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SPEEDCAR NUMBER 9

In 1912, The National Motor Vehicle Company fielded a 5 car team in the second-ever Indianapolis Motor Speedway 500-Mile Race. Number 9 was one of those cars, but actually was numbered 11 for that race. Joe Dawson in team car #8 won the race, but #11 was a DNF due to a catastrophic crash. From that point, #11 passed through multiple owners' care during which time it was given the paint and number you see here.

Jim Grundy, a noted National collector, acquired the car around 1990 and drove it as found for several years. He later commissioned its full restoration back to the original number and livery that it wore during that fateful 1912 race. It remains in his collection to this day. It last saw a racetrack in 2012 at the Milwaukee Mile, where it lapped the historic oval with other Vanderbilt Era racers.



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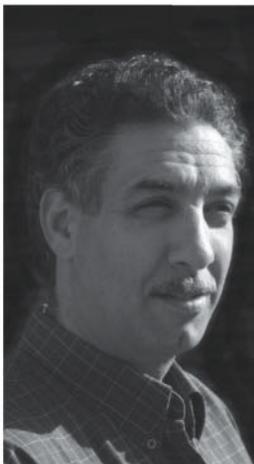


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The Forgotten Forties

If you think you need to own a lavish Auburn, a high-end Duesenberg, or a V-16 Cadillac to enjoy the old-car experience to the fullest, you're not only mistaken, but you are missing out on some of the best cars to ever roll off a Detroit assembly line. While many of us fantasize about owning a coachbuilt Classic such as a Darrin-bodied Packard, or an equally rare high-performance muscle car like a Super Duty Pontiac Catalina, the truth remains that most old cars, regardless of their pedigree, will provide a level of fun and excitement to satisfy even the most jaded of aspirations.

Take the 1942 Hudson that's featured elsewhere in this issue. Before I had the good fortune to photograph this lovely automobile, I rarely gave a second thought to owning a car from the early 1940s, or even those similarly styled models of the immediate postwar era. But the more I looked at that Hudson through my camera's lens, the more attracted to it I became. Before long, I made the decision to have an early '40s automobile parked in my garage one day soon.

The cars of 1939-'40 through to 1948 have a unique style. They bridge the gap between the vintage look of a 1930s automobile with that of the more modern designs of the early 1950s, but with an elegance all their own. The key is not to compare a 1941 model to that of a beautiful 1932-styled classic or a decoratively finned late '50s model, but to appreciate it for what it is. There's an undeniable attraction about these so-called "fat-fendered" cars that simply can't be denied.

What I like most about the look of early '40s cars is the simplicity of their shape. Their no-frills minimalism has a certain unpretentious beauty unlike any era of car before or after them. I find this plainness immensely attractive, especially when the body style is a coupe, club coupe, or business coupe.

Of these years, I like the designs for the 1941 model year best, especially those cars built by Nash and Studebaker, although my pick for the best-appointed grille assembly has to go to Oldsmobile.

Buick and Chevrolet had equally stylish grilles of similar designs, with the Pontiac front end being the plainer looking of all the GM cars. I also have a special fondness for the look of the 1941 Dodge coupes, and who doesn't like the shape of that year's imposing Cadillac. But the simplicity of the 1941 Chrysler Royal coupe and Windsor coupe both make the case that less is more. Their clean designs are absolutely sensational. Speaking of the plain-Jane appeal, an all-black 1942 Ford sedan—*with blackwalls, please!*—has a certain charm that I find exquisite.

Opposite from the astounding and futuristic-looking 1942 De Soto that was featured in our last issue, the 1942 Packard had a style that was trying hard to retain the company's past while straining to break away to the more modern era. I especially

like the Clipper Club Sedan, which is a fantastic body style that has a very sporting appeal about it. I find the 1942 Lincolns to be too clumsy looking, and that must have been a hard pill for the Ford stylists to swallow, considering the beautiful 1938-'41 Lincolns that came before it.

Other cars from the 1940s to consider include the 1941-'42 Willys Americar,

although way too many of them were ruined by having been cut up into drag cars, so finding an authentic example today will be tough. And let's not forget about the Mercury line of cars from this era. The 1946-'48 models are particularly interesting looking thanks to their lavishly appointed front ends.

The biggest problem you'll encounter when restoring cars from the 1940s—especially the early '40s—is that trim items, other than for Fords and some Chevrolets, have not been reproduced. So, you'll need to find as complete a car as possible. These cars are easy to work on, and, because they were extremely well made, you'll be amazed at their inherent quality of workmanship and superior interior details. In the collector-car world, automobiles from the 1940s really are the best-kept secret. 🗝️



What I like

most about

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in Buffalo, New York, and meander its way through upstate New York, northern New England, New Brunswick, and finally conclude in Halifax, Nova Scotia, on July 1. The journey will cover more than 2,200 miles with overnight and lunch stops in 16 different cities. The race is open to all collectible 1972 and older cars and trucks, and will feature five different divisions based on experience from Grand Champion to X-Cup, which is reserved for college and high school teams. If you're planning on being near one of the scheduled stops and want to see all of these wonderful cars, be sure to visit www.greatrace.com for location details and more information.



Lincolns in Florida

THE 2018 EASTERN NATIONAL LINCOLN & CONTINENTAL OWNERS CLUB MEET WILL TAKE place in Bradenton, Florida, May 2-6. The car show happens on Saturday at the parking lot adjacent to the host hotel, the Riverfront Marriott. Leading up to the car show, tours will be taken around the Sarasota area and will include stops at the world-renowned Ringling Museum of Art and the Sarasota Classic Car Museum, which is the second oldest continuously operating antique car museum in the nation. Registration ends on April 13, so be sure to visit www.lcoc.org to download a registration packet, or contact Paul Cubakovic at 412-466-2603.

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Pilgrims and Presidents

THE VINTAGE MOTOR CAR CLUB OF AMERICA IS PROUD TO ANNOUNCE ITS 2018 Heritage Tour: June 3-8 in Westport, Massachusetts. Covering southern New England, the tour will feature stops at the Plimoth Plantation in Plymouth, the Blithewold Mansion in Bristol, Rhode Island, and the Fort Taber/Fort Rodman Military Museum in New Bedford. There will also be an optional bus tour to the Larz Anderson Auto Museum in Brookline and the John F. Kennedy Presidential Library and Museum in Boston. Another stop will be the Heritage Museums and Gardens in Sandwich, where you can see President Taft's 1909 White steamer. The tour is open to all VMCCA members and cars built prior to 1950. For more information, please visit www.vmcca.org or contact Jane Ash at 508-995-0536.



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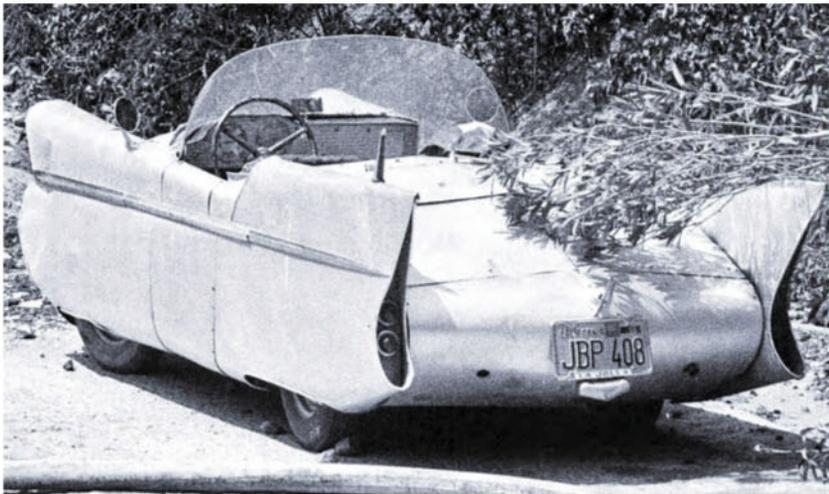
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Huxley's Crosley?

MOST BACKGROUND CARS IN OLD PHOTOS TEND TO BE EASILY IDENTIFIED garden-variety everyday automobiles. But when researching a 1961 Hollywood Hills wildfire, Chris Hoffman found in the *Los Angeles Examiner* archives on the USC Digital Library a photo of a destroyed residence with an utterly uncommon custom.

Frustratingly, details are scarce. As Chris pointed out, the car is parked in front of a house that belonged at the time to Malcolm Small, but "I'm not even sure the car belongs to that house, the news photographer, or someone else," Chris wrote. Curiously, author Aldous Huxley, who also lost his house in the fire, lived nearby.

Given the size and the distinctive gauge set, we're confident in describing the car as Crosley-based, but we're left wondering who built the body, who—if not Huxley—owned the car, and whether the car happens to survive today.



Express Yourself

FROM RICK PITTMAN OF SALEM, OREGON, COMES THIS PHOTO OF A 1950 Chevrolet with a Tom Sawyer paint job that he spotted near Lorane, Oregon. "A strange melding of cars," Rick declared. Agreed.

RE: Winged One-Off

WHO BETTER TO TELL US ABOUT THE MYSTERY

Mopar SUV in the photo Joe Bortz sent us (see *HCC* #162) than one of the guys who worked on it? From 1985 to 1988, Jim Wilson worked at Autodynamics Corporation of America, then charged with building concept cars for Chrysler, and he recalls our gullwinged wonder, designed by Rob Huber.

"In 1986, we developed a four-door sport utility vehicle, based on a first-gen Dodge Dakota pickup. The project was called 'Rambo' after the successful movie franchise and began with an actual, running vehicle, which we then heavily modified. This was several years before the Ford Explorer and four-door Chevy S10 Blazer would launch, and other than the compact Jeep XJ and the dated Jeep Wagoneer, the concept of a tough, luxury 4x4 was new and very appealing to me... I wanted it the moment I saw the first drawings! The final vehicle rolled out of our shop with a handsome and expertly crafted gray and black color scheme, and both interior and exterior captured the new idea of rugged luxury. The dramatic gullwing doors added interest and made Rambo feel like a two-door vehicle with a bonus, at a time when any domestic vehicle with four doors was automatically considered boring if not downright stodgy to the younger demographic."

As Jim pointed out, Chrysler's purchase of AMC included the nearly complete Jeep Grand Cherokee, canceling the immediate need for the Rambo and giving Dodge time to refine the concept of a Dakota-based SUV into the Durango.



✿ 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 www.hemmings.com/blog/category/lost-and-found/.

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CARLISLE

Fort Lauderdale Festivities

RM SOTHEBY'S HAS TAKEN THE BATON from Auctions America to run this year's 16th-annual auction at the Broward County Convention Center in Fort Lauderdale, Florida, this April 6-7. Last year's auction generated \$17.3 million in sales with bidders coming from all over the world. This year's sale is expecting more than 300 collector cars to cross the podium during the two-day event. This 1960 Ford Galaxie Sunliner with a rebuilt 352-cu.in. V-8 and transmission, and new convertible top, radiator, brakes, and fuel tank appeared at last year's sale. When it was all over, the restored Ford found a new home for \$23,650. For a listing of this year's consignments, please visit RM Sotheby's site at rmsothebys.com.

Spring Carlisle Auction

MARK YOUR CALENDAR FOR APRIL 19-21 AS THE SPRING CARLISLE AUCTION RETURNS AND, FOR the second year in a row, will be a three-day event. Last year saw record sales for Carlisle as they hammered home \$4.7 million in sales with a 60-percent sell-through rate. It was a given to keep the third day, and consignments are already being accepted. Over 500 consignments are expected and, as usual with the Carlisle Auction, cars that are more than 25 years old and don't sell, will be refunded all registration fees unless it's a featured vehicle. Visit carlisleauctions.com for up-to-the-minute information and consignment listings.



RM SOTHEBY'S

AUCTION PROFILE

PACKARD'S ONE-TEN WAS ITS MOST popular model and Mecum estimates that this four-door Deluxe Touring Sedan is one of around 4,000 produced that year. It was available with or without running boards at no additional cost, so buyers could opt for a sleeker look without them. Available for as low as \$1,135, the four-door Touring Sedan was one of the more popular body styles.

This particular Packard featured a 245 L-head straight-six with a three-speed manual transmission. A full restoration was performed in 1992, with a front suspension rebuild taking place within the last few years. Also included was a new exhaust, Bedford cord upholstery, Westinghouse road and fog lamps, and the original AM radio. With its striking black-and-tan color combination, this handsome Packard sold right about where buyers expected it would sell, which surely made both buyer and seller content.



MECUM



CAR: 1941 Packard One-Ten Sedan
AUCTIONEER: Mecum
LOCATION: Kansas City, Missouri
DATE: December 1, 2017
LOT NUMBER: F61
CONDITION: #3+
RESERVE: None
AVERAGE SELLING PRICE: \$17,500
SELLING PRICE: \$19,000

APRIL

5-7 • Mecum • Houston, Texas
262-275-5050 • www.mecum.com

6-7 • RM Sotheby's
Fort Lauderdale, Florida • 519-352-4575
www.rmsothebys.com

12-14 • Barrett-Jackson
Palm Beach, Florida • 480-421-6694
www.barrett-jackson.com

13-14 • Leake • Dallas, Texas
918-254-7077 • www.leakecar.com

14 • Silver
Vancouver, Washington • 800-255-4485
www.silverauctions.com

19-21 • Carlisle
Carlisle, Pennsylvania • 717-960-6400
www.carlisleauctions.com

20-21 • Branson
Branson, Missouri • 800-335-3063
www.bransonauktion.com

21 • Hooley Classic Car
Goshen, Indiana • 800-860-8118
www.bartelandcompany.com



LEAKE AUCTIONS

Springtime in Dallas

THE LEAKE AUCTION COMPANY HAS SCHEDULED their first of two auctions to take place April 13-14 at the Dallas Market Hall, with over 500 collector cars, motorcycles, and trucks expected. Last year's event saw 493 cars with a 66-percent sell-through rate and total sales of \$10.3 million. Among those that found a new home was this 1963 Buick LeSabre convertible. It had the same owner since 1968 and featured a 401-cu.in. V-8, wire wheel covers, automatic transmission and documentation of all maintenance. A great deal was had for the buyer as the car sold for only \$8,250. For a full rundown of the Dallas auction, visit www.leakecar.com.



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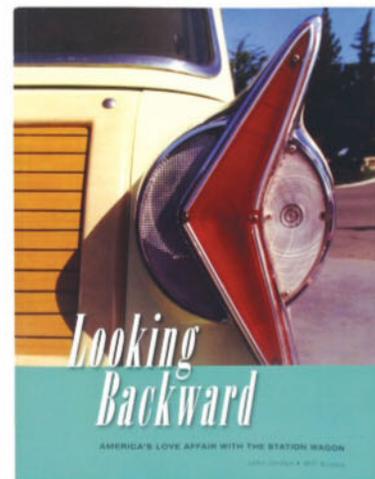
universaltire.com

Looking Backward

760-799-9795 • WWW.WAGONBOOK.COM • \$24.95

While minivans became America's de-facto family-movers in the 1990s, followed by rugged-looking utility vehicles in the 2000s, there has always been a small segment of the enthusiast population that never outgrew its appreciation for the traditional station wagons that were once ubiquitous on our roads. Two of those enthusiasts—photographer John Jordan and author Will Bodine—have collaborated to offer an appealing tribute to this largely postwar phenomenon in this self-published book, subtitled, "America's Love Affair with the Station Wagon" (ISBN 978-0-692-59420-9).

This body style evolved from its utilitarian prewar roots to cover every stratum of the car market, from the cheap compacts to full-sized luxury wagons. This 132-page softcover highlights that range using 26 American wagons built between 1941 and 1992, each of which has been handsomely photographed, and discussed in text that is both specifically informative and historically contextual. If you share this appreciation for these forgotten heroes of the American roads, you'll want to add *Looking Backward* to your bookshelf.



Wrench and Chill

800-230-3030 • WWW.SUMMITRACING.COM • \$399.99

File this under: Now why didn't we think of that? If you spend a lot of time in the garage wrenching on your classic vehicle, you'll appreciate the clever combination that is the Toolbox Refrigerator. This compact unit—measuring 31 inches tall and 19.5 inches wide—offers handy storage for both tools and items you'd like to keep cold, and it's styled like a modern chest toolbox. Three drawers up top glide open and shut on roller bearings, while the fridge section below can maintain your selected temperature, from 50F down to 32F; behind that side-hinged door is a three-position shelf and 1.8 cubic feet of lighted, chilled storage. This useful appliance (item KOO-KTCF50) is easy to move, thanks to its heavy-duty, locking three-inch casters. It can be picked up in a Summit Racing store in Ohio, Nevada, Georgia, or Texas, or shipped to your home with an \$8 oversized surcharge.



1950 Oldsmobile 88 Club Coupe

800-227-4373 X 79550 • WWW.HMN.COM/OLDS • \$89.95

Oldsmobile was the future in 1950, with its powerful, high-compression 303.7-cu.in. Rocket V-8 under the hood of the 88. The attractive Club Coupe was popular with American buyers that year, especially considering its reasonable \$1,725 price, roughly equivalent to \$17,545 today. It's this 88 Club Coupe that Auto World has newly modeled in generous 1:18-scale, and it's available through the Hemmings Store (item AMM1127). Painted in period-perfect black over maroon, this delightful die-cast features numerous opening panels that reveal an impressive level of detail that extends beyond the two-tone interior, with its flock carpeting, and the realistic undercarriage. You can lift the spring-hinged hood to inspect that lifelike V-8, or look in the trunk to find a miniature manufacturer's sticker on the spare tire. Olds fans won't be the only ones who enjoy this "Futuramic" collectible.

Continued on page 16

AT-COST U.S. GOVERNMENT GOLD

TODAY – U.S. Money Reserve has scheduled what could be its final release of U.S. government-issued \$5 gold coins previously held at the U.S. Mint at West Point.

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Chevrolet Super Service

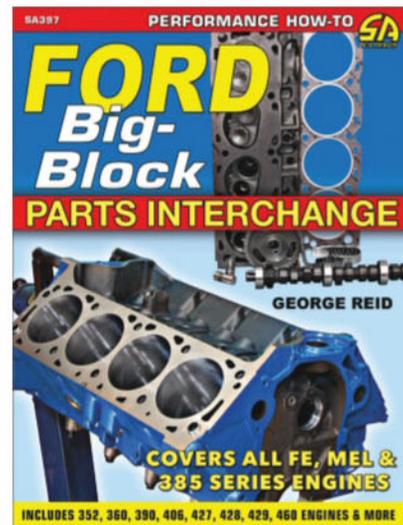
800-423-5525 • WWW.CALCARCOVER.COM • \$19.99

Chevrolet's bowtie logo is eternal, recognized around the world and unmistakably linked to General Motors' best-selling brand. In its early form, it makes great wall art, as evidenced by this pre-distressed, die-cut tin metal sign with integral thermometer (item 90150963). Sized 14 x 10 inches, this officially licensed, durable sign can read temperatures ranging from -20 degrees F to 120 degrees F, making it equally at home in your den or on an outside wall of your garage or home.

Ford Big-Block Parts Interchange

800-551-4754
WWW.CARTECHBOOKS.COM
\$26.95

If you're rebuilding a big-block V-8 for your Ford, Edsel, Lincoln, or Mercury that is missing certain components, knowing which of those missing parts are the same in other engines will make that rebuild go so much smoother. This 144-page softcover book details all the Ford engine components that interchange among their big-block V-8s, which include the 352, 360, 390, 406, 427, 428, 429, and 460 engines. The only issue we have is that there is no clear, concise interchange list; you have to read the text to discern which parts from one engine can be used in another engine. Additional info includes parts identification charts, which are backed by numerous color photos that are well captioned.



