

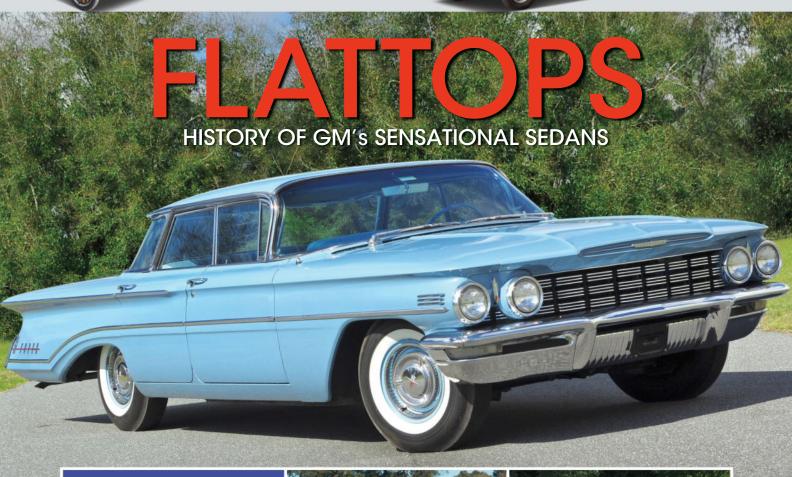


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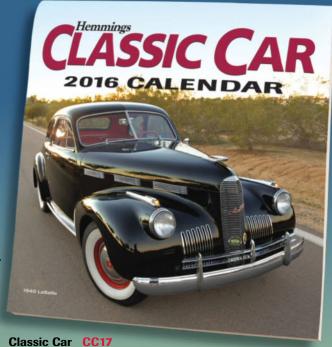
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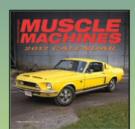
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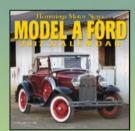
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1933 PACKARD SUPER 8 TOURING 5/7-PASSENGER

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1934 PACKARD EIGHT RUMBLE SEAT COUPE

This restored car is a CCCA Full Classic that was an award-winner at the 2005 Meadowbrook Concours d'Elegance, among others. Features a Straight-8, factory synchromesh transmission, power brakes and dual side-mounts.



1956 CADILLAC ELDORADO BIARRITZ CONVERTIBLE

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1934 ARMSTRONG SIDDELEY SALOON

Owned by the 6th Earl of Clarendon, this car has been beautifully restored in original colors. Features a 20hp overhead-valve 6-cylinder 3,190cc engine, 4-speed pre-selector gearbox and side-mounts.



1934 PACKARD EIGHT TOURING 5/7-PASSENGER

This dual-windshield 5/7-passenger touring model is in excellent condition. The CCCA Full Classic features a Straight-8 engine, factory synchromesh transmission, power brakes, side-mounts and an elegant interior.



1959 CADILLAC SERIES 62 CONVERTIBLE

This beautifully restored Cadillac features a 390 V8, Hydramatic transmission, power steering, power brakes, power vent windows and 6-way seat, factory-style air conditioning.

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richardlentinello

The more technology invades our lives, the more people will long for the simple things, there will demand for

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egarding my automotive book and magazine collection that I wrote about in *HCC* #146, I received many replies from readers offering suggestions about what should be done with my library. Many readers said that because I can read most of what I have on the Internet, to simply recycle it all. I guess a

lot of people simply don't know the value of certain old books; more than that, if everybody sent their car books to the recycling bins, there would be a shortage of books for future generations to read.

Now, if you're one of those people whose life is connected to the Internet, a smart phone and a tablet, and can't go a minute without

logging on, that's OK, but I do feel sorry for you. Because we are constantly bombarded today with round-the-clock news and large TV screens practically everywhere we go, I find it refreshing to be disconnected from it all; it's very peaceful and relaxing to get away from this somewhat dysfunctional electronic state that we're in. And, yes, I do have a Facebook page, however I can easily go a week or so without even looking at it.

Speaking of relaxing, for me, nothing is more soothing and comforting than sitting in my favorite chair reading a book or magazine on a topic that interests me. Flipping the pages by hand and being met with engaging photography is always a special treat that I never tire of. After working at a computer all day writing, the absolute last thing I want to do in the evening is to sit in front of the computer screen again to read, or worse, stare at a tiny screen on my iPhone. The more technology invades our lives, the more people will long for the simple things, which is why there will always be a demand for books.

So what shall we do when the time comes to ensure that our beloved collection of automotive books, magazines and models aren't sent to the dumpster? Simple: donate them. There are numerous organizations and people new to the old car hobby who will appreciate them, thus ensuring their survival.

Several years ago Senior Editor Jim Donnelly brought to the Veterans Home here in Bennington, Vermont, several boxes of histh-scale car models and dozens and dozens of duplicate back issues of all the Hemmings magazines for our great war veterans to read and enjoy. They were overjoyed to receive them. That gesture made us all feel good knowing that these aging brave Americans found happiness and joy reading about the old Studebakers, Buicks and Plymouths that they once owned; the director of the home told us so.

There are veterans homes, nursing homes, rehabilitation centers and other similar institutions all across this great country of ours, and other countries too, whose residents would love and appreciate reading old car books and magazines. Many of these folks can't afford to pay for magazine subscriptions, and many of these organizations

don't have the funds to subscribe, so they rely on donations of interesting reading material to help brighten their residents' days. And let's not forget correctional facilities. Many inmates are interested in cars and, perhaps by reading more about old car restorations, they too might become more interested and want to pursue such a career in classic car restoration when they are released.

Consider also donating your car books and magazines to your local library – public or school libraries. There are many car and transportation museums throughout the country that would welcome your collection and benefit by having it.

During the years after 9/11, I met someone in the Army who told me about how the many troops stationed in the Middle East were car guys, so I had our company send several "care packages" of magazines for them to pass the time while stationed there. So I'm sure they would welcome old car magazines and books too, but first check with your local recruiting station.

Every week longtime Hemmings readers contact us asking if we're interested in their collections of old *Hemmings Motor News* and *Special Interest Autos*, as they don't want to see their beloved collections tossed away. We have complete collections in the Hemmings library so we advise them instead to simply donate them to anyone interested in old cars; especially the young carcrazy teenager down the block.

Write to our executive editor at rlentinello@hemmings.com.



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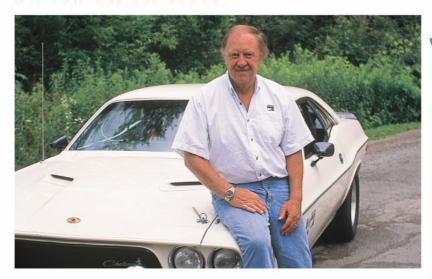


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NEWSREPORTS



"Mr. Cannonball" Brock Yates, 1933-2016

EDITOR, SCREENWRITER AND CANNONBALLER BROCK YATES PASSED AWAY

October 5, 2016 at the age of 82 from complications related to Alzheimer's disease. The former Navy officer authored books on topics ranging from Harley-Davidson to the Indianapolis 500. Best known as the executive editor of Car and Driver magazine for nearly four decades, Yates was also an on-air analyst for televised automobile races in the 1980s. In defiance of the highway safety standards of the 1970s, Yates and some friends hatched an idea for a no-rules cross-country race. The result was the Cannonball Baker Sea to Shining Sea Memorial Trophy Dash, with the first official running taking place in November of 1972. Brock and Dan Gurney won the race in a Ferrari Daytona. Brock later raced The Cannonball in a 1972 Challenger 340 which was featured in the inaugural issue of Hemmings Muscle Machines. The Cannonball races attracted a strong following and Brock produced a script for The Cannonball Run movie, starring Burt Reynolds. The hit movie spawned two sequels (though Yates was not involved) and he was also a contributor to the script for Smokey and the Bandit II. The literary motor head hero is survived by his wife Pamela, children Brock Jr., Dan, Claire and step-daughter Stacy, plus numerous grandchildren. Contributions to his memory, may be made to the Alzheimer's Association Brock Yates Tribute Fund at act.alz.org/goto/Cannonball.

Northwest March

THE PACIFIC NORTHWEST IS A GREAT place to be, and Puyallup, Washington, will be the site of the annual "Almost Spring Swap Meet & Car Show" March 18-19 at the Washington State Fairgrounds. The Gallopin' Gertie Model A Club, a chapter of the Model A Ford Club of America, will host the event, and attendees can expect to see an array of vintage cars, parts and collectibles. Swap meet registration forms are available at www.gertieas.com.



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Hemmings 2017 Concours

THE HEMMINGS CONCOURS D'ELEGANCE STAFF HAS

announced the show's featured margues for the 11th annual event that will take place September 22-24, 2017, in Saratoga Springs, New York. The six special classes are: the 50th Anniversary of the Camaro and Firebird, the 1963-'73 Buick Riviera. Studebaker, MG, Woodie Wagons and Professional Vehicles. These categories will be accompanied by our traditional classes such as Full Classics, American Pre- and Postwar Cars, American Muscle Cars, European Cars, Vintage Trucks and Preservation Cars. If you would like to submit your car for consideration, send contact information, photos and a brief write-up about it to Hemmings Motor News Concours, Attn: Matthew Litwin, 222 Main St., Bennington, Vermont, 05201 or by email at concours@hemmings.com.







INSPIRED BY THE GO FAST NASH SUBMARINE CAR (see Lost & Found, HCC #145), reader John Corey sent along a photo of the 1950 Hudson Commodore that his son, Ethan, similarly modified for the Enchanted City Steampunk Festival in Troy, New York.

"Notably, the dorsal fin was linked to the steering so it moved

as a rudder!" John wrote. "The periscope was omitted due only to a shortage of dry ice to make it 'steam."

Other vehicles that participated in the festival include a Viking golf cart, a pedal-cranked Strandbeest-ish walker, a pulse jetpowered locomotive and a diwheel.



Piperbaker Custom

DESPITE HORDES OF AMATEUR and professional automotive archaeologists scouring every barn and garage across America, there remain a good number of unique cars either still in hiding or missing entirely. Among them, the sport custom that Frank Piper of Galesburg, Michigan, built in the late 1950s or early 1960s.

According to reader Steve Turner, who sent us the above photo,

Piper started with a 1941 Studebaker frame and parts from several other unidentified cars and created something altogether new. "No one knows what happened to the car, though people say they recall him driving it around town back in the

Is it still out there, waiting to be unearthed? Let us know if you have a lead on it so we can share that lead with Steve.

RE: More Like Everycar

MIKE NICHOLAS of Niwot, Colorado, wrote in to let us know that the Gene Winfield-built 1971 Anycar I does indeed still exist at the James Hall Transport Museum in Johannesburg, South Africa.

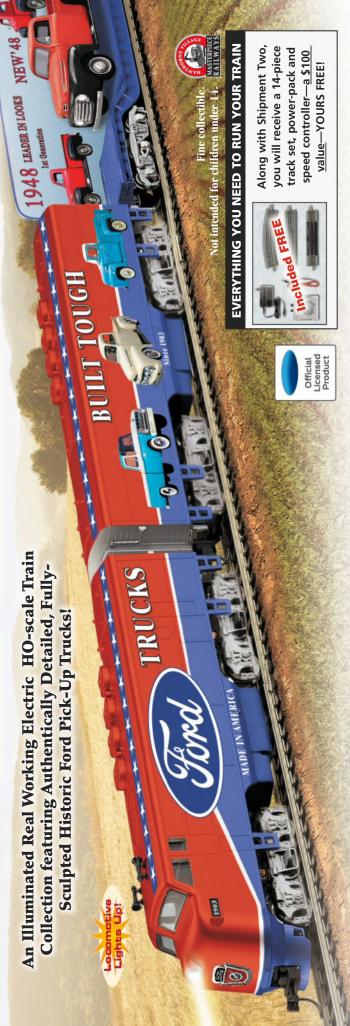
Mike also let us know that the museum has a good number of other interesting vehicles, should we ever find ourselves in the neighborhood.



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/.



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AUCTIONNEWS



Motor City Results

LEAKE AUCTION COMPANY'S INAUGURAL

Detroit sale took place at the MotorCity Casino in Detroit, Michigan, September 9-10. The event raked in \$1.5 million with a 41 percent sell-through. The auction featured memorabilia, neon signs, pedal cars and, of course, classic and collector cars. Among the field was this one of 4,864, 1931 Ford Model A-400 Convertible Sedan (below) which changed hands for \$36,300. It featured crushed grain brown leather seats, dual side-mounted spares, a folding rear luggage rack, and a chrome grille guard with the flying quail radiator mascot. Proceeds for the sale went to the Classic Car Club of America Museum at the Gilmore. All the results can be seen at www.leakecar.com.

AUCTIONS AMERICA FINISHED ITS ANNUAL AUBURN, INDIANA,

auction August 31-September 4, with a 79 percent sell-through and a total haul of more than \$21.5 million. The auction coincided with the Auburn-Cord-Duesenberg Festival, and over 840 vehicles crossed the block over the four-day selling period. Two Duesenbergs led the way with a 1931 Model J Convertible Sedan selling for \$880,000 and a 1933 Model Sunroof Berline by Franay hammering home at \$715,000.

The top-selling non-ACD car was this 1931 Cadillac V-12 Convertible Coupe (above). The restored car was a CCCA 100-point winner and it's unknown how many are left today, but this was one of just 362 built back in 1931. It sold for an impressive \$368,500. For more details go to www.auctionsamerica.com.



AUCTION PROFILE

THE STYLELINE RETURNED TO CHEVROLET'S lineup for 1952 with a new grille, wider parking lamps as well as added trim and brightwork, front and rear. The Deluxe sport coupe saw a production run of 36,954 units, making it scarcer than the two-door sedan, of which more than 215,000 were built. An impressive palette of nine colors were available — with four two-tone combinations — giving consumers a variety of choices. This rust-free Chevrolet was finished in two-tone gray, featured a three-speed manual transmission and its 216.5cu.in. straight-six was rebuilt about 1,000 miles ago. Its 2014 restoration included the body being stripped to bare metal with the interior receiving matching new gray cloth with red



CAR:

AUCTIONEER: LOCATION: DATE:

1952 Chevrolet Styleline Deluxe Sport Coupe Auctions America Auburn, Indiana September 3, 2016

piping. Other features included rear fender skirts, period Chevrolet AM radio, chrome wire wheels and whitewalls. The LOT NUMBER: 156 **CONDITION:** Restored/#2 None **RESERVE: AVERAGE SELLING PRICE:** \$20,000 **SELLING PRICE:** \$26,400

low mileage of the car—around 29,000 miles — helped this Bowtie sell for a respectable price.

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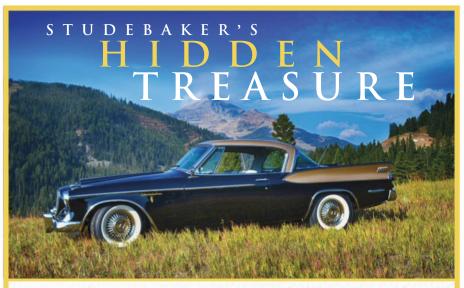
Scottsdale is Upon Us

THE DESERTS OF ARIZONA HAVE BECOME

the place to be in January for collector car auctions. This year, six auctions will be taking place in the Scottsdale and Phoenix area with cars of all types available. Barrett-Jackson begins the festivities on January 14 at Westworld of Scottsdale with various sales occurring during the rest of the week. Visit our blog coverage at blog.hemmings.com for one-stop information on the auctions and cars that will be making their way to the "West's most Western town."

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





Barron Publishing Co. introduces Studebaker's Hidden Treasure. This new book not only concentrates on the Golden Hawks of 1956 through 1958, it also includes much of the history surrounding these

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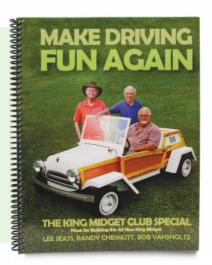




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The pint-sized King Midget automobiles were a surprising successful postwar phenomenon and represented a simple-yet-revolutionary concept in personal motoring: why follow the herd, wasting fuel and space while using an oversized vehicle to accomplish solo short trips around town, when you could do the same in a small and economical, fun-to-drive runabout? The International King Midget Car Club has championed this ideal for decades, and president Lee Seats, aided by Randy Chestnutt and Bob Vahsholtz, created the Club Special, an updated version of the King Midget Model 2 for the 21st century; modern takes on the Model 1 and Model 3 are also discussed. This carefully designed, spiral-bound book illustrates just how to build such a car for roughly \$2,000; it includes 76 pages of CAD drawings that show the handy enthusiast how to create his or her own version of the Club Special prototype. It's a fascinating concept, open to personal interpretation and proven to succeed.



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> morously illustrated "Dad's Garage" tin sign (item RD89) measures a foot in diameter. It's a tribute to that special guy with the talent and temperament to make everything better. This sign can be ordered online for easy home delivery, or picked up in person at a Summit Racing store in Ohio, Georgia or Nevada.

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Chrome and neon, when paired in the right way, evoke a warmly nostalgic reaction. And this Ford Tabletop Neon Clock (item

#FRD-46600) was designed to appeal to all vintage-Ford enthusiasts, with its famous blue oval logo and backlit "Authorized Sales & Service/ Sales-Service-Parts-Accessories" graphics. Sized 9 inches wide by 11 inches tall, it's ideal for a desk or bookshelf, where the blue neon will glow inside its chrome-plated steel housing. The clock movement uses AA battery power, while the neon

is plugged into a standard wall outlet, and has a separate on/off switch.





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"The play of color in opals is so gorgeous they sometimes don't even seem real and yet they are." — from 2015 Couture Show

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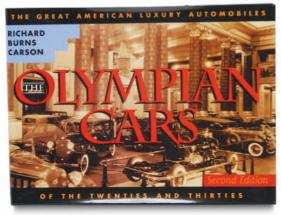




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ART & AUTOMOBILIA Continued from page 16



The Olympian Cars

HTTP://UPPERMIDWESTREGION.CLASSICCARCLUB.ORG/OLYMPIAN-CARS-BOOK • \$59.95

This is the second edition of a title that was among the most important and acclaimed automotive histories of the 1970s, focusing on the grand American luxury cars of the 1920s and 1930s. It was a strong seller and practically ran the table in terms of awards. Classic Car Club of America leader Paul Lares of Minnesota has a stash of these books and is selling them, along with other titles, through the offices of the CCCA's Upper Midwest Region. This is a big text, 276 pages with small type, absolutely jammed with historical narrative. The text is essentially intact from 1976, but the photo count now runs to more than 400 original images. It's fortunate that this landmark history of the Full Classics remains attractive and accessible in a new century.

Ghost Sians

412-973-7369 • WWW.TOMPAWLESH-AVIATION@SMUGMUG.COM • PRINTS START AT \$1

We recently caught up with talented photographer Tom Pawlesh (Art & Automobilia, HCC #137), who told us about his latest automotive photography project. As he explains, ghost signs are advertisements that were hand-painted on brick buildings decades ago by "wall dogs," who used oilbased house paints that likely contained lead, which helped the paint adhere to the brick. These signs show their age in both their condition and their content.

"I became interested in ghost signs when I spotted a Champion Spark Plug sign on an old garage near my home," he says. "I thought it would be fun to photograph vintage cars with that sign in the background. Then I decided other ghost signs would make good backgrounds for vintage car photographs, as each image would have two points of

interest—the car and the sign.

'I use the internet to locate ghost signs, and attend car cruises to photograph cars," Tom continues. "Since most ghost signs are located high on buildings or in narrow spaces, I cannot physically pose the car with the signs. Because of this, my final photographs are made up of two or more images. I use Adobe Lightroom for the initial edit of the car and ghost sign photographs, before combining them in Landscape Pro; this takes a little trial and error to get the scale and lighting to match. Then I take the image back to Lightroom for final touch-ups. Although my primary goal is to create automotive art with ghost signs, the photographs also document the signs before they disappear forever."



1931 FORD STATION WAGON



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The most ravishing model of this species was the two-seater 500K Special Roadster launched in 1936. It was a limited production cabriolet, in total less than 30 were made, adding to its near-mythical qualities. In its day it went for top dollar—over \$106,000.

Today, these ultra rare masterpieces are going for millions. In 2012, a Special Roadster fetched more than \$11.7 million at auction at the Pebble Beach Concours d'Elegance.

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PRODUCTS & PARTS

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Flashlights are an important and useful tool when working on your car or diagnosing a problem. Coast Products offers a variety of penlights, and the company's new HP3R model provides 245 lumens of focusable light on the high setting and 26 lumens on the low, casts a beam up to 305 feet and will last for 11/2 to 6 hours. A mere 1.8 ounces and only 5.8 inches in length, it will easily fit into your pocket, ready to throw light in hard-to-reach places. It's powered by a Lithium rechargeable or two AA alkaline batteries (included). Cost: \$94.99.



Sullied to Spotless Tub O' Towels gives you a solution to

cleaning up after a long productive day in the shop. The towel wipes are not only great for cleaning your hands, but they are useful for cleaning tools, counter tops and machinery, too. These hard-working wipes are formulated with gentle, biodegradable ingredients that break the molecular bond that holds grease and dirt to surfaces. The wipes are 100 percent solution soaked, and the durable fiber



weave can withstand rough and heavy scrubbing. The canister also seals in the moisture, so you don't have to worry about them drying out. Canisters contain 40 or 90 wipes, and each towel has a pleasant citrus aroma that is not overpowering. Cost: \$14.99 (90 wipes).

TUB O'TOWELS WWW.TUBOTOWELS.COM



Dodge Deflection

Vans Auto now stocks new 1957-'59 Dodge bumper-mounted exhaust deflectors. The deflectors are stainless steel, unlike the original chrome, and will not rust, but can be polished to original appearance. This rare option is hard to find today, with NOS pairs costing over four figures. Each reproduction tip not only looks authentic but fits just like the originals, and at an affordable price. Cost: \$375/pair.

