said 'General Motors Company' down the side of the hood. Because of what they were carrying, neither one of them was a big, giant truck."

Times have changed. Joe passed away in 1982, but not before receiving an award for 40 years of accident-free service when he retired from the Espee. The Daly City yards are mostly long gone. So is the Southern Pacific, eventually merged into its onetime competitor, the Union Pacific. "I don't even know if the trains go through there anymore," Gary says.

We enjoy publishing period photos of authentic, old-time working trucks, especially from the people who drove them or owned them. If you have a story and photos to share, email the author at jdonnelly@hemmings.com.

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525/550-18	A	$129.00	600-20	B	$159.00	32x4	A	$259.00
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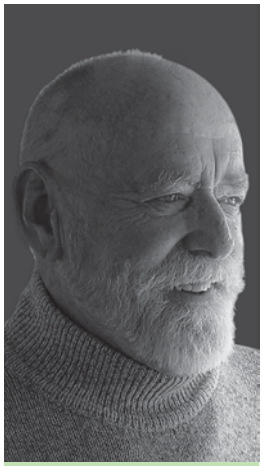

Alternate Reality

Robert Escalante of Custom Auto Service, the foremost Packard restoration shop in California, and I pulled up at science fiction legend Harlan Ellison's home in the hills behind Los Angeles in a 1947 Packard Custom Super Eight seven-passenger sedan and swung into the driveway. We stepped out and found ourselves in an Aztec ceremonial plaza. I spotted what I thought was the knocker on the fearsome fire god on the front entrance and gave it a rap. A small white-haired man came to the door wearing a Donald Duck T-shirt, shorts and sneakers.

"Come in, come in!" he shouted. We nervously stepped into a fantasyland of art, posters and bewildering artifacts. It was a feast for the eyes. Luckily, I was just the backup driver on this expedition because as Escalante and Ellison talked business, I took in the sights. There were so many paintings and classic movie posters that when Ellison ran out of space on his walls, he put them on the ceilings.

The reason Robert and I were visiting was to show Ellison the Packard. He had purchased a different one, but it had proven not worth restoring, so Robert offered him the big limo instead. However, as it turned out later, the limo couldn't make the tight turn into Ellison's garage. However, I happened to have a restored 1947 standard-wheelbase Custom Eight that was just what he wanted, so I sold it to him. But that is another story.

Ellison generously offered us coffee in his 1940s chrome and red Formica breakfast area, which hangs out over a cliff, and has big plate glass windows and neon lighting that took us back to the coffee shops of our youth. He then showed us where he worked. It was the control bridge of a *Flash Gordon* space ship all done in bare sheetmetal and rivets, with Art Deco embellishments. Remarkably, he still used an old Underwood typewriter, though.

We then moved on to his "spirit room" which was small, round, domed and had little multi-colored lights embedded in the walls and ceiling. He used it to shut out interference from the mundane reality around him, because his own realm—the one he writes about with such brilliance—is much bigger and more intriguing than the one we see.

Ellison did not seem to be a car guy, so I initially wondered why he wanted a classic Packard. But then when I saw his home, I knew the answer. Turns out that to him, the old Custom Eight was a time machine. He could get into it, start it, smell the coolant, gasoline vapor and hot oil that wafted into old cars and be back in 1947.

He could easily conjure up men in double-breasted suits with acres of lapel and huge padded shoulders. He could envision fedoras, and neckties that looked like slices of pizza. And he could see women with tiny silly hats perched nearly on their foreheads at crazy angles and netting over their faces.

The Packard wasn't to get him to a car show; it was to take him back to another era, and how the world looked, felt and functioned at the time. It could help conjure up a milieu of malt shops, monumental movie theaters, milkmen and icemen, and service stations that would pump your gas, clean your windshield and maintain your car.

The majority of us fall in love with cars because of their styling. Beautiful cars will stop us in our tracks, even if we know nothing about them. There are plenty of us at car meets who have classic cars we love passionately, even though we couldn't tune them up. I think of such people as kinetic art collectors and patrons of the designers.

Then there are those who love cars because of what they do. I have a friend who has always loved performance cars. These days he drives a 1964 Pontiac GTO. Why? Because it would blow the doors off of anything else in its day with its 389-cu.in. V-8 in what was essentially a lightweight Pontiac Tempest.

Others of us like cars for their engineering and mechanical beauty as well as their styling. I am one of those. Looking into a differential or an engine is like looking at sculpture, and it reveals universal truths discovered by scientists and engineers. It is fascinating and beautiful to be able to see how the laws of physics can be adapted to function on our behalf.

But Harlan Ellison wanted his classic so he could take his imagination for a ride back in time to an era when there were other mysteries to be solved and other realities to explore. Now, when I look at my own 1939 Packard convertible coupe I start to think maybe I'll have dinner and drinks at the Brown Derby, or perhaps flip on the AM radio, let it warm up, and listen to Orson Welles' *War of the Worlds* and scare myself into abject cringing terror.

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