- RICHARD LENTINELLO

Back-Roads Inspiration

641-414-3605 • WWW.ETSY.COM/SHOP/NASHCOXSTUDIO • PRINTS START AT \$25

Life is what you make of it, and art is where you find it; it's human nature to desire order and perfection, but reality is more complex, often messier, and certainly more interesting. A willingness to celebrate things as they are, and to capture cars and scenes as they are found, is a hallmark of the automotive fine art of Nash Cox.

Nash works in that most challenging of mediums, watercolors, and the skill that's required to render crisp details and highly reflective automotive finishes in that unforgiving paint, speaks volumes for someone who is self-taught. "I was able to combine two of my favorite hobbies—photography and cruising back roads in my 1953 GMC—with an almost-forgotten childhood dream of being an artist," the Chariton, Iowa, resident reveals. "My artistic skill came as a surprise to me when I picked up brushes four years ago; my original intention was not to paint only automobiles, but I quickly learned that it's much easier to paint the things you like most."

His tight control over the paint—and using the negative white space of the paper, rather than white pigment—gives Nash's pieces true photorealistic quality. "As you can see in my paintings, I love reality and high detail, but I'm not afraid to push colors just outside normal; those exaggerated colors seem to increase the feeling of reality," he explains, noting that using his own reference photos gives him complete control of the creative process.

Limited-edition, signed, and numbered giclée prints of Nash's originals are available on 8 x 10-, 11 x 14-, and 16 x 20-inch archival paper, with custom sizes available. These prints are also reproduced on handcrafted greeting cards (\$5 each/\$15 set of four).



FORD MODEL A



INDIAN CHIEF



TRUCK OF MANY COLORS



'69 CHEVELLE



HOOD ORNAMENT



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Cool Controls

VINTAGE AIR • 800-862-6658 • WWW.VINTAGEAIR.COM
 Vintage Air announces the release of new Generation IV Ellipse control panels as part of their aftermarket air conditioning systems. Available with the Magnum line of climate control systems, the Ellipse panel provides style and ease in controlling your car's A/C. Available in polished aluminum or black anodized finish with internal LED soft-lighting. At just 3.5 x 1.5-inches tall, it fits most dashes or consoles, while adding a custom look. Be sure to contact Vintage Air for your application. Cost: starting at \$199.99.

Flathead Fortune

**BOB DRAKE REPRODUCTIONS
 800-221-3673 • WWW.BOBDRAKE.COM**
 Bob Drake Reproductions have announced the return of their 1932-'53 Ford flathead oil pumps. This 80-pound pump is now a high-quality replacement that will keep your flathead V-8 properly lubricated for many years. Call about your application and installation instructions. Cost: \$125.



Stovebolt Headers

THE FILLING STATION • 800-841-6622 • WWW.FILLINGSTATION.COM
 For that vintage exhaust look and sound, reproduction Fenton Headers are now available for the 216, 235, and 261 Chevrolet straight-six engines. They have the split manifold design that was a popular modification given to early Chevrolet six-cylinder engines, and will fit most Chevrolet cars and trucks from 1937 to 1962. Be sure to check with The Filling Station, though, as some exceptions do apply. Cost: \$199.95/set.



T Reflections

LANG'S OLD CAR PARTS • 800-872-7871 • WWW.MODELTFORD.COM
 Model T owners know that the car's headlamp is a bulb-and-reflector unit that is plagued by decayed silvering on the reflector. In lieu of expensive resilvering, new reproduction reflectors are now available from Lang's Old Car Parts. Each Model T reflector is made to original shape from Ford drawings, and the highly reflective vacuum metalized aluminum finish provides a 92- to 98-percent reflection rate as opposed to the chrome reflectors that rate at around 65 to 70 percent. Cost: \$37.95 each.

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John Green



DALLAS, TEXAS, ESPECIALLY THE Oak Cliff section, seems to have been a hot-bed of innovation in the 1920s. Previously, we've described to you how a modest eatery called Kirby's Pig Stand on the Dallas-Fort Worth Highway spawned the drive-in restaurant. This month, we're looking at the corner of Edgefield and 12th Streets in the Winnetka Heights neighborhood. There, in a spot as equally unheralded as the original Pig Stand location, stands a little brick building that was clearly once a convenience store and is now an office. It would be totally unremarkable except that it is the birthplace of an empire.

In 1927, John "Uncle Johnny" Green, ran an ice dock at the corner of Edgefield and 12th, selling ice to the homeowners in that then-affluent neighborhood. He realized, however, that in addition to feeding local iceboxes (which were increasingly being displaced by refrigerators), he could also tap into the grocery market. Soon, he was selling milk, eggs, bread, and tobacco to locals who did not wish to venture all the way to the grocery or who had missed closing time there—usually 6 p.m. in those days, and forget about shopping on a Sunday. The ice dock, with its 16-hour day and open seven days per week, was well suited to serve as a complement to more traditional retailers.

The next year, when the Southland Ice Company took over Green's store, he convinced one of the firm's executives, Joe Thompson Sr., to permit him to continue selling staple items as a side line. Thompson, who as an employee of Consumers Ice had overseen sales of ice-cold watermelon and other frozen fruits (the first Slurpees?) during the summer of 1924, recognized the validity of the idea. Seeing the extra income those items brought in, and the way they helped buoy business during the slow winter months, Thompson soon became an enthusiastic promoter of the concept.

Before long, the ice docks were morphing into "Tote'm Stores" with an Alaska-native theme (ice... Alaska... get it?), complete with totem poles outside. As former ice docks, they were especially popular with automobile owners, who found the off-street location far easier to access—something that set off the Tote'm Stores from the traditional urban corner store.

To build on its success, Southland began to experiment with other innovations, like corporate cross-training of service personnel, gasoline retail, and uniforms. The stores did well until the coming of the Great Depression caused sales to falter and Southland to slide into bankruptcy.

Repeal of Prohibition in 1933 proved a saving grace for the Tote'm Stores, as soon beer and package liquor sales became a

mainstay. The company weathered the rest of the Depression and the war years. In 1946, Southland expanded the operating hours of its stores. The new 7 a.m. opening and 11 p.m. closing times spawned a new name: 7-Eleven.

Fifty years after Uncle Johnny Green started offering customers convenient groceries at his ice dock, Southland Corporation (now 7-Eleven, Inc.) was a \$2-billion company, franchising the convenience-store concept across the nation. By 2006, the company was doing \$15 billion per year in sales. The original location at 12th and Edgefield was replaced by a more modern building and operated as a 7-Eleven until the 1990s, when the company was forced through many painful changes as a result of fending off an acquisition attempt.

Possibly more important, in the wake of the oil crises, many service stations abandoned auto repair for the convenience-store model, most also adopted the 24-hour model, directly leading to the modern gas station. 7-Eleven itself at one time even owned Cities Service/Citgo. Today, you can get in the car at midnight, show up at a gas station at 1:30 a.m., grab a hot snack and fill your tank, and think nothing about it. Johnny Green started it all by selling milk and eggs after six and on Sundays. 🍷





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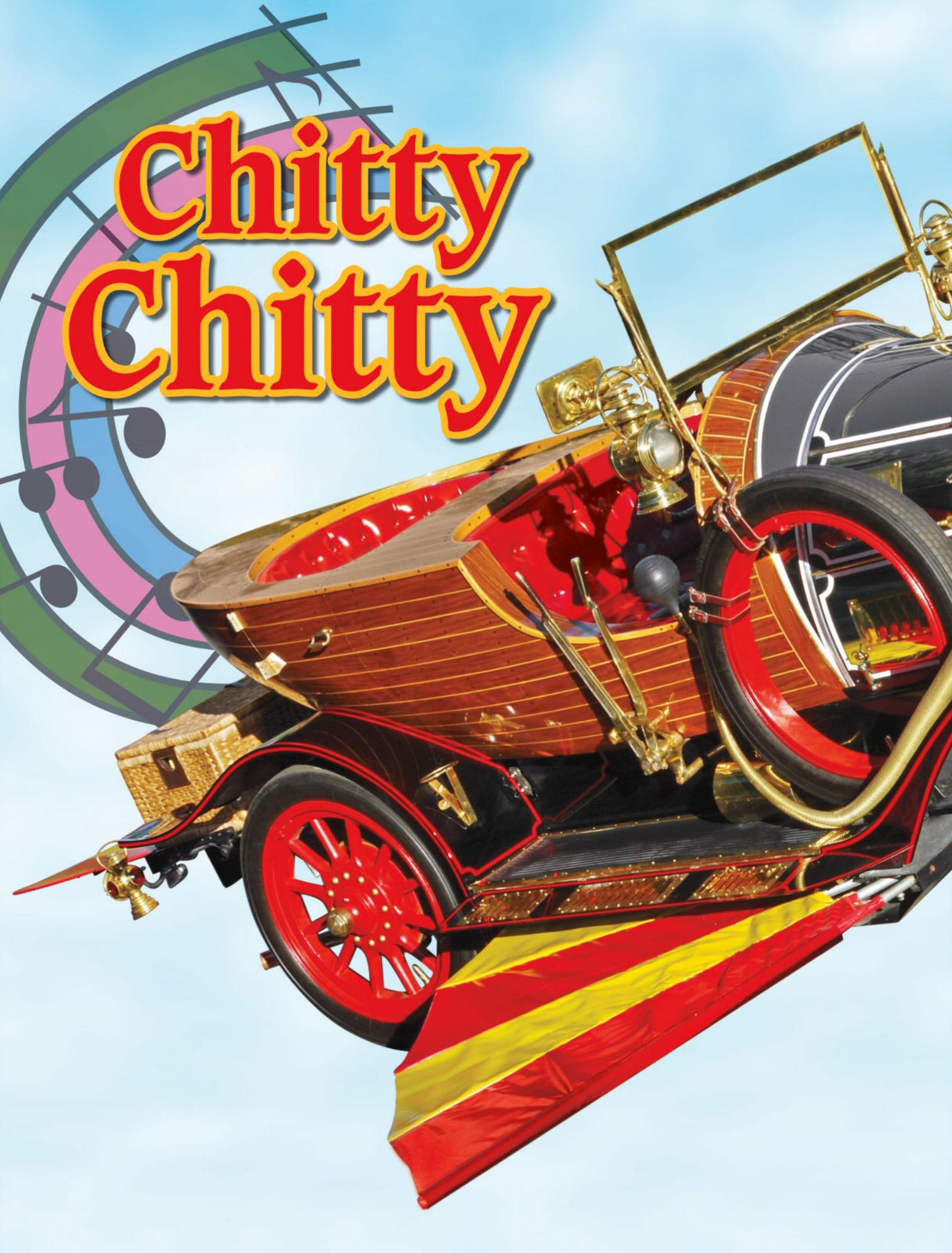


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Chitty Chitty



*A painstakingly detailed
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BY MARK J. McCOURT • PHOTOGRAPHY BY RICHARD LENTINELLO



Bang Bang





Attending a major-release film premiere is a big deal for anyone, and it's even more of an otherworldly occasion when you're four years old. That event—the bright lights, the celebrities, watching a motion picture on the huge screen of an opulent theater—would surely leave its mark. Half a century later, the little boy now grown, who'd had such a life-changing experience, can relive it with a drive around the block in a “most fantasmagorical” automobile, his carefully detailed, home-built replica of the famous star-car from the 1968 movie musical, *Chitty Chitty Bang Bang*.

“My uncle was employed at United Artists, and he worked on the production set,” Tony Garofalo tells us. “He got tickets for my mother and me to attend the premiere at New York City’s Radio City Music Hall, that December. The movie car was parked in front of Radio City, and then I saw it on the screen, driving and

flying and doing all these tricks—I was taken aback. That started it all for me. My father was a garage mechanic who had a machine shop business; he was always working on cars, and could build most anything. So even at four, I thought everything was possible.” And as a preschool-aged Tony watched actor Dick Van Dyke’s character, Caractacus Potts, accomplish in this delightful fantasy film, he promised his mother, Anna, “Someday I will build that car.”

The automotive character of *Chitty Chitty Bang Bang*, as portrayed in that picture, reflected a similar car in author Ian Fleming’s 1964 adventure series, *Chitty-Chitty-Bang-Bang: The Magical Car*. Fleming, the British novelist who created the secret-agent character of James Bond, had written this lighthearted children’s story incorporating bedtime tales he’d invented for his son, Caspar. The three-volume novel would inspire the film, which—like the Bond movies also handled by United Artists—was produced by Albert R. Broccoli.



Restored Overland steering wheel uses solid-brass components; original Stewart-Warner speedometer takes its reading from this swivel gear drive on a 25-inch front wheel. Chitty’s “GEN 11” (“Genii”) plate references its magical guardian abilities.



As conceived, that magical car was loosely based on a series of Mercedes-chassis, airplane engine-powered race cars sharing the name *Chitty Bang Bang*, which were campaigned in the 1920s by Count Louis Zborowski, a British engineer and racecar driver whom Fleming had admired as a youth. While various theories have been posited about how the racers got their unusual name, the book and film credited the engine sounds. In the book, Fleming wrote, "She's a twelve-cylinder, 8-liter, supercharged Paragon Panther; they only made one of them, and then the firm went broke." The film portrayed *Chitty Chitty Bang Bang* coming from an earlier era, as a circa-1907 international Grands Prix-winning contestant, whose streak was cut short by a crash in the 1909 British Grand Prix. The now-derelict racer was purchased and, over the course of three days, rebuilt-modified by the inventive Potts, making the floating, flying touring car that thrilled audiences around the world.

"That feeling stayed with me for decades," Tony explains. This Long Island, New York, resident had retired as a detective sergeant in the New York Police Department in January 2006, shortly after his mother's death from cancer. "When she passed way, that was the catalyst that started this. I'd been researching for a lifetime, had watched the movie probably 200 times, and I finally had time to start pulling *Chitty Chitty Bang Bang* together in my head, to see which methods I'd use to build a replica. I wanted it to be as exact as I could make it, and I didn't want to spare any expense or detail."

You may ask why a recreation of a fictional automobile would star in this issue of *Hemmings Classic Car*, and the reason lies under the skin. Unlike Zborowski's *Chitty*, or the movie car—of which one functional, driveable example, and five cosmetic replicas, were built overseas by United Artists craftspeople—Tony's handiwork is all-American, with a 1928 Ford Model A engine powering a modified 1914 Overland Model 79 chassis.

"It took me five years to find something with right-hand drive, like the movie car. I wanted something from that period that wasn't too nice, because I'd have to tear it apart, and I didn't want to spend \$50,000 on, say, a Thomas Flyer, something that was worth a lot of money after restoring it as a Thomas Flyer," he recalls. Tony would eventually find the Overland in New Jersey, part of a huge collection of antique cars and parts being liquidated by an aged seller and his son.

He bought a rolling chassis with intact steering column, front fenders, headlamps, a radiator shell, and hood; some original wood floorboards were still present, as were the 25-inch wood-spoke wheels. The Model 79's Schebler-carbureted 240.5-cubic-inch, 35-hp L-head engine, its four cylinders cast individually, was out of the chassis but included, while the rear-mounted three-speed selective-shift transaxle had remained in place. This was originally a five-passenger touring car, one of nearly 48,500 examples to leave the Willys-Overland Company's Toledo, Ohio, factory, and was built in the last year before Overland switched to left-hand drive; it was last registered for road use in 1955.

"I was describing the project to them, and they looked at me like I had three heads," Tony says with a laugh. "'You're gonna turn this into *what?!!*' I went back the next week to pick it up, and brought a model of *Chitty Chitty Bang Bang*, telling them, 'This car is going to look like that.' They thought I was nuts."

The Overland chassis was intact, if rusty, but Tony deemed its 114-inch wheelbase not long enough to afford his replica accurate-looking proportions. He would lengthen it by 21 inches, having a welding-proficient friend cut the steel and insert new metal. They also added ladder-style crossmembers to square and solidify the frame, stretched the rear luggage deck, and added a bracket to mount the picnic basket; when finished, the car would be 17-feet long.

The initial plan was to power this tribute with the original Overland engine, but that would require recasting the cylinder jugs and other components. Then Tony remembered the movie star's over-dubbed "chuff-chuff" idle sound was that of a Ford Model A, so he sourced a 1928 unit. "You can open a catalog and buy every part for a Model A engine," he admits. "I rebuilt it myself, which took



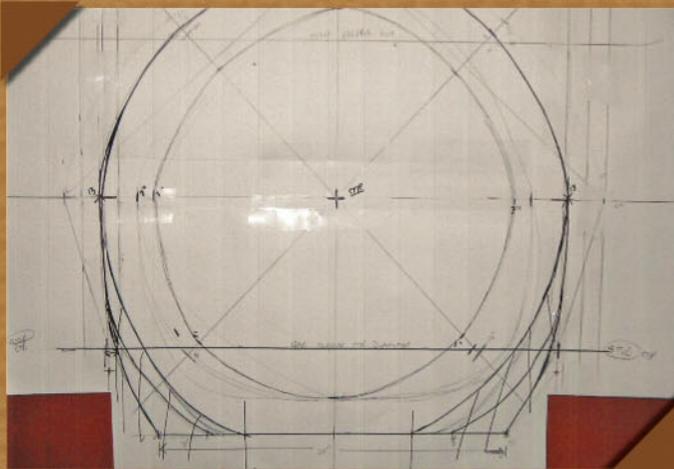
"Solar" tags mark Cadillac brass carriage lamps; Overland VIN plate mounted on the battery cover; functional instruments include a barometer, because *Chitty* flies! Wayne Simoni (brassauto.com) made the brass oil plungers, windshield frame, and headlamps.



As Tony purchased it in 2010, this 96-year-old Overland Model 79 five-passenger touring looked much like the derelict racer that Caractacus Potts built into *Chitty Chitty Bang Bang* in three days. It represented Overland's last year of right-hand drive.



The Overland was stripped down to its original floorboards, which exposed much of the ladder frame, and the gearshift and emergency-brake levers (far right) that would be retained. "I was deciding exactly where to stretch the chassis," Tony says.



The radiator shell is *Chitty's* signature element, and was the first piece Tony designed. This drawing was his rough template, which led to building a three-dimensional model in cardboard. The actual shell incorporates a functioning Model A radiator.



The Overland four-cylinder was deemed too costly and time-consuming to restore, but this 1928 Ford engine was a fine stand-in, being simple to rebuild and upgrade, and making the right sounds. Right-hand drive made installation a challenge, though.



With the fuel tank and picnic hamper in the extended part of the rolling chassis, Tony used a milk crate to figure the approximate height of the front seat and body center-line. A loose oil-return line left a puddle on the driveway on first start-up.



The curved "crossbows" of the cowl frame are visible in this photo, which shows two of three pedals being positioned in relation to the seat, shifter, and wheel. Tony mounted the battery with interior access, under a removable cover, for ease of use.



The body was built like a cedar-strip canoe, and each skeleton piece used nine to 12 layers of laminated oak. Tony notes, "We used boat-building adhesives that are designed to withstand temperature swings; once glued, they're very difficult to take apart."



Artisans at Craft-Tech fabricated this six-panel bonnet from polished stainless steel that's coated to retain its luster. Aircraft-quality, pressed-in rivets secure 5-foot-long solid brass hinges with one-inch knuckles, identical to the movie car's.