VANS AUTO 920-324-2481 **VANSAUTO.COM**

Flathead Fan Hubs

Bob Drake Reproductions offers an old-style flathead fan hub kit applicable to the 1942-'48 Ford car and 1942-'52 Ford pickup. The new hubs feature modern sealed bearings and a top-grade aluminum body with a high-strength steel shaft for years of dependable service. The hub will keep your fan spinning and your flathead running cool. The kit comes with mounting hardware and instructions. Cost: \$160.

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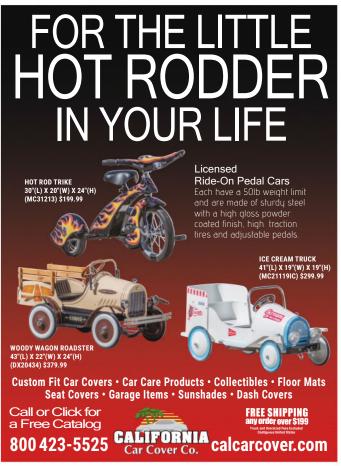


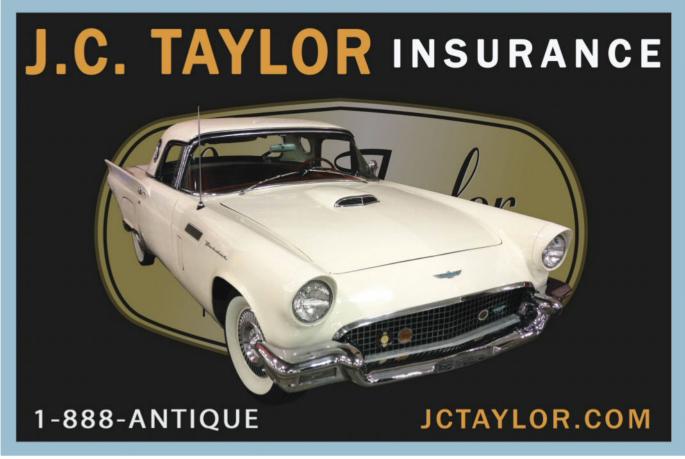
Mopar Filler Seals

New reproduction door end-cap filler seals for the 1971-'74 Plymouth and 1973-'74 Dodge B-body two-door hardtop and coupe are now available. The durable EPDM rubber is specially formulated to protect against the elements, while the inner steel core insert provides added strength and is galvanized to prevent rust. These pieces come in a pair and include Metro's 15year full replacement guarantee. These will fit the Plymouth Satellite (Sebring and Sebring Plus), Road Runner, GTX and Charger for 1973-'74 only. Cost: \$49.95 pair (MSRP).

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AUTOMOTIVE PIONEERS

BY JIM DONNELLY

PHOTOGRAPHY COURTESY ART CENTER COLLEGE OF DESIGN, PASADENA, CALIFORNIA

Strother MacMinn

CONTRARY TO WHAT THE GREAT

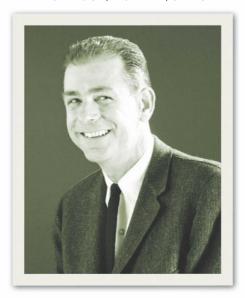
General Motors design chief Chuck Jordan once said, Strother MacMinn, the man who launched a thousand students' styling portfolios, did once design a car himself. It was the 1938 Opel Kapitan, created when MacMinn was in the employ of GM. But his lasting legacy exists in the form of the car that countless students sketched and molded after he left the auto industry for an extended period. MacMinn is likely the most prolific and accomplished teacher of automotive design principles ever. That makes him the most influential designer, even in a once-removed sense, in automotive history.

He was born in Pasadena, California, in 1919, where a row of premium automotive retailers did business, largely with the Hollywood crowd. MacMinn used to pester salespeople in the showrooms for brochures and artwork, as he was already sketching cars when he was barely into his teen years. That led to an opportunity to visit the local Pierce-Arrow dealership, where he had a chance encounter with Franklin Hershey, then chief designer for Murphy, the custom coachbuilder. For the next four years, Hershey critiqued MacMinn's drawings during the young man's summer vacations. When MacMinn graduated from high school in 1936, Harley Earl at GM hired him on the spot, earning him a trip to Germany to design that Opel at a

new studio with Hershey in charge.

MacMinn continued on with GM for a short time after World War II, went to Hudson, and was then affiliated with the industrial design firm of Henry Dreyfuss. He'd taken a summer course at the Art Center in Pasadena, and was then hired to its faculty in 1948. His tenure of greatness dates from this point. As an instructor in automotive design, MacMinn remained with the Pasadena college for the next 46 years. His lasting contribution to the school was creation of a curriculum that mirrored a professional design studio, using the latest technologies and processes for creating new cars. That alone set the Art Center apart from other schools. At the school, students learned from MacMinn how to work in clay modeling and proportioning full-size mockups, something many automakers weren't yet doing themselves when designing cars.

Over the years, he became known as "Mac" to his peers and as "Uncle Mac" to his legion of students. At various times, his understudies have included I Mays, Chris Bangle and Wayne Cherry, all of whom went on from the Art Center to advanced styling positions with major auto manufacturers. Today, it's estimated that anywhere from a third to a half of all people working in automotive design worldwide were MacMinn students at some point. In addition to his career at



the Art Center, MacMinn was a founder and consultant at CALTY, Toyota's design studio based near Los Angeles, which was a partnership with the Art Center and the vanguard of modern manufacturer design studios that sprung up around Southern California from the 1980s forward.

MacMinn never married, but considered the hordes of students he taught to be an extended family. He was felled by a series of strokes after he retired, and died in 1998 at age 79. But he studiously sent 40 percent of his retirement money back to the Art Center to be used to assist financially struggling pupils, and left his Pasadena home to the school for use as student housing. An endowed scholarship fund at the Art Center exists in his name. 59















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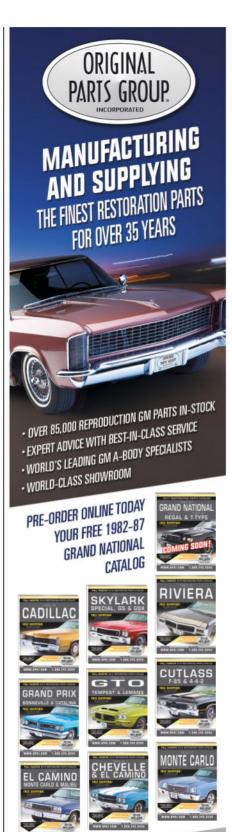


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Four-door Flattops

With their cantilever rooflines, GM's enduring flattop sedans of 1959 and '60 embodied architecture's "International style"

BY JEFF KOCH • IMAGES COURTESY OF GENERAL MOTORS

eneral Motors was on the forefront of roof and cabin technology for decades: witness the Turret-Top of 1934, encasing the whole roof in steel; or the pillarless hardtops of 1949. For 1959, GM would take the next step toward letting the outside in, and would introduce its short-lived, now-legendary flattop roofline across all five of its American car lines.



Some point to designer Bud Sagano's roof treatment on the 1955 Pontiac Strato Star show car for the 1955 GM Motorama as a starting point for the flattop, although on the show car the rear quarter windows wrap around the back of the car as slender Cpillars ride inboard of the shapely rear quarters. Rumor has it that Harley Earl had originally wanted the roofs to be made of stainless steel, but experience with the 1957-'58 Cadillac Eldorado Broughams put paid to that idea, for cost reasons.

Clare MacKichan, Chevrolet's chief designer in those days, was the one who pushed to have the idea productionized for the all-new 1959 models. As it was developed, it was known inhouse as either the "Cantilever" roof line or the "Flying Wing"; today, popular culture has settled on the term "flattop" as suitably descriptive.

The goal was to have the roof floating above the car. In production and in advertising, every GM marque had a different name for what was the same basic concept, none of them particularly snappy: Chevrolet stuck with the name Sport Sedan for its flattops; Pontiac tacked the Vista name on after the model; Oldsmobile called its version Holiday Hardtop; Buick referred to it simply as a four-door hardtop, and Cadillac's versions were

designated "four-window" models.

Recall that once Chrysler introduced the longer-lower-wider "Forward Look" 1957 models, GM's own upcoming 1958 lineup was judged to look leaden and lumpy by comparison. Instead of limping through 1960 with a hopelessly outdated look, GM broke out a clean sheet of paper and sought to out-longer, outlower and out-wider the Forward Look Mopars with an all-new body.

That meant a crash program to get the 1959 models in shape. Buick was first to get its styling out, so the other divisions had to work around the basic package and dimensions that Buick had designed; each division had its own powertrains, wheelbases, etc, but Buick's body shell treatment was the basis for the rest of GM's 1959-'60 lineup. The five divisions even shared the same glass.

But the flattop is very much in keeping with what was established in the world of architecture as the International Style. The movement operated under the belief that form should naturally grow from an expression of the combination of engineering and materials; the idea was that beauty would be revealed through the building's function and technology. International Style



buildings are known for rectilinear forms (i.e., lots of 90-degree angles) that nonetheless offer a visually weightless quality thanks to the use of cantilever construction, open interior spaces, and taut plane surfaces that are bereft of decoration. Concrete is generally hidden by a glass and steel exterior. The movement emerged in the 1920s and '30s, but picked up steam after World War II: the growth of the suburbs meant that

buildings were going up quickly, and International Style architecture lent itself to easy scaling, quick planning and rapid expansion.

In the 1950s and '60s, skyscrapers built in cities nationwide were generally of the International Style. And what symbolized the postwar prosperity of America like the skyscraper? So General Motors went and applied the International Style to its sedans — to considerable success. Four-door sedans are a carmaker's

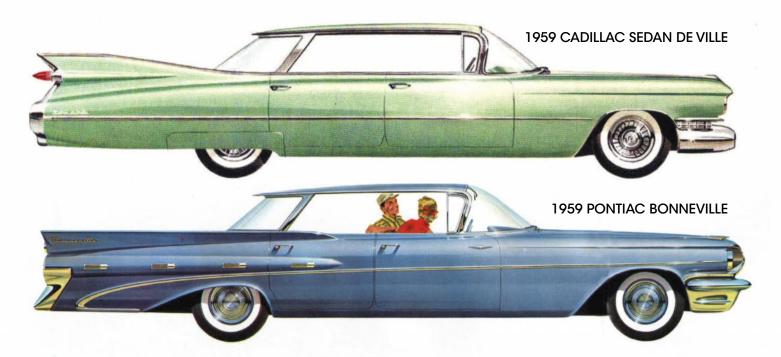
bread and butter, so it should be no surprise that a high-fashion sedan would be popular with buyers. Four-door sedans traditionally sold best, but in many cases, the high-fashion four-door alternative (which usually was priced between \$100 and \$200 above a standard sedan) was a close second.

1959 BUICK INVICTA

GM's flattop sedans were very much in keeping with the International Style that was exploding across the country at that time. The idea with the flattop was to let as much light into the







cabin as possible while still offering the protection and security of a steel top. This meant true hardtop construction, thin pillars, and front and rear glass that wrapped around a full 90 degrees; all contributed to an airy-feeling cabin, despite marginally diminished headroom. The pillars were plainly garnished with only a chrome finish. And that roof looks as flat as the roof of any International Style structure you'd care to name. The flattop GM sedans had their heyday in 1959-'60 — right in the heart of the postwar International Style building boom

The execution was elegant, yet had a dash of jet-age futurism about it. All windows were made of safety-plate glass. Traditional A-pillar angles

reversed themselves: instead of paralleling the rake of the windshield, the tops of the A-pillars actually jutted forward slightly, so that the Vista-Panoramic windshield wrapped around and would be able to offer 1,711.8 square inches of outward visibility more than any competitive sedan at the time. The wrap-around glass was designed to eliminate blind spots at the traditional A-pillar location. The roofline was lower, but seats were also mounted lower to compensate.

The wrap-around windshield was used on other full-size bodystyles in 1959 and '60, but they took on greater significance with the rest of the flattop treatment. The forward-jutting A-pillar gave the look and feel of forward motion, a feeling reinforced by the angle of the C-pillar. The rear window wrapped around, with C-pillars even thinner than the A-pillars to improve visibility. A small overhang over the back window was ostensibly to help keep the heat off of rear passengers, but also had the effect of seeming to fly off the car, such was its velocity. Helped by the long body and fins, the roofline made the car appear to be in motion, even as it stayed dormant.

Chevrolet started out with two models for the 1959 model year: the Bel Air Sport Sedan and the Impala Sport Sedan. "Introducing Chevy's glamorous new model, fashion star of the Impala series!" said the divisional brochures. "Note the distinctive design of its roofline, extending over the wide rear window, adding rear seat headroom. Yet Chevy's body, despite its light new look, is actually stronger!" The only marque to offer the wrap-around



66 Virtually surrounded by crystal-clear glass, driver and passengers in this highly styled vision of the Sixty-Two Sedan enjoy greater motoring pleasure than they have ever known before. With a gracefully curved rear window that literally envelops rear compartment riders, vision is unexcelled,

comfort complete.





rear glass with a six-cylinder engine, Chevrolet sold a whopping 182,520 cars between the two nameplates in 1959.

Moving on up the GM division ladder, Pontiac offered three Vista models (the Vista name did not appear in conjunction with any other marque). The basic Catalina Vista sold 45,012 units, the mid-range Star Chief Vista shifted 30,689 examples and the high-end Bonneville Vista sold 38,696 examples.

Oldsmobile called the new-for-1959 style the "Linear Look," a shape that is ... "best exemplified by the Holiday SportSedan's unique, fleet roof line and full wrap-around rear window. Exceptional visibility make this smart style note a rousing success from the passenger's point of view." The low-line Dynamic 88 Holiday SportSedan hardtop sold 48,707 units, the mid-line Super 88 Holiday SportSedan hardtop 38,467, and a total of 36,813 buyers found themselves in a new 98 Holiday Holiday SportSedan hardtop in 1959.

Buick didn't give the new style a name in its brochures or ads for the year beyond four-door Hardtop, describing it succinctly as "Classic Modern," but the division sold four distinct models that bore its signature style. The Invicta sold 20,156 examples, the LeSabre sold a whopping 46,069 cars, the Electra 20,612, and the top-of-the-line Electra 225 four-door hardtop appeared in 10,491 new driveways for 1959.

Cadillac was often the marque to start fashion trends, which

WHAT ABOUT THE CORVAIR?

Though it appeared on full-size cars initially, GM's flattop style also turned up in a (perhaps) surprising place: the first-generation Corvair. Engineered to ape the mechanicals of popular foreign cars of its time, but scaled up for American expectations of size, the Corvair made an effort to look as conventional as possible — save for the lack of a grille, which suggested that the engine was in the back. This included looking as contemporary-GM as possible, and the flattop look was, well, tops. Period literature and advertising didn't refer to the Corvair sedan's roof (and attendant wraparound backlite) as a style feature, though it was very much in keeping with what GM was doing at the time; if mentioned at all, Chevrolet called it a "canopy roof line."

This may well have been on purpose. Though the roof on the four-door sedan models aped the flattop's shape, down to the backlite overhang, the doors had framed glass and solid B-pillars. Meanwhile, the A-pillars were backswept with a kink at the bottom and a minimum of wraparound glass at the base of the windscreen for added flair. (The Corvair's bodyshell was unitized; the full-size GM models were conventional body-on-frame models). The Monza coupe was a mid-year introduction, so the earliest Corvairs were all sedans. And so out of 250,007 Corvairs built for the 1960 model year, 47,683 low-line Corvair 500s and 139,208 upscale Corvair 700s were built. That's right, more than half of Corvair production — 55 percent, in fact — was the Corvair 700 four-door for 1960.





then would trickle down into other GM divisions, such as tail fins. With tail fins at their literal and figurative peak in 1959, Cadillac received the flattop treatment at the same time as all of the other divisions. There were two flattop versions each of the Series 62 sedan and the Sedan deVille: the "four-window" (the cars we are discussing here) and the "six-window" with a rounded, more conventional C-pillar. The four-window 1959 Series 62 sedan sold 14,138 examples, while a four-window Sedan deVille sold 12,308.

Keep in mind that this style was in addition to the standard four-door body styles each division had at the time — some with solid B-pillars, some true hardtops, none with the wraparound backlite and roof overhang that these models had.

Full-size Chevrolet models were not able to be broken out, but between the two Sport Sedan lines (Bel Air and Impala) a total of 169,016 were built and sold. Pontiac added a line — the sporting Ventura — and sold 32,710 Catalina Vistas, 28,700 Ventura Vistas, 14,856 Star Chief Vistas, and 39,037 Bonneville Vistas. Oldsmobile's three-hardtop lineup continued, with 43,761 lowline Dynamic 88 Holiday hardtops, 33,285 mid-line Super 88 hardtops, and 27,257 98 Holiday Hardtops. Oldsmobile dimpled its C-pillar trim for the year, boasting, "This smartly notched rear

roof pillar is readily identified as a distinctive Olds touch on a Holiday SportSedans." Buick built 15,300 Invictas, 35,999 LeSabres, and 14,488 Electra four-door hardtops. For the 1960 model year, Cadillac's four-window sales slid: 9.984 Series 62 four-windows, and 9,225 Sedan DeVille four-window models were sold.

The flattop sedans continued into 1961,

but they weren't the same. The leading edge of GM's full-size rooflines changed for the 1961 model year; the Corvair sedan had presaged the future, and the full-size models followed with a return to the conventional backswept A-pillar, incorporating a kink at the cowl. GM also introduced a two-door sedan on select Chevrolet and Pontiac lines that incorporated the wraparound backlite and overhang. But they quickly disappeared, victims of the fickle finger of fashion. GM had moved on to new roof treatments, new styles, new looks.

Designed as a style to transcended eras, the International Style has come under fire in more recent decades: criticized as ugly, sterile, and impersonal buildings, they are nonetheless very much of their time, a symbol of America's rapid postwar growth. As for the cars that were inspired by them, well, four-door sedans — even high-fashion ones — are often the first cars to be forgotten in our collective memories. Their relative ubiquity in their time, their high production numbers, may have distracted the collector-car world at large from their significance. Yet today, nearly 60 years on from their launch, it's easy to see that these were some of the most forward-thinking sedan designs of their era and their styling holds up today, despite being very much of its time. 🔊





SportSedan Style

Oldsmobile's 1960 Super 88 Holiday SportSedans offered breathtaking views from any seat

BY THOMAS A. DeMAURO • PHOTOGRAPHY BY RICHARD LENTINELLO

ot a division known for resting on its laurels, Oldsmobile updated the styling of its one-year-old 1959 body. The wide-set quad headlamps gave way to a more conventional look for 1960, where the parking lamp/turn signals were relocated from between each set of headlamps to the outer edges of the revised front bumper's air intake, and their wraparound design increased side visibility. Rocket crests were now



positioned between the headlamps on Super 88s and Ninety-Eights, and the grille was comprised of multiple sets of floating chromed dashes in groups of three. "Convenience-contoured" front fenders and the hood were new.

The body sides were re-sculpted and featured revised character lines and trim, and the fins of 1959 were flattened for 1960 creating the "Clean-Sweep" rear deck. Taillamps mirrored the shape of the new rear quarter panel ends and were set in thick chromed bezels. The bumper dramatically turned down at each end, and its lower section was painted body color, which made the assembly appear more slender. Large round backup lamps were optional.

Also new the previous year and carried over for 1960 was the SportSedan roof, a four-door hardtop with a wraparound backlite that provided a unique silhouette when compared to its non-GM competition, as well as impressive visibility. "SportSedan" was simply Oldsmobile's name for its flattop models and was available on the Dynamic 88, Super Eighty-Eight and Ninety-Eight models.

The 1960 Super 88 Holiday SportSedan shown here has a body that was just under one-inch shorter than the 1959-spec

model at 217.6 inches and .2 inches wider at 80.6 inches. A wide variety of Magic-Mirror exterior colors was available. Like 1959, the body was bolted to a Guard Beam frame



The Holiday SportSedan roof debuted in 1959. It features a "sweep around" rear window and an extended roof to shade passengers.



The instrument panel and De Luxe Safety-Vee steering wheel designs were revised. A Guide-Matic Power Headlight Control is on the dash.

featuring outer side rails plus an X center-member and five crossmembers, but for 1960 the live rubber body mounts were 50 percent thicker. The "Wide-Stance Chassis," with its 61-inch tread width, returned with the 123-inch wheelbase still reserved for the 88s and the 126.3-inch wheelbase for the Ninety-Eight. "Glide Ride" suspension became "Quadri-Balanced Ride," the latter improved in part by new nylon-sleeved shocks.

Returning were "Air Scoop" brakes, which used bellshaped flanges for the 11-inch drums to draw more air through the brakes. Oldsmobile claimed 100-degree cooler running temperatures, reduced fade and extended lining life. Steel wheels painted body color were adorned with hubcaps and 8.50 x 14 Tyrex cord tires. Trim rings were standard on the Super 88.

The premium-fuel four-barrel Rocket V-8 engine with a 9.75:1 compression ratio put out 315hp and was standard in the Super 88 and the Ninety-Eight. In the lower priced Dynamic 88 was a 240hp 371-cu.in. V-8 with the "Econ-O-Way" two-barrel carburetor and an 8.75 compression. Optional for the Dynamic 88 was the 260hp 371 two-barrel with a 9.75 compression.

Though a three-speed manual was standard in the 88s, the optional four-speed Jetaway Hydra-Matic automatic transmission was more popular. Rear axle ratios were reduced slightly across the board from 1959 figures, thus the Super 88 received a 3.07 rear gear in 1960 down from 3.23 the previous year.

"Fashion-Flair" interiors offered new patterns and colors, and the Super 88 Holiday SportSedan featured diamond-pattern fabric with Morocceen bolsters on the "Custom Lounge" seats. A revised "Twin-Cove" instrument panel was fitted with the horizontal "Safety Spectrum" speedometer employing a colored band indicator that was green at low speed then turned amber at 35 MPH and red at 65 MPH. Warning lamps for engine vitals were set under the speedometer. A large round pod at either end of the speedometer housed the fuel gauge and an optional clock.

Our featured Oldsmobile is one of the 33,285 Super 88 SportSedans built for 1960, and it's part of the 200-plus car collection that Jim Schmidt and his son Rick house at National Parts Depot, their automotive restoration parts business in Ocala,



The engine compartment maintains a patina of originality. Assembly line grease pencil markings and some factory applied decals and tags are still in place. The 315hp 394-cu. in, four-barrel Rocket V-8 contains a forged-steel crankshaft and connecting rods, aluminum pistons, hydraulic lifter cam, conical valve springs, wedge-shaped combustion chambers and largeport intake and exhaust manifolds.











A Super De Luxe AM radio with Wonderbar Station Selector and floormounted tuning button was optional. Standard in the Super 88 was an instrument panel pad, parking brake signal lamp, 'Star-Lite" headliner with bright bows, additional chrome trim, courtesy lamps, two-speed wipers, De Luxe door and window handles and armrests with rear reflectors and "Deep-Twist" carpet.







Florida. Rick first heard of the four-door Oldsmobile when a family friend purchased it with the intent to use it as a cruiser. He rethought the idea when he realized how incredibly well preserved the Oldsmobile was with just about 13,000 on its odometer at the time.

Deciding to sell it so he could find another driver, as it turned out, the most interested buyer confided that he wanted to drive the Super 88 across the country and then daily. At this point, Rick was made aware that the Oldsmobile was for sale, and he decided that he wanted it. Knowing that it would be pampered as a member of the extensive NPD collection, the owner chose to sell it to him.

Having owned the Super 88 SportSedan for about eight years, Rick recalls, "As far as we know, this Oldsmobile came from Canada. There weren't many four-door cars in our collection prior to its arrival, but I think its roof design is noteworthy, and it's never going to be done again, given today's rollover standards. This Oldsmobile is a satisfying car to drive and even the passengers enjoy it, mainly thanks to all that glass area. We've since bought a 1960 Buick Electra 225 with the same flatton roof."

We've since bought a 1960 Buick Electra 225 with the same flattop roof."

This blue Super 88 Holiday SportSedan features medium blue, light blue and Ivory upholstery and less than 16,000 miles on its odometer. Its standard 315hp 394-cu in Rocket V-8 engine is backed

Roto-Matic power steering was specified by the original owner, and according to Oldsmobile, just 40 ounces of light-fingered pressure is required to turn the steering wheel. It also quickened the steering ratio from the slower standard manual system.

Extra-cost power brakes and the Super De Luxe AM radio were checked off on the order form, as was the Guide-Matic Power Headlight Control with exclusive "Safety Salute." The Guide-Matic automatically dims the headlamps from high-beam to low-beam when oncoming traffic is detected and kicks them back up again once the car passes. Safety Salute automatically flashes oncoming drivers twice to indicate to them to click off their high-beams.

Despite all the available features and the new appearance inside and out, Oldsmobile production slipped to just over 347,000 units, landing the division at seventh place in sales for 1960. Nevertheless, this low-mileage, original Super 88 SportSedan is a preciously preserved example of GM's automotive styling philosophy of the era. Whether you are a fan of it or not, there's no denying it makes a bold visual statement, and its roof design doesn't go unnoticed on the road or at any car show. This Super 88 symbolizes a time of national optimism that fostered seemingly boundless styling possibilities.





Bella Vista

Pontiac's version of the GM flattop for 1962: the Vista Hardtop Bonneville

WORDS AND PHOTOGRAPHY BY RICHARD LENTINELLO

uring the late 1950s, General Motors was at the top of its game with some of the most distinctive body designs the automotive industry had ever seen. Perhaps the most distinctive exterior shape was the "flattop," a truly outstanding sedan design that lasted for just five years of production. Pontiac referred to its flattop models as the Vista Hardtop.



During the five years that the Vista Hardtop was offered, the 1962-model year version was the most conservative in its shape. It had a far less dramatic profile as it was the only variation that wasn't what is commonly referred to as a flattop, yet it was still part of the Vista Hardtop styling theme.

Although the Grand Prix and Tempest were the two models that were not available in a Vista Hardtop body style, Pontiac did offer the Vista Hardtop in its Bonneville, Catalina and Star Chief. Being the only four-door model available in the upscale Bonneville trim, it actually outsold the standard two-door hardtop. In fact, so popular was Pontiac's four-door Bonneville Vista Hardtop sedan that a total of 44,015 examples were built for the 1962 model year, which was nearly 25 percent more than the standard two-door hardtop that cost \$76 less—\$3,425 versus \$3,349—making it Pontiac's best-selling Vista Hardtop model that year.

All told, some 202,507 examples of the Bonneville Vista Hardtop were built—from 1959 to 1963—with the most popular being the 1963 version, of which 49,929 were produced;

the least popular version was the 1961 model, which saw "only" 30,830 examples roll off the assembly line.

This Bonneville's 389-cubic-inch V-8 is the standard engine that was fitted to those models equipped with the Hydra-Matic transmission. With its 4.06-inch bore and relatively long 3.75inch stroke, 10.25:1 compression ratio, hydraulic valve lifters and 550-cfm Carter AFB carburetor, the 389 produced a healthy 303 horsepower at 4,600 RPM that's backed with 425-lb.ft. of torque at a fairly low 2,800 RPM. The power delivery of this five-mainbearing V-8 is forceful, yet, oh so smooth, with a robust transfer of torque that makes passing other cars a breeze, even when just cruising along at moderate speeds.

If a 1962 Bonneville had been ordered, regardless of body style, and had a manual transmission, the base engine would have been the 235hp 389 with its lower 8.6:1 compression ratio. The two optional high-performance engines were the Tri-Power 425A 389-cu.in. V-8, which put out 318 horsepower, thanks to its higher 10.75 compression and three Rochester two-barrel carburetors, and the same 425A 389 that had in-



Metal trimmed instrument panel, two-tone steering wheel and four-tone upholstery make the Pontiac interior an inviting place to be.

stead a large single four-barrel carburetor that resulted in a mean 333 horsepower.

Our feature car is a fairly rare piece of Pontiac history as it's a very well-preserved original—that includes its factory-applied paint, factory-installed upholstery and factory-assembled body. This car may look restored, but it's never been; it remains a testament to Pontiac's—and GM's—outstanding construction techniques and build quality that were the hallmark of GM cars back in the early 1960s.

The red tri-color cloth with red Morrokide interior is as hard-wearing as any upholstery fabric ever created, and it remains in perfect, stain-free condition. The chrome plating on the bumpers and various trim parts is as smooth and pit-free as the day they were first plated, and the original Cameo Ivory exterior finish is evidence of the quality paint used back in the day, as well as the thoroughness of its application. Today, this amazing survivor resides in Massachusetts in the care of it appreciative owner, Danny Plotkin, who purchased the unrestored Pontiac in December 2008, at the Raleigh Classic Auction in North Carolina.

Danny is a huge fan of original cars, as proven by the unrestored 1960 Buick Electra and 1968 Chrysler New Yorker that make up part of his collection. "Restored cars don't impart the 'old car experience' the same way original cars can when in



Vista Hardtop for

1961-'62 did a far better

job of conveying the idea

of a convertible with its

higher roofline...



good condition," Danny advises us. "A newly restored car, with the astringent odor of new clear-coat paint and reproduced seat covers and carpets may be reassuring, but it isn't the same as the real thing. This is what draws me to unrestored cars, and this Bonneville. It is, after all, one thing to read about automotive history and look at the cars, but it is altogether something else to live it. Driving old, unrestored original cars allows us to participate in the past."

As to why Danny bought a four-door Vista Hardtop, he says: "Design wise, the 1961-'62 Vista roofline was a dramatic departure from the rear-visor pigeon ledge overhang design of 1959-'60 models. Though the earlier design is unique, the so-called GM flattops always came off as corny to me. The initial idea behind a pillar-less fixed roof car was to ape the airy open side view of a convertible with its top and windows down, and, for me, the 1959-'60 versions didn't suggest a convertible appearance at all. Yet the new Vista Hardtop for 1961-'62 did a far better job of conveying the idea of a convertible with its higher roofline and C-pillar shape without the wrap-around rear window. When I crank all the windows down, this Pontiac could easily be a convertible if not for the rear doors; were the roof painted white, it would be hard to tell from 30 feet away. Though structural rigidity and torsional stiff-



Two-tone door panels feature fluted embossing, metal detailing and stylish stainless steel handles for a very upscale appearance.



Vista Sedan roof for 1962 was conservative-looking in its shape compared to the 1959-'60 version; painted roof was optional.

ness is lost to the pillar-less aesthetic, this roof line nevertheless imparts a sporty vibe to what would otherwise be a fairly conservative looking car. This car, with 33,000 miles, and with a near-perfect interior and several desirable and uncommon options for the period fit my criteria."

On the road, at speed, this Bonneville is one of Danny's favorite cars to drive. "I own several mid-century American cars with V-8 power—from Ford and Chrysler to Cadillac, Buick and a Chevrolet, but the Pontiac 389 V-8 makes this big sled effortless to drive. It's hard to catch it off cam or outside its power band. The car stands up and walks down the road with authority, even with its goofy shifting Hydra-Matic. I'd say this



Mighty 389-cu.in. V-8 puts out a torque-laden 303hp; power steering and brakes and air-conditioning were optional, but alternator came standard with air-conditioning-equipped cars.



Many curious details make the 1962 Pontiac a hallmark design, such as the overhang above the headlamps and the pointed side spear.

Bonneville runs neck and neck with my 1960 Buick Electra's nailhead from 45 to 70 MPH.

When speaking with Danny about original cars, he had an interesting view as to why cars should be kept original. He said: "Maintaining the Pontiac's originality is not unlike keeping a cat. You must let a cat be a cat. Dog owners can make their dogs into people, but a cat relationship works best when they are allowed to be cats. It's the same with old cars. It's best to let them be old cars. Too often, we fall into the trap of attempting to erase time and undo the patina and battle scars. A full-on restoration will cure that, but if you want the old experience you have to let the car be old." 59





or all of its daring technology, the Chevrolet Corvair comes across immediately as friendly and benign. Every collector who owns one of these charmingly different little automobiles is playing a role in the long-running drama of the Corvair's redemption, a process that's been going on for nearly 50 years now, since the last production examples were pieced together in 1969.



One of those voices belongs to an affable gent named Dave McMillan, who owns the 1964 Corvair Monza sedan that you see here. As Corvairs go, it's an example of a moderately equipped family car, aimed largely at a buyer seeking lowercost mobility with a few frills thrown into the mixture, and the last of GM's flattop sedan body style. Spend a little time in the driver's seat and you'll come to understand what a daring, groundbreaking automotive design the Corvair really was. It deserves your respect and will earn it if you give it a chance.

Although the two-door Club Coupe was the most popular model Corvair, the flattop four-door sedan—which Chevrolet simply called "four-door sedan" — was also quite popular, but mainly during its first year of production, then sales slacked off and continued to do so until its final year in 1964. Between the model 500 and 700 sedans, some 186,891 four-door sedans were built for the 1960 model year. For 1961, and with the addition of the 900 model, 104,445 sedans were built, followed by 83,427 units for 1962, of which only the 700 and 900





With the Monza trim level, buyers got separate front seats like these; a Monza sedan with a bench seat is rarely seen. Absence of a transmission tunnel means that this is a legitimate car for five adults. Interior trim is far upscale by Corvair standards.

models were available in this body style. The last two years of the Corvair four-door sedan saw production drop to 51,805 for 1963, ending with 38,221 examples for 1964. With a total of 464,788 flattop four-door sedan Corvairs built, clearly it was a body style that the public liked.

The heart of the Corvair, obviously, was its horizontally opposed six-cylinder engine, which, at first was to have been made up from two mirror-image castings. As things turned out, however, each aluminum/cast-iron Corvair engine consisted of 10 basic components: a two-piece crankcase, six separate cylinder barrels and two cylinder heads. The engineering team learned that single carburetion was impractical because of the distance that would have existed between the carburetor and

the intake valves. So therefore, the Corvair acquired another measure of technical sophistication, dual Rochester carburetors.

Our driveReport car was built at Willow Run, Michigan, and sold new in December 1963, just 11 days after Dave, who hails from North Providence, Rhode Island, was born. It was originally bought in June in Metuchen, New Jersey, then subsequently sold to Louis Zangari, whose son, Paul, is a television and radio personality in the Providence area and co-hosts a program on cars. The Zangaris installed a dual master cylinder on the Corvair so it would brake with greater safety. That master cylinder is still on the firewall. When Louis became too old to drive, Paul sold the Monza sedan. When the next owner put the car up for sale he had positioned the Corvair facing the highway that Dave took





There's a second single-barrel Rochester carburetor lurking down underneath the full-size spare tire. Long intake plenums made single carburetion impractical for non-turbocharged Corvairs. It's still a sprightly car.







Fold-down rear seat boosts interior carrying space and was a popular Corvair option. Corvair was the last General Motors car to utilize the flattop roofline, with its complex wraparound glass and extended sheetmetal roof panel.

every day to his workplace in Webster, Massachusetts. He drove past it for months, eyeing the For Sale sign in its window, before he decided to stop. Dave is a long-standing Corvair collector who owns a 1963 Spyder convertible, and he learned that the seller was looking for \$1,500 firm. Eventually, they arrived at a deal. That was in 1998. He's had the car repainted locally in the original Desert Beige, and he installed an upholstery kit, plus an upgrade to radial tires, but has done little else beyond rebuilding both carburetors.

This car gets driven regularly and over long distances, including to Kalamazoo, Michigan, and Knoxville, Tennessee, for Corvair reunions. After we photographed the car outside Providence, Dave beckoned us over to the opened driver's door and encouraged us to slide inside. This is a true American compact, of course, yet ingress and egress is unexpectedly easy. This Monza is equipped with dual front seats rather than the usual bench arrangement, and while there's not a lot of side support, you sit upright, facing a large, thin-rimmed steering wheel with a horn ring. Up front is a linear, horizontal speedometer and a fuel gauge. That's it. Then you remember that the engine is cooled by air.

From the lower right side of the dashboard pokes a short, black-knobbed lever that controls the two-speed Powerglide transaxle. You twist the key above the lever and the flat-six rumbles to life at once. Down below the dash, to the left of the steering column, is an enormous, curved metal lever with a grip that releases the parking brake, and looks formidable enough to be a bastinado. Snick the little dash lever into D and you're off. The throttle is controlled by a heel-pivoting pedal, and you have to leg it to get everything moving. The Powerglide upshifts crisply, bumping you into high gear at 30 MPH or so. For a compact, there are no issues with legroom or headroom, and you never feel scrunched while driving, even if you're in excess of six feet tall.

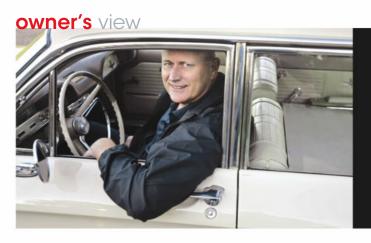
One thing you do have to watch for is braking effort. There are no power assists to anything aboard this Monza, and despite the dual master cylinder, you've still got to pay strict attention to

following distances and the like, because the brake pedal cries out for a two-footed push on the pad. It's not unnerving, but you'll find yourself anticipating the next brake application. One thing that's not a problem is the steering, which is a tad slow but nearly effortless even at lower speeds. Ed Cole was right when he said that power steering would be superfluous in a car with the Corvair's rear-engine layout.

The big question is, how does the chassis perform? This is a 1964 model, which means that it has the transverse leaf spring that Chevrolet installed to limit the Corvair's original tendency to experience rear-wheel tuck-under in fast corners. Our test drive was limited to an urban area with speed limits in the 30s, but the car was stable and predictable in the tight bends that we



Pretty roomy, don't you think? Corvair's trunk has more than enough cargo space to handle bags for a weekend getaway.



his car has no tachometer, but normally its optimal speed is 45 to 55 MPH, that's where it feels most comfortable. If you're getting up to around 65 or 70, I imagine you'd be turning probably close to 4,000 RPM because of the final-drive ratio. I always root for the underdog, and the Corvair was definitely an underdog as far as automotive history goes.

encountered. This is an American car from the Sixties so sure, there's perceptible body lean when you are it into a turn, but you that was an issue because people who originally bought

never experience that "here we go" feeling in the pit of your stomach.

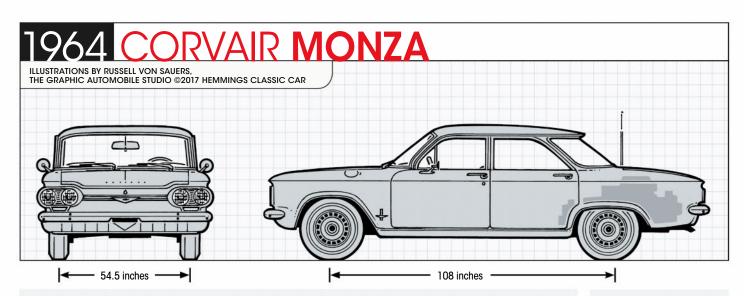
About his Corvair, Dave tells us: "It has its issues and little idiosyncrasies, like the heating system pulling heat off the engine,

so if you had an exhaust leak, you'd definitely have a situation where you'd have carbon monoxide coming into the passenger compartment, which obviously isn't good. As to the handling,

the car didn't understand that you needed a 10psi difference in inflation between the front and rear tires, otherwise it wouldn't handle as well, or become squirrelly. The Corvair has always been an underdog car,

and that's why I like it so much. It's a classic car now. People shouldn't forget that."





SPECIFICATIONS

PRICE

BASE PRICE \$2,335 PRICE AS OPTIONED \$2,663

Front seat belts (\$19), **OPTIONS**

Comfort and Convenience package (\$28), pushbutton radio with rear speaker (\$70), folding rear seat (\$27), white sidewall tires (\$27), Powerglide automatic transmission (\$157)

ENGINE

OHV horizontally-opposed six, TYPE cast-aluminum crankcase

and heads, detachable cast-iron cylinders

DISPLACEMENT 164 cubic inches 3.4375 x 2.94 inches **BORE X STROKE**

COMPRESSION RATIO 8.25:1 HORSEPOWER @ RPM 95 @ 3,600 **TORQUE @ RPM** 154-lb.ft.@ 2,400 VALVETRAIN Hydraulic valve lifters MAIN BEARINGS Four

FUEL SYSTEM Dual Rochester model 7024023

one-barrel carburetors

LUBRICATION SYSTEM Full pressure **ELECTRICAL SYSTEM** 12-volt battery/coil

EXHAUST SYSTEM Cast-iron manifolds, single exhaust

TRANSMISSION

TYPE General Motors Powerglide

two-speed transaxle 1st: 1.82:1

2nd: 1.00:1 Reverse: 1.82:1

DIFFERENTIAL

TYPE Transaxle, spiral-bevel gears

RATIO 3.27:1

STEERING

RATIOS

TYPE Recirculating ball, manual

RATIO 18.1:1 TURNS, LOCK TO LOCK 5.0 **TURNING CIRCLE** 39.5 feet

BRAKES

TYPE Four-wheel hydraulic drums; unassisted

FRONT/REAR 9 inches

CHASSIS & BODY

CONSTRUCTION Unitized steel body BODY STYLE Four-door sedan

LAYOUT Rear engine, rear-wheel drive

SUSPENSION

FRONT Independent; A-arms, coil springs, tubular hydraulic shock absorbers REAR Independent; swing axles, coil

springs, transverse leaf spring, tubular hydraulic shock absorbers

WHEELS & TIRES

FRONT/REAR

Pressed-steel discs with WHEELS

drop-center rims 6.50 x 13 inch

TIRES Delta Neptune 185-80R13

whitewalls

WEIGHTS & MEASURES

WHEELBASE 108 inches OVERALL LENGTH 180 inches OVERALL WIDTH 79.6 inches **OVERALL HEIGHT** 51.1 inches FRONT TRACK 54.5 inches REAR TRACK 54.5 inches SHIPPING WEIGHT 2,470 pounds

CAPACITIES

CRANKCASE 4 quarts COOLING SYSTEM N/A **FUEL TANK** 14 gallons

PROS & CONS

- + Innovative engineering
- + Effortless steering
- + Capacious interior
- High braking effort
- Slow steering
- Reputation dies hard

WHAT TO PAY

\$2,500 - \$4,000

AVERAGE

\$7,000 - \$10,000

HIGH

\$12,000 - \$15,000

CLUB CORNER

CORVAIR SOCIETY OF AMERICA

P.O. Box 607 Lemont, IL 60439 630-403-5010 www.corvair.ora Dues: \$45 annually Membership: 3,500

oat**foster**



I decided that,

after a lifetime

of work it

was time to

to buy myself



Going Rogue

eople ask where I get ideas for my column. Truth is, topics flow in from various sources. Take this column for instance.

It began with Leo the Lawyer. (He's both friend and attorney; people call him Leo the Lawyer, at least behind his back.) Recently we went out to dinner with a few other guys, as we do most

Thursday nights, when Leo suddenly pointed to my Rambler and said, "You've got the prettiest car in town." Being a modest person, I replied, "You're right".

Funny thing is, I hadn't given it much thought before, but the more I thought about it, the more I convinced myself that I truly do have the prettiest car in

town. Being cursed with a somewhat suspicious nature, my next thought was, "So how come my car has never appeared in a car magazine? "I mean, seriously, if I can't get my own car into a magazine, who can? I began to wonder if maybe Richard Lentinello (the editor of HCC) had something against me until I realized what the real problem was: I never asked to have it in a magazine.