Most difficult was designing the cosmetic exhaust header that exactly fit in pre-cut holes. Tony mocked this up using cardboard mailing tubes he cut and hot-glued into shape. The 2 3/4-inch diameter mild-steel piece was triple copper-plated.



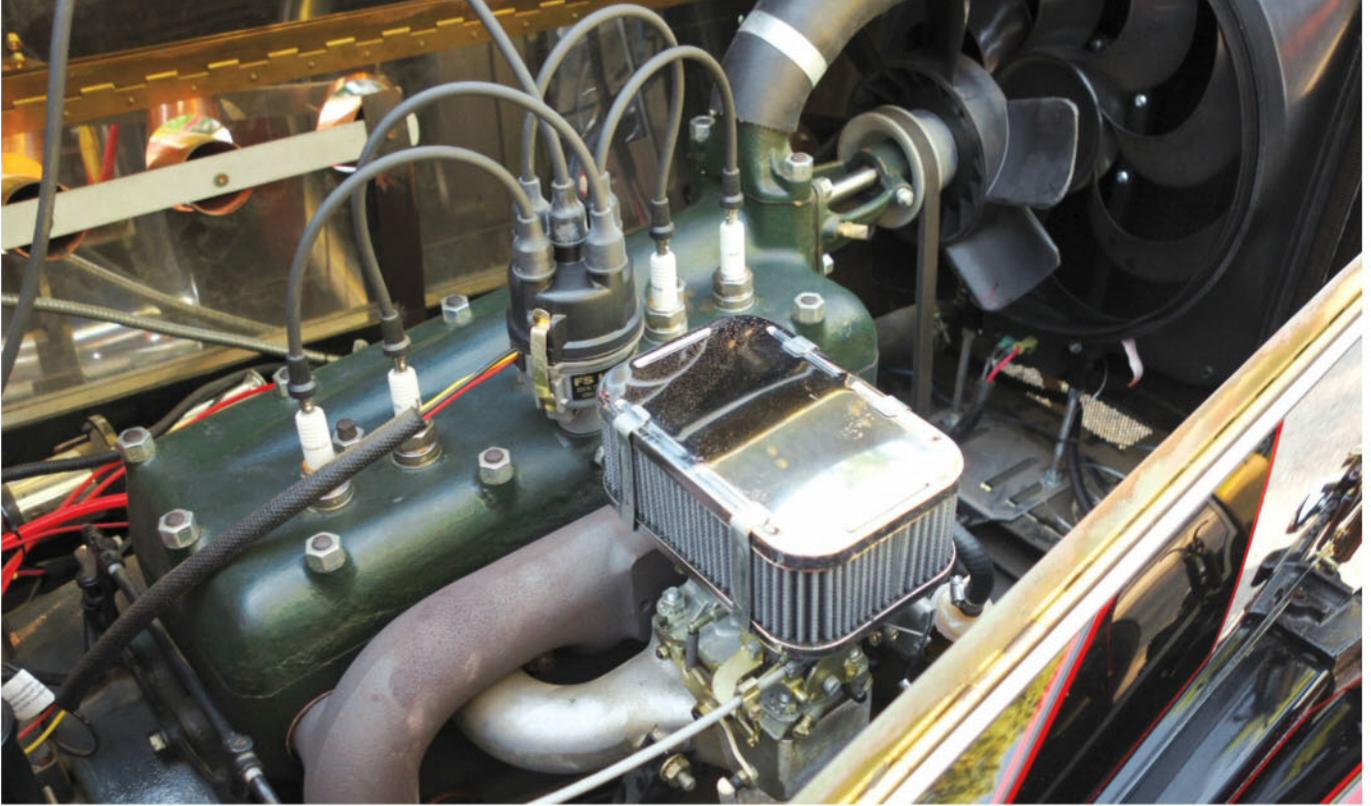
Left to right, the rear- and front-seat bases were fabricated of epoxy-primed wood, with flexible side panels that made them removable as required; they were trial-fit more than 20 times before being padded and upholstered in durable marine-grade red vinyl.



George Papalexandrou of Auto Body Specialties of Patchogue, New York, fabricated four fiberglass fenders, exactly duplicating Tony's plywood models. These were sprayed red, pinstripes masked, over-sprayed in black, stripes revealed, and clear-coated.



Chitty's colorful vinyl wingspans were carefully sewn by Tony's friend, Bill Webb of Boat Tops in Mastic Beach, New York; they electrically extend from, and retract into, hinge-opening boxes Tony made in rustproof 1/16-inch galvanized sheetmetal.



Electric puller fan is backed up by shortened original Model A fan; note copper header tubes braced through hood side. Snake horn came off a veteran Mercedes; wings are electrically operated by remote.

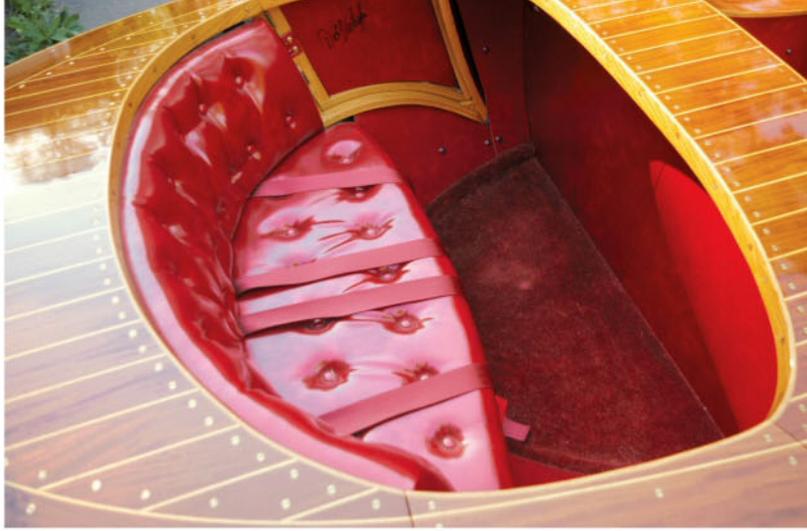
a bit of learning. I have mechanical experience, but working on that was very different for me." In consideration of the replica's weight and planned use, Tony converted it to 12-volts with an alternator and electronic ignition, also replacing the one-barrel updraft Zenith carburetor with a two-barrel downdraft Weber.

The ease of rebuilding the Ford engine was offset by the challenge its layout posed when combined with the Model 79's right-hand steering; the intake and exhaust manifold interfered the column, until Tony had an exhaust shop fabricate more accommodating pieces. Once those clearance issues were sorted, he had to mount the engine at the correct height and angle in the chassis to line up with the driveshaft—which both spins and moves up and down with the transaxle—through a custom-made universal joint. The right hand-drive also affected the clutch-pedal mechanism, so he converted it to a hydraulic system using a Wilwood slave cylinder; the original rear-only, sandwich-style mechanical drum brakes were retained. "I went to Speedway Motors, because they do a lot of fabrication work for people, and I made a lot of brackets, and hand-bent the brake lines."

When it came to the coachwork, Tony started up front with the solid-brass radiator shell, which was scratch-built by Joe and Ralph Desantis, owners of Craft-Tech Manufacturing in Bohemia, New York. These brothers would also hand-fabricate the 5-foot-long, six-panel stainless steel "bonnet," which was later detail-pinstriped by Jack Colasanto of Lindenhurst, New York's, Panorama Signs. "Proportion-wise, the radiator shell was the benchmark for the rest of the car," he explains.

Every piece of that body represented a three-step process, before being made in the final material, Tony reveals. "The cowl was first cut out of a huge sheet of round paper. That shape was transferred to cardboard, then bendable plywood, and finally, it was cut in stainless steel. I did the same thing for the wood body. I got the opportunity to closely examine—and even to drive!—the original, drivable *Chitty 'hero'* car from the film, as it was being auctioned in Los Angeles. I took careful measurements of it to help my own project; each piece on this car was a nightmare, because once you did something, you moved on to another part, and so on, but they all had to work together and to look right."

Crafting the boattail section was incredibly time-consuming, but Tony worked alongside an experienced boat-builder who helped him create the skeleton body shell, and then each individual piece of oak, cedar, and maple that would be steamed, glued, clamped, and screwed into position. The fenders were custom-made in carbon fiber-reinforced fiberglass, using plywood forms. And the zoomy-looking side exhaust—a dummy system, as on the movie cars—would prove the most challenging part of the *Chitty Chitty Bang Bang* build.



Chitty Chitty Bang Bang star Dick Van Dyke autographed Tony's tribute car as they toured Dick's hometown of Danville, Illinois, and posed in front of his childhood home; see videos at www.nychitty.com.

“...If you have the vision and perseverance, and you want something badly enough, I really believe you can do anything.”



COURTESY OF DEBORAH SABLE

“I sweated how to get the correct radius of those exhaust tubes coming out of the hood, because the tolerance between them and the hood cut-outs was incredibly tight. I settled on mailing tubes, cut and bent into the shapes I wanted, then hot-glued into permanent form. I took my mailing-tube header to a guy who specializes in exhaust systems, and we spent an entire day replicating it in mild steel. It was then copper-plated, and I was really happy with how it came out,” he says with a smile.

That attention to detail is evident in every aspect of this car, from the custom-fabricated brass windshield and diamond-tufted upholstery, to the original snake bulb horn and period-correct Thomas Flyer external shifter linkage—the former coming from England, and the latter an exciting Fall Hershey score. Tony even ensured his *Chitty* had working “wings” like the movie car, these folding out from under the running boards when actuated by remote control.

After more than 6,000 hours of intense work, and a \$100,000-plus investment, Tony's *Chitty Chitty Bang Bang* was unveiled to his family and friends at a grand celebration in June 2015. This fully functional car—registered with the New York

State Department of Motor Vehicles as a 1914 Overland—would quickly become a celebrity in its own right during its first display at that year's Annual Americana Manhasset Concours d'Elegance in New York, and taking the spotlight at the 2016 New York International Automobile Show. *Chitty's* greatest honor so far came when Dick Van Dyke himself requested it take part in his homecoming celebration in Danville, Illinois; Tony spent two days with the actor and his wife, and *Chitty* was prominently featured in publicity photos and a documentary film shot during that event.

“I had a hard time, financially, working on the car—there came a point of no return for me, investing money and time into fabricating parts that would have meant a big loss if I'd stopped—but my mom would have totally supported me, and when it was done, I think she would have cried, she'd be so proud,” Tony muses. “That day we saw the premiere was a special bonding time for us, and if she knew I'd later meet Dick Van Dyke and he'd ride in this car, I think she'd have gone bananas. It's an extraordinary set of circumstances, with my dreams coming true; if you have the vision and perseverance, and you want something badly enough, I really believe you can do anything.” 🍌





Newport News

For 1978, the Chrysler Newport four-door hardtop was one of the last of its full-size breed

WORDS AND PHOTOGRAPHY BY THOMAS A. DeMAURO

Chryslers entered the 1970s as prestige automobiles that boasted luxurious appointments, robust engineering, prices commensurate with their status, and generous interior and exterior proportions. Change was on the horizon, however, with regard to the size of its models.



The decade that dawned with the Big Three Detroit automakers perpetuating the “bigger-is-better” philosophy of design, saw them begin to embrace downsizing by its midpoint. At Chrysler, the Charger-sized 115-inch-wheelbase personal-luxury Cordoba debuted in 1975, and the top-of-the-luxury-line full-size 124-inch-wheelbase Imperial was retired after that same model year. Mid-1977 brought the comparatively diminutive LeBaron measuring 112.7 inches between its wheels. The Newport and New Yorker retained their 124-inch wheelbase (listed at 123.9 inches for 1978) until being redesigned for 1979 with a chassis that measured 118.5 inches from the front to rear wheel centers. Hence, the 1970s concluded with smaller and lighter Chrysler models across the board.

Though its name was bestowed upon a dual-cowl model in the early 1940s to create the Newport Phaeton, and it briefly reappeared in the early 1950s as a two-door hardtop Windsor and New Yorker, it was the 1961-'81 run for which the Newport name is most quickly recognized. For much of those two

decades, it served as the entry-level full-sized Chrysler.

By 1978, however, the Newport's \$5,727 two-door hardtop and \$5,802 four-door hardtop base prices overlapped with those of some incarnations of the Cordoba two-door coupe and LeBaron two-door coupe, four-door sedan, and Town & County station wagons. The New Yorker Brougham remained at the top of the luxury and price ladder, at just under \$7,600 for the two-door hardtop and just over \$7,700 for the four-door hardtop.

Power steering and power brakes with front discs and rear drums were standard in the Newport, as was a 190-hp 400-cu.in. four-barrel V-8 fitted with the computer-controlled Electronic Lean Burn System featuring various sensors that reported to a spark control computer, which precisely and quickly adjusted spark advance as required. It allowed for leaner carburetor mixture settings at part throttle, resulting in increased fuel efficiency.

Though the 360-cu.in. V-8 was optional federally, it was standard in high-altitude regions and California. The 195-hp 440 engine was optional in all states, and was in its last year.



The optional cloth-upholstered 50/50 split bench seat features separate controls for driver and passenger, and the passenger seatback reclines.

New for 1978 was a lockup torque converter that also improved fuel mileage by engaging a lockup clutch in third gear to eliminate converter slippage. Numerically low 2.7:1 rear gearing, which also did its part to conserve fuel, was standard.

Though there were weight-savings measures taken, the C-body Newport was still a big-block powered 227.1-inch-long luxury-liner that weighed about 4,600 pounds at the curb. When downsizing reached the Newport for 1979 and it became an R-

body, over 5 inches were lopped off of the wheelbase, along with about 7 inches of overall length, and several hundred pounds. The 400 engine would also give way to the 360 V-8 as the largest available option with a 318 also offered. The base engine for the 1979 Newport was the Slant Six.

However, just because downsizing was deemed necessary by the automakers, didn't mean that all buyers instantly loved the idea. Floyd Frazier Jr., owner of an automotive repair business in Strattanville, Pennsylvania, certainly didn't.

He'd owned a 1975 Newport at the time, and was well aware of that Chrysler's virtues, so he was concerned that many of the attributes he'd grown to appreciate would be designed out of the new smaller replacement. Consequently, he decided to buy one of the last of the large, big-block Newports—a 1978 model—before it was too late. At J.M. Beatty Automotive, a Chrysler Plymouth dealer in Eau Claire, Pennsylvania, Floyd ordered his Newport just the way he wanted it in December 1977.

He specified the striking Tapestry Red Sunfire Metallic exterior hue, an extra-cost matching vinyl top (red was new for 1978), additional body trim, fender skirts, and Road Wheels with white-wall radials to complete the exterior look. Inside, he chose red Tuscany cloth upholstery for the optional 50/50 front bench seat, with dual fold-down armrests and a passenger-side recliner. And he added the extra-cost driver-side power assist. The light package illuminates various regions of the expansive Chrysler, and comfort and convenience were increased with the addition of optional air conditioning, tinted glass, vent windows, automatic speed control, remote-control outside mirrors, AM/FM 8-track stereo with four speakers, color-keyed seat belts, and accessory floor mats.

Deciding that the standard tried-and-true 400-cu.in. B-block four-barrel V-8 provided ample power for his needs, Floyd chose



The speedometer with odometer and trip odometer, and standard gauges (except for oil pressure) are directly in front of the driver. An AM/FM 8-track stereo (note the volume and tuning knobs are on the driver's side), and the A/C were optional.





With 190 hp on tap and just 2,700 miles on the odometer, this 400-cu.in. four-barrel V-8 engine has required nothing more than routine maintenance.

not to order the optional 440. The three-speed TorqueFlite automatic was the only transmission available and, given its decades-long track record for durability and precise operation, that was just fine with Floyd.

By the time the salesman put down his pen, the options Floyd had specified swelled the \$5,802 Newport's base price to \$7,916.60 before the \$158 destination charge was added. He took delivery of his Chrysler during the week in between Christmas and New Year, and promptly stored it until spring arrived.

Four decades later, Floyd freely admits that, "The kid in me ordered this car this way, not the practical family man." Take the seats for instance. The cloth upholstery was not conducive to the wear and tear and spills that adolescents can subject them to. He had a son and stepson who were 13 years old when he purchased the Newport, and Floyd coached little league baseball. With visions in his head of the potential misfortunes that could befall the Chrysler's upholstery, he decided that he wouldn't use it as daily transportation.

He instead bought a previously damaged 1977 New Yorker and rebuilt it. Originally white with a white vinyl top and green vinyl interior, Floyd repainted it green after repairing it and employed it as the family car. "Everybody loved it," he recalls. "It had the tilt and telescope steering column, power windows, fender skirts—it was loaded!" Having the New Yorker made it easier to put the Newport away because, Floyds says, "It was a step up in luxury." He drove that New Yorker for the next 10 years while the Newport, which had accrued just over 2,500 miles at that point and

had barely seen rain and never seen snow, hibernated for what would become decades.

Floyd has always enjoyed the appearance, ride, and handling of Chrysler products. He also cites another lesser-known attribute of Newports and New Yorkers from this era: He says, "They were great tow vehicles, even if they didn't originally come with the factory-optional towing package." And when discussing the Newport's luxury he recalls, "The six-way power seat is unreal. It has enough adjustability to satisfy short or tall people, and there's a center armrest. If you can't get comfortable





The overall convenience of driving the car on the road is what's important to me. With this Newport, everything is within easy reach, visibility is great, the cruise control is very simple to operate, the optional vent windows offer great ventilation, the car has plenty of room, and it's comfortable.

in that seat, you can't get comfortable."

When Floyd reflects on the instrument panel, he explains, "It's all convenient for the driver. The radio and the glovebox are in the middle of the dash within easy reach when seated behind the wheel. That's the way it was done back then, not like now. None of the dash gauges are blocked by the steering wheel, either. Visibility out the windows in all directions is excellent, including in the rear."

He's also quite pleased with the Lean Burn-equipped 400 V-8. "It idles smoothly, and the exhaust is quiet, but when you need the power, it's right there. The transmission is a TorqueFlite, so it doesn't get any better than that. With that torsion-bar front suspension and leaf springs in back, it corners great, but the ride is still smooth like a big car should be. The big front disc brakes and rear drums ensure that stopping is no problem."

Regarding its equipment, Floyd says that the Newport currently appears nearly exactly as it did when he took delivery in late 1977, with the only differences being the tires and addition of power assist for the passenger seat. He added the latter from a parts-car New Yorker some years back, which also donated its trunk carpet and spare-tire cover.

Despite its charmed life in heated storage and the fact that generally, time has been quite good to the Newport, Floyd point-

ed out a few areas that didn't fare so well. The chrome on the outside mirrors has pitted, as have the door handles to a lesser degree. There are places in the paint where darker red spots have appeared, and inside there are a few bubbles in the original velour headliner. Though these areas have deteriorated since they were new, the Newport still presents itself incredibly well.

Looking back, he has few regrets. "I should have ordered power windows," he says. And though there were many years where he lamented choosing the optional cloth upholstery, now at 75 years old and with no worries of dropped ice cream cones in sight, he's glad that he ordered his 1978 Newport just the way he wanted to.