Hmmm...

That brings us to the topic of today's column my 1967 Rambler Rogue convertible. It really is attractive: a pale yellow beauty with black top and interior. I replaced the stock wheels and covers with Magnum 500 wheels, which are not quite authentic-they were available the following year on the 1968 Javelin/AMX. So I figure my car looks like it would have if I bought it new and added the wheels later.

You might expect it to be a solid number 1 or 2 car, but it's not. It's a #3 condition car, chiefly because the interior and top have gotten rather tatty in the 16 years I've owned it. I saved up enough money to replace them then blew it all on trips to Italy and Hawaii, so I'm starting to save up again. Hopefully, I'll get it done next spring.

Let me tell you how I bought this car. In 2000 after suffering some personal setbacks, I decided that, after a lifetime of work it was time to reward myself a little. "Wife," I announced, "I am going to buy myself a Rambler convertible. I want it to be yellow, with a six-cylinder engine, automatic transmission and non-power steering (better on

the highway). I want a car that's ready to go; no projects, just something I can get in and drive. I'm prepared to look for five years to find the right car."

Then I sat down with the latest issue of Hemmings Motor News and turned to the "R" section. The third ad down read "1967 Rambler Rogue convertible, rebuilt engine and transmission,

> nice shape, yellow, automatic." "Well," I harrumphed, "it's probably in Timbuktu, or California, or someplace like that." But it was in New Hampshire, about two hours away. And it so happened I was heading in that direction the following week, so it was easy to slip over and check it out. I did, and after protracted

negotiations, the deal was made.

The 1967 Rogue is significant in several ways. It's the last time a convertible was offered on the Rambler American platform, and the only year a convertible was offered in the Rogue series. Only 921 examples were produced that model year, so it's a fairly rare car. The reason AMC ended the soft top was that the manufacturer came close to going bankrupt during the year. The board of directors fired company president Roy Abernethy, replacing him with a new president, Bill Luneburg, and a new chairman, Roy Chapin Jr. Those two men decided to recast the American as a value car priced between the imports and the Big Three compacts, cutting prices by as much as \$234. The volume-selling two-door American's price dropped to \$1,839. Obviously, a pricey convertible didn't fit in with the little Rambler's new role as an import-fighter, so it was dropped when the 1968s were announced.

The Rogue is the highest trim level for the American and the only way the convertible came that year. So, my car is pretty fancy, with wide individual reclining front seats, nice carpeting, standard power top and lots of brightwork adorning the exterior. It has only an AM radio because that's all AMC offered that year, but I found a replacement AM-FM that'll fit without cutting the dash, so, as soon possible, that's going in.

It's a sweet car to drive, handles well, rides nicely, and the 232-cu.in. straight-six has plenty of power.

And it's the prettiest car in town.

I ENJOYED PATRICK FOSTER'S

article about the Wills Sainte Claire automobile in HCC #146. A total of 12,107 Wills Sainte Claire cars were produced (according to Charles Boos, manager of the sales department of the Wills Sainte Claire factory) for the entire production. Today, only about 80 Wills Sainte Claire cars are known to exist.

We are proud to have 14 Wills Sainte Claire automobiles on display in the nonprofit Wills Sainte Claire Museum, located in Marysville, Michigan on Wills Street. This group of cars in the museum represents the largest collection of Wills cars anywhere in the world. I invite you and your readers to visit us.

Terry Ernest, Director Wills Sainte Claire Automobile Museum Marysville, Michigan www.willsautomuseum.org

ENGINEER JEFF SILVER STATED IN

I Was There in HCC #145 that up until the 1970s "domestic cars were body-on-frame construction." He goes on to say that "imports, on the other hand, were of uni-body construction, which is the way most cars are made today."

One would think that mechanical engineering students would have been exposed to some engineering history, notably, the 1934 Chrysler Airflow, the 1936 Lincoln Zephyr, the 1941 Nash 600 through the 1957 big Nash, and Ramblers from 1950 onward—they were all built with uni-body construction. Many of these brands exerted a profound influence in the development of foreign makes.

Robert Thacker Au Gres, Michigan

THANKS TO THOMAS DEMAURO FOR

his Personality Profile of John North Willys in HCC #145. This reminded me of the stories my late father shared about helping his Uncle George, the Willys dealer in Steelton, Pennsylvania, three miles east of Harrisburg. He used to drive new Willys cars from the factory to Pennsylvania and often remarked how much quality they found in these vehicles; he especially enjoyed driving the Whippet from the factory.

Jack Ulrich York, Pennsylvania

THANK YOU JIM RICHARDSON FOR

a great reminisce in your column in HCC #146. Here's an example of a road fix

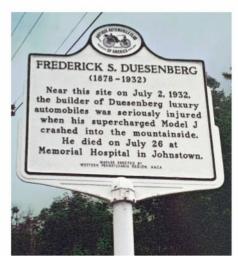
from the nifty Fifties: It's July 1955, I'm nine years old and my three sisters and I are riding south on the Wantagh State Parkway on Long Island heading to Jones Beach; mom was driving. With the obelisk water tower ahead, our dingy black 1951 Chevrolet sedan started to miss and lose speed; we shortly came to a not-sopower-glide stop on the shoulder. Ugh! No beach day?!

No sooner had we stopped when an angel in a state-approved tow truck pulled up. After asking: "what's the problem ma'am," the guy popped the hood and shortly returned asking if we had a shoelace. Enter one U.S. Keds sneaker lace for the cause! A few minutes passed and we were on our way.

A year later, when we were getting the car ready to sell, my dad opened the hood and I got my first serious look at an automobile engine. Sure enough, there it was: one grease-stained sneaker lace, still keeping that floppy spark plug wire from shorting to the engine block.

We couldn't afford regular tune-ups then.

Ed Daszewski Calverton, New York



I VERY MUCH ENJOYED JIM DON-

nelly's column in HCC #146 that references the origins of the Lincoln Highway. Jim tells of his extensive travels on the highway and some of the highlights on that road—especially the older sections. I was dismayed that Jim neglected to mention a historical marker placed by the AACA on the westbound roadside near Ligonier, Pennsylvania. The marker was placed near the spot where Fred

Duesenberg, of Duesenberg automotive fame, crashed on July 2, 1932.

Fred was driving a supercharged Model SJ, at probably a high rate of speed, when he was forced off the rain-slicked roadway by an oncoming car. When Fred's car went off the road, it flipped over, throwing Fred and two other occupants from the car. Fred was knocked unconscious and suffered a broken rib and dislocated shoulder. He was taken to nearby Johnstown Hospital where he contracted double pneumonia and died three weeks later on July 26th. Ken Fryncko

Fox Chapel, Pennsylvania

PAT, THANK YOU FOR YOUR

article on Packard Styling in HCC #146. It reminds me of my father's 1948 Packard Clipper. I was just a young boy and I knew this was a special car compared to others I rode in. My father also owned a beautiful 1957 Oldsmobile 98, with the J2 Rocket Tri-Power engine. I had always told him that was the nicest car he ever owned. It also was the first car I drove legally, and it had more power than I could handle.

I thought all Oldsmobiles of the 1950s where wonderful but of course the 1957 model would be my favorite. It had very tasteful design without the fins of that time. The interior of that automobile was as elegant as any car produced then or now.

Francis Spiotta Batavia, New York

I WAITED FOR SOMEONE ELSE TO

respond to the Packard Revival article in HCC #144 but now, for safety reasons, I must. Regarding the use of gasoline for a cleaning agent, it is too dangerous a chemical for that purpose. As we all know, it only takes a spark to ignite gasoline vapors as it does in the cylinder. The fact that it melts your gloves should tell you to change the process.

There are a number of good degreasers on the market for this purpose just as we see the use of professional items like Race Polish and 3M products for this job. Safety should always be first on your mind in any rebuilding project. Mike Beavers

Poolville, Texas

Continued on page 49

jim**donnelly**

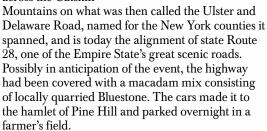


Reviving the Catskill Conquest

t's tough to pin the birth of automobiling down to a single event. But certain happenings do stand out for the level of participation they attracted. In this country, let's take a look at an early long-distance rally that spanned about 800 miles between New York City (actually, Weehawken, New Jersey) and Pittsburgh, Pennsylvania, which took place in October of 1903. That's five years before the much better known race between New York and Paris was run. The Automobile Endurance Run, as it was called, matched up 36 cars from 17

American manufacturers with 125 passengers.

The route went northward up the great Hudson Valley of New York before turning west at Kingston, New York's first state capital. The participants then headed across the Catskill



And the next morning, all hell broke loose. Six inches of rain cascaded down on the Catskills, reducing the non-improved roads across the mountains to muddy tracks. By the time the participants reached the town of Unadilla, near the headwaters of the Susquehanna River, 10 inches of rain had inundated the countryside. The participants hung tough, however, and the field pressed on along a route that took them through the New York city of Binghamton along with Buffalo, Erie and Cleveland before finishing up in Pittsburgh. Most of the cars actually completed the full distance. A Toledo automobile, a short-lived make that was then transitioning from steam to gasoline power, was declared the winner. Veterans of the endurance run went on to call themselves the Mud Larks in homage to their soggy adventure.

Just one woman took part in the run, which counted numerous design engineers and several journalists among the participants. She was Edith Riker, whose husband, Andrew Riker, entered his Locomobile among the entries. Her gender status made her a star of the run, drawing attention from interviewers all along the route to Pittsburgh. She told one scribe, "Mr. Riker does like to drive fast

and I don't care. He won't jeopardize his own life, and I am as safe as Mr. Riker, anyway. It is glorious, I think, to fly through the country night or day at railroad speed over all sorts of roads."

She got it right. The contestants managed to get to a checkpoint in rural Bath, New York, ahead of the endurance run's organizers who took a train there and had to deal with washed-out tracks and bridges. This was the kind of wild, genuinely dangerous passage that greeted early automobilists in the first years of the 20th century.

> We learned all of this after meeting Robert Selkowitz at Hershey last year. Robert lives just off Route 28 in the Catskills, and helped lead an effort that saw New York officials rename a 45-mile stretch of the highway as the Catskill

Mountains Scenic Byway, running between the towns of Olive and Andes. He's also director of the newly formed Historic Automobile Endurance Runs LLC and has the goal of reviving the run through the Catskills more than a century after the initial odyssey first occurred. He lives in the hamlet of Shokan, right in the midst of the 700,000-acre Catskill Park. It's a brilliant place for an automotive rally, especially one that involves the old cars that we love so much.

"We were looking for signature events for each of the municipalities," said Robert, who's an artist and historian. "I was on this committee for the Town of Olive, and I stuck up my hand and said, 'What about this (the rally)?' I started looking in the libraries and the old newspapers, which recalled the event and the fact that the roadbuilding going on was nearly as revolutionary as the automobile itself. What I'd like to do is really to attract the later cars, the more powerful cars, since Route 28 is now a full highway with wide shoulders and a 55 MPH speed limit; cars that can handle Route 28 as it exists now. I see this as an homage to the pioneers of 1903, because you had the transcontinental runs that summer between New York and San Francisco, and two of the three cars that completed that run then turned around and did this one that October."

Robert envisions a date of September 2017, or perhaps 2018, for the revival of the endurance run. Unlike the early Glidden and Ideal Tours, nobody's heard of the Mud Larks' extravaganza, and he wants to change that. He's been trying to firm up dates and locate sponsorship for the revival. If you're as interested in this effort as we are, drop Robert an e-mail at 1903autorun@gmail.com. 🔊

COURTESY ROBERT SELKOWITZ AND DETROIT PUBLIC LIBRARY

I ENJOYED THE COVERAGE OF THE

two Canadian vehicles in HCC #145: the 1949 Mercury pickup and the 1953 Pontiac Pathfinder. But did you know you had a third Canadian vehicle in that issue? The Dispatches from Detroit would have been more properly named Dispatches from Windsor, since the De Soto advertisement was issued by Chrysler Canada's Dodge-De Soto Division.

I can also relate to the downsizing of Richard's library, as related in his editorial in HCC #146. When I moved "down south" from Prince Rupert, British Columbia to New Westminster, I downsized my automotive library. I kept all the books, but was able to find good homes for the periodicals. The car magazines went to the Fire Hall, as those guys like vehicles; they've restored a 1925 REO and a 1958 Ford for their museum.

The remainder of the magazines that I saved, when I had space to do so, went to the library's annual book sale—better than the trash. I currently recycle periodicals by bringing them to the library at the apartment building I manage. I'd found as well, in the small town context of Prince Rupert, that the public library was happy to take current issues of magazines as soon as I was finished with them. For the cooking magazines, they happily photocopied any recipes I wanted in return for having new things to put on their shelves without having to request them through the budget. Maybe these ideas will help someone else in their downsizing.

And, yes, like Richard, I consider myself a collector, not a hoarder! Wayne Janzen New Westminster, B.C., Canada

I THOROUGHLY ENJOYED RICH-

ard's column on "Books, Magazines and More..." I also have been labeled by my family as a "hoarder," yet, the way I see it, there is no such thing as too many books, especially when it comes to automobiles.

My love for knowledge about things automotive began when I was seven. My grandmother gave my older brother and me an "American Heritage-Picture and History Cards" for automobiles 1896-1936. My brother and I would take turns, quizzing each other with those cards, to see how many of the pictured automobiles we could remember by make and year, in addition to any of the pertinent information on the back of the card. Along with the fun of sibling competition, it was

a great way to learn about a variety of automobiles.

Later, as a young teenager, I bought a copy of Those Wonderful Old Automobiles, by Floyd Clymer. From then on, I was hooked on automobile literature of all sorts, from history, and mechanical knowhow, to dealer sales brochures. Over the years, I have picked up any Floyd Clymer Publications and Crestline Publishing books that I find, along with many other fine publishers. Also, of course, there are the many excellent Hemmings Motor News Book of... to be owned as well.

Again, thank you for your words; it's nice to have validation for the hoarding of automobile publications. Bill Van Nostrand

Vincent, Iowa

I JUST READ WITH INTEREST

Richard's editorial about books. I am writing not with the hope of publication but with the hope of helping you. I spent my career directing the records management program for Arizona state and local governments, and determining the length of time that records were to be kept. (Less than 10 percent of all government records are of archival or permanent value.) As a retiree, I am currently (and have been for the past 10 years) the archivist for the Arizona Jewish Historical Society.

I was fascinated by the fact that Richard has so many books and publications saved up in his personal library. My guess is that he will probably never look at about 75 percent of that collection again, and that probably 90-99 percent of the collection can be found in public or otherwise open library collections. Also, unless you have organized your extensive library with a good cataloging system, you may never be able to find the item you need when you need it.

At the historical society we have received many book collections from heirs who are disposing of their parents' or spouse's treasured library. In most cases the materials are readily available from various public library sources and have little if any value to collectors. They end up in a recycle bin to be turned back into paper for future books and publication.

Since Richard's family has already expressed the belief that he is a hoarder, it is very doubtful that they see the value in this library collection. If at some time you donate your library to a collecting library, realize that redundant materials

will most likely be disposed of.

I understand that this collection is part of Richard's life and career, but at some time you have to take a pragmatic view of the collection. I personally have the shop manual (in digital PDF form) for my current vehicle along with a few other books about the vehicle. For the most part I have gotten rid of the books and manuals I have had for past vehicles. As for records management books and publications, they were mostly obsolete and are long gone.

We can all do ourselves and our family a favor and make a good review of what materials we need and consider thinning out our personal collection of books and publications.

Marty Richelsoph Cave Creek, Arizona

IN ADDITION TO THE "WORLD

Famous Tree On The Courthouse Tower," Greensburg, Indiana, can boast of few more things. But one thing it can claim as its own is being the birthplace of Carl Fisher, not Greenfield, Indiana, as stated in the Personality Profile in HCC #146 about this remarkable genius of a man. It's probably something in the water in beautiful Decatur County where Greensburg is the county seat that makes its citizens so remarkable.

George Morgan Clarksburg, Indiana

EVERY CAR OR TRUCK HAS PROB-

ably had some feature that irritated someone. Allow me to mention three such situations. I owned quite a few Fords through the 1950s and very early '60s. Then I had the misfortune of buying a 1964 Ford and was disappointed to see that the trunk cover gasket had been moved from the trunk lid to the car body, where it could be easily damaged by loading items or hauling long items that must rest on the gasket. In many vehicles I have observed that when the sun visor is in the up position it still blocks one's view through the upper most area of the windshield.

The all-time most frustrating thing I ever experienced was on a 1997 Ford Explorer. The turn signal lever (which was also the headlamp dimmer switch) had a downward offset to it. With the headlamps on bright, I could not signal a left turn without the lever hitting my left leg. Granted, not every driver is tall but the

Continued on page 51

waltgosden



Prominent Clientele

any of us are interested in who the original owners were of the cars we now have in our garage or that we see at car shows and concours. In the majority of cases, the original owners did not

achieve great fame, nor were they recognized celebrities of their era. But for those cars that did have such owners, that fact can be a unique perk in their heritage. Two automobiles can be exactly alike in every aspect, so far as body style, color and equipment, but the one with the famous owner will draw more immediate attention.

This aspect of car ownership by the socially prominent or those with celebrity status made me wonder if any of the car manufacturers in the pre-World War II era ever took advantage of the "important" people who owned their cars? Did they care?

If they did, did they promote the fact these people owned their automobiles in hopes that prospective customers may be impressed and want to purchase one themselves? Indeed they did!

Locomobile Company's sales portfolios in the

mid to late teens include photographs of the cars that it had built with a variety of body types. Just below each photograph is listed the socially prominent person who ordered the car and usually the location where they resided. Both the Cadillac Motor Car Company and coachbuilder Brunn & Company issued catalogs and booklets touting the rich and famous of the era who owned cars and coachwork that these firms had produced.

In 1918, Cadillac issued "a partial list of those who own Eight-Cylinder Cadillac Cars." That "partial" list is 71 pages long and mentions over a thousand executives, U.S. officials, capitalists, bankers, brokers, transportation companies, department stores, leading hotels and restaurants, publications, artists, authors, actors and "a few of the socially prominent." Upon reviewing this list, it makes one wonder if anyone of any importance owned any other car besides a V-8 Cadillac motor car.

The Cadillac Clientele does not note if those people it recorded were current eight-cylinder Cadillac owners or if they had owned a V-8

Cadillac from its first offering in 1915. Nevertheless, the list is indeed impressive. Among the Cadillac owners mentioned are Dr. W.J. Mayo (the Mayo Clinic), Maxfield Parrish (artist), actors Ethyl Barrymore, W.C. Fields, Douglas Fairbanks and Mary Pickford and producer Cecil B. De Mille. The du Pont family of Delaware and just about all of the officers of the family company (32) executives) all owned Cadillacs. George Eastman of the Eastman Kodak Company, Thomas Edison, Rudolph Wurlitzer of the Wurlitzer Piano Company and John D. Rockefeller and

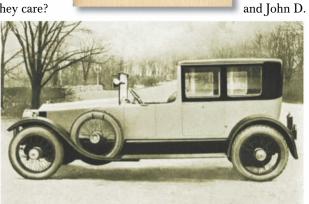
> J.P. Morgan were owners, as well.

In 1938, Brunn & Company of Buffalo, New York, issued its fourth revised printing of the Blue Book of Brunn Owners. Oddly enough, the cover illustration shows a Pierce-Arrow with a factory body, the shell and

headlamps conveniently air-brushed out. Brunn's descriptions of the people who owned cars with its coachwork are not as detailed.

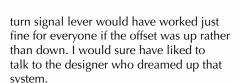
Glen Curtiss, the aviator, had owned over a period of time four cars with Brunn coachwork and was on both the Cadillac and Brunn lists. In 1916, he had ordered a special six-passenger suburban town car on a 145-inch wheelbase that had a radiator shell fabricated to resemble a Rolls-Royce. As of 1924, Curtiss still owned the car and it was in good service. Irving Berlin, General John Pershing, John North Willys, Mrs. William K. Vanderbilt, Katherine Hepburn, the Shah of Persia, King Carol of Rumania, E.L. Cord and the Stetson and Ford families all owned Brunn-bodied cars.

So, naming the socially posh was indeed a technique that manufacturers in the first half of the last century used to sell cars and coachwork.



BLUE BOOK OF

Continued from page 49



John Nelson Clintonville, Wisconsin

I WISH TO THANK JIM RICHARDSON

for his stirring and poignant editorials on the outstanding cultural significance of old American iron. I am an Australian reader of your magazine who has imported, restored and now owns five "Yank tanks" (with many more on the wish list), along with some other great icons of American design such as the Philco Predicta, the Frigidaire Flair and the Sunbeam Mixmaster.

Mr. Richardson's editorials struck a chord with me as I grew up watching American TV and Hollywood movies and used to imagine my life as part of the great American Dream, long before we all became so weighed down by economic rationalism, environmental concerns and terrorism.

Apart from the fact that the world will never again see cars built with such style, grace, comfort and power as old American cars had, these treasured relics represent a tangible link to that life I always wished I'd had, and the ultimate celebration of American pride and optimism. Timothy Stuart

Sydney, Australia

JIM RICHARDSON'S COLUMN,

"In a Fix", in HCC #146 reminded me of my high school days in the late '60s. Pushing someone's car was a near daily occurrence usually caused by batteries that were dead or run down trying to start flooded engines.

Sometimes the push was required for finicky starters or of a few teeth missing from the flywheel that happened to stop at just the wrong position.

Jim's father-in-law's tale of using leather to fashion an engine bearing for a Model T Ford reminded me of my high school girlfriend's father. Growing up poor in the Great Depression, with no cash for parts, he shimmed up his Model T bearings with strips cut from tobacco cans and sometimes used playing cards for temporary bearing inserts.

Once oil soaked, the high quality cardboard of the playing card would last the 25-mile round trip to town, requiring replacement before the next trip. I once carved a lost distributor cap button using the carbon center rod from a D cell battery. Those were the days.

Joe Howell Knoxville, Maryland

EVERY MONTH I LOOK FORWARD

to Richard's column because he tells it like it is.

I have some real concerns about the future of our pastime, partly because of the fantasy-world created by the TV shows that have helped to promote it. I enjoy watching a bunch of them, at least until they have to interject some stupidity at the expense of seeing somebody actually repair the car.

With that in mind, I appreciate your efforts to encourage readers to go buy a four-door classic, or a Rambler, or anything and get started. While I daily drive my restored 1983 Chevrolet Stepside, we've recently completed my wife's 1966 Mustang. It was in need of a complete overhaul, from engine to paint to interior. As soon as the temperature drops below the 100-degree heat index here south of Tampa, it will again be a daily driver.

I'm hoping that we will see more and more classics get sold to new enthusiasts and restored, rather than rust away waiting for that "someday" that will not come. Such was the case with my brother's 1965 Chevrolet Stepside. After 15 years of pursuing it, he finally agreed to sell it to me, only for me to discover it was too far gone. The body was completely rusted out beyond repair. He ended up scrapping it.

I would really enjoy an article on what may possibly be some future collectibles. Not a Ford Escort, mind you, but what about the 1982 Camaro and Firebird? I don't see very many Stepside trucks like mine at shows or on the road. It seems like everything from the '50s or '60s is expensive.

Bob Johns Ruskin, Florida

PAT FOSTER IS TO BE APPLAUDED

for his work for the field of independent carmakers, but sadly he tends to miss the mark when voicing his personal opinions of 1950s culture, as when he carped about too much rock 'n' roll at car meets—I guarantee he's an avid Pat Boone fan. Like most attendees, I say just keep the Fats Domino coming. Although Foster is to be envied in having such an extensive and incredible collection of Edsel historical planning art, he would do well to emulate Jim Donnelly's 2008 coverage of the widely misunderstood icon of '50s Detroit—the Edsel car. Donnelly named it, "The car that was ahead of its time."

Mark McCourt said the 1958 Citation proved that beauty comes in many forms. Sure, Foster admits that Ernie Breech and others in management torpedoed the final detailing of the car, but (sadly, again) Foster doesn't even mention Ford President Robert McNamara's intentional wreckage of the Edsel project, in favor of his pursuit of the compact car programs.

Also, what is with the "toenail clippings" remark about the '58 Edsel's taillamps? I clearly remember Bob Hope saying on network TV that the new Edsel car looked like an Oldsmobile sucking a lemon, but nothing about toenails. Face it: those dramatic horizontal fins beat the '59 and '60 Chevrolets to the punch, and they surely met their goal of getting quickly recognized from a distance.

My most treasured volumes of automotive design have been my collection of Lamm and Holls' A Century of Automotive Style and Fenster's Packard — The Pride. But my collection of HCC will always stay with me, and I still have Foster's Nash Styling Scrapbook.

Don Smerick Medina, Ohio

THANK YOU SO MUCH FOR THE

article on the Rambler in HCC #145.

You see, I once had a 1964 Rambler American 440. It was most enjoyable, for it was easy to drive, roomy, got excellent gas mileage, had beautiful paint on the exterior, and the interior was just as attractive. I might add it was easy to work onwhich was very rare! It was a fun car that afforded me many good memories. Thanks for taking me back!

"The Forgotten Rambler"—Is Not Forgotten At All! James Dixon Norfolk, Virginia

To have your letter considered for Recaps you must include the name of the town, city and state you live in. Thank you.



Fleetwood by Fisher The 1932 Chevrolet Confederate De Luxe Sport Roadster offered

V-16 styling at a six-cylinder price

BY DAVID CONWILL • PHOTOGRAPHY BY RICHARD LENTINELLO

odel year 1932 was a rough one for Detroit. From an all-time high in 1929, sales had slipped calamitously. In an effort to shore up sales, automakers pumped up the style quotient. The result was some of the most beautiful and collectible



automobiles ever produced—even amongst the lowest-price makes. Especially Chevrolet.

The 1932 Chevrolet is perhaps the quintessential 1932 model. With its ladder frame and solid axles on parallel leaf springs front and rear, the 1932 Chevrolet was not much different under the skin from the 1931 or even the 1929 model for that matter, but the somewhat utilitarian styling of previous years had been spruced up into a veritable baby Cadillac. Wirespoke wheels, first optional in 1930 and standard from 1931, were now reduced to 18-inch diameter and rode beneath deeply crowned fenders. The Fisher body boasted a cowl vent for the first time along with a tilt-out windshield—previous years had folded flat, but increasing road speeds meant that fewer drivers were opting for the full wind-in-the-face experience.

The De Luxe trim added pinstriping, bright work, cowl lamps and dual side-mount spare tires. Even when ordered without De Luxe equipment, buying the Sport Roadster got a rumble

seat and side-mount spares.

From its built-in, wire-mesh radiator screen to its chrome trumpet horn, gently curved cowl-to-door transition and its chrome-plated hood doors, the 1932 Chevrolet De Luxe was virtually a scaled-down 1930 Cadillac V-16, but for a fraction of the price. Yes, the hood was shorter, with only four ventilation doors per side instead of the Cadillac's five, and the whole car was reduced from the Cadillac's 148-inch wheelbase to the 109 inches of the Chevrolet, but the resemblance was strong nonetheless, and it was more than skin deep.

The appeal was not only to the traditional Chevrolet buyer but to the Buick or Oldsmobile customer of earlier years who might be feeling the economic pinch. Buy a Chevrolet and one got the style of a pricier car without stretching the budget. Even for those who had not had to tighten their belts, appearances came into consideration—a gussied-up Chevrolet in the driveway looked good without dangerously flaunting one's economic





The 60hp, 194-cu.in. OHV six-cylinder engine was a refinement of the 1929 "Cast Iron Wonder." It benefitted from a new crankshaft and Carter W-1 carburetor. The generator serves a six-volt, negative-ground system.



status in troubled times.

Today, the average collector can't usually aspire to own a Cadillac V-16 roadster. Not only do prices for those Classics start at nearly \$170,000, but production numbers are relatively miniscule. A beautifully restored 1932 Chevrolet Confederate De Luxe Sport Roadster can be had for less than half that amount. In fact, these days one cannot even buy an equivalent Ford V-8 roadster for so little. A 1932 Plymouth PB Sport Roadster might be cheaper, if you can find one, but they were only available with four-cylinder engines and don't say "Imperial" the way the Chevrolet says "Cadillac" or the Ford "Lincoln."

The Chevrolet of 1932 offers several advantages over the Ford beyond price—though it's worth noting that the Chevrolet was the more expensive car when new. The 194-cu.in. straightsix engine, using the trademark Chevrolet overhead valves, was now in its fourth year of production. Its well sorted nature was in direct contrast with the Ford V-8's first-year teething troubles.

For its first year with a downdraft carburetor and a coun-

terbalanced crankshaft, the Chevrolet six-cylinder was now producing 60 horsepower, a full 10 more than the previous year and only five fewer than the Ford V-8. Rubber mountings isolated the engine pulsations from the chassis, further increasing the sensation of sixteen-cylinder smoothness. One downside, however, is that 1929-'32 engine was heavily revised for 1933-'36, though some parts interchange—the 1937-'52 216-cu.in. engine was refined even further, and few parts from this generation can be used in the earlier engines.

The 1932 Chevrolet also came standard with a floor-shifted three-speed manual transmission with "Silent Syncro-Mesh" on the top two gears and freewheeling. Freewheeling, a popular feature in the early 1930s, was an overrunning clutch that prevented the rear wheels from back-feeding power to the transmission—the benefits were reduced fuel and oil consumption and easier downshifting, though those owners who did not appreciate the absence of engine braking kept freewheeling locked out.

Although mechanically actuated, Chevrolet brakes were still







The trapezoidal instrument panel was a carryover from 1930. Leather upholstery is a contrast with closed cars, which used more-luxurious but less weather-resistant cloth material.



self-energizing thanks to GM's licensure of the Bendix patents, meaning less pedal pressure was required for stopping than with other makes. It's also worth remembering that four-wheel brakes were a relatively new feature altogether in the low-priced field having arrived for Chevrolet only in 1928. Hydraulic brakes finally arrived in 1936, and it is not uncommon to find a 1932 Chevrolet retrofitted with those units for touring.

For all its frills and features, the 1932 Chevrolet De Luxe did not sell up to the company's expectations, and De Luxe trim was discontinued in April, making a genuine De Luxe like our feature car all the more special. It's no wonder the car caught the eye of owner Guy Lewis, of Pinecrest, Florida, when he encountered it at an auction back in 2012. The black body with red wheels and pinstriping is identical to the way the De Luxe Sport Roadster was illustrated in the brochure. It's a color scheme that makes the comparison to 1930 Cadillac styling unavoidable.

Guy says he bought this particular example for his collection because it was "restored to perfection and has a massive

Luggage rack, passengerside taillamp and rumbleseat step plates were all extra-cost options. Black paint with red wheels and striping are as this model was shown in the sales brochure. Generous brightwork was part of the De Luxe trim package.





amount of options." He went on to say that this Chevrolet has been described by multiple experts and judges as one of the finest examples." No doubt thanks to what is said to be a \$100,000 restoration.

Included in those options, in addition to the aforementioned De Luxe equipment, are things like the dual rear-view mirrors, a luxury in an era when outside mirrors were not standard equipment at all. A heater, which, combined with side curtains and the optional windshield wiper, made the roadster into viable year-round transportation. Twin horns, added significantly to the baby-Cadillac image. Wind wings prevented buffeting of the driver and front-seat passenger even with the top down, and the Eagle radiator mascot foreshadowed the original model name of what became the 1933 Master. Twin Duo Lamp taillamps combined rear marker lamps with brake lamps and would permit a less-pure car to be equipped with functional turn signals for touring. The dealer-installed rumble-seat steps, of course, provided an elegant way for rear passengers to access the rumble seat.

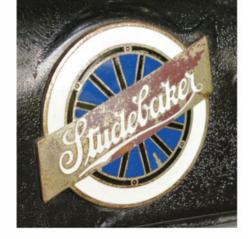
The loaded nature of this car is probably attributable to its original owner—the family of Gaston Chevrolet, Indy 500 winner in 1920 and younger brother of company namesake Louis Chevrolet. Gaston was killed late in the 1920 racing season but was survived by his wife of four years, Marguerite. Gaston's brothers, Louis and Arthur, supported themselves through the 1920s by building Ford speed equipment under the Frontenac name and even produced a cylinder head for the Chevrolet six, though this car is not so equipped.

To Guy, the 1932 Chevrolet "represents the ultimate in early 1930s Chevrolet styling" and his only lament that it's "too perfect to drive." Instead Guy has to content himself by driving the car on and off the trailer when he attends AACA events, sharing the beautiful and rare '32 Chevrolet with the public and preserving an important part of GM history for future generations.

For the collector, the 1932 Chevrolet in any body style provides a wonderful opportunity to enjoy the affordable glamour from General Motors's price-leading division in a way their grandparents or great grandparents may not have been able to afford. The 1932 Chevrolet is handsome, easy to obtain and restore and pleasing to operate.

In many ways, any 1929 to '32 Chevrolet is an excellent alternative to a Model A Ford—offering all the fun with the added benefit of comparative rarity, and smooth, straight-six power. And you're likely to have the only one at most car shows. Even today, it's a bit like owning your very own Cadillac V-16.





aunty. That's an apt word for how many connected with the Studebaker Corporation felt in 1922, the highly profitable year in which this venerable transportation firm's output reached six figures for the first time. And "jaunty" describes the look and character of Studebaker's most rakish and confident-appearing model that year, the two-seat Special Six Roadster. We've found a largely untouched example—one of only a handful known to exist, 95 years after it was built—that still brings joy to its caretaker and to all who see it on the road.

The body's yellow paint, applied some sixty years ago over the original Studebaker Blue (dark navy) and black, makes it look like South Bend's answer to the

Stutz Bearcat or Mercer Raceabout, and accentuates this Special Six's veteran sports car appeal. You don't have to get too close to see how that body paint is cracking and flaking off, though, and how the fender and chassis paint is following suit. That warm patina is responsible for much of the open car's visual appeal, and endears it to its owner, John McCall. "It's a good, solid old car, but it's no show car," he tells us. "It's really fun because it's knackered, and kids can crawl on it. You don't have to be concerned about chipping the paint."

John has owned our feature Driveable Dream for 15 years, and when it joined his Studebaker collection, it looked largely as it does today. "I think I'm only the third or fourth owner. This car first lived in New Mexico. The owner moved, and took the car with him, to Independence, Missouri. He owned it for decades, and toured with it quite a bit, as part of the Veteran Motor Car Club of America. He later ended up in a nursing home, and a friend of mine got it next; I bought it from him.

"I'd been saving up the money to buy it for years, but some crisis would always happen," John admits. "One day we met at a swap meet, and he told me he had a street rodder on the line who wanted to buy this car and cut it up. He said, 'I don't want to see that happen, and I know you













This Studebaker originated in New Mexico before moving to Missouri, as evidenced by the solid condition of the body's wood framing and sheetmetal, as well as the vintage inspection stickers on the windshield. In-built cowl lamps were a new feature for 1922.







While the car was repainted some 50 years ago, the Special Six remains largely untouched. The engine is believed to have been rebuilt at some point, and the speedometer has been altered, since the odometer registers only 270 miles. Owner John McCall has been collecting better parts for this one-of-two-known Roadster, in anticipation of a full restoration for its 100th anniversary.











don't want that either!' I told him I had half the money in the bank right now; he said we could work something out. I told him I had only one criteria—'I've got to hear it run before I buy it,' because it hadn't been run in years. I wanted to listen to it to make sure the babbitt wasn't gone, since it costs two grand, minimum, to have it re-babbitted. I went to his house a couple of Saturdays and rebuilt the carburetor, then got it running. Since then, I've only done mechanical work to it. When paint flies off, I clear-coat it a bit," he laughs. "I'm just trying to preserve what's there for now.'

Along with VMCCA and Studebaker Automobiles Society stickers—the latter a now-defunct club formed in the 1960s—it still has traces of an original inspection sticker from New Mexico on the one-piece windshield. John muses, "It makes sense to have come from there—the body wood is still perfect, and although they're a bit bumped around, the original body panels are all there. As far as I know, there's no rust in it, whatsoever—I haven't found any yet."

So, aside from its rarity, style and body condition, what is it about this two-seater

that has its current owner planning to treat it to a ground-up freshening in time for the car's 100th anniversary? Perhaps it's the marque itself; "My dad drove Studebakers when I was a kid, and my grandfather drove them before him. But technically, my grandmother was the first one to drive a Studebaker, because her dad had a 1926 Duplex Phaeton that she drove in high school; the rest of the family caught on later," he says with a grin. "It goes back three generations before me, and now, my son is into Studebakers, too."

Looking at the specifications of this



1922 Special Six illuminate just why this company's cars have such enduring appeal. Studebaker was a mid-market automaker in that era, offering a six-cylinderpowered three-model lineup that ranged in price from \$1,125 to \$2,950 (roughly \$16,030 to \$42,040 in today's dollars), in a year when a Ford Model T Runabout cost just \$319. The Special Six was the midlevel model, bracketed by the 112-inch wheelbase, 40hp Light Six and the 126inch wheelbase, 60hp Big Six.

This car was introduced in 1918 as the Model EH Light Six, riding on a 119inch wheelbase. Its four-main-bearing, L-head straight-six engine had a 31/2 x 5-inch bore and stroke and displaced 288.6 cubic inches. It was re-named the Special Six when the updated Model EL was introduced for the 1922 model year, and that engine inhaled through a Stromberg 11/4 inch, one-barrel updraft carburetor to make 50hp at 2,000 RPM. The EL's three-speed non-synchromesh manual transmission—key-lockable for security!—used a new dry disc clutch, and braking was by externally contracting drums at the rear wheels. Our feature

Model EL shows off the new-for-1922 cowl-top ventilator, along with the Roadster's sturdier windshield frame with built-in cowl lamps.

This body looked mostly similar to that of the larger and more powerful Big Six, whose 3,230-pound curb weight (about 200 lb. more than a Special Six, and nearly 700 lb. more than 1922's Light Six) was offset by its massive 353.8-cu.in. engine. While the Big Six brought prestige to Studebaker's lineup, the Special Six and Light Six brought sales volume, leading to a total of 110,269 units leaving showrooms that year, a new company record. This sporty Roadster cost \$1,585 when new, \$50 less than a four-passenger "chummy" Roadster or five-passenger Tourer; that price was roughly equivalent to \$22,590 today.

This not-insubstantial cost represented a value when this model's equipment level, engineering sophistication and driving characteristics are taken into account. Studebaker made most of its own components in-house, and standard features included 32-inch cord tires, a lockable tool kit in the driver's door and an eight-day clock. John tells us the straight-six engine has serious torque. "We have a couple of big mountains here in northern Connecticut, and there's a switchback at the base of one. You can't take a really fast run at it, and there's no way you can get through the switchback and have any speed left. Still, it will actually lug up that mountain in third

gear, without having to down-shift. That's fine—the crash box makes it feel like driving an old truck," he says with a grin. "It's not user-friendly for shifting, that's for sure.

"The car isn't a speed demon. I took it down a big hill, going full bore, and my GPS showed that 50 MPH is its top speed. But that's okay, because it only has rear brakes, and with that big engine concentrating all the weight in the front, it's easy to lock up the rear wheels and keep on going straight. You really need to think ahead to stop. It's like having a mouse by the tail!" he laughs. "It is a big car, but it's all hood and trunk—the actual passenger compartment is pretty cozy, but you can't put a third person in there."

In a sense, it's unfortunate that this Studebaker isn't roomier, because it draws admirers everywhere it goes, and John gets into the experience each time he takes it out. "It gets a lot of attention and inspires lots of questions. I've driven it to cruise nights and to other car shows with Studebaker friends, and we get dressed up in period clothes. I like turning back time, and that's how you feel when you're driving the Special Six—it's a different place and time," he muses.

"Cars get more attention when they're original—not that this car is very original—but being a restorer by trade and having restored many show cars, it's nice to drive something and not have to worry about it. It's a fun car to tool around in, and it always does well."



66 It's a good, solid

old car...it's really fun

because it's knackered, and

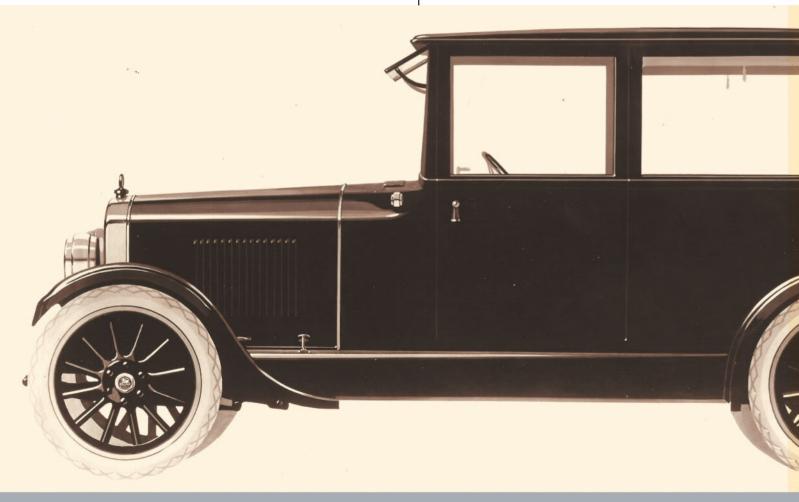
kids can crawl on it. You don't

have to be concerned about

chipping the paint. 99



historyofautomotive design | 1909-1933



Pratt and Elcar

The small, assembled-car builder from Elkhart, Indiana

BY PATRICK FOSTER • ILLUSTRATIONS COURTESY OF THE PAT FOSTER COLLECTION

or nearly a quarter of a century
Pratt, Pratt-Elkhart and Elcar
automobiles were sold all across
America, earning a well-deserved
reputation for quality and style. Yet today
the brands are practically unknown.

Like many early automakers, the company that produced Pratt and Elcar got its start as a maker of horse-drawn vehicles. Founder Frederick Pratt and his son William were in the hardware business in Elkhart, Indiana, when they decided in 1873 to branch out into buggy manufacturing. The venture proved so successful that they sold the hardware store to devote their efforts full-time to making vehicles. Within eight years, the company boasted a new three-story factory and 80 work-

ers on the payroll. The Pratts bragged that the company was America's largest buggy manufacturer selling direct to customers, because they had no dealers—each order was sold direct to the user, usually by mail.

In time another son, George, joined the growing firm, by then known as the Elkhart Buggy Company, and in 1900 an even larger factory building was constructed. At its peak, as many as 500 workers were producing nearly 50 buggies a day at two locations.

By then, the automobile had arrived on the scene. The Pratt brothers, who succeeded to ownership of the firm, could read the handwriting on the wall. Cars were on the way in; carriages were on the way out. Near the end of 1906, the company, now called the Elkhart Carriage and Harness Manufacturing Company, assembled a few motorized buggy prototypes, and in 1908 announced the availability of their first car, the 12hp Pratt Motor Buggy priced at \$485. Rather than sign up dealers, the Pratts utilized their time-tested direct-to-the-customer mail-order approach to sell it.

But buggy-type cars were already on the way out in 1908; indeed, Ford introduced its new Model T that same year. With sales of reportedly less than 100 units to that point, the Pratts realized they needed to field a more modern car.