Floyd was in the good company of a total of 24,089 buyers who also desired the full-size appeal of the 1978 four-door hardtop Newport (there were also 5,987 two-door hardtops built). The downsized

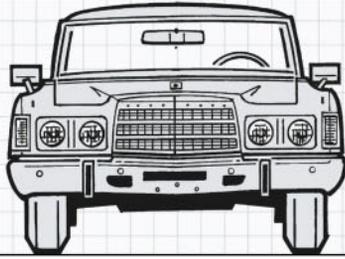
Newport for 1979 leapt to 60,904 in sales that first year, but the honeymoon was short lived. Largely unchanged for 1980, the sales dropped off drastically and did so once again for 1981, after which the nameplate was retired.

Today, Floyd's 2,700-mile 1978 Newport remains a well-preserved example of rolling interactive Chrysler history that proudly exhibits the allure and luxury possessed by the last of the full-size Newports. 🚗

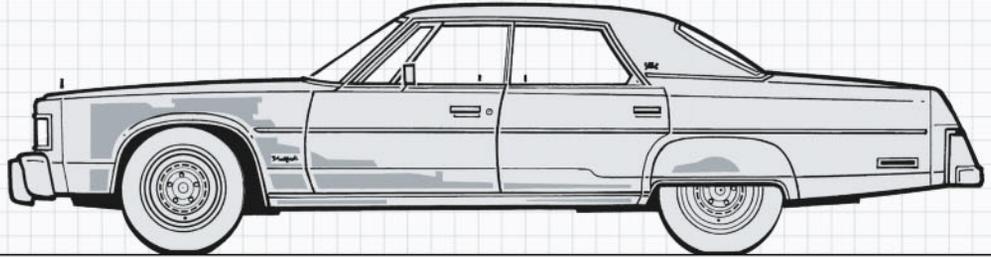


1978 CHRYSLER NEWPORT

ILLUSTRATIONS BY RUSSELL VON SAUERS,
THE GRAPHIC AUTOMOBILE STUDIO ©2018 HEMMINGS CLASSIC CAR



64 inches



123.9 inches

SPECIFICATIONS

PRICE

BASE PRICE \$5,802
OPTIONS (PROFILED) 50/50 bench seat with armrest, recliner, cloth (\$134.90); light package (\$84.90); seat belts, color keyed (\$16.70); accessory floor mats (\$24.20); tinted glass (\$78.55); vent windows, manual (\$46.15); remote control mirrors, left and right (\$50.50); air conditioning (\$601.55); vinyl body-side moulding (\$50.30); sill moulding (\$28.55); wheel-house opening skirts (\$49.35); automatic speed control (\$99.00); power 50/50 seat (\$157.15); radio, AM/FM with 8-track stereo tape (\$353.35); full vinyl roof (\$148.80); spare tire, conventional (no charge); Road Wheels (\$140.10); tires, HR78 x 15, WSW, steel-belted radial (\$50.55)

ENGINE

TYPE OHV V-8; cast-iron block and cylinder heads
DISPLACEMENT 400 cubic inches
BORE X STROKE 4.34 x 3.38 inches
COMPRESSION RATIO 8.2:1
HORSEPOWER @ RPM 190 @ 3,600
TORQUE @ RPM 305 lb-ft @ 3,200
VALVETRAIN Hydraulic valve lifters
MAIN BEARINGS Five
FUEL SYSTEM Four-barrel carburetor, mechanical pump
LUBRICATION SYSTEM Full-pressure
ELECTRICAL SYSTEM 12-volt
EXHAUST SYSTEM Single, with catalytic converter, muffler, and resonator

TRANSMISSION

TYPE TorqueFlite three-speed automatic
RATIOS
 1st 2.45:1
 2nd 1.45:1
 3rd 1.00:1
 4th -----
 Reverse 2.22:1

DIFFERENTIAL

TYPE Salisbury type; hypoid drive gears
GEAR RATIO 2.7:1
DRIVE AXLES Semi-floating

STEERING

TYPE Recirculating gear; power assist
RATIO 15.7:1
TURNING CIRCLE 44.78 feet

BRAKES

TYPE Hydraulic; power-assisted front disc/rear drum
FRONT 11.62-inch disc
REAR 11 x 2.50-inch drum

CHASSIS & BODY

CONSTRUCTION Unitized, with rubber-isolated stub frame; welded and bolt-on steel body panels
BODY STYLE Four-door, hardtop
LAYOUT Front engine, rear-wheel drive

SUSPENSION

FRONT Independent; torsion bar, direct-acting hydraulic shocks, anti-roll bar
REAR Solid axle, leaf springs, direct-acting hydraulic shocks

WHEELS & TIRES

WHEELS 15 x 6-inch steel Road Wheels
TIRES HR78 x 15 steel-belted radials, currently LR78 x 15 steel-belted radials

WEIGHTS & MEASURES

WHEELBASE 123.9 inches
OVERALL LENGTH 227.1 inches
OVERALL WIDTH 79.5 inches
OVERALL HEIGHT 54.7 inches
FRONT TRACK 64 inches
REAR TRACK 63.4 inches
CURB WEIGHT 4,600 pounds

CAPACITIES

CRANKCASE 5 quarts with filter
COOLING SYSTEM 16 quarts
FUEL TANK 26.5 gallons
TRANSMISSION 16.5 pints
DIFFERENTIAL 4.5 pints

CALCULATED DATA

BHP PER CU.IN. 0.475
WEIGHT PER BHP 24.21 pounds
WEIGHT PER CU.IN. 11.5 pounds

PRODUCTION

FOUR-DOOR HARDTOPS 24,089
TWO-DOOR HARDTOPS 5,987

PROS & CONS

- + Low mileage
- + Very well preserved
- + Living room-like comfort
- Not a highly valued collectible
- Slight paint and chrome imperfections
- Few body and interior restoration parts available

WHAT TO PAY

An accurate value is not available for this vehicle.

CLUB CORNER

THE WPC CLUB

(Chrysler Products Restorers Club)
 P.O. Box 3504
 Kalamazoo, Michigan
 49003-3504
www.chryslerclub.org
 Dues: \$40/year
 Membership: 4,000

ANTIQUE AUTOMOBILE CLUB OF AMERICA

P.O. Box 417
 Hershey, Pennsylvania 17033
 717-534-1910
www.aaca.org
 Dues: \$40/year
 Membership: 60,000



America's Microcar

Most old-car enthusiasts are familiar with the King Midget, that tiny little two-seater that's hardly bigger than a garden tractor and uses basically the same engine. Folks smile when they see a King Midget. They're fun little critters, weird in a nice way, and their owners are a happy, loyal bunch.

But something I think we all sort of misunderstood about the King Midget is its position in automotive history. I'm including myself in that statement, because in the past I've described the King as a spiritual successor to the cycle cars that were a short-lived fad from about 1910 to 1926. While

in some ways that definition might still fit, recent conversations with K.M. historians have convinced me that King Midget was much more than that. I think a more accurate description is that the little King was America's postwar microcar.

Some folks call it America's first compact car, but that's really not accurate because the King Midget is much too small to be considered a compact, or even a sub-compact car, for that matter. A Nash Metropolitan is a sub-compact, and parked next to a King Midget it looks like a Cadillac. Ditto Crosley—the postwar models are much bigger than a K.M. I feel King Midgets are in a special category. In that regard, they share a special place with our European cousins.

After the devastation of World War II, many European countries suffered economic recessions. People struggled to get by and yet, personal transportation was sorely needed. In response, companies in several countries introduced microcars. These included the AC Petite, Bond, and Reliant three-wheelers in the U.K., the French-built Citroën 2CV, and Panhard Dyna, and the Italian-produced Vespa, which (naturally) was as stylish and sporty as a microcar can be. Germany's economy was the worst wrecked, and from it sprang the DKW, Zündapp, Goggomobil, NSU, Goliath, Messerschmitt, and BMW Isetta. These microcars were powered by one- or two-cylinder engines.

The U.S. didn't suffer the same economic conditions as Europe. Although many economists had predicted a postwar depression, Americans

were flush with money saved from long hours working in defense plants and, of course, none of our factories or towns had been destroyed. So automotive demand centered on conventional cars, which the Big Three and the "Small Five" independents sold like crazy.

In spite of that, many small American start-ups tried to market microcars: Airway, American Buckboard, Brogan, Eshelman, Towne Shopper, and others. A few were produced for a time, like the Marketeer and Autoette. But none enjoyed the continued success of King Midget-builder Midget Motors.



Even the King Midget didn't sell in large numbers. Its factory was geared to produce an average of about two cars per day, although the company usually waited until it had enough orders to build the cars in lots of about 25. In between car production, factory hands produced components and subassemblies that were stockpiled until enough orders came in to build more cars. That was one of the big secrets to K.M.'s success—it produced nearly all its own parts and components right in its own factory, including frames, bodies, suspensions, transmissions, interior, etc. To do it efficiently, the workforce had to be very flexible. About the only things purchased outside were the one-cylinder engines, wheels, and the tires.

In an era of fast money, huge profits and rapid economic expansion the two men who ran Midget Motors—Dale Orcutt and Claude Dry—kept a close watch on expenses and built cars strictly to order. They didn't believe in maintaining a large inventory of cars on hand, and never developed a dealer network because that would have forced them to raise prices to provide the dealers with a profit margin. Midget Motors practiced lean production decades before most companies had ever heard of it.

As a result, King Midget remained in production from 1946 to 1969, with a few 1970 models built before the company went out of business. It's the only postwar American microcar to have lasted so long. And it's perhaps the only American company that shares a heritage with the forlorn little European postwar microcars. 🐞

Some folks call it America's first compact car, but that's really not accurate because the King Midget is much too small to be considered a compact...

I READ WITH GREAT INTEREST YOUR

story on the Soap Box Derby in *HCC* #161. I was part of this story in 1948-'50, and still have my race car just as it ran its last race. I won the \$50 prize of Stanley hand tools, which I used to build my home in 1960 and still use to this day, [in addition to] a small vise and travel alarm clock, which I won for the best upholstered car in 1948-'49. It was great fun for a kid growing up in a small village in upstate New York where there wasn't a whole lot to do during the summer.

Our local newspaper, the *Hudson Register-Star*, and Wilson Chevrolet in Hudson co-sponsored the event, and placed an ad in the paper in the early spring, introducing the race and inviting anyone interested to attend a clinic where you would be given a list of rules, a blueprint of a model race car, and an entry registration and consent form to be signed by your parents. You would then have to find a sponsor who would agree to give you \$25 to build your car. The one stipulation was that you had to purchase the standard wheels and two axles from the Soap Box Derby organization at a cost of about \$12.50. The rest of the money had to be spent on safety and running gear like steel steering cable, turnbuckles, pipe flanges, etc., which didn't leave much for framework, bulkheads, and skin. I was lucky enough to have a father who was a retired builder, and a survivor of the Depression who didn't throw much away.

First, I found a wide heavy board to make the platform, then some lumber to build the bulkheads, then some old springs from a car he had dismantled to make rear leaf springs. A local blacksmith cut and shaped these springs for me for free. By now, I was getting low on funds. Discussing this with my sponsor, an appliance dealer, he suggested I could use the wood sides from the refrigerator shipping crates: Problem solved. Not real pretty, but it worked. Lots of sanding and a few coats of paint, and my car was done just in time and within budget. For the next two years, I kept refining my car, and the last year I re-skinned it with ¼-inch finished plywood and red enamel paint. I was happy with my car, and I had the Soap Box World Championship in Akron, Ohio, in my sights. I did make the fastest time of the day, but on my last run, my back wheel caught the side of the ramp. At the finish line I was just a couple inches behind the winner.

But I'm still using my tools at least once a week for something around the house.

Frank Starkes
Claverack, New York

IN THE 1950S THERE WAS AN

article in *Popular Mechanics* about how soapbox derby rules had been changed before WWII because of real ingenuity. My favorite was the racer whose body was mounted on a pivot to minimize the effects of sidewinds. Another was a completely enclosed car where the driver looked out through a transparent panel.

As to the Dodge Coronet—also in *HCC* #161—that had pieces of blue carpet alongside the black carpeting, in 1968, my Dodge Dart 383 GTS convertible was delivered with the green interior I ordered, but with a black sunvisor on the driver's side. I did a good PR job for Mopar by saying it was a clever anti-glare item.

Toly Arutunoff
Tulsa, Oklahoma

THANKS FOR THE ARTICLE ON THE

Dodge Charger and Magnum in Detroit Underdogs in *HCC* #159. I am a new owner of a 1978 Dodge Magnum, and even though this particular car is in need of a great deal of work after having sat for over 20 years, it is still a blast. It has T-tops! T-tops! We describe the Magnum as a Dodge-a-fide Cordoba. The Magnum actually shares very few body panels with the Cordoba, but the basic car is the same.

Another great thing about the Magnum is that, since it will never be worth a fortune, we can go ahead and enjoy it while we continue to work on it. So far, my wife and I are loving it. Martin and Cindy Quinlan
Bailey, Colorado

IN HIS COLUMN IN *HCC* #161, DAVID

Schulz inadvertently exposed a reason why many enthusiasts shy away from club life: having to defend our choices to a nit-picking perfectionist who believes there is exactly one way to build a car. There are many of us out there who simply don't care if our cars have the wrong mirrors, too much chrome, non-stock colors, or non-stock upholstery. Restoring a car is an intensely personal experience. Some of us choose to adhere rigidly to original, factory-built specification. Others choose to deviate from factory specs for

one reason or another. There is absolutely nothing wrong with either approach. There is, however, something wrong with disparaging a prior (deceased, in this case) owner's vision of what his car should be.

I've lost count of the number of times I've had to explain why my 1968 Mustang has no rear side reflectors. The reason is that I think they're ugly and I didn't reinstall them. You'd be amazed how many times that reason isn't sufficient to end the conversation.

Christopher Fisher
Delmont, Pennsylvania

I JUST FINISHED READING DAVID

Schultz' column and I cannot agree more with what he stated. I have been involved with a local mixed-make car club, and we have some events and regular meetings throughout the year, but the information gained and shared lacks when compared to two other clubs of which I belong: the Studebaker Drivers Club and the Avanti Owners Association International. Both have experts who are willing to share their knowledge with their members regularly. Both club magazines have technical columns, and the SDC has scheduled technical advice seminars at their annual meets.

Both clubs also have many local chapters scattered around the world and for those who are tech-savvy, both have forums linked to their websites where individual questions can be rapidly addressed by someone who has already found a cure for their trouble.

Being a member of a club that can relate to the vehicle you own is worth many times the cost of joining those clubs!

Duane Miller
Eldridge, Iowa

THE ARTICLE ON THE 1956

Studebaker station wagon in #161 took me back to the 1960s when my father owned one. Dad's wagon was green and white, and was also a Champion Pelham with the straight-six engine linked to an automatic transmission. Of course, this wagon was pretty-well used up when he bought it—he loved cheap, used cars. He always bought cars like Nash Rambler station wagons, along with Studebakers.

I remember this particular Studebaker because Dad always complained about how powerless it was. One afternoon, we

Continued on page 39



The Peak of Personal Luxury

Back in the day, when working your way up the divisional ladder of the Big Three, you announced your success by the make of car you drove, which is why the car that truly defined personal luxury in the 1970s was an unexpected and surprising star.

I recently observed a discussion on what was the first muscle car, so I must be insane to ask what was the first personal luxury car; therefore, I won't. But if I did (I can't help myself), I imagine the 1939-'41 Lincoln Continental would rank up there, even though cars for the discerning well-heeled consumer had been produced since an engine was first mounted under a carriage. After the War, others would dip their toes in the personal luxury pool, such as the 1953 Studebaker "Loewy" coupes, one of the most beautiful designs of the 1950s, which gave birth to the Packard Hawks and the Studebaker Grand Turismo Hawk. What about the 1958 Thunderbird and every Thunderbird that followed? How about the 1964 Buick Riviera, a true automotive masterpiece of the 1960s? Add to these the Eldorado, Toronado, and Lincoln Continental Mark III.

What do all the above have in common? They were never expected to be high-volume cars, which is evidenced in the fact the Loewy coupes outsold the sedans, catching Studebaker off guard at introduction. Each offered seating for at least four, and a host of standard and available power options to make the driving experience more relaxing and pleasurable, rather than sporty.

You just knew someone had "arrived" when he or she pulled up in one. I'll bet those of you around my age can remember plenty of people who owned a Cadillac Sedan de Ville, but how about an Eldorado? I can't name one. My father had a cousin, a vice president at Revlon, who owned a Lincoln Continental Mark III, which my mother declared the most beautiful car she'd ever seen.

Then, the 1970s happened, and the middle class was invited to the personal luxury party; the year was 1973. The car was the redesigned Chevrolet Monte Carlo. The 1973 Monte Carlo was based on the Colonnade platform that would prove fortuitous for GM. Unlike its GM cousins, the Monte Carlo was not a fluffed-up, padded version of the Chevelle. It was a car all its own, and Chevrolet managed to offer a baroque personal

luxury car one didn't have to go "ba-roke" to buy. The Monte Carlo followed the personal luxury formula, seating for at least four, all the available convenience and comfort options, and something all personal luxury cars would adopt—opera windows, usually framed by a vinyl roof. It was the poor man's Eldorado, and it was gorgeous.

Over at Pontiac, the new Grand Prix also benefited from distinctive styling. However, Buick's new Regal, and Oldsmobile's Cutlass Supreme, relied heavily on their siblings' body panels, which makes the rest of this story ironic.

In 1974, the Cougar, the luxurious pony car, moved up to the Montego platform and joined the ranks of the personal luxury car class. Also that year, our friends in Kenosha introduced a Dick Teague-designed swoopy coupe that joined



the Matador line and supplanted the two-door Matador and Ambassador coupes, and with the addition of an Oleg Cassini edition, they, too, had a personal luxury car. A year later, the Ford Gran Torino Elite would debut, along with the Chrysler Cordoba and Dodge Charger SE. In the 1970s, it seemed everyone either had or knew someone who owned a personal luxury car.

One personal luxury car defined the decade and would first be its division's best-selling car, then America's best-selling car. In the 1970s, the Oldsmobile Cutlass reigned "Supreme." This personal luxury car that made no pretensions about its Colonnade roots, even sharing a model designation with sedans and wagons, would hit on the perfect combination of style, comfort, and status.

I think no car represented the attainability of the personal luxury car better than the Cutlass Supreme that found more loving homes than any other. It is hard to imagine today that a two-door car with a vinyl roof and opera windows was America's sweetheart.

Sadly, I can't remember the last time I saw a two-door Cutlass Supreme at a car show or a cruise-in, although I came across a very nice 1973 Cutlass Supreme parked on the street in Tel Aviv recently, with its half-vinyl roof still intact.

I still lament the day they quit making personal luxury cars... and opera windows... and vinyl roofs... and Oldsmobiles. 🐼

//
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//

stopped at a traffic light on a four-lane city street. A short distance ahead, four lanes narrowed down into two. Sitting beside us at the traffic light was a heavily loaded truck of some sort. All I know is that Dad wanted to be ahead of the truck where the street went down to two lanes, but the truck managed to get there first.

I can remember how odd looking the Cyclops-Eye speedometer seemed. The photos of Mr. Romani's wagon helped me to recall some of the details of these unusual cars.

Alan Webb
Seymour, Tennessee

IT IS WITH FOND MEMORIES THAT I

read Matthew Litwin's article in *HCC* #160 about the resurrection of the 1940 Buick Special business coupe. In 1954, I also owned a Buick business coupe, but mine was a 1939 model. I think the '39 body style and dash were very similar to the 1940 model, except for the grille and smoothed-in headlamp pods in the fenders. It had a major flaw: the grille design was a takeoff of the "Y-Job" concept car of 1938 and seemed very stylish at the time. However, upon driving my '39 coupe for a short time, it began to skip and backfire. The cause, I was told, was due to the excessive heating of the valves at the rear of the engine, which resulted in having a valve job performed.

Seems that stylish grille design had the horizontal grille bars so closely placed together that not enough air was allowed to cool the rear of the engine. I think Buick made the slots a little bigger part way through the year. By looking at the 1940 Buick grille, it was obvious that a much larger grille slot design had solved the problem.

Dave Crocker
Mashpee, Massachusetts



I MET A GUY ABOUT 20 YEARS AGO who invited me to come take a look at his cars, one of which was a 1919

Mercury. He had the vintage books and literature, and the paperwork was as real as any I've ever seen, so I have no doubt I was seeing the real thing.

I've always heard that 1939 was the first year for Mercury. He told me years and years ago Bill Harrah was wanting to buy it, but they could never reach what he called a fair price. I never saw the car again until a local car show, and there it was. After seeing the paperwork with the car there is no doubt in my mind it's real. What can you tell me about this car and the real history of Mercury? I wish I had more photos.
Vic Lucero
Pocatello, Idaho

Associate Editor Dave Conwill replies: This is a Ford Model T speedster with a body by the Mercury Body Company of Lexington, Kentucky. Mercury produced these bodies for the Model T from 1921 to 1926, and a similar body for the Chevrolet chassis beginning in 1923. See the October 2017 issue of Hemmings Motor News for a feature on a similar car.

I CHUCKLED QUIETLY TO MYSELF

as I read Matt Litwin's "Project Intervention" column in *HCC* #161. Although I have divested myself of any vehicles not under factory warranty, at one point not long ago I was the proud/frustrated/angry owner of both a 1974 Fiat 124 Spider and a 1965 Corvair 500 at the same time—the textbook definition of substance abuse predilection. No repair—no matter how small or straightforward—ever ended well. Each attempted repair would begin the domino effect of unrelated failures. No one at home ever believed I would ever "finish this up in about an hour."

I became the master of stringing together epithets that no human had ever heard in that particular order. I threatened each car—à la Basil Fawlty—with a damn good thrashing. I sent up small prayers that I would find the Fiat a small pile of cinders in the street each morning. I yelled "Nader was right!" into the engine bay of the Corvair. I thought, "Maybe if I just drive it, the problem will correct itself." (Nope). Despite all the agony, there was ecstasy in the times when I was motoring—top down—in the Fiat and getting thumbs-up from passersby, or putting groceries in the front trunk of the Corvair and watching a

10-year-old boy's eyes go wide. Thanks, Matt, for sharing your experience and letting me know that I was not alone in mine.

Kevin Pound
Phoenixville, Pennsylvania

I HAVE ALWAYS BEEN A BIG FAN OF

stripper cars, so was delighted by your article in *HCC* #161 on the 1959 Edsel Ranger. In the waning years of Edsel, my family's basic transportation was a 1956 four-door Chevrolet Model 150, so solid in dark green it looked like a U.S. Forest Service vehicle, spec'd out very much like that Edsel: no radio, blackwall tires, businesslike upholstery, but with a very attractive 1950s dashboard.

Considering this unrestored two-door Edsel's beauty, it brings to mind what Chief Dan Matthews (Broderick Crawford) would have been driving when investigating big cases on the TV series *Highway Patrol*.

Eric Olsen
Surprise, Arizona

I JUST FINISHED READING *HCC*

#161 cover to cover: every article, letter to the editor, and column. I can honestly say this is your best issue ever. But what made this issue so good? As I was finishing the last article, I realized it wasn't about the cars, but the people who own them, treasure them, and enjoy them. For example: Any magazine could have reported on a 1929 Pierce-Arrow, but Bob Bujak's story about his lifelong relationship with a car he first stumbled upon in a farmer's field at the age of 15 is, well... it's even more spectacular than his car.

When it's all said and done, I know that these are just cars; great, big pieces of complex machinery. But the way *Hemmings Classic Car* relates what they've meant to their owners is what sets you folks apart from the rest. Keep up the good work.

Jeff Clark
Safety Harbor, Florida

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



Color Choices

I taught art for nearly 40 years and, as a result, I have a fair collection of pre-World War II paperwork and images, so on occasion I get asked about what colors would look proper on cars of the 1914-'42 era. My color-reference material consists of two Murphy Varnish Company color samples and manual books, dated 1921 and 1924, a car-color cardboard sample dated 1907 from Valentine & Co., and a similar card issued by Locomobile, circa 1920. In addition, I have a box of 2½ x 4¾-inch color-sample chips issued by the Acme White Lead and Color Works for its Proxlin color-matching system, which covers the years 1929 to 1933 for 23 different makes of cars ranging from Buick to Viking; there are over 950 color samples.

Prior to 1920, cars were painted with varnish to achieve their exterior color. Camel-hair brushes were used, along with turpentine as the thinner. The Murphy color books, which show that varnish was still a popular way to paint a car in 1920, instructed: achieve “a brushing consistency with turpentine, 1st coat, 5 to 6 hours to dry, succeeding coats require 24 to 36 hours for drying between coats.”

By 1920, DuPont introduced “Duco,” which was a form of nitrocellulose lacquer. In 1925, one periodical explained that “great strides in application have been made,” referring to the use of compressed air and a spray gun to apply the lacquer. By November 1927, the majority of the cars built in the USA were painted in lacquer. Apparently, this was not the case in Europe, as reports of the era stated: “Europeans were still discussing its [lacquer’s] use, only a fair number of cars used lacquer at European shows.”

Car colors in the mid-1920s took their inspiration from nature, at least that’s what advertisements proclaimed. The 1925 New York Salon catalog noted that Valentine & Co. included an advertisement for Ditzler’s “bird series” of automobile colors. Nitro-Valspar had a presence there, too, and was still promoting that it was the largest manufacturer of high-grade varnishes in the world. By 1928, the use of lacquer was very popular, and birds were still the inspiration for the color.

Cadillac produced a color sales catalog titled *Color from Nature’s Studio*, and Lincoln’s advertisements in Salon catalogs in the same year included birds as well. Special cloths to polish lacquer were advertised in the November 1927

issue of *Autobody* magazine.

Autobody was the trade magazine that was published monthly in New York City for the automobile body builders in the United States.

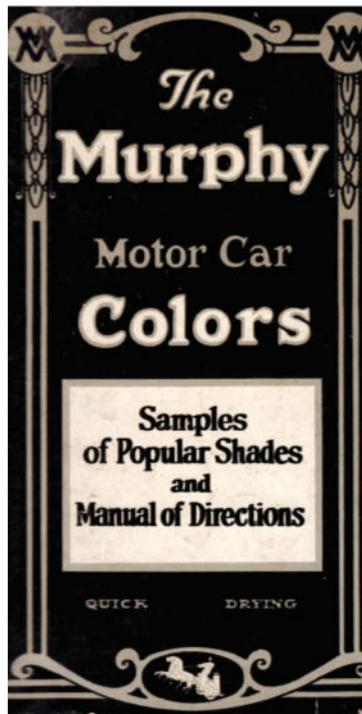
The Egyptian Lacquer Mfg. Co., located at 90 West Street in New York City, also supplied a variety of lacquers to auto body builders.

In 1921, color samples from Murphy gave a good indication of the colors that were popular. Red (mostly maroons) had 41 examples; green, 42; blues (including lavender and purple tones), 37; brown, 20; yellows (beige), 23; and gray, 18, just to note the most frequent colors. Murphy supplied varnishes, which it sold in 1-quart cans. Locomobile’s color chart showed a dozen color choices for the automobiles that it built,

mainly for body and hood color, as fenders most of the time were painted black.

The Acme White Lead and Color Works issued, in 1933, a huge sampling of its Proxlin paint colors on 2½- x 4¾-inch cards, on the back of which it listed the make of car as well as the mix formula. I have a box that has over 950 of these color samples for cars of the 1929 to 1933 era; the makes start with Buick and end with Viking. Some of the color samples indicate “fall” and “spring,” to identify what was popular that time of the year. The names can be interesting. For example, the spring 1931 Pierce-Arrow color of Alhambra tan is really a medium brown.

Today, the choice of automotive colors is practically endless, which makes selecting the right one for the car that you are restoring more difficult than it’s ever been. My suggestion, from my decades of being involved in choosing colors, is to stick to a hue that is appropriate for the era of your car. Really bright colors on pre-WWII cars were never popular, not even in California, Florida, and other warmer-climate states. 🐦



Car colors

in the mid-

1920s took

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at least that’s

what

advertisements

proclaimed.



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12th Annual

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Humble Hudson

Last of the prewar Hudsons, the 1942 Six De Luxe Coupe is a striking example of understated elegance

WORDS AND PHOTOGRAPHY BY RICHARD LENTINELLO







If ever a prewar car had a no-nonsense look of pure, bare-bones austerity, this 1942 Hudson is it. Take a minute and soak in the beauty of its plainness. From the leading edge of its pointed hood to the rounded form of its shapely roof, which flows ever so gently down to its rear bumper, this is one beautifully styled automobile. The bare minimum of exterior brightwork and the authentic appeal of its blackwall tires allows the eye to focus on the shape of the car itself, and not be distracted by any frivolous decoration. This Hudson truly is a masterpiece of early '40s American car design.

Unlike high-end Classics or well-optioned convertibles with their swaths of chrome plating, excessive trim, and over-the-top accessories, there's something enthralling about this bare-bones Hudson Coupe. With a seemingly low, flat roof top, which lends it a hot-rod sort of appeal, it has a special industrial magnetism about it that is highly inviting and oh so peaceful on the eyes; a matchless kind of distinctive charm that makes it stand out among a showfield filled with the usual lineup of popular collectibles.

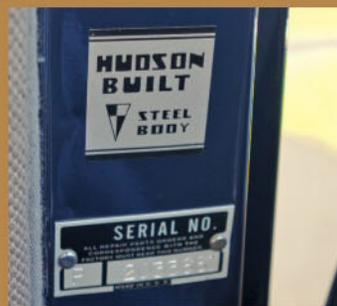
According to Hudson's brochure for its 1942 model offerings: "This great new Hudson Six offers you a unique combination of big car roominess, fine car performance and economy car savings on gasoline, oil and upkeep. It gives you safety as only a Hudson can...starring two of the greatest safe-driving features ever built into any car. Patented Double-Safe Brakes and Patented Auto-Poise Front Wheel Control.

"It comes to you dressed in a striking new fashion, with longer, lower lines, trimly tailored sleekness and sparkling new colors. In the Hudson Six De Luxe, the principle of complete color harmony brought to the automobile last year by Hudson is heightened by a new, wider choice of very attractive interior-exterior color combinations, yours at no extra cost. Upholstery is a new Shadow Striped Cord.

"You can choose from either of two complete series of new models. One, the new Hudson Six De Luxe is, we believe, the finest and most attractive car ever presented at so low a price. The other, the new Hudson Six, gives you the same power, wheelbase and basic features of design and construction at an even lower price."

We agree with Hudson's assessment of its cars' interiors—they really are attractive, but in a plain kind of way. I refer to it as "understated elegance." The painted metal dashboard lends the interior a high level of quality that is enhanced by the Streamline Moderne design of the horizontal instrument panel. Surrounded by a thin chrome bezel, the speedometer has red deco-style numbers that are set against a beige background with a fuel gauge on the left and water-temperature gauge on the right. The odometer is positioned separately below the instrument panel, in the dash itself.

In the center of the dash lies a large concave chrome grille that hides the radio's speaker. Although this is a radio-delete car, the radio assembly would have been located below the grille, behind the lower section that flips open. Below the radio grille is a pushbutton labeled with a big letter "S" that activates the starter, and to its right is one labeled "L" that turns on the headlamps; both buttons are made of a light-yellow Bakelite. Ahead of the passenger is a panel similar to the instrument panel, but this contains oil pressure and generator gauges, with a clock in the center. A lockable glovebox sits below, and there's a Hudson Weathermaster heater unit below the dash. Overall, the interior is a simple setup, but one that is loaded with a conservative appeal.



Horizontal speedometer is an unpretentious design enhanced by the red-on-tan deco-style fonts; chrome speaker grille is quite large, with the radio assembly hidden behind the bottom plate; below the dash sits the effective Hudson Weathermaster heater unit that also circulates cool air; Hudson logo prominently displays on the finely crafted, all-metal horn button.



The flathead straight-six engine displaces 175 cubic inches and produces 92 horsepower; all the various instructional stickers have been accurately replicated; large air-cleaner assembly sits atop the single downdraft Carter carburetor; forward-tilting hood provides unrestricted access to the entire engine bay.



Like most cars of the prewar era, this Hudson is powered by a straight-six flathead. Being a Series P-20 model, and sitting on a 116-inch wheelbase, it has the smaller of the two six-cylinder engines that Hudson offered that year. This compact powerplant displaces 175 cubic inches, but because it has the higher 7.25:1 compression ratio, it makes a very respectable 92 horsepower; that's only 10 horsepower less than the larger six-cylinder engine that displaces 212 cubic inches. Other features include mechanical lifters, which was commonplace for flatheads, and a single downdraft Carter carburetor.

With its 3 x 4½-inch bore and stroke dimensions, the long-throw crankshaft allows the 2,845-pound coupe to get up to speed fairly quickly. Of course, that also depends on just how fast the driver can move the column-mounted shifter into the next higher gear of the three-speed manual transmission. But what really aids in the Hudson's off-the-line acceleration is its low 4.55:1 rear gear ratio. If overdrive had been fitted, then an even lower 4.87:1 gear ratio would have been installed by the factory, neither of which is desirable for today's faster speeds on the Interstate. But for cruising sedately along secondary and back-country roads, the joy that this Hudson Six provides simply can't be beat.

As was the case with all 1942-model automobiles, Hudson's production for that year was severely limited due to the war effort, and started on July 21, 1941, and ended on February 5, 1942. During that time, a grand total of only 40,661 cars rolled off Hudson's assembly line. No breakout of model production is available, but it's safe to assume that models like this three-passenger coupe, which had a list price of \$981, weren't the most popular ones built compared to the more desirable six-passenger coupes and sedans. That makes seeing a three-passenger 1942 coupe today an unusual occurrence.

The Hudson you see featured here very well may be the finest example in existence, thanks to its fastidious restoration that was done to a very high concours level. It's the kind of

authentic restoration that ensures that every single aspect of its rebuild replicates the way the car was built by Hudson when new.

The man behind this Hudson's incredible restoration is owner Nicola Bulgari, along with his talented, dedicated staff at the NB Center for American Automotive Heritage. Based in Allentown, Pennsylvania, the NB Center focuses on forgotten American automobiles such as this Hudson, the so-called everyday cars of the common man that ruled the roads in their time. And they're restored the way they were first built, blackwall tires and all. This is how cars of the 1930s, '40s, and '50s really looked. This is authentic Americana.

When this Hudson Coupe was found, it required a full restoration, and had several significant parts missing. According to Nicola, "It was rough, but it had a really good heart." As with all his other restorations, the job was entrusted to Keith Flickinger, who is the curator of the NB Center. Keith, along with his brother Kris, who is the restoration manager, and their staff of 14 talented craftsmen, labored for more than a year restoring the Hudson to perfection. According to Keith, "The car looked like it had been left outdoors to die, but it had good mechanicals along with a fairly solid body. We removed the body from the chassis and restored every square inch of it to concours level."

Automobiles like this Hudson present many unique

challenges that popular cars such as Tri-Five Chevys, Mustangs, and early Thunderbirds aren't burdened with. Because they weren't popular when new, mainly because they were not produced in the same quantity, they never earned the respect from enthusiasts and collectors that they always deserved. Due to that limited interest, parts for them have never been reproduced, which makes restoring them a serious challenge if they are incomplete. Keith tells us: "Because many of the trim and dashboard parts were either missing or badly damaged, we ended up buying a parts car that had most of the pieces that we needed. It was a non-salvageable parts car, but decent enough to provide many of those missing trim pieces. The most problematic issue was the Hudson's unique dashboard due to the many missing trim pieces. Some of the trim items were taken from the parts car, but, even then, several had to be repaired. Those trim pieces that were too far gone to repair we had to fabricate from scratch."

Considering all the different automobiles that make up the NB Center's collection, this 1942 Hudson Coupe is one of Keith's favorites. He says: "There's something real special about this Hudson. Because of its flat roof and low stance, there's a sinister fascination about it unlike any other car. But my favorite part of it has to be the Art-Deco-inspired dashboard. Every time I look at the Hudson's dash it simply blows me away. It's so simple, yet captivatingly beautiful." 🐾





Corvette Caretaker

Few 1980 L82s were destined for preservation from day one

BY THOMAS A. DeMAURO • PHOTOGRAPHY BY DAVID CONWILL AND MATTHEW LITWIN

In the early 1980s, this L82 Corvette was a testosterone-pumped thrill ride that attracted ample attention when cruising the Jersey Shore and the clubs in and around Philadelphia. Its 24-year-old owner wasn't surprised at the reaction, as he'd been aware of the shark-

bodied Corvette's allure and had known that one would be in his future from the night he first laid eyes on one in late 1967.

While watching *Bonanza* in his Riverside, New Jersey, home, a 12-year-old Les Gambacorta was treated to his first glimpse of the new 1968 Corvette during a commercial break. "I was stunned

when I saw it," he reminisces. A couple of years later, his uncle bought a Stingray. "It was the first time I had seen a Corvette Stingray in person, and I was in such awe of it that I was nervous to go near it. But I knew that someday I'd own one."

Someday arrived on July 30, 1979, when Les walked into Dick



Barone Chevrolet in Springfield, Pennsylvania, and ordered his dream car. Though the 1980 Corvette retained the same shark body that he had fallen for in the late 1960s, it, like Les, had matured since, and a series of significant developments had come as recently as the current model year.

Aerodynamics improved via a new front-bumper cover with integrated air dam, recessed grilles and parking lamps, a lower-profile hood, and a rear-bumper cover with a spoiler incorporated. Cornering lamps and functional black louvers in the front fender vents were also new, and the emblems and taillamps were revised.

The Corvette was also put on a diet for 1980. Its outer hood, doors, and removable top panels for the steel-reinforced fiberglass body were all lighter, as was the frame, new aluminum Dana 44 differential and supports, windshield, and door glass. Its standard 190-hp L48 350-cu.in. V-8 gained the aluminum intake manifold that was only included with the more powerful L82 350 option prior, and the California-only LG4 180-hp 305 used stainless-steel tubing and stamped flanges in place of cast iron for its exhaust manifolds. The revisions were worth nearly 250 pounds.

Engines were equipped with the Quadrajete carburetor and HEI

ignition—dialed-in for each application—and a single catalytic-converter exhaust system with twin mufflers and outlets at the rear. The L82 also featured a four-bolt main block, forged steel crankshaft, forged aluminum flat-top pistons, higher 9:1 compression ratio, a higher-lift camshaft, cylinder head revisions, and finned aluminum rocker covers. A four-speed gearbox could only be ordered with the L48, and the three-speed automatic was offered at no cost. The other two engines required the automatic, and a lockup torque converter was used with most 350 engines. A 3.07-geared limited-slip differential was standard.