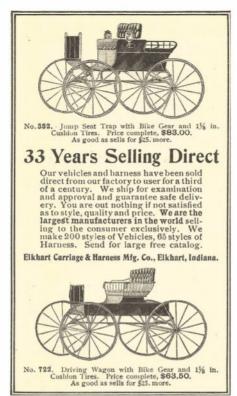
In October 1909, they introduced a conventional Model 30-35 Touring Car



The Elcar sedan for 1922 featured smooth and this year ranged from \$1145 to \$2495, placing dealers at something of a sadvantage compared to other mid-priced cars that were not "assembled" automobiles.

under the Pratt-Elkhart name. Priced at \$1,600, it featured a Waukesha fourcylinder engine and a 117-inch wheelbase. A "Mercedes-Style" radiator lent an air of elegance to the lines. The Pratt was considered an "assembled car" because of its use of an off-the-shelf engine and other components, though the body and frame were produced in-house. The company used stock parts wherever possible in order to get into production faster and to ensure reliability.

Retail demand improved—one source says 210 automobiles were produced for the 1910 model year—so the price was increased to \$1,750. Because its potent engine actually produced up to 42hp, for 1911 the Model 30-35 Tour-



As this 1906 ad says, for 33 years Elkhart Carriages had been sold direct to the customer rather than through a dealer. That sales approach didn't work well when the company turned to building automobiles.



During 1908, the Elkhart Carriage and Harness Manufacturing Company introduced its first motor vehicle, the 12hp Pratt Motor Buggy priced at \$485. By the time this 1909 model was offered, the price had been reduced to \$428.



The 1911 Pratt-Elkhart '40' Model 'F' Fore Door Touring Car was offered this year at the price of \$1800 "Fully Equipped" but buyers in areas where there were no dealers could ask for the State Agency Discount in return for agreeing to demonstrate their car to prospective buyers.

ing was repositioned into the 40hp class, becoming the Pratt-Elkhart 40 Model T. It was joined by a new Model R roadster, a Model F Fore-Door Touring, and a Model L seven-passenger Limousine. About 300 cars were produced that year.

Why such low production? Since the Pratts never had a dealer network for their horse-drawn products they had to build

an auto distribution system from scratch, and they encountered difficulties with that. Moreover, the Pratts made mistakes in how they distributed their cars, granting some dealers sales territories that encompassed entire states. This severely limited sales, and a decision was eventually made to discontinue the practice. Trying to sell cars in areas where they had no dealers



For 1913 the company moved upscale when it added the Pratt 50. With electric starting and lighting included as standard equipment, the 50 was priced at \$2,150 for the five-passenger touring car. The less expensive Models 30 and 40 continued to be offered.

The five-passenger touring car and stylish Clover Leaf roadster seen here are proof of the great styling offered at a bargain price. Notice, though, that in this 1916 advertisement the company is still searching for dealers to add to its sparse network.

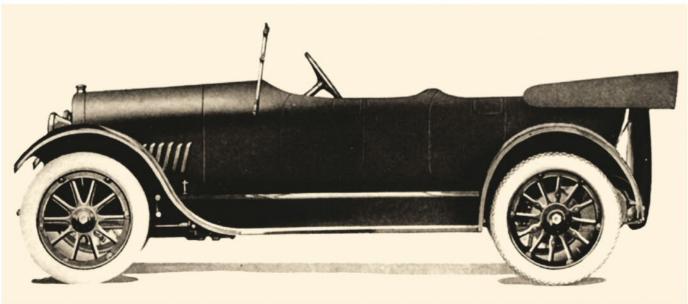


the Pratts resorted to offering individuals a special discount on the direct purchase of an automobile provided they would demonstrate it to prospective buyers in their area. The results were, at best, mixed.

By the end of 1911, Motor Buggy production was ended. There no longer being a need to distinguish between Pratt motor buggies and Pratt-Elkhart automobiles, the later name was dropped and the big cars were sold under the Pratt name.

The brothers introduced an improved car for 1912 with a longer 120-inch wheelbase, larger engine, gear levers placed inside the body, and a shuffling of models. The Pratt 40, priced at \$2,000, was joined by a lower-priced Pratt 30 tagged at \$1,400 for a Model O touring car or the Model P roadster. The Pratt cars sold well enough that some buyers had to wait for delivery. In response, the company converted more of its horsedrawn vehicle manufacturing capacity to automobiles.

Having moved into the smaller car market for 1912, the Pratts elected to also field an entry in the larger 50hp class. The 1913 Pratt Fifty was a bigger, classier automobile with electric starting and lighting as standard equipment, as well as a standard speedometer and powered tire pump. Nicely styled, the Fifty line consisted of five models: Model C five-passenger Touring (\$2,150), Model D seven-passenger Touring (\$2,300), Model E four-passenger Touring (\$2,150), Model J two-passenger Roadster (\$2,100) and the Model G two-passenger Semi-Speeding Roadster (\$2,000), which did not have a top or windshield.



Here's the sleek Model D Clover Leaf Touring Car for 1917. During the year Elcar production climbed to about 2,300 cars; good volume when compared to the former Pratts, but hardly enough to make a dent in the market.

For 1914 the company focused on the Pratt Fifty, adding a limousine to the lineup of three Touring models (four, five and seven-passenger) and a single roadster all on a 122-inch wheelbase. Styling featured smooth flowing lines with a touch of quiet elegance and Pratt's traditional outstanding finish. "We can safely say there is no car in the Fifty class that has better body lines or better body construction than the Pratt Fifty," the company boasted.

But concentrating on a single model didn't generate adequate sales, so for 1915 the company introduced two new series, dropping the Fifty in the bargain. A new four-cylinder Pratt 4-40 series debuted offering a five-passenger touring car or two-passenger roadster, both on a 122-inch wheelbase for \$1,950, while a six-cylinder 6-50 featured three models five and seven-passenger tourers and a roadster—on a generous 132-inch wheelbase with a lower profile and sportier styling. Sales turned upward, with production topping 500 units for the year, apparently for the first time.

At this point the Pratt brothers paused to take stock. Not content with being a marginal player they brought in new investors, renamed the business the Elkhart Carriage and Motor Car Company and came up with an entirely new low-priced car. Dropping the Pratt name, they called it the Elcar, reportedly a contraction of Elkhart and Carriage.

They aimed for higher volume by pricing the new Elcar low at only \$795 for either a five-passenger touring car or stylish "Cloverleaf" four-passenger roadster, both powered by a sturdy Lycoming four-cylinder engine. The Elcars were nicely styled and well-trimmed; the factory referred to them as "The Car for Many." Production more than doubled to over 1,100 cars for 1916 and shot up to over 2,300 cars the following year, helped by the addition of a five-passenger sedan tagged at a mere \$995. With its enhanced production capacity, the company even began supplying finished bodies for taxi companies. By 1918 a six-cylinder Elcar was added, along with a new Sportster with an attractive beveled sill around the body painted a contrasting color, and optional white wire wheels.

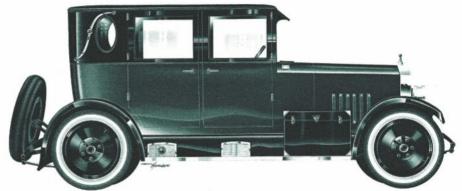
Demand was strong for 1919 with something like 4,000 Elcars produced, but this actually represented Elcar's high-water mark. Partly that was because production was dependent on suppliers; being an assembled vehicle, Elcar could build no more cars than it could obtain components for. But mostly it was because Elcar was simply under-capitalized. A relentless



This 1919 display ad claims that "The Elcar satisfies the most particular buyer. A prettier car was never built." The company offered a wide range of models this year and enjoyed its highest level of production.



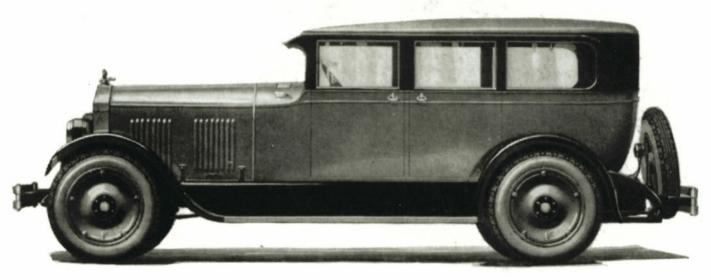
Elcar eventually began offering sedan models, though initial ones lacked the smooth, soft lines seen on the touring and roadster models. This year's slogan was "The Most Reasonably Priced Fine Car Ever Made."



Shown here is the handsome 1924 Elcar 6-50B Sport Brougham, priced at \$6,120 and distinguished by its plain steel wheels. Styling is upright, yet with a touch of European flavor.



This 1924 Elcar Model 6-50 six-cylinder, three-door Brougham illustrates management's new attention to styling, with its landau bars, oval side windows at the rear, oval-center bumper and Rolls-Royce type grille. The three-door body style was something of a specialty at Elcar.



The biggest, most impressive and most expensive Elcar for 1925 was the 8-80 series, introduced in August 1924. Powered by a 68hp Lycoming straight-eight engine with three-speed gearbox, this big seven-passenger sedan was priced at \$2,765. A five-passenger Brougham was added to the line later in the year at the same price.

industry shakeout was culling the smaller, weaker firms from the herd, and Elcar was destined to be one of its victims.

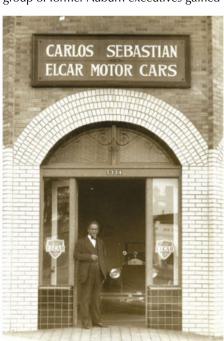
With sales falling, the Pratt brothers stepped down from control of the business. New Chairman James Bell tried to shore up the company's capital via loans, but by 1922 production had slid to just 1,300 cars. Pricing was a problem; by 1922 the original Elcar \$795 price tag had climbed to \$1,145, then to \$2,495, several rungs up the price ladder. During 1923, a group of former Auburn executives gained

control of the company and cut prices to spur sales. Production increased to 1,900 cars for the year.

For 1924 the company changed direction once again, introducing all-new cars priced from \$995 for a four-cylinder, fivepassenger phaeton to \$1,995 for a six-cylinder Brougham sedan. Styling was especially pleasant, with a dash of European flavor.

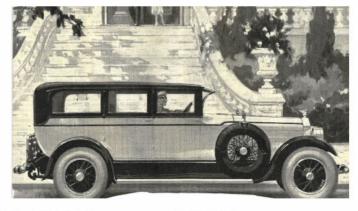
Under the Auburn veterans' leadership, Elcar introduced cars with even greater attention on styling. Body lines grew more continental, with bold "Rolls-Royce"-style radiators a strong attraction. The Model 6-50B Sport Brougham for 1924 included landau bars, oval rear side windows, spoke wheels and stylish "center oval" front bumper. A handsome straight-eight Elcar 8-80 arrived for 1925.

Mid-1925 brought a new Model 6-65 on a 116-inch wheelbase, a restyled, Lycoming-powered Model 4-55 and a Model 8-81 with more power and a longer wheelbase. Elcar now spanned the market with prices as low as \$1,095 for a 4-55 Phaeton up to \$2,865 for the elegant 8-81 Brougham. These were easily the best-looking automobiles the firm had ever produced, and the wonder is why they didn't sell better than they did. Only about 1,900 Elcars were produced that



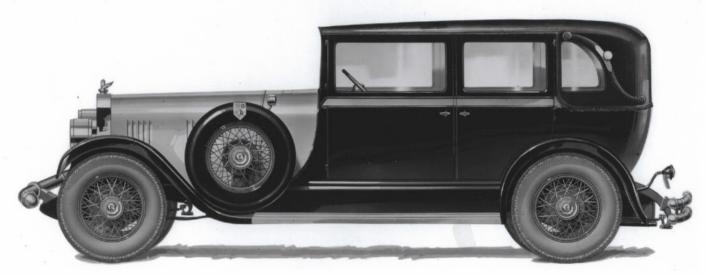
Both Pratt and Elcar suffered from an inadequate dealer network. Here is one small dealer, circa 1926, location unknown. Notice the gleaming "Rolls-Royce"-style radiator shell in the doorway. Despite its limited resources, Elcar always managed to produce good-looking cars at decent prices.

The new Elcar for 1926 was the Model 8-81, which came equipped with a 75hp Lycoming eight-cylinder engine. The 8-81 series offered both 127- and 132-inch wheelbase versions, with this big, longwheelbase sevenpassenger sedan priced at \$2,765.





This advertising image for the 1926 Elcar Eight clearly shows the elegant "Rolls-Royce" style radiator. Notice the elegant setting, with husband and wife obviously well-to-do and sophisticated.

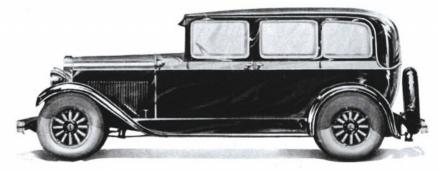


For 1928, the Model 8-91 and 8-82 shared this gorgeous Princess Sedan body style, the main difference being that the Model 8-82 used a 123-inch wheelbase while the 8-91 rode a longer 127-inch chassis. The 8-91 also used a more powerful Lycoming 4HM eight-cylinder engine.

year. The firm was still suffering from a lack of dealers, and the buying public's growing resistance to assembled cars.

From that point on, it was all downhill for Elcar. From 1926 to 1929 management struggled to enlist more dealers to fill out its sparse network while moving upscale via expanding its eight-cylinder model offerings. By 1928, the Elcar fours were gone and only two sixes remained: a Brougham and a sedan. Eight-cylinder models included the 8-78, 8-82 and 8-91 series in a variety of body styles priced from \$1,395 to \$2,565. These were the company's finest cars ever, yet sales remained stagnant. Then in mid-1929, sales began to fall dramatically.

The 1930 model year brought the Model 130 series, big handsome automobiles on a regal 130-inch wheelbase, boasting a powerful 140hp straight-eight engine connected to a standard four-speed gearbox. Elcar prices now ranged from

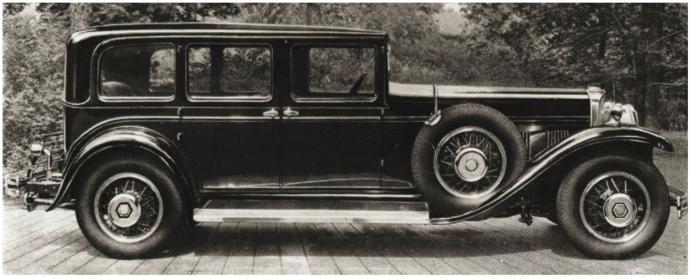


Notice the European-influenced body lines on this 1929 Elcar Model 95. The rounded rear roof line flows down and inward towards the bottom of the car, and the roof molding curves around the rear deck, giving a touch of 'Brougham' elegance to the automobile.

\$1,995 to \$2,120, but sales were very low, and many orders were filled with cars that had been built in 1929. Then, after the start of the Depression, sales tanked, and Elcar was in bankruptcy by 1931.

From that point until the end of production in 1933, the company built small batches of contract taxicabs and even a

few regular Elcar cars, but it was merely a holding action. In the midst of the Depression, there was no hope for recovery. The day of the assembled car produced by small under-capitalized companies was gone. Elcar's plant, machinery and equipment was liquidated at public auction on May 5th, 1936. 8



The Elcar Model 120 was announced on February 4, 1928, and continued in production right to the very end. This 1930 model demonstrates the elegance and grace that Elcar manged to achieve in its time as a manufacturer.

Roy Lunn

The man behind the creation of Ford's Mustang, GT40 and Anglia, and many other milestone cars



Here's the team behind the exciting Mustang I concept car. Standing in the front row, just under the "n" in Mustang, is Roy Lunn, who used his experience creating the Mustang I to develop Ford's Le Mans race car.

BY PATRICK FOSTER • ILLUSTRATIONS COURTESY OF THE PAT FOSTER COLLECTION

t's easy to toss around words like
"genius" when talking about people
who've achieved a measure of fame,
but it often results in over-inflating one's
importance. After all, many, if not most,
people described as geniuses are merely
"very talented" or "highly-accomplished."

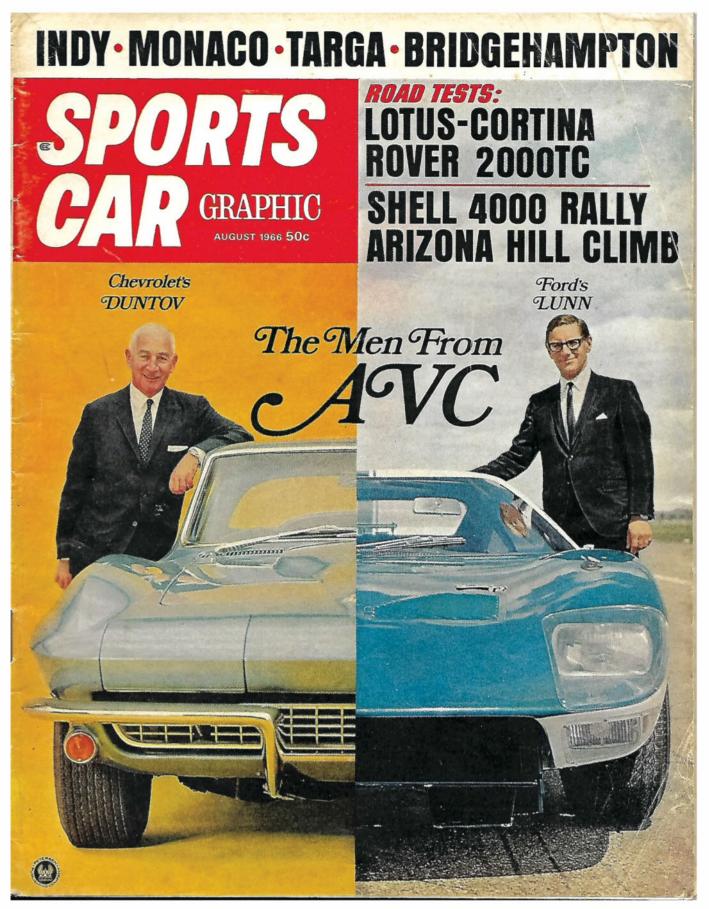
But how to describe a man who oversaw creation of the iconic Ford Anglia and the GT40 sports car? Who engineered the Presidential limousine to withstand small arms, gas and ballistic attacks? And reengineered Jeep, created the Eagle four-wheel drive car, and launched a new SCCA racing division complete with its own purpose-built race car? Calling Roy Lunn anything but a genius would be an understatement.

Born in Surrey, England in 1925, Lunn was a fourteen-year-old engineering student at London's Kingston Technical School when World War II broke out in 1939. Falling shrapnel from anti-aircraft guns responding to German bombers overhead forced his school to switch to weekend classes. Young Roy took a job during the week as an apprentice tool maker at a local shop while attending school on weekends, eventually becoming a tool designer and engineering representative. Turning eighteen in 1944, he joined the Royal Air Force to become a pilot. However, because of his level of education he was transferred to the RAE (Royal Aircraft Establishment) at Farnborough, located southwest of London, where he worked on the development of gas generators for the first turbo-jet aircraft. He also studied enemy vehicles captured as the Germans were forced back across Europe.

After the war Lunn joined AC Cars as a design engineer but stayed just a couple years before moving to Aston Martin, becoming assistant to the chief designer Claude Hill. They were working on the new DB2 sports car program when Hill fell out of favor with management and departed, leaving Lunn to complete the

car's design. "One of the nice things about working for these smaller companies was that you had to work on the total design—they couldn't afford separate specialists for engine, suspension, etc.," Lunn said. He also oversaw construction of a pair of DB2 race cars which he brought to the first postwar Le Mans race, in 1949.

Lunn was next enticed to join Jowett Cars Ltd. His responsibilities were continuing engineering work on the recently introduced Javelin 1.5 liter sedan, and working on a new sports car which became the famed lowett lupiter. He worked on the Jupiter under Professor Von Eberhorst, former Auto Union engineer. But here again his boss left, so Lunn become Jowett's chief designer at the ripe old age of 25. Over the next four years, he designed a new range of commercial vehicles for Jowett, also creating an exciting new plastic-body sports car called the R4 Jupiter. A racing enthusiast, in 1952 he and Marcel Becquart won the famed RAC



Sharing the August 1966 cover of *Sports Car Graphic* with Zora Arkus-Duntov proves just how significant Roy Lunn's contributions were during the performance years of American muscle and international racing. Here he's standing alongside the first Ford Mark I.



During the early 1960s, Lunn headed up vehicle engineering for Ford of England and created the iconic Ford Anglia 105E with its unique "Z-line" roof. The 105E was a highly successful car for Ford; this is a 1964 model.

International Rally in a Jowett.

As Great Britain's first plastic-bodied car, the Jupiter R4 caught the attention of the press. Sir Patrick Hennessey, president of Ford of England, happened to be looking for an innovative engineer to start a Vehicle Research department for Ford and, spotting Lunn being interviewed by the BBC, decided to hire him. Prior to this, all basic design work for British Fords had been done in the U.S., but Sir Patrick felt the U.K. firm should develop its own designs. Lunn was tasked with putting together a design team and building the new department, which became known as Birmingham Research.

"It was an interesting opportunity because I had free choice of whom I could hire.... and Birmingham, as the center of the British auto industry, was where the people were that I wanted to employ, people I knew from AC Cars, Aston Martin and of course, Jowett's," Lunn remembered. The team's first project was to design an all-new Anglia 105E to replace the ancient 100E model. Lunn gave it a modern overhead-valve four-cylinder engine, four-speed transmission and a longer wheelbase for improved comfort. But it was the "Z-line" reverse-angle rear win-

dow that stood out the most. "The 105E was a small car, so I decided to give it a reverse rear window, sloping it backwards to increase rear seat head room," Lunn told us. "I designed two versions: conventional drive and front-wheel drive. There weren't really any small front-drive cars at the time, but we had information that Austin was going to bring out a front-drive small car—which they did, the Mini."