Inside was a cockpit-style layout with full instrumentation, leather-wrapped three-spoke steering wheel, power steering and brakes, and AM/FM radio. Newly standard were air conditioning, tilt-telescopic steering wheel, power windows, cornering lamps, dual remote-control sport mirrors, and a Convenience Group with additional items.

Riding on a 98-inch wheelbase, the fully independent suspension featured coil springs, upper and lower control arms, and a large anti-roll bar up front, and a fixed differential, transverse multi-leaf spring, lateral struts, and U-jointed axle shafts in the rear.



Shocks, four-wheel disc brakes with 11.75-inch rotors and four-piston calipers, and 225/70R15 tires on 15 x 8 steel Rally wheels with trim rings and center caps were at the four corners.

Les had about a dozen years to plan for this purchase, and plan he did. He had developed a successful career as a production supervisor for an electronics company and had saved the required funds. After studying the standard features just mentioned, and the available options, he ordered his Corvette.

He'd already attended various car shows to learn which exterior colors best showed off the lines of the shark body. Classic White and Frost (light) Beige were in contention, but he ultimately decided on black with Doeskin (beige) interior.

Reasoning that he may never again have the opportunity to order a new Corvette, he decided to seize the moment and add all of the performance, comfort, and convenience options he could. To that end, he chose the 230-hp L82 engine and automatic, Gymkhana suspension, aluminum wheels (which are nearly 39-pounds lighter than the four standard steel wheels), P255/60R-15 RWL

tires, removable glass roof panels, AM/FM stereo with cassette, power antenna and door locks, dual rear speakers, and rear defogger. The base price of \$13,597.24 swelled to a sticker total of \$16,324.20 including options and a \$349 destination charge. Discounts reduced the price to \$13,794.18.

Unbeknownst to Les at the time was the fact that he wouldn't see his new Corvette until eight months after ordering it. The dealer told him that it was due to a delay regarding the L82 option. Finally, on April 10, 1980, he took delivery. Not surprisingly, he'd already mapped out his Corvette's future before he ever turned the ignition key. It would be his daily driver for four years. Then it would become a pleasure cruiser that he would preserve over the ensuing decades.

After bringing it back to the dealer to correct some minor factory paint flaws on the tops of the front fenders, Les made all the memories that a 24-year-old would want to make with a new Corvette.

Though satisfied with the L82's performance—230-net



Cloth with vinyl trim or leather with vinyl trim seat upholstery (shown) could be chosen. The 85-mph speedometer was a sign of its era. Thankfully, the rest of its comprehensive instrumentation remained. The AM/FM stereo with cassette tape player was optional.



For 1980, 40,614 Corvettes were built, but just 5,069 were L82 350s. This example has yet to require any work beyond routine service.

horsepower was an achievement in 1980—he was particularly impressed with the car's handling. "If you're on a washboard road, you feel how stiff the suspension is, but on a smooth road it will hang in there longer than anything else from its day," Les reports. "It doesn't compare with today's Corvette, but for 1980, it was really good, and not mushy by any means."

We understand why it's not mushy, considering the Gymkhana option's stiff 550-lb-in front and 304-lb-in rear spring rates, the standard 1.12-inch diameter front anti-roll bar, the addition of a .44-inch rear bar, and specific shock valving.

Unlike a typical 24-year-old, Les also planned ahead for each excursion. Discussions of parking in the driveway or garage were of primary importance if an overnight stay with friends or family was part of the plan, and he brought the car cover with him. And even though an alarm was standard, he added an additional security system. Motion sensors detected if the doors had been opened and sent a warning signal to a black-box receiver with LEDs and a speaker that Les had clipped to his belt.

After four years, "My Corvette ceased being transportation and became a hobby," Les explains. In the 1990s, his attention turned to car shows. NCRS Top Flight awards were earned in 1995, 1996, 1997, and 2003. At Corvettes at Carlisle 2008, the car was displayed by invitation in the NCRS Gallery VIII.

A distinct advantage of its early retirement was a reduction in yearly wear and tear. Thus, to date, the nearly 38-year-old Corvette has retained its original paint, powertrain, hoses, belts, and tires. Not easy for any vehicle its age, let alone one that was initially driven over 25,000 miles. No major rebuilds have been required, and little more than routine maintenance and detailing have been performed. It has enjoyed garage storage under a car cover since day one, and today it's also kept in a car bag to further aid in preserving it through the winters.

In 1995, Les became an NCRS judge for 1968 to 1982 Corvettes. Though he drives his own less often, he still takes pride in showing his benchmark example of a meticulously preserved L82 1980 Corvette. 🏆



The fully carpeted rear storage area features a compartment for smaller items and another to access the battery.

“It doesn't compare with today's Corvette, but for 1980, it was really good, and not mushy by any means.”





Quirky Coupe

The 1920 Oldsmobile 37-B coupe was one distinctive automobile

BY TERRY SHEA • PHOTOGRAPHY BY RICHARD LENTINELLO

There's no getting around it: The 1920 Oldsmobile 37-B coupe is a weird-looking car. The dawn of the Twenties saw big changes in car construction, with more fully enclosed models showing up in dealer showrooms and making their way to owners' driveways. And while the cowl shown here might have looked right at home on Oldsmobile's 37-A roadster, with its open top and windowless doors, it seems sort of out of proportion with the 37-B's tall, squared-off greenhouse.

The car's unique look is perfectly okay with Irving Arnold, the owner of this month's Driveable Dream. Irving makes no

bones about it, saying it has an "odd-looking shape." The Monson, Massachusetts, resident recalls seeing it for the first time, when a passing car carrier caught his eye and caused him to give chase. "There used to be a fellow down in the nearby town of Palmer selling all kinds of Corvettes and everything," says Irving, "and I saw it come in on a truck. I followed him, and I went down and purchased it from him about 15 years ago." Though Irving has never been a very prolific collector, he once owned a 1922 Essex, so he's quite familiar with automobiles of the era.

Oldsmobile debuted the 112-inch-wheelbase, six-cylinder



Model 37 in 1917, just a year after the company had introduced the larger, more powerful, V-8-powered model 44. It was also the first time in several years that Oldsmobile had sold a car with a six-cylinder engine. Though one of the first American companies to mass produce automobiles, and a leader in sales for a good part of the first decade of the 20th century, Oldsmobile under General Motors was going through a bit of an identity crisis, its cars having grown significantly since the Curved Dash models first became popular in 1901. While still offering a lot of car for the money, the six-cylinder model was meant to provide the company with a more economical option to the V-8 model, though it could hardly be described as "cheap." With the minimalist Ford Model T coupe selling for \$850, Oldsmobile clearly had to give its customers far more for the \$2,145 asking price of its alternative in 1920.

The Model 37 remained in production through 1920, earning the "A" suffix in 1919, and the "B" suffix for closed variants in 1920; the "37-A" designation remained for the open variants. While at various times the company marketed such body types as a pickup, cabriolet, and even a bare chassis, for 1920 the 37 could be bought as a two-door Oldster, a five-passenger touring





Though not a low-priced car, the Oldsmobile 37-B had a rather simple dashboard, with minimal instrumentation. The seating lineup, with a jump seat for the front-row passenger, made for a rather unusual 3 + 1 seating arrangement.



car, a five-passenger sedan or a three-passenger coupe. Oldsmobile engineers and designers made no significant changes during the four-year model run, with features like two-wheel mechanical brakes and wooden, 12-spoke artillery wheels standard throughout.

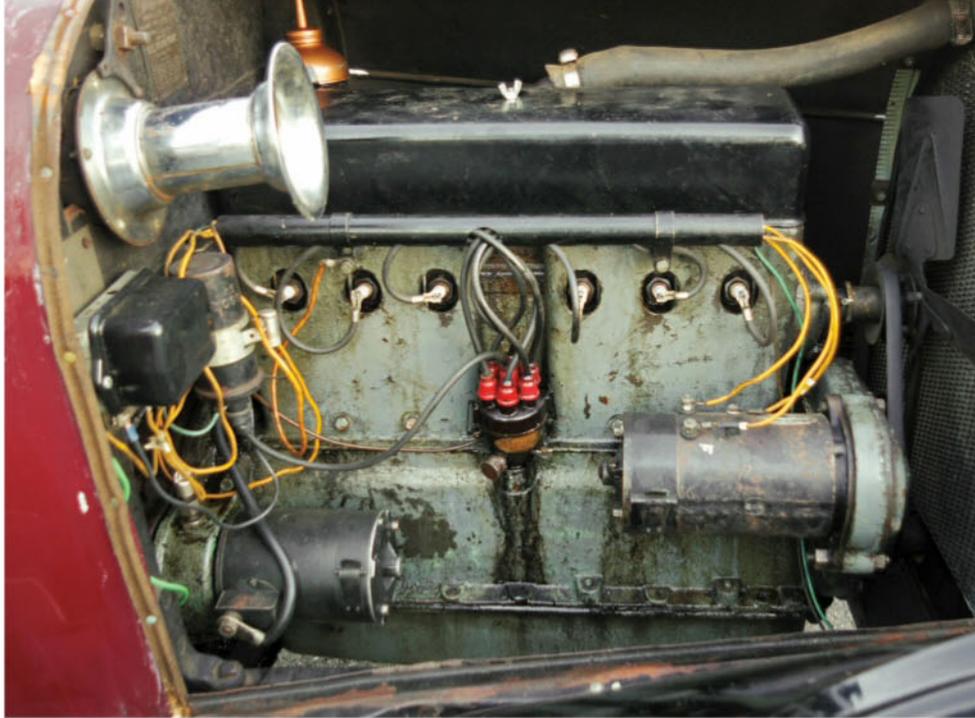
Power for all Model 37 Oldsmobiles in 1920 came from a 177-cu.in. straight-six engine. Running on three main bearings, the 44-horsepower, all-cast-iron engine featured a $2\frac{1}{16}$ -inch bore against a $4\frac{3}{4}$ stroke, relying on overhead valve gear for breathing. Intake came via a single-barrel carburetor. With a floor-mounted three-speed, sliding-gear transmission, and three pedals mounted at the firewall, the rest of the driveline was all rather conventional as well. Given our feature car's near century of use, Oldsmobile's decision to follow the norms of the day seems a good one.

Likewise, Oldsmobile broke no new ground in the construction of the Model 37, manufacturing the car in a quite conventional manner with the steel body covering its wooden structure and building the entire car on a steel ladder-type frame. A solid front axle and a live rear axle were both suspended by leaf springs.

With the closed cars—the sedan and coupe—needing less protection from the weather, Oldsmobile fitted them with cloth interiors designed to complement the exterior color options. In advertising materials, the company boasted that “The heavy velour upholstery is of distinctive texture and harmonizes in color with the exterior.” The copy continues in regard to the windows, another feature lacking on open cars: “Among the important refinements enlisted in this new sedan is the improved window lifter which operates smoothly, absolutely silently, and with almost no effort... It would be difficult to imagine a finer closed car at anything like the price which this Oldsmobile sells—or a more satisfactory car at any price.”

During its four model-year run, the six-cylinder 37 (and 37-A and 37-B) models outsold the larger V-8 iterations by a wide margin. In 1920, all 37-A and 37-B sales reached about two-and-a-half times that of the V-8-powered 45-B, though 37-B sales reached only half that of the bigger car. Clearly, the Oldsmobile-buying public preferred the open models to the “all-weather” sedans and coupes.

Perhaps that preference could have had something to do with the coupe's lines. While the sedan seems a bit more conventional in design, the coupe's form conjures up words like “quirky” or just plain “weird,” due to its somewhat incongruous proportions. Most notably, the tapered, cylindrical hood seems to be from a different automobile than the tall passenger section, with its right angles seemingly everywhere, save for a slightly tapered windshield. At first glance, the proportions seem all off; a likely occurrence with repeated glances, as well.



Oldsmobile was doing something right in 1920, as this engine has not only survived, but thrived the past 98 years. Current owner reports it needing very little in the years he has owned it, while regularly putting miles on it.



Curiously, inside the car, the seating arrangement adds to that quirkiness. Riding on the same 112-inch wheelbase as the sedan, the 37-B coupe offered a truncated rear-passenger section with significantly less legroom for the back row than found in the sedan. The driver occupied a solo seat. A front passenger could make his perch on the fold-up occasional-seat mounted on a single, floor-hinged post that could swing forward for rear-passenger egress.

The quirky Coupe certainly appeals to some, with exhibit A, Irving, clearly a great example. Available Oldsmobile production figures show only a total of 3,871 examples for all 37-Bs produced, not including any sort of breakout between sedans, coupes or any other special models the factory may have sold to fleet buyers. And other than knowing that the car had

come from Maine to Massachusetts before he purchased it, Irving has very little information regarding the history of his 98-year-old coupe. He did pay for some research, which came back that only nine 1920 Oldsmobile 37-B coupes are known to exist, or perhaps, known to be currently registered, including one in Massachusetts, which we can presume to be his.

While the car isn't collecting many trophies—it was restored some time ago and it's showing some of its age, both inside and out—that doesn't concern Irving. More important to him has been his use of it these past 15 years. He drives the coupe, regularly taking it to local shows, sometimes to the tune of 50 miles.

And that regular use has required surprisingly little maintenance on Irving's part, with the biggest task being a valve job that necessitated the removal of the cylinder head. Beyond that, the little Oldsmobile has given Irving loyal service a couple of hundred miles per year with no complaints, a truly remarkable feat in a car of such an age and with its unknown history. Surely, we can thank Oldsmobile and an unnamed restorer for such longevity, durability, and reliability.

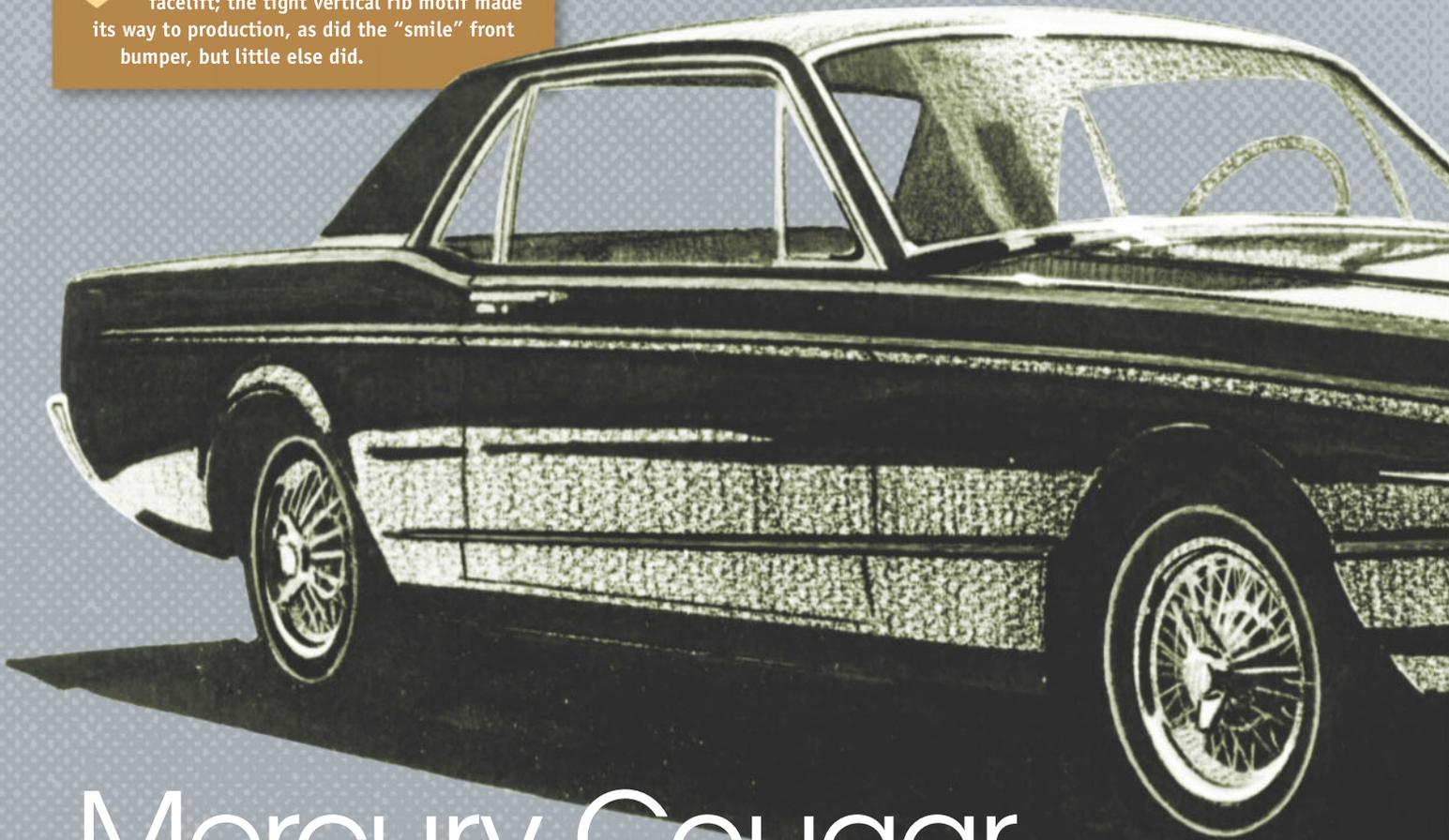
Can there be love at first sight when it comes to a car? Irving sure thinks so, telling us, "I saw it on a truck ... and I fell in love with it..." Seems like a pretty clear case to us, no matter how strange its looks might be to others. 🚗

*I saw it on a truck...
and I fell in love with it...*





T-7 was originally just a Mustang with a facelift; the tight vertical rib motif made its way to production, as did the “smile” front bumper, but little else did.



Mercury Cougar

The design and engineering behind Mercury’s upscale pony car

BY JEFF KOCH • PHOTOGRAPHY COURTESY FORD MOTOR COMPANY ARCHIVES, RICHARD LENTINELLO, AND THE AUTHOR’S COLLECTION

Mercury’s new-for-1967 Cougar was meant to tick a lot of boxes for the Lincoln-Mercury Division. It had to split the difference between the popular, populist Mustang and the personal-luxury Thunderbird in terms of image and comfort; it had to be a sports car the whole family could enjoy; it had to possess a small-“c” continental vibe, in part to satisfy its competitive streak against rival Pontiac in showrooms, and also to move a step away from the greasy kid-stuff of quarter-mile showdowns. And it had to do it all on a budget of a mere \$40 million.