Lunn traveled to Detroit to show off his two proposals and found the atmosphere there quite refreshing—management seemed vitally interested in his ideas and asked for more. "However, in the end Ford decided that since this was the British department's first project we should go with the less complicated design, so it was introduced with conventional rear-wheel drive. The Anglia became well-known in more recent years when it appeared as a flying car in a Harry Potter movie."

Lunn became discouraged by British Ford's stodgy, tradition-bound board of directors. In contrast to America, where everyone was so interested in innovation, the board of directors for the British branch was cautious, averse to trying new things. After one particularly trying presentation to the board, Lunn decided to move



Lunn with some of the Mustang I engineers.

his family to America. He interviewed with several companies, but in the end went with Ford, since he already knew people there and they knew him.

Lunn recalled: "Thankfully, Ford realized I needed an introduction to their whole system. They gave me a position as the liaison man for Engineering Staff. It was interesting because they were beginning to think about introducing a small car. Within a few months, I found myself in charge of Advanced Vehicle Engineering Department, and it was a great place to learn the fabric of Ford. The first assignment I was given was for the Cardinal small car program, and I decided to go for a front-drive design, which would be Ford's first anywhere in the world." The vehicles proved very successful in their ability to absorb bumps and insulate noise. "I took Robert McNamara twice for test runs in the prototypes and he was very impressed, but after discussion they decided not to produce it in America, instead sending the whole thing to Ford of Germany where it became the Taunus."

Lunn worked on other car and truck projects for a time, then was approached by Lee Iacocca, who wanted to gauge public interest in a sports car. Could Lunn design one using Cardinal/Taunus componentry? Lunn told us: "I set to work in conjunction with the Styling Department and we came up with the Mustang I, a two-seat, mid-engine sportster. I'd taken the whole front-drive powertrain from the Cardinal and placed it midship on the Mustang. We went from concept to running prototype in 100 days! And it was a nice package. We took it up to Watkins Glen and demonstrated it to the public. It had a very interesting reception;



The American Motors Eagle was developed by Lunn in record time. Created by joining an AMC Concord body with Jeep four-wheel drive, the Eagle proved to be a decent seller for AMC.



One of Lunn's final projects at AMC was the AMC-Renault E-Car; a tiny 50 MPG commuter car. Alas, the French executives at Renault deemed it too advanced.



The legendary Jeep Cherokee XJ was designed and engineered by Roy Lunn and his team. Styling was handled by a team under Bob Nixon, who created its iconic look.

there were a lot of people who said they wanted a sports car. But when you looked at the market, two-seaters didn't sell well. It was one of those things where people said they wanted them but didn't actually buy them. So we decided that what they would buy was a sporting car with four seats. And that's how the production Mustang became reality."

Ford management soon had another big project for Lunn. "The company wanted to get back into racing on a worldwide basis, not just production car racing in America, but International racing, particularly Le Mans. They came to me because I was in charge of Advanced Engineering, and also because I was the only guy in the whole place who had any experience at Le Mans.

"We produced the original Ford GT40—it was called that because the height of the roof was 40 inches—level with my navel—with a 5-liter engine. We decided to make it a mid-engine car for the best weight distribution. But as we were working on it, Jacocca decided that it might be smarter simply to buy Ferrari. He appointed a four-man team to negotiate the purchase—I was one of the four. We went off to Italy and negotiated an agreement. But later the accountants and lawyers got into the picture to thrash out the details. After days of peppering Enzo Ferrari with myriad minor decisions he got so angry he called the whole thing off. Back in Dearborn I said, 'You know, he really did us a favor, because if Ford had purchased Ferrari and continued winning races, everyone would have said it was because of Ferrari's genius. And if they began losing races, the blame would go to Ford for interfering. I said the only real way for Ford to get the entire credit is to do it ourselves. So I was ordered to design, build and race a Ford GT40.""

The goal was straightforward—beat

Ferrari and win the GT title. "I got permission to set up a little 'skunkworks' shop off Ford premises, in the building of a company that had a machine shop, that was known as Kar Kraft. We got help from Lola Cars. Our first cars were ready in 1964, and we took them to Le Mans, which I really didn't want to do, and naturally we had durability problems and aerodynamic problems. In that regard we were treading on virgin soil—the cars we were building were capable of doing 200 MPH and were, really, low-flying airplanes. And keeping them on the ground wasn't easy. We had to explore the ground effects problem.

"It turned out the 5-liter engines weren't suitable for endurance racing; they were designed for track racing at Indy, where you just get up to speed and basically stay there for the balance of the race. In GT racing you had straights where you did 200 MPH, but there are also a bunch of corners, so your speed ranges from 20 MPH to over 200, so you need an engine with a very broad torque curve."

Lunn realized they had to completely redesign the car. "At that time the rules allowed you up to a 7-liter engine and Ford had a very good one available, so we switched to that. We switched to sturdier drive gears, and truck driveshafts for durability. And that became the Ford GT Mark II. It was ready for testing by the spring of 1965, but management decided to have me take them to Le Mans, which I didn't think we were ready for-we needed more testing to establish durability. But we went, and the cars lapped the field until mechanical problems took them out after about five hours.

"The next year we built a totally new car, all American pieces and, most important, we came up with a new body structure made of honeycombed aluminum, and it was much stronger and very much lighter. We called it the Mark IV GT. In

1966, we won Le Mans for Ford. In 1967, we won again. For 1968 they changed the rules, limiting engines to 5 liters. We went back to our 5-liter engine and won again in both 1968 and 1969—four years in a row."

After that Ford quit racing but gave Kar Kraft the assignment to build a new presidential limousine, one that was not only bullet-proof but also shell-proof and gas-proof. Just as they were finishing up that job, Ford decided to close down Kar Kraft; so Lunn accepted a position as technical director at AMC. There he oversaw the complete reengineering of the Jeep line, development of the revolutionary Cherokee XJ and creation of the Eagle four-wheel drive car. His final effort at AMC was to start a new subsidiary called Renault/Jeep Sport. The Sports Car Club of America soon came calling, asking if he could design a race car kit that could sell for only \$10,000. He could; the result was the Sports Renault, a low-price racer anyone could afford.

When asked what his favorite project was, Roy answered: "Really, the most challenging, most difficult and most exciting car project I've ever worked on is the one I'm designing now—a car that's 50 years into the future." The goal is to make a low-cost, fuel-efficient car out of completely sustainable materials; a car for the crowded cities of the future. "It would be a small, four-passenger, three-wheel car priced at about \$5,000 in today's money. Electric-powered, the body would be made of highly-compressed sawdust. a low-cost, renewable material. The seats and interior would be molded-in, somewhat like a golf-cart body." An accomplished author, Lunn is writing a book about it at the same time.

Roy Lunn's works have benefited mankind for the past 75 years; it looks like they'll continue to benefit us far into the future. 2

Electric Rescue

More than three decades of museum slumber left a 1923 Detroit Electric Model 90 Coupe in dire need of restoration—Part I



BY MATTHEW LITWIN • RESTORATION PHOTOGRAPHS COURTESY OF RYAN MAHONEY

n the surface, Richard Amuso is just like any other collector-car enthusiast. With his heart set on owning a specific make, he spent time methodically seeking an example for sale. Unlike most other collectors, the Staten Island, New York, resident took a far different acquisition path.

"In 2012 I was actively searching for a Detroit Electric. They're unique and that's what attracted me to them," Richard told us. "You hardly ever see them come up for sale, so I searched automotive museums that had a presence on the internet and started calling them to see if they had one and would be willing to sell it."

It was an unorthodox approach. Conversations with the staffs of museums whose collections included an example always concluded with the same result: not for sale. That is until a well-timed call was placed to the Antique Auto Museum of Iowa in Coralville, Iowa.

Richard remembers: "My initial discussion with them included the words 'anything can be bought,' so I gave them my information. Apparently, they were preparing to make some changes to their collection and, although this car wasn't on their sale list, they considered their options. After several emails, I went to see the car. It was mechanically sound and ran, but needed a restoration."

After negotiating its purchase, his next task was finding a shop that would be able to manage the job of resurrecting the electric-powered coupe. Again Richard turned

to the internet and compiled a list of candidates. In the end, he reached an agreement with Ryan Mahoney and his staff at Coastal Classics in Jackson, New Jersey.

"During our initial inspection of the car we knew it was going to be an interesting challenge," Ryan said. "The car had been restored in the late Sixties or Seventies and everything was either wrongsuch as the crushed velour interior—or needed to be replaced: wiring, batteries and paint, just for starters. The instrument panel and front windshield were missing, along with a critical piece of curved corner glass, and there were a few buckets of parts that needed sorting."

The restoration began in the early months of 2013. Join us as the first segment of this tale unfolds. 69



In order to make the Detroit Electric functional, a previous owner installed incorrect and oversized 12-volt batteries. Though drivable, it was clear that the alteration only accelerated the damage to both the front and rear wooden battery trays.



After amassing a list of needs during the car's initial evaluation upon delivery, the Coastal Classics team was ready to start the restoration. Disassembly began with the removal of the bumpers, all four fenders and the associated running boards.



With the car scheduled to be delivered off-site for media blasting only part of the interior was removed, beginning with the door panels. The quick process revealed that wood repairs had already been performed during a restoration decades prior.



With multiple projects underway at the shop, organization was—and should always be—a critical part of the process. Here interior trim has been properly labelled while its corresponding hardware has been documented and secured in plastic bags.



Although the forward folding jumpseat had fluid movement, a prior restoration left it shod with an incorrect and terribly dated blue crushed velour upholstery. The seat springs within had also lost their ability to support weight.



With the jumpseat and its mechanism removed, access to the Detroit Electric's wooden firewall was now unimpeded. With the exception of one panel, damage was nonexistent. Forward wiring would need replacing and the instrument panel was missing entirely.



As some of the smaller subassemblies were removed from the car they were further torn down as needed and media blasted. Though it might appear minor, the process exposed extensive pitting on the exterior surface of this headlamp bezel.



Media blasting the steel fenders uncovered both a high level of corrosion and an array of prior repairs with body filler, the latter visible along the runningboard mating edge. The fenders were also dimpled in several areas.



Metal repair might seem straightforward but, when dealing with compound curves, it's always best to map out a specific area to be rectified. Before cutting, the area then serves as a static template to assist the fabrication of a patch panel.



There were several small, randomly-spaced pin holes in each of the fenders. Media blasting not only removed the paint and exposed the damage, it stripped away all of the corrosion enabling the team to MIG weld the holes shut.



The fender mounting lips were damaged as well. This image demonstrates the value of simple card stock to experienced restorers. With the damaged lip still in place, a template was traced, cut, verified, and ready to transfer the image to new steel.



While fender repairs had commenced, the car's body was prepared for media blasting by covering the original glass. So, too, was the leatherette top, believed to be a prior replacement that merely needed to be detailed, saving time and expense.



The Detroit Electric's body and chassis is ready for media blasting. Because the body is made from a combination of steel and aluminum over wood framing, heat generated during the process could warp the softer aluminum quickly, thus the cautionary labels.



Due to its flatter surface design, each of the car's door skins were stamped from steel at the factory. Prior repairs and new corrosion were exposed, adding to the team's list of repair needs. Note the lighter hue of the aluminum panels versus steel.



Though aluminum is easier to form and doesn't rust, its light weight and softer composition makes it more susceptible to other forms of damage. In several locations the metal had either been punctured or, in this photograph, had fractured.



As instructed, media blasting also removed paint from factoryexposed wood. The interior portions of the window frames would be sanded at a later date to remove as much paint as possible. Of note: the front glass had been removed by a previous owner.



To the relief of both the Detroit Electric's owner and restoration team, wood exposed to decades of varying weather was found to be essentially devoid of rot. The few trouble areas that were discovered were small, as demonstrated here, and easily manageable.



After media blasting and a second evaluation, the body shell and chassis, as well as all of the body panels, were carefully prepared to receive a protective application of epoxy primer. The primer was allowed to cure before work progressed.



Following the initial epoxy primer/sealer, a skim coat of Rage Gold body filler was applied and dusted with a feather coat of black paint, the latter of which would help easily differentiate the high and low spots on the panel during block sanding.



The next step was a coat of glazing putty. This extra process fills in any of the barely perceivable pin holes and fine scratches. According to the restorer, this is a point in time at which it appears to owners as though little work has been done.



The corrective filler and glazing putty—the latter being 3M Piranha Advanced Finishing Putty—stages performed on the battery covers and doors concluded with careful sanding using 180-, and then 220-grade paper, resulting in a smooth surface.



While work was underway on other parts of the body, fender repairs were still ongoing. This image shows a patch panel secured with tack welds, which helps prevent both the patch and fender from warping. Additional tacks will be applied until the seam is completely filled.



Little details can delay projects. In this case the team uncovered surface stress fractures in the rear bumper brackets during media blasting. Unobtainable and costly to cast, the cracks were ground out and later filled with weld, then filed smooth.



With the main body protected in epoxy primer, the rest of the interior was removed and retained to use for patterns later. Once again most of the wood was devoid of damage; however it was determined the remaining wiring would need replacing.



With the original instrument panel missing, the team had to begin the painstaking process of fabricating a new one. This was accomplished by studying the panel bracket position and bolt pattern, interior dimensions and images from period literature.



Once all of the patch panel seams had been MIG welded, and the welds ground smooth, each of the fenders were treated to the aforementioned body filler process in sections, concluding several weeks of painstaking effort.



Not to be forgotten were the Detroit Electric's wooden artillery-style wheels. A special tool was required to separate these two-piece subassemblies, which had also been media blasted. Fortunately, again, the wood was unaffected by exposure to elements.



A Detroit Electric is powered by 14 six-volt batteries. Seven are located at each end of the chassis. Each of the battery trays had to be fabricated from oak using the original trays as patterns. Original clamps assist with the test-fit of the new golf cart batteries.

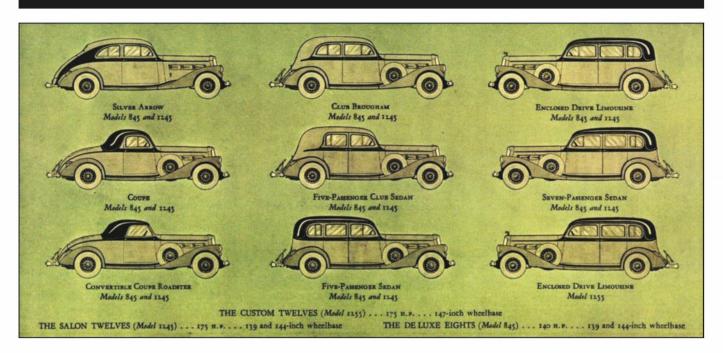


According to the restorer, rather than cut and replace the small damaged sections of exterior wood trim, the team cleaned the affected areas and sealed them with Durham's Rock Hard Water Putty, which is easy to mold and doesn't shrink while curing.



Some noticeable gaps existed between the main body and trim pieces. Here the trim is removed to prepare the main panel for primer and then test fit to confirm tolerances. Join us next month for the second installment of the Detroit Electric's restoration.

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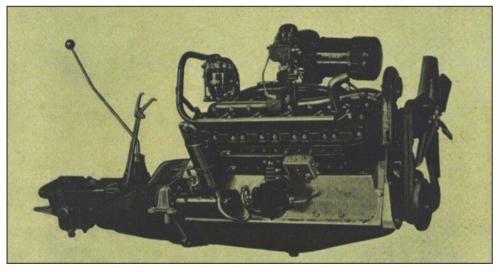
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TROIT**UNDERDOGS**

More Modern Marquis



THE 1970S WERE A LAUGH RIOT FOR

U.S. automakers. The American car buyer became familiar with terms like "badgeengineering," "rebates" and "downsizing." While General Motors took the lead in downsizing its full-size fleet for the 1977 model year, the other two members of the Big Three held onto their full-size dinosaurs—to a limited degree—through 1978. Both Chrysler and Ford introduced new full-size cars the following year.

The new full-size Chryslers were attractive cars with carryover styling elements that were built on their midsize platform (look for them in a future Detroit Underdogs), while the offerings from Ford and Mercury were introduced on the all-new Panther platform. The design department at Ford had taken a liking to very square lines, first evidenced in the Fairmont/Zephyr twins and reaching their zenith in the 1980 Thunderbird/Cougar XR-7s.

The 1979 Mercury Marquis and Grand Marquis debuted with a wheelbase of 114.3 inches, almost two inches shorter than the Chevrolet Impala/Caprice. Interior and trunk volume were larger due to a more efficient use of space and the elimination of excessive overhang. I love when I open the front hood on a full-size, mid-1970s American car and I see there's enough room between the radiator fan and front bumper for a complete set of Samsonite.

The new Marquis was 17 inches shorter overall and nearly 1,000 pounds lighter than its predecessor. Ironically, the Ford midsize LTD II and Mercury Cougar were now longer and heavier.

Sales of the new Marguis were flat, and some blamed GM's two-year lead in downsizing. However, I am one of the few who will say out loud that at the time the styling lacked a certain flair and, more important, distinction. The Marquis looked too much like the Ford LTD, sharing almost all body panels. In the 1970s, Mercury was slowly becoming the "me-too" Ford division, which was hurting its image as a step up in prestige and status—one reason Mercury is no longer with us.

I wrote fondly of the last of the full-size Mercurys in HCC #137, big beautiful cars that would make any collector proud. They remain the bargain barges of the 1970s.

These first of the modern Marquis have earned a good deal of respect lately. The positive comments on posts of a picture of a Grand Marquis on Facebook pages devoted to the cars of the 1970s and '80s is a testament to that. A lot of these cars were purchased by the over-50 crowd, saving them from abuse. And in a world of plain black, silver and white sedans, the vinyl roofs, chrome accents, upright grilles and large glass areas make these cars quite appealing.

Another reason to consider the firstgeneration Panther Marquis and Grand Marguis is that any model can be had for a reasonable price, including the station wagons, whether woodgrain trimmed

Colony Park or the plain Marquis wagon.

Under the hood, the base engine was the tried and true 302-cu.in. V-8 (5.0 liter); a 351-cu.in. V-8 was optional. Both engines were mated to a three-speed Select-Shift automatic transmission. The following year, the excellent four-speedautomatic overdrive was optional, and in 1981, it became standard.

For 1983, Grand Marguis was the sole model as the Marquis badge was applied to the new midsize, Fox-chassisbased model that shared styling with the Ford LTD II. Styling would be updated to reflect the times and become more rounded through 1991, after which the Grand Marguis would become more "aero-styled" like the Cougar.

Back in the day, I had a colleague whose boyfriend sold Mercurys. One day we went to pick him up at the dealership, and he tried to talk me into buying a 1987 Grand Marguis. I remember his exact words, "You'll love it. It's a Baby Lincoln." Technically, he was right; the Lincoln moved to the Panther platform in 1980 (see Detroit Underdogs, HCC #134).

Are their bargains out there? Yes. A quick search turned up quite a few affordable Marquis and Grand Marquis. A little advice, search for "Grand Marquis," so you don't eliminate any models from the first couple of years. I found a nicely maintained 1987 Grand Marquis for less than \$5,000. There was a 1980 Marquis that was mechanically sound with fading, but not awful, paint for less than \$3,500. It was the kind of car you could use for going to car club events in bad weather or just to have something old and reliable for running errands. I found a decent 1983 Colony Park for little more than \$6,000. Now, that's a bargain because station wagons are usually twice as much as fourdoor sedans. On Hemmings.com alone, there were six Grand Marquis for sale, the most expensive of which was \$7,000.

If you are considering driving an older car as your daily driver, the 1979-'91 Marquis and Grand Marquis may just be the right car for you. They are full-size cars with trim exterior dimensions, and their long-lived platform makes them a pleasure to own. You can even grab a wagon for an affordable price. 89



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Jim Riffenburgh Sales Division Ford Motor Company







IT WAS JANUARY 1961, I'D TAKEN A

30-percent pay cut to start my dream job with the Ford Motor Company in the Sales Division at the then-new Pico Rivera Plant in the East Los Angeles area of Southern California. The Sales Division had offices in the plant that assembled full-size cars such as Fairlanes and Galaxies.

About 10 of us started in what was a management training program in the various departments within Sales, i.e.: Order Processing, Finance, Parts, or Service. These jobs all led to "Travelers" jobs where you called on the district's Ford dealers representing Ford for your department of Sales, and with those jobs came a new Ford company car (at least one every year) to make those calls.

My tongue hung out at the thought of a new Galaxie to drive every year!

I was lucky to get assigned to Service where I would eventually call on the dealer's service manager. My initial job was as a customer relations clerk reviewing dealer warranty claims and as a backup to the senior clerks answering customer complaints on the phone. We were not allowed to answer any phone calls until we

gained experience and showed our worth. It was a very competitive environment and it was obvious to us newbies that there were more of us than needed and that some would be weeded out.

I sat across the aisle from a senior clerk and worked hard to gain his friend-ship and trust. One day, I could tell by the tone of his voice that he was shocked so, when he hung up the phone, I asked: "What was that all about?"

"I can't believe it", he said. "This guy claims he has a 1956 Fairlane Tudor that was delivered with a bench seat; it won't fold to allow entry into the rear seat."

"He just noticed it?" I asked.

"Up until now, it's just been he and his wife, so, the back seat wasn't used. But, his mother-in-law has come to live with them, and she has to climb over the seat-back to ride in the back seat!"

We all exploded in laughter. We could just imagine this little old lady with rolled hosiery exposed, climbing over the front seat. We were so loud the boss came out of his office to see what the commotion was.

"Get that car in here and we'll take a look," the boss said. "If it seems to be true,

he's going to have to write a Letter-Complaint. We'll probably have to get legal to approve an extended warranty repair after five years!"

By 1961, the factory was producing a different body so we no longer had the correct seats needed to make the repair. We had to go to a salvage yard and buy a split seat. Then the upholstery was wrong! We had to reupholster the whole car. It was one of the biggest claims of the year.