Cougar styling studies started in early 1963, more than a year before the Mustang became the genre-defining

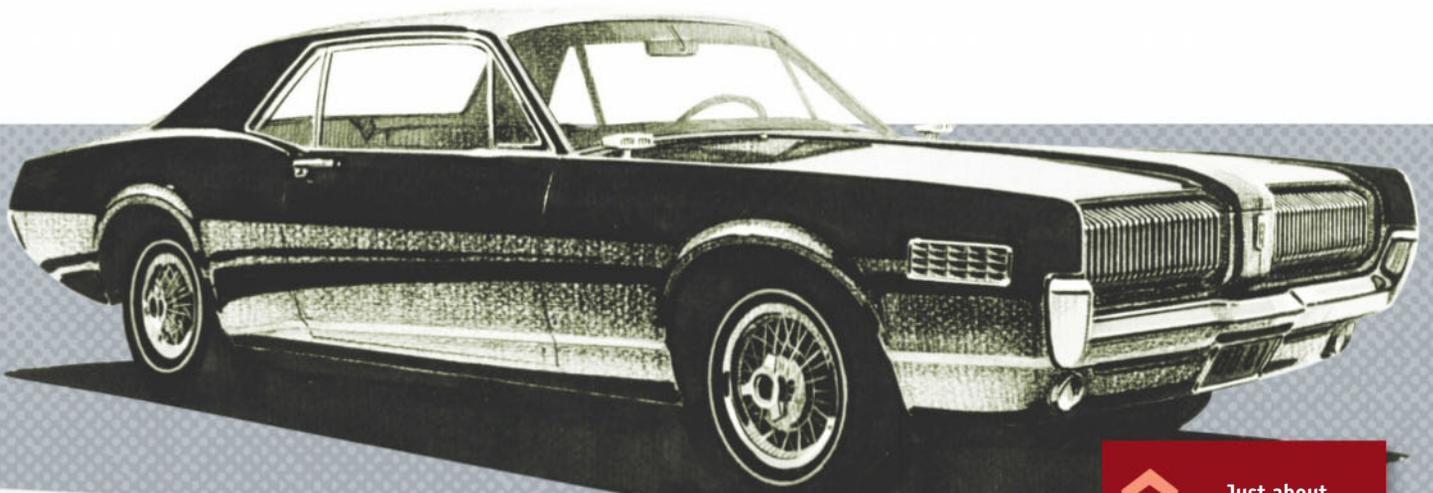
surprise sales success of the decade. When it began, Cougar was known internally by its “T-7” codename; Mustang was codenamed “T-5.” The T-7 codename hadn’t even been officially assigned to Lincoln-Mercury. The Ford bosses weren’t sure that America wanted the Mustang, so despite Lincoln-Mercury division manager Ben Mills pushing for a Mercury version to launch concurrently with the Mustang, the idea of a more posh, facelifted Mustang made no sense yet to management.

The easiest way to build a new car would be to simply graft new front and rear styling onto an existing Mustang, and work more upscale Mercury trim into the interior. Indeed, an early sketch shows exactly this: Mustang coupe from the front wheels back, and a nose treatment that

highlighted a tightly vertical-ribbed grille.

To the credit of Paul Lorenz, the Lincoln-Mercury division general manager who succeeded Mills in 1964, this approach wasn’t quite good enough. He remembered that the intermediate Meteor, a Fairlane with slightly different styling, didn’t sell well, while Mercury’s Comet compact was a slightly larger, better-trimmed version of Ford’s Falcon—and it was a big hit for Mercury. They waited, and once the Mustang launched to great fanfare, vice-president of Cars and Trucks in charge of Ford and Lincoln-Mercury Lee Iacocca authorized the T-7 to be developed for production.

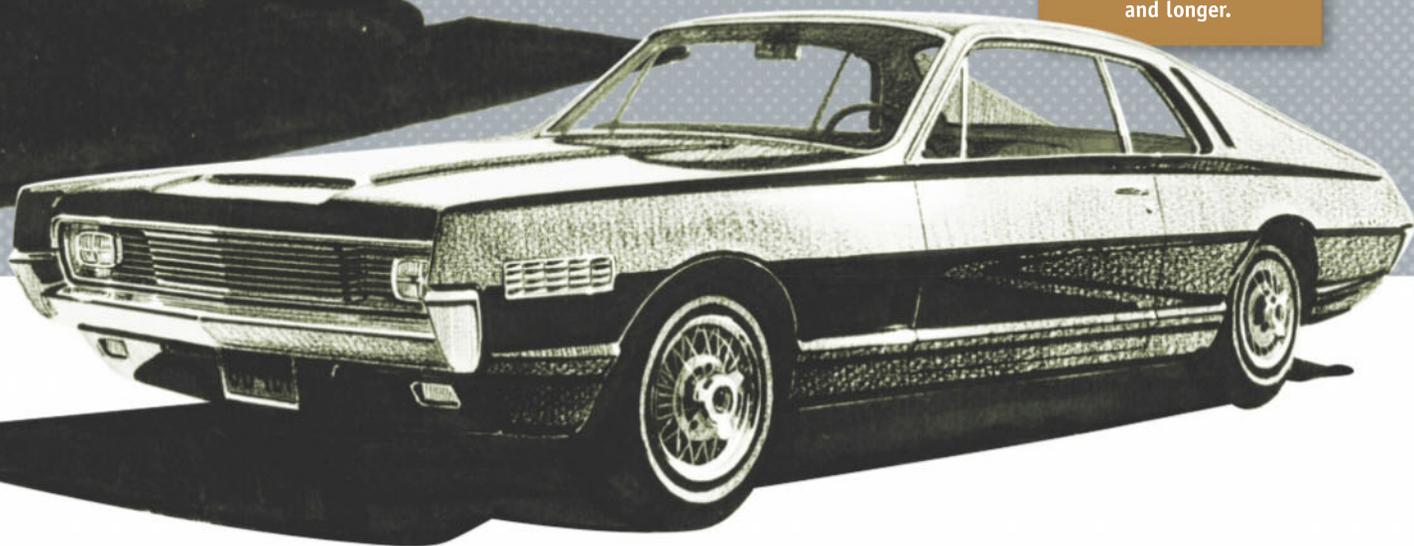
Early on, management decided that Cougar would be offered in a single body style, a formal-roofed coupe. It



Just about on target for the production Cougar, minus the front fender vents.



Early styling studies included rectangular European-type headlamps, a full-width grille, and flying-buttress panels to make Cougar look lower and longer.



was thought that, with the small budget and with an eye toward keeping quality high, it would be better to concentrate efforts on building a single body style. (At least one convertible-topped mockup was photographed, however.) A flying-buttress roof treatment was mooted to help visually lengthen the car even more, but was dropped as the concept evolved. The basic structure was heavily based

on the Mustang, with 3 inches grafted into the wheelbase; indeed, the 111.2-inch wheelbase almost exactly split the difference between a 1967 Mustang's 108-inch wheelbase and the Thunderbird's 114.5-inch stretch. Rear-seat legroom improved marginally, but the majority of the extra wheelbase appeared ahead of the cowl, to give a longer look to Cougar.

By early 1965, the basic body lines

had been decided, with only headlamp and taillamp treatments still to be determined. There's also the on-again, off-again decorative vent on the front quarter, ahead of the front wheel opening. Today it seems at odds with the Cougar's clean flanks, and stands out as a detail that never made it to production, but perhaps it was a sneaky way to save a couple of tooling dollars in light of upcoming 1968




A convertible Cougar was clearly considered for launch, but didn't make it into production until the 1969 model year.

laws that demanded side-indicator lamps be added to all new cars sold in America: just replace the fender vent with a corner lamp! The corner lamp still happened for the 1968 model year, but the vent did not.

If you liked the Mustang's long-hood/short-deck proportions, then the Cougar would make you fall in love. The three extra inches only emphasized the

proportions, and made Cougar look even lower as a result, although its height was within a tenth of an inch of the 1967 Mustang. Cougar's flanks were clean, restrained, and elegant. The rocker-level body crease moved into the wheel arches, emphasizing the wheels and tires. The soft curves of the sides are juxtaposed with a taut beltline that flows from the front fenders clear to the rear quarters, with only a kick-up at the C-pillar for visual emphasis. Where Mustang had a pair of

body lines terminating in a faux door vent, the Cougar was clean and smooth.

The "Cougar" name seemed like an easy choice. While "T-7" certainly had the European penchant for alphanumeric nomenclature, it wasn't terribly evocative. Lincoln-Mercury also considered the name "Mercury Apollo," which would have confused space enthusiasts for generations, but marketing studies showed Cougar to resonate with potential buyers. Ford built a series of concept cars




These late styling studies from February 1965 show that most of the Cougar's styling had been locked in—designers were just playing around with headlamp and taillamp designs.

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called “Cougar,” including a 406-cu.in. Ford-powered Mercedes 300 SL-esque gullwing two-seat coupe from 1962 and a Vignale-styled sports car from 1963; indeed, the Cougar name was at one point going to be applied to the car we now know as the Mustang, before the horse-themed name won out.

Though the name was a shoe-in, the badging was not. The prowling, snarling, polished Cougar seen in the passenger’s-side headlamp door sent a message of poise, strength, and aggression to American car buyers. In England, however, the chromed cat on a field of black sent a message of potential trademark infringement. Jaguar had gotten wind of what Lincoln-Mercury was up to, and served notice in court that the Cougar badge was rather closer to their trademark leaping cat than they were comfortable with. Jaguar winning the case surprised not a few observers, but the agreed-to workaround was elegantly simple: Mercury’s kitty now posed on a plinth, on which an elegant-yet-contemporary serif font spelled “COUGAR” in all-capital letters. A plaque with all-caps “COUGAR” lettering also lived on the trailing edge of the rear quarters—the sole body side callout.

The tight vertical chrome ribbing of the grille and headlamp covers, carried over from the early sketch, appears here, and the motif is repeated at the rear where taillamps inherited the Thunderbird’s sequential flashing. Critics call it the “electric shaver” look and occasionally grumble that it makes an otherwise cleanly designed machine look unnecessarily busy, but these vertical ribs are a subtle shorthand for “elegance.” Consider the Parthenon grille shell of a Rolls-Royce that is filled with similarly vertical chromed rib details. No one would mistake a Cougar for a Rolls, but it’s another nod toward European elegance.

↑ Cockpit ambience—bucket seats and console (though a bench would be optional)—was a large part of Cougar’s “European” vibe. A clean, straked look with minimal gauges (above left) was originally considered.

➤ This photograph, dated October 27, 1965, is of a production-style XR-7 interior, with leather-clad console, wood-grain instrument panel, and toggle switches. At the bottom, a trio of ancillary gauges were considered for the XR-7’s console, but in production, a clock lived there instead.



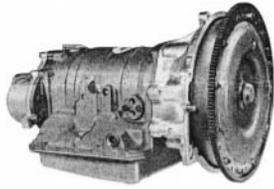
The grille was divided by a slender body-colored beak, despite Pontiac using a split-grille motif in just about everything from 1961 on, and despite Mercury’s direct competition with Pontiac. However, the hidden headlamps, which were part of the program from early on, helped the uninitiated recognize that this wasn’t a Pontiac. The element continued up the length of the hood, with the lines gradually diminishing as they reached the cowl.

The chrome bumpers at either end of the Cougar are slender and decorative, with ends that terminate in an upward bend to blend in with the bodywork. In isolation, they appear as if they’re smiling.

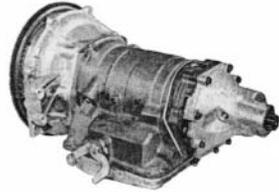
Wheel trims included the aforementioned Deluxe wheel cover, along with optional wire wheel covers or 14 x 5.5-inch chromed styled steel wheels that were shared with Mustang and which offered a far more sporting look. The

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to a “vibe” than actual equipment. Rather than a high-revving straight-six with side-draft carburetion, Cougar offered three OHV V-8 power units under that long hood in 1967, from a 200-hp two-barrel 289 to a 320-hp, 10.5:1-compression 390. No independent suspension here: A Mustang-spec rear axle with drum brakes was suspended via leaf springs. Cougar came with a manual transmission as standard; granted, it was a three-speed, but at least it had a clutch pedal (four-speed manual and a three-speed automatic were optional). Cougar was heavier than a comparable Mustang by about 200 pounds, thanks in part to 120 added pounds of insulation, and a softer setup was designed to dial out some of the Mustang suspension’s harsher habits.

Despite a thoroughly and conventionally American drivetrain, the European marketing angle wasn’t particularly subtle, and car magazines picked up on it. *Popular Mechanics* noted that Indy 500-winner Rodger Ward raced a 427-powered four-speed Cougar XR-7 against a triple-Weber-carbed, OHC inline six-powered Aston Martin DB6; *Car and Driver* compared a Cougar to a Jaguar 420 sedan.

Cougar started at \$2,851 in the fall of 1966—about 10 percent more than a comparable Mustang. And it seemed to hit the luxury-sporty sweet spot that Ford was looking for, selling more than 150,000 examples for the 1967 model year. Put another way, Cougar was responsible for 40 percent of all Mercury sales for the season. In the face of pony-car fever, with two strongly marketed efforts from GM and a restyled Plymouth Barracuda in the field simultaneously, Ford had to count the Mercury Cougar as an unqualified success. No one else had gone the luxury route with their pony cars yet; when Ford Motor Company went and Thunderbirded a Mustang, Mercury reaped the rewards. 🏆



Top: Multiple roofline treatments were considered, even at this late (Feb '65) stage. Above: By April, the lines were largely locked in. Note the taillamps are now a single piece, not yet segmented by the tight chromed ribs that the production car wore.



Passenger’s-side headlamp door received the Cougar badge, with lettering, for production.



Only the Cougar’s roofline suggests kinship with a '67 Mustang; a longer nose, cleaner flanks, and highlighted wheel arches found favor with 150,000 buyers in Cougar’s first year.





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The Fraternity of the Model T Ford is as strong and beneficial as ever



BY DAVID CONWILL • PHOTOGRAPHS COURTESY OF THE MTFCA

“The lore and legend that governed the Ford were boundless. Owners had their own theories about everything; they discussed mutual problems in that wise, infinitely resourceful way old women discuss rheumatism. Exact knowledge was pretty scarce, and often proved less effective than superstition.”
—E.B. White, “Farewell, My Lovely!”
The New Yorker, May 16, 1936

Since way back—when “Ford” was understood to mean the Model T and not any of the primitive models that came before or the fancy models that came afterward—Ford owners have been a special bunch, the can-do kind of folks who weren’t afraid to roll up their sleeves and get dirty, figuring out how to build factories, ships, airfields, and all the other innovations that drove the 20th century. It’s something of a cliché to go into how much the simple,

yet rugged, (usually) black Fords of 1909 to 1927 changed the face of America. They were affordable and capable, meaning that virtually anyone could own a car and could put it to use no matter the state of the roads in his or her vicinity.

The attitude of the Ford owner meant that he or she was as apt to do his or her own repairs as take the car to a specialist of one sort or another, meaning that ownership was a social activity where older, more-experienced folks helped educate the young and the novice as to the idiosyncrasies of the Tin Lizzie. With the end of Model T production in 1927, that community began to contract somewhat, though slowly. The affordable Model T remained a strong presence in the used market for many years, available for so cheap, or even free, that many young folks started driving on second-, third-, or fourth-hand Fords.

Some people viewed old Model Ts as disposable, and simply left them to rot when they failed, but others enjoyed the tinkering and kept swapping knowledge to keep their cars alive. It certainly helped that many old Flivvers had second lives as race cars, speedsters, snowmobiles, farm equipment, machinery, and even such esoteric applications as aircraft. To give an idea of how long-lived the Model T was, a T-based racer competed at the Indianapolis 500 in 1930, and Ford kept producing the Model T engine until the autumn of 1941.

With the end of World War II and the beginning of the Cold War, many folks found themselves with disposable income and fond memories of a simpler time. The Model T (and the 1928-’31 Model A) became a form of escapist entertainment. Due to the sheer numbers produced (some 15-million Model Ts rolled off the line), a



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Outside the museum features both Model Ts and a Gaar-Scott & Co. steam engine, a Richmond, Indiana, company from 1842 to 1911.



For the 2008 Model T centennial, Ford Motor Company set up a display at the MTFCA museum that included Henry Ford's 1896 Quadricycle and a 1927 Blue Bird School Bus.

vast amount escaped the scrap drives of WWII and the recklessness of youthful owners during the Great Depression. Increasing interest in rehabilitating old Fords was soon reflected in things like a series of 1953 *Popular Science* articles on restoring the engine and body of a Model T, and the decision of an Illinois parts dealer named Ernest Hemmings to start putting together a print marketplace for old Ford parts in 1954.

The social aspect of Ford maintenance and repair was reborn in the 1950s era as well, with two clubs forming dedicated to the Ford Model T. In late 1952, a group of Chicagoland enthusiasts founded what is now known as the Model T Ford Club International (MTFCI), and, in late 1965, a group in Southern California decided to form their own national club, the Model T Ford Club of America (MTFCA). Which club to join has historically been determined by which national club has a chapter in your area, and today the two have a warm relationship—they describe themselves as “sister clubs,” with large overlap between members.

Among those SoCal enthusiasts who formed the MTFCA was a gentleman named Bruce McCalley. Though born in 1926, the late McCalley's enthusiasm for the Model T began in the 1960s, after a

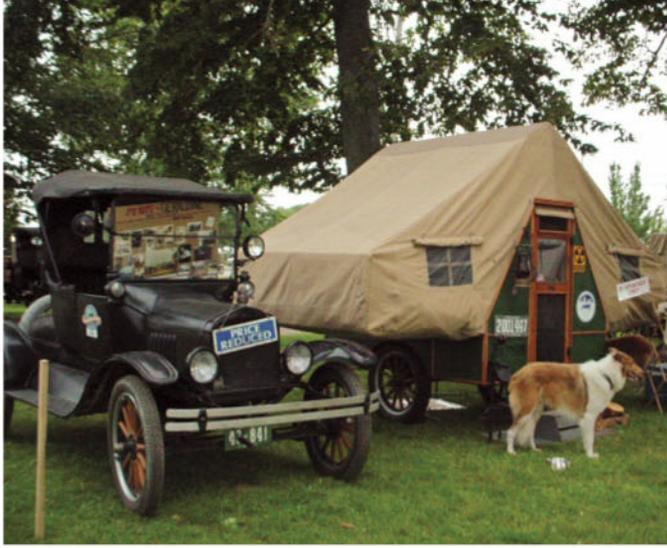
friend gave him a ride in a 1916 touring car. Not long after, McCalley acquired a 1927 roadster for himself: fully restored but in need of an engine. He turned to the Model T Ford Club of Southern California for assistance and soon met what was to be the nucleus of the MTFCA.

Inspired by the Horseless Carriage Club of America and its *Horseless Carriage Gazette*, several members of the Model T Ford Club of Southern California felt there should be a national club and high-quality magazine devoted to just the Ford Model T. The Model T Ford Club of Southern California was good-sized, with 425 members in 1965, but the membership did not wish to become a national organization itself. Instead, six board members got together after a meeting on December 12, 1965, and decided to go forward with creating the MTFCA themselves. Each kicked in \$5, and they soon began recruiting other members, including Walt Rosenthal, president of the Model T Ford Club of Southern California, who became first president of the MTFCA.

By the time of the inaugural club meeting in January 1966, the MTFCA already boasted 100 members nationwide. That's a real accomplishment when considering that in that pre-internet era, all recruitment was via letter and word of mouth. Chapters soon



Displays include an early 1909 touring and the first Pietenpol Sky Scout. At right is the Vintage Garage, a working T-era facility.



Model T'ers are a hardy bunch who don't mind living like it's the 1920s on occasion. That extends to period motor camping at MTFCA events.

formed and, in February 1966, the quality club magazine envisioned by the founders was ready for the printer. In a real coup, a commercial photographer and Model T enthusiast named Glenn Embree supplied what would be the first of many artistic color photos for the cover.

Around 1,500 names were on the mailing list for the premier issue of *The Vintage Ford*, which included not only all club membership, but also names obtained from *Hemmings Motor News*. That speculative offering to *Hemmings* subscribers paid off, and enough new members came on board that the next issue was also printed in surplus and once again used as a recruitment tool.

The story of *The Vintage Ford* is important not just for the impact it had on making the club, but for the effect it had on the Model T hobby as a whole. McCalley, whose World War II experience as a radio technician had led him to involvement in the electronics field as a career, served as first editor for the magazine. In restoring his Model T, he learned that much of the hard information from Ford Motor Company that had existed in the 1920s had been lost to the mid-century hobbyist.

McCalley soon focused himself on compiling official knowledge to complement that of the witchdoctor-like savants of the Model T community, and soon coupled that with an innate talent for writing that produced some of the best-respected academic works on the evolution of the Model T. Much of that research, obtained directly from the Benson Ford Archive in Dearborn, Michigan, was first summarized on the pages of *The Vintage Ford*. He also authored several books on the subject, still considered authoritative, and none of which would have been possible without the MTFCA.

In addition to receiving *The Vintage Ford*, MTFCA members also gain access to the brains of enthusiasts both worldwide

and local. Expert advice from anywhere on the planet is available via the forum maintained by the MTFCA on its website. Local advice is as close as your nearest MTFCA chapter, where there are experienced Model T folks directly descended from those whom E.B. White described as "the heaven-sent mechanics who could really make the car talk."

There is more to life than maintenance, of course, and the MTFCA has operated a museum and research library (the latter named after Bruce McCalley) in Richmond, Indiana, since 2012. The museum opened in nearby Centerville, Indiana, in 2007. The club also organizes big events for its members like national meets and tours, while its constituent chapters band together to do similar things at the regional level. That's perhaps the nicest thing about Model T enthusiasts, they're all about driving and having fun with their cars.

If you and your family would like to get in on the fun, consider joining. It's not required that members own a Model T of their own (though given how affordable they are, don't be surprised if you're soon

tempted), and for \$40 a year, a married couple and their minor children get access to all the perks of membership. Those dues go toward producing *The Vintage Ford*, maintaining mtfca.com (which is more than just a forum; much information is also archived there), running tours, and otherwise promoting the Ford Model T. 🐾



Above: "Gasoline Alley" at the Centennial had tech discussions and T-related games, including an Assembly Competition and Stopping Contest. Below: Museum visitors can ride in a 1919 Depot Hack, weather permitting.



Captivating Cabriolet

After decades of storage, a 1931 Buick Model 56C gets restored

BY MATTHEW LITWIN • PHOTOGRAPHY BY MARK J. McCOURT • RESTORATION PHOTOGRAPHS COURTESY OF HANK KEHRLEY

Liberty, New York, resident Hank Kehrley began the restoration of his 1931 Buick in November 2012. One might think the date is inconsequential, a footnote to a project that ultimately earned a series of accolades from the Antique Automobile

Club of America, along with an invitation to the upcoming Hemmings Motor News Concours d'Elegance. But, when you consider that Hank, with the support of his wife, Pat, purchased the car in 1961 and promptly put it in storage for the next five decades, the eventual completion date

becomes a real cause for celebration.

"Hank worked for the highway department and happened to spot the Buick in a garage. He was told he could have the car for \$100," Pat tells us. "Well, we had just bought



a house, in addition to a 1931 Ford Model A touring car through a \$700 sealed bid. It was amazing we could even buy it; we didn't have two nickels to rub together."

"Having owned a 1932 Buick, I couldn't pass this one up," Hank adds. "The car was purchased new in Liberty, and the kid I bought it from had driven it back and forth to Chicago while attending college. It had been repainted, but the car was complete, didn't have any damage, and it was running. After buying it, I removed a fender and the exterior chrome,

and that's as far as I got with it. I never used it; never had the time or money, especially when raising four kids."

Unbeknownst to Hank, he had purchased a relative rarity among Buick's early Depression-era offerings: a Model 56C Cabriolet. Its lineage stemmed from the division's attempt at offering the companion make Marquette, which was folded a handful of months after its debut. Not all was lost with the "baby Buick's" demise. Flint's engineers took the Marquette's 114-inch-wheelbase chassis and gave it to the Series 50—the division's new-for-1931 entry-level

line—which was then fitted with a 77-hp version of the newly developed 220-cu. in. straight-eight engine. Initially offered in six body styles, the line was expanded to seven with the mid-year addition of the Model 56C Cabriolet. As a result, just 1,531 were made. Another nine were assembled as export versions.

The Buick's rarity still wasn't fully on Hank's radar when he, with help from his family, decided to restore the Cabriolet, a process that began with a repair and an attempt to uncover its true color scheme. He recalls: "The header bow was disintegrating. Since a reproduction wasn't available, we would need to retain





The 1931 Buick Cabriolet just after it emerged from five decades of slumber. In 1961, most of the trim had been removed prior to placing the car in storage. At the early stage seen here, the Buick is being reassessed prior to any restoration work.



One of the first orders of business was to determine the Cabriolet's original factory-applied colors. As hoped, they remained intact below a layer of non-original paint. Careful sanding and polishing exposed the color combination, as well as pinstripes.



Wood was still an integral part of the Buick's body structure, which typically deteriorates in open cars at an accelerated rate. Damage caused by exposure to the elements seemed to be minimal; only the upper foundation for the folding top needed to be rebuilt.



Once the wooden body framing had been meticulously restored, final disassembly could commence. With the Buick up on jackstands, any links to the lower half of the engine and transmission were disconnected, as were the brake and steering systems.



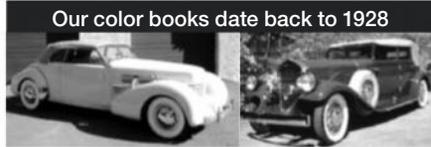
One of the few components that had to be fabricated was the Cabriolet's header bow. The original wooden piece had to be glued together to retain critical dimensions for not only fit and finish for the top material, but also the metal window-frame channel.



The Buick's steel frame in the process of being media blasted. A decision was made to leave the semi-elliptic springs, front axle, and rear differential in place. Note that the spindles have been carefully wrapped to prevent damage by blasting media.

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The main body and associated panels were also media blasted. Corrosion was restricted to two small areas, including the underside of the spare wheelwell within the front fender. Here, work continues on a patch panel that has been welded into place.



After the metalwork was completed, the two-/four-passenger body was given a final coat of primer and allowed to cure. It was then test-fitted against the restored chassis, reassuring the team that factory geometry had not been compromised during the process.



Buick's straight-eight engine, of which there were three different displacements, was introduced for the 1931 model year. The Series-50 line received the 220-cu.in. version rated for 77 horsepower. This engine was found to be sound once it was thoroughly cleaned.



Earlier, the Buick had received a new layer of Capitol Maroon and Lorenzo Gray two-tone paint, at which point the body was reunited with the chassis. A final touch was replicating the factory pinstripe pattern, done by a friend of the owner.



Most of the Buick's reassembly has been completed, with the exception of new running boards. Replacements had to be fabricated based on the originals, which had been retained as patterns. Here, they are being tested for accuracy against the body and fenders.



The Cabriolet is now just days away from completion, with a new top having just been fitted in conjunction with chrome trim. All that's left are the installation of the conspicuously absent rear window, and final adjustments.

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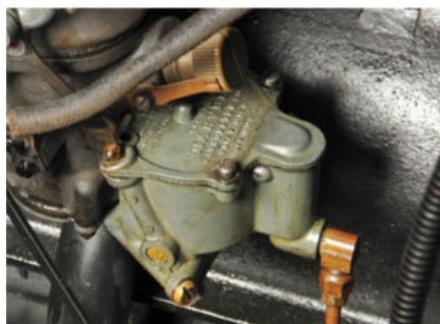
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the original as a template, so I glued the whole thing back together before taking it off the car. As that was setting, we sanded the body in several spots and compounded what we found to bring as much of the original color out as possible. We also determined the exact design of Buick's dual pinstripe configurations."

Brian Peters, a local cabinet maker, was hired to recreate the header bow—the remaining top bows were reused—and, later, running boards, while Hank began replacing some of the wood framing within the body. While the body was still secured to the chassis, preserving factory dimensions throughout, access to the structure was made easier with the removal of the bench seat. Damage to the wooden body framing was limited to the base of the Cabriolet top.



When the woodwork was completed, the Buick was further disassembled and readied for delivery to Whitey's Auto Restoration, in Cohecton, New York. The body was removed and placed on a homemade wheeled dolly, while the engine and transmission were placed on separate benches within Hank's home shop. This left an exposed frame ready

for media blasting. "The only things we removed off the frame were the shocks, which were sent out to be rebuilt. We left the springs and axles in place and had everything blasted in one shot," says Hank.

This somewhat unconventional approach to restoring the chassis was taken based on the Cabriolet's limited use—just 51,000 miles—over the previous eight decades. Earlier, careful testing led the team to believe that the differential and springs were sound; a decision further affirmed after media blasting by Whitey's exposed damage-free metal throughout. The steel was then quickly cleaned and sealed in a protective layer of chassis-black paint.





My first car was a 1932 Buick, and earlier I had restored a 1931 Chevrolet, so I had a really good idea of what I was getting into as far as the restoration of this Cabriolet. We didn't find any surprises during the project, which was a bit of a relief, since fabrication work takes time and reproduction parts are slim. Having a complete car to start with is key. Now that it's done, I can honestly say the Buick is a great road-going car. We can drive it at 45 mph all day long. It'll go faster, but 45 is a good, comfortable pace for it.

—Hank Kehrley (with wife, Pat)

The body was also media blasted. According to Hank, only a couple of small areas of corrosion were found near the footwell of the rumble seat and within the spare-tire wheelwell. Before patch panels were fabricated and butt-welded into place, the body was sealed in epoxy primer to prevent the metal from flash rusting. Hank applied a skim coat of filler in a few places, which was then sanded smooth prior to the application of a surface primer and final sanding. As is typical of all proper restorations, the primer was permitted to cure before color was applied to the body, in this case, the Capitol Maroon and Lorenzo Gray two-tone combination uncovered earlier.

The body and paint process consumed a year of time, permitting Hank to focus on carefully rebuilding both the Buick "valve-in-head" straight-eight engine and three-speed manual transmission. "Other than cleaning a lot of old oil out of the block, the engine really didn't need that much work," Hank recalls. "I was able to reuse the pistons, with new rings, and had new valves

installed in the cylinder head while I honed the cylinder walls. In hindsight, I probably didn't need new rings, either, but I had it apart and thought it might be a good idea. The transmission was pretty straightforward. I just cleaned it and rebuilt it. The chassis was already done and in my garage, so when the engine and transmission were completed, we were able to bolt them into place."

Following final wet sanding and polishing, the Cabriolet body was returned. Hank and his family wasted little time beginning to mount it, one section at a time, careful not to mar the new finish. New electric wiring, brake lines, and exhaust, and a refurbished fuel tank were also installed, and, before long, the Buick was ready to receive its new interior.

"There aren't a whole lot of reproduction parts available for the 1931 Buick, including the top and interior," Hank says. "We saved the original material, which was used as a pattern. Diamond Auto Interior did that work for us. In fact, the Buick was supposed to have leather seats, but the guys at Diamond advised us to use vinyl; it was more durable and would hold its shape longer. They did a magnificent



job, including installing the original rear window in the new top."

Restored wheels, matched to the pin-stripe color, completed the project in the spring of 2016, at which point Hank, Pat, and the rest of their family could finally start to enjoy their Cabriolet for the first time. They were proud to tell us, "It took a while to get to it, but it was worth it. We've done a few shows with it, but pretty soon it will be time to drive it regularly." 🐾



1922 Duesenberg

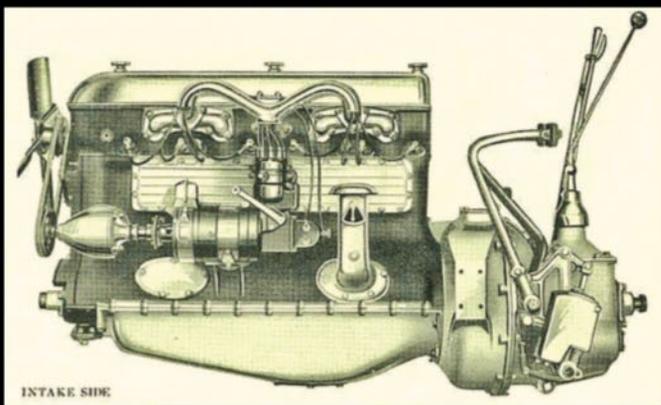
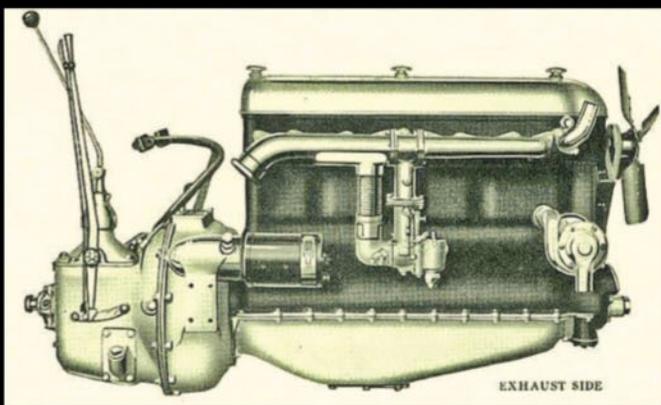
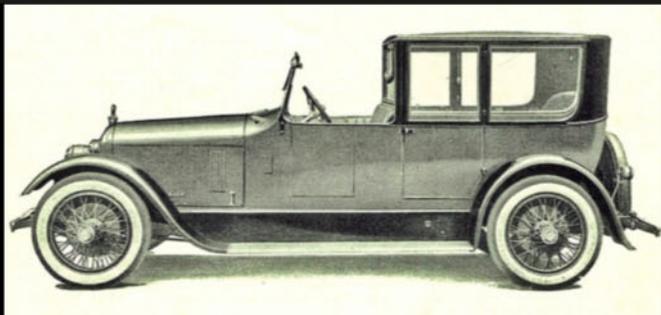
Built to Outclass, Outrun and Outlast Any Car on the Road

PRELIMINARY CATALOGUE



OF THE

Duesenberg Automobile & Motors Co., Inc.
INDIANAPOLIS
U. S. A.



In presenting the "Duesenberg Straight-8" to the public, the Company pledges itself to furnish only a car "BUILT TO OUTCLASS, OUTRUN AND OUTLAST ANY CAR ON THE ROAD."

The "Duesenberg Straight-8" is the culmination of over twenty years' effort of its creator, Fred S. Duesenberg, to whom, more than to any other, belongs the honor of producing a motor car that for speed, endurance and infinite attention to detail has proved its superiority throughout the world.

Experimental models have been punished without mercy, covering distance equal to at least ten years of average driving, and not until they had emerged from these tests successfully, were they deemed fit to offer to the buying public.

Features that impress the owner are numerous. Among them are:

The extraordinary flexibility of the "Duesenberg Straight-8" engine, operation from three to ninety miles per hour on high gear with velvety quiet smoothness.

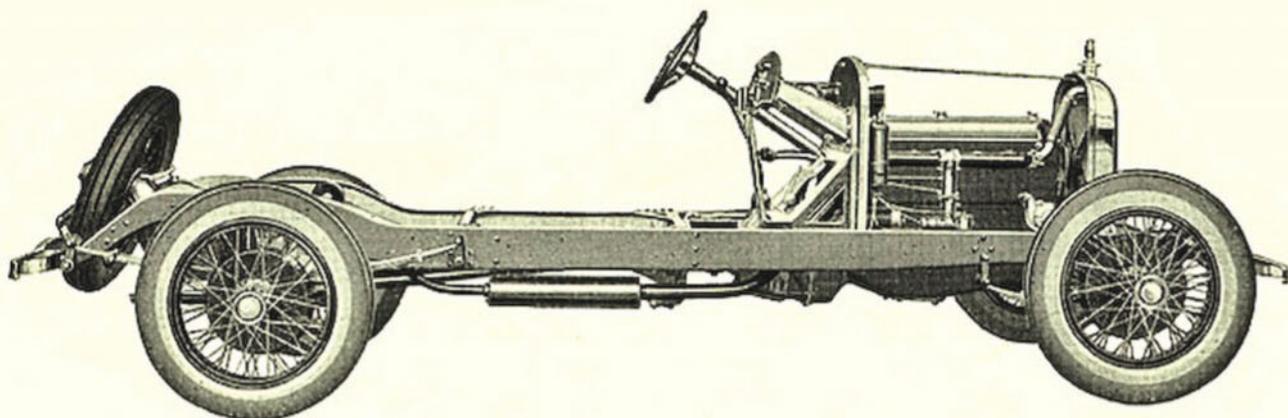
Its wonderful four-wheel hydraulic brakes, the most astonishingly successful accomplishment in automotive engineering since the inception of the industry, by which the car can be stopped in practically its own length when driven at thirty miles per hour. This as a "SAFETY FIRST" device is of incalculable benefit. At higher speeds its action is phenomenal.

The "Duesenberg Straight-8" combines in itself all the best features found in other motor carriages, lightness, power, smoothness, easy riding, accessibility, conveniences, and endurance beyond limit.

Prices

2 Passenger Roadster	\$6,500
4 Passenger Touring Car	6,500
5 Passenger Touring Car	6,500
7 Passenger Touring Car	6,750
4 Passenger 4 Door Coupe.....	7,800
5 Passenger Sedan-Limousine	7,800
7 Passenger Sedan-Limousine	7,800
5 Passenger Town-Brougham	8,800

F. O. B. Indianapolis, Ind.



SIDE VIEW CHASSIS

Specifications for Duesenberg Straight-Eight Automobile

Engine	Eight Cylinders in a row. Bore $2\frac{7}{8}$ inches. Stroke 5 inches. Displacement 260 cubic inches. Developing from 90 to 100 horse power.
Cylinder Block	Gray iron. The upper half of the crank case and cylinder block are cast enbloc.
Cylinder Head	Removable, with overhead cam shaft, rocker-arms, valves and springs enclosed by a detachable cover. The vertical drive shaft and gears are so arranged that the timing of the valves cannot be changed when the head is removed.
Cam Shaft	One piece hollow drilled for pressure oil feed to the five bearings. It is driven by a vertical drive shaft and spiral bevel gears.
Rocker-Arms	Forged alloy steel. Locked adjustment for the valve clearance at the end of the rocker-arm. Bearings are oiled under pressure through a hollow drilled rocker-shaft.
Valves	Two per cylinder, each actuated by a rocker-arm and two springs, one inside the other. Spring secured by taper keys.
Combustion Chamber	Is bored out in a spherical shape and polished to prevent collection of carbon.
Vertical Drive Shaft	In two pieces so arranged that the head can be removed and replaced without the possibility of changing the valve timing.
Oil Pump	Driven direct from the crankshaft. A special DUESENBERG feature consisting entirely of a system of gears capable of delivering a pressure of 250 pounds per square inch.
Water Pump	An impeller of the centrifugal type.
Crankshaft	One piece having three main bearings. Front $2\frac{3}{8} \times 2\frac{1}{4}$ ". Center $2\frac{3}{8} \times 2\frac{1}{2}$ ". Rear $2\frac{3}{8} \times 3$ ". The connecting rod bearings are $2 \times 1\frac{7}{8}$ ". The crankshaft is drilled and oil forced to all bearings under pressure.
Connecting Rods	Length $9\frac{1}{4}$ inches. Machined all over. Hollow tubular type. Piston pin held in place by a lock screw. Lower end is arranged with fins which provide lightness, strength and a large cooling area.
Pistons	Flat top three $\frac{1}{8}$ -inch rings are used. Diameter $2\frac{7}{8}$ inches. Length $3\frac{