The letter the car owner wrote was a corker, too. They told how they just L-O-V-E-D their '56 Ford Fairlane, but now that "Mother" lived with them, she had to "crawl over" and was in her 70s and it was getting difficult for her.

Legal took one look at the letter and said, "Fix it!"

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.

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REARVIEW MIRROR 1919

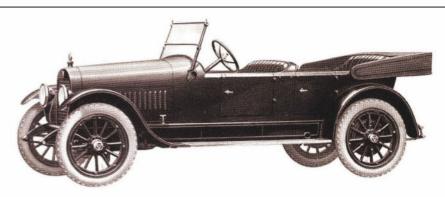


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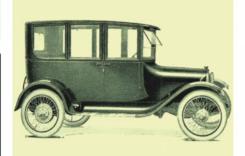
the American Automobile Association claim there are now over 200,000 miles of main highways in the U.S., and New York's Columbus Circle has the record for the most traffic per hour during rush hours.

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THE NEW HUDSON SUPER SIX is back with style, comfort and beauty. The deeper frame, redesigned springs and new cross members assure greater rigidity while maintaining sturdy design. The Super Six engine is capable of great performance and endurance as evidenced by the record-setting trek from San Francisco to New York. The new Hudson comes in several body styles and is available for as low as \$1,975.



DODGE BROTHERS MODEL 30 IS BACK

with a new four-door sedan that comes standard with wire wheels. Comfort and convenience are increased as the sedan easily fits five people with an open cabin that allows for maximum circulation. Powered by the dependable inline four-cylinder, the new sedan hits the market in February and will be available for \$1,900.

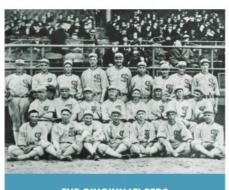


THE MODEL T IS NOW EQUIPPED WITH A battery and electric starter, which is standard for all closed models. Ford has maintained the car's basic design save for the minimal modifications needed to adapt it to the new technology, giving you modern conveniences without sacrificing low cost. Demountable rims are now standard equipment when the starter is ordered, and speedometers have been added to the option list. The Model T is available for as low as \$500 for the roadster, and \$875 for the sedan.

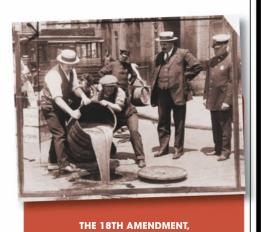




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THE CINCINNATI REDS upset the Chicago White Sox five games to three in the World Series, stoking rumors that the White Sox intentionally lost the series.



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goes into effect.





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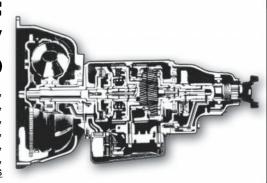
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Selling Fords



I GRADUATED FROM HIGH SCHOOL

in 1953 and had a job assisting the service manager of our local Ford dealership, even getting to drive the wrecker at times, which was a real thrill for me. As the 1954 models were introduced I was "promoted" to salesman. Naturally I began contacting all my relatives and friends in hopes of selling them a car... any car... preferably a new one.

We had a sharp red convertible, white interior, on the showroom floor and one of my "buddies" was real hot to have it. His dad had previously bought him several good used cars, so it was reasonable to think he would spring for a new one. It was going to be a "straight sale," no trade in, so I went to my boss and obtained a discounted price, and my buddy took the deal home to get his dad's approval and maybe a check.

Yes, we were both hoping for a lot and we both were excited about that convertible, but for different reasons. I waited about an hour and nothing was happening, so I called his house... no answer. I drove to his house and no answer at the door, so I went back to the dealership and tried to wait patiently. A little later a blast of a new car horn got

my attention as a shiny black 1954 Ford convertible drove by with my buddy driving it. He and his dad had driven 18 miles to our closest Ford dealer and bought it by getting a \$25 better deal than ours. It sure was a disappointment, but I managed to recover and sell a few cars that year.

We had a new salesman (new to the car business) on floor duty one day when two ladies came in to inquire about buying a new car. Raymond introduced himself and being about the same age, they felt comfortable with him. After going over the reasons why they should buy a new Ford and from him, he took them on a demonstration ride. After they returned and a little more conversation, they agreed to purchase a blue and white Customline four-door with Fordomatic from the new car lot outside. They were giving their present car to a nephew, so this would be a straight sale—no trade-in. Raymond filled out the order and had it approved. They signed the papers and their check, and Raymond even went and secured their new license plates and installed them. After proper instruction, the ladies drove away in their new Ford. When Raymond came back into the showroom, one of the senior

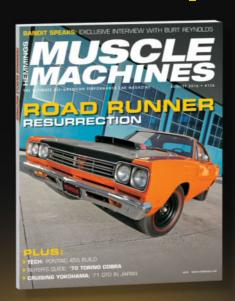
salesmen asked, "Raymond, how much discount did you have to give those ladies?" "Discount?" Raymond asked, "Nobody told me about any discount." Yes, full sticker price! It happened once in a while, but remember this was 1954.

One day while I was on floor duty, a gentleman came in and told me he was interested in buying several new Fords for his company. Wow, this had never happened before, and my boss overheard him, so we tackled him as a team. We had maybe six to eight new cars in stock. Dealers didn't keep very many cars in stock in those days since almost everyone ordered their car their way, then waited for it, which usually took four to six weeks.

This prospective customer wanted basic sedans, pretty well stripped, so the boss got him to agree on a price range and proceeded to contact other dealers close by to buy or trade cars with them to get the cars our customer would buy, since we didn't have three of anything similar. I was assigned the task of getting the pertinent info necessary to obtain financing, which we had to do ourselves because we didn't have a finance manager. The boss explained it would take until tomorrow to get everything set up, and that was okay with the customer. So after many phone calls, acceptable vehicles were located. I started to get really excited by about this time, and so did everyone in the sales department as no one had ever sold three cars to one party.

"How's the financing coming?"
my boss asked. "Not too good," I
replied. "The finance company wants
you to endorse the note before they
will finance." My boss didn't endorse
anything. Yes, it started to unravel. Yes,
it was too good to be true. Our customer
was not able to obtain financing without
the endorsement, so the deal collapsed.
That was the day I drove downtown and
volunteered for the service, and 45 days
later I was in the U.S. Army.

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CLASSIC TRUCK PROFILE



All In One

The perfect do-everything car of the 1970s was actually a truck, like this 1977 F-250

WORDS AND PHOTOGRAPHY BY MIKE MCNESSOR

as it really been 40 years since Elvis last left the building, space shuttle Enterprise first soared, Reggie Jackson slugged three consecutive home runs in game six of the World Series and Burt Revnolds fish-tailed that black Trans Am across drive-in movie screens everywhere?

Gen Xers born in 1977 now have kids in college and no longer think of Seattle as ground zero for grunge rock, but as the homeport for Alaska-bound cruise ships. Meanwhile, many American cars built in 1977 (with the possible exception of black Trans Ams) are still locked somewhere in that limbo between collectible

and used—never quite catching fire with enthusiasts like the cars of 1957 and '67.

The trucks of 1977? There were well over a million built—all with bomb-proof drivetrains and chassis. But the exterior body panels disintegrated if exposed to anything saltier than an open-faced ham and cheese sandwich. Aftermarket manufacturers have stamped as many rocker panels, cab corners and fenders for '70s vintage pickups as Detroit at this point and, for many of us, thankfully so. Trucks that lived in the snowy parts of the country needed reskins by the time their warranties ran out.

But back to that "well over a million

built" part for a moment. The 1970s saw the rise of recreational off roading. Camping and dirt biking was hot, 4x4 trucks were suddenly hip. In its January 1979 issue, Popular Mechanics ran a feature called, "The Hottest Thing on Wheels: The pickup has become the family's second car, the kids' hot rod and the outdoorsman's camping and off-road rig."

"Pickups used to be the wheels of 'hayseeds' who couldn't afford a car, but now they're the steeds of urban and suburban cowboys who measure their manhood in gross vehicle weight," Wallace Wyss wrote in the PM story. "But not all pickup trucks are being ordered by the footloose

and fancy-free-many are the choice of family men to be used in both work and recreation."

Ford was keenly aware of this trend's emergence when it introduced its redesigned F-series trucks in 1967 with classically crisp styling, greater headroom and legroom, as well as a new top-ofthe-line Ranger package. Inside, Ranger offered buyers unique seat upholstery, carpeting, vinyl door panels with armrests and chrome molding, as well as a bright horn ring, bright instrument cluster trim and bright headliner trim. Outside, Ranger buyers were treated to chrome front bumpers, as well as bright hubcaps, grilles and body side molding.

Ford further upped the ante in 1973 when it rolled out longer wheelbases, updated exteriors—with a longer cab that offered some behind-the-seat storage and a host of new options. The Ranger XLT was the fanciest of the lot and offered, in addition to the standard Ranger trim, cloth upholstery with vinyl edging, special vinyl door panels, wood dash accents and plusher carpeting.

By 1977, the year of this month's feature truck, two new optional enginesthe 351-cu.in. and the 400-cu.in. V-8s were added to the lineup, which included the 302 V-8 in F-100 and F-150 as well as the 460 V-8 in F-150, F-250 and F-350. Standard issue was the rugged 300-cu.in. straight-six (everywhere but California). Ford was also boasting that Styleside pickups incorporated 350 square feet of pre-coated steel in the bed and cab, galvanized metal in the rockers and cowl, zinc-rich primers in rust-prone areas and



Optional bright tie-down hooks were among the extras with which this F-250 was outfitted when ordered new from the now-defunct Bud Kearney Ford-Mercury in Ravena, New York.

corrosion proof molded fender liners front and rear.

Bob Mueller of Coeymans, New York, is the one and only owner of this towering 1977 Ford F-250. He ordered it from Bud Kearney Ford-Mercury in Ravena, New York, in late 1976, checking off many of the boxes, except air conditioning, cruise control, etc.—stuff unheard of on Northeast trucks then anyway. With tax and title the burly Raven Black hauler retailed for just over \$8,000—a healthy premium over the \$6,000 base price of an F-250.

But if there was a more loaded F-250 around town at that time it'd be surprising: Ranger XLT, Crew Cab, four-wheel-drive, 400 V-8, automatic transmission, 8,100 GVW package with beefier springs and

cooling, dual bright Swing Lock mirrors, rear step bumper, chrome tie-down hooks and 7.50x16 rubber.

Bob didn't buy the truck to look good while commuting to an office cubicle however, he had big plans for its heavyduty hauling and towing capacity.

"I needed a three-purpose truck," he said. "It was going to be a family vehicle, plus I owned a gas station and I needed a plow truck. It had to be a farm vehicle too, because I was raising beef at the time so I was collecting hay and pulling a trailer with it."

The truck served the Mueller family well in all its various and assorted capacities and was their primary vehicle until a new Mercury took over as the family







Reproduction upholstery stands in for original cloth fabric; the carpet too has been replaced but was part of the Ranger XLT package along with woodgrain trim. The truck's 400 V-8 has been replaced with a 429, but the original C-6 automatic and two-speed transfer case remain.



car in 1983. Mechanically the truck only asked for the usual maintenance items—in fact, it still retains its original driveshaft U-joints and front springs.

Bob continued to use the truck regularly and plow his driveway with it until 2010 when rust had really sunk in its teeth.

"The truck never really failed me or left me stranded," he said.

Sending the F-250 off to the scrap yard after so many years of reliable service was out of the question and knowing he'd probably want to restore it someday, Bob had been amassing parts for the truck. In 2010 he tore it down and performed a thorough but speedy one-man restoration that was completed in 2011. He sand-blasted the chassis, coated it with POR-15, then painted everything with chassis black and applied a layer of undercoating. Bob also carefully removed half of the rear floor from a Crew Cab donor truck and welded it into his cab. The rear doors, too, were taken from a donor, as was the box. The truck's rockers and cab corners were also replaced, as was the tailgate. The front doors, hood and front fenders, however, are original to the truck.

Inside, Bob installed new reproduc-



The truck's 16-inch eight-lug wheels are one-piece units now, but it was originally delivered with 16-inch split rims.

tion carpet and seat upholstery from LMC Truck and installed a modern radio. The original 400 V-8 was replaced first with a 460, then with a 1970-vintage 429 V-8 that Bob rebuilt. The original C-6 and New Process 205 transfer case are still on duty, though Bob has reconditioned both. Ditto for the front and rear Dana axles with 4.09:1 / 4.10:1 ratios, though they turn a more modern set of tubeless one-piece wheels instead of the original split rims.

Original mileage stands at about 105,000 and is likely to remain there for a while as the formerly hard-working truck now lives a life of leisure.

"I haven't driven it lately as much as I probably should," Bob said. "But I wanted to do it over because there are a lot of memories in it and restoring vehicles is what keeps me going."



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OMMERCIALCHRONICLE



The Oracle

Corbitt—an image from America's most prolific truck photographer

BY JIM DONNELLY • IMAGE FROM THE ARCHIVES OF STAN HOLTZMAN

oung kids find all kinds of ways to have fun, often involving a stick and a ball. Stan Holtzman grabbed a primitive camera when he was 12 and instead of taking ordinary snapshots, he headed from his Los Angeles, California, home east to Montebello, where a huge stockyard and meat-packing district was located. His brother, Barry, told us that Stan virtually lived at the meat complex. His thing was photographing trucks. By the thousands. From all over the Western United States. And then hopping rides on them with owner-operators who took him all over the country.

It was a long journey that lasted until 2005, when Stan suddenly passed away from a heart attack. In the interim, he worked at downtown parking enforcement for the Los Angeles Police Department and

later, found a position at the Los Angeles Department of Water and Power. It wasn't an easy ride, being a trucking photographer. One time, he was taking images of a truck being loaded with industrial steel when the load slipped. Stan was buried under six tons of steel, which left him with numerous crushed bones, a useless kidney and a year in traction.

Some people may have found different subject matter after that, being satisfied with taking pictures of bowls of fruit or waterfalls. Not Stan. When liberated from the hospital, the first thing Stan did was head back out on the road and find trucks to shoot. Barry recalled going to Stan's house after learning of his passing and finding a locked room filled from floor to ceiling with prints and slides of vintage trucks. Tens of thousands of them. Barry is

now facing the nearly impossible task of scanning and cataloging them all, and sells examples of his brother's work from the website www.stanholtzmanstruckpictures. com. You see, at his core, Stan was an artist who simply chose trucks as his palette. He is likely the most prolific truck photographer of all time, and left a body of work that can be fairly compared to the work of great railroad cameramen like O. Winston Link or Richard Steinheimer. Stan's work was second to none, and we're pleased to present it for the first time here.

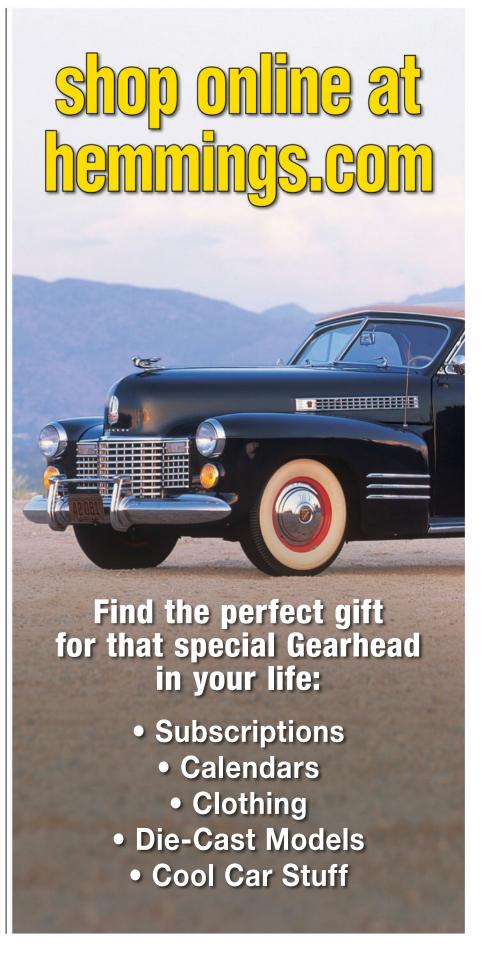
The photo shows a Southeastern rig with a West Coast personality. We don't know where Stan photographed this heavy postwar Corbitt pulling a refrigerated trailer, but it looks as if the truck is blasted by winter grime, and that appears to be snow on the ground. Just maybe, he grabbed the

shot during one of his cross-country jaunts with a trucking buddy. In any case, this kind of tractor was seldom seen in Stan's part of the country, Corbitt having been manufactured—"assembled," in the assembled-car sense such as the Cole, probably being a better expression—in Henderson, North Carolina. We've checked into postwar Corbitt practice and learned that in 1945, it produced about 600 tractors with Continental gasoline and Cummins diesel engines for power. This West Coast-rigged Corbitt tractor is a diesel, which means it likely had a six-cylinder Cummins HB600 with 150 horsepower underneath its extended hood. The broad, rearward-sloped radiator shell was a postwar Corbitt styling fillip, as were the flat, heavily framed dual panes of windshield glass. It almost makes the tractor look as if it's armored, in the cash-transport sense of that word, but this was instead standard Corbitt practice. We've seen fire apparatus built on Corbitt chassis, such as Oren of Roanoke, Virginia, which used the same windshield treatment. So it's a Corbitt thing.

What was Corbitt? It was founded in Henderson in 1910 by Richard Corbitt, who started out in North Carolina's tobacco industry but became more interested in producing wagons and shortly thereafter, the first Corbitt trucks, which were high-wheelers. The first modern truck, with a 1½-ton capacity, four-cylinder engine and chain drive, arrived in 1910. Corbitt customers overwhelmingly hailed from the Southeast, although the firm built thousands of heavy cargo trucks and prime movers for the U.S. military during World War II, earning the prized Army-Navy "E" award for excellence in the process, a huge source of pride at the humming Henderson assembly plant. Despite its Southern heritage, Corbitt rigs did make it as far as the West Coast under the colors of Pacific Intermountain Express, and utilities in New York City were also Corbitt users.

The end came after Corbitt, the man, decided to retire in 1952 and sold the firm to a group of New York investors. By 1955, all the company's real estate and other assets had been liquidated. A 1957 effort to revive the brand name fizzled, and Corbitt passed into the pantheon of fallen truck makers. Richard Corbitt died in 1961 at the age of 88. 60

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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jim**richardson**

one particular 1949 Chevrolet me problems. Club card, credit card a patch kit, and I knew how to use it.

Flubba Dubba Dubba...

here was that old familiar sound of someone driving on a flat tire again. Yesterday a neighbor lad came by in his hot BMW with a flat tire. He pulled into his parents' driveway and went in. The car sported those high-performance tires, and one of them on the rear had given its last performance a few blocks

ago. It was wrapped around the rim, torn and mutilated. Twenty minutes later an Auto Club truck drove up, and the kid and his mom met it at the driveway. The driver swapped the tire for the spare, swiped mom's card and slipped away.

Things have changed. When I was the age of that young man, I remember one particular tire on my 1949 Chevrolet that gave me problems. For a while I filled it daily to keep it inflated, but it finally gave out. I had no Auto Club card, credit card or money. But I did

have a patch kit, and I knew how to use it.

When the tire went down for the final time I pulled to the curb, got out my jack and lug wrench, popped off the hubcap, loosened the lug nuts, and then jacked up the car. I then removed the flat and put on the spare in order to get home. That was risky, though, because the spare was down to the cords in places, and totally bald.

Back then most tires had inner tubes. In the front yard I stomped the tire's sidewall to break the bead, and pulled out the inner tube. I then pumped a few pounds of air into it with a hand pump, immersed it in pan of water and found the leak.

After that, I scuffed the tube with the rough top of the can containing the patch kit and then smeared on glue. I whipped out my Zippo and lit the glue for a second or so before applying the patch. After that I used the location of the valve on the tube to determine where the tire was punctured; a small nail had caused the problem.

That's how it was done in the old days. I couldn't run to momma because she didn't drive. Besides, I would rather have thrown myself under a truck than ask her to rescue me. As soon as I got my next paycheck, I bought a set of recaps. Remember recaps? They were the choice of the budget minded in the 1950s. As long as you took it real easy, they

lasted a long time-maybe 20,000 miles, which was about all any tire lasted in the days of big cars and bias-plies. Back then, you had to know how to patch tires because they were generally unreliable.

That is why into the 1940s many cars had dual sidemounts. It wasn't to make them look elegant. In fact, if you have owned a car with side

> mounts you'd know that they are a pain. First of all, two full-size wheels and tires are heavy, and the supports to hold them in place are heavier yet. And secondly, they are in the way when you need to do a tune up. Also, if you need to use one of the tires, there is no way to get it off without scraping up its metal cover.

White sidewall tires were a different matter. I see period movies with Model A Fords in them shod with wide whites. And yes, whitewalls were available back then, but everyday cars didn't have

them because, with the rutted dirt roads of those days, whitewalls would have gotten scuffed and ruined in a hurry.

Wide whites came into fashion in the 1950s when the interstate highway system was finished and people could afford a little style. That was also the advent of tubeless tires. People didn't trust them at first. Especially my Uncle Jim. He claimed they were the reason he flipped his Oldsmobile in 1954, though drinking may have been a factor, too. They rebuilt his face from a photograph. They did a good job, too, because he ended up looking a lot like James Garner. But after that, he insisted on having tubes in the tires on all his cars.

Steel belted radials took care of many of the problems we used to have. Granted some older cars don't handle well with them, but many handle better. And they rarely go flat and can last 60,000 miles! That is, unless you run those high-performance things the kids call "rubber bands." They look way cool, they are way expensive, and way prone to punctures, and they only last 20,000 miles.

Maybe tires got as good as they were going to get a few years ago. I say be prepared. If you drive your classic, buy a patch kit and learn how to use it-or you could borrow your mom's Auto Club card-but in that case, I don't know you. 60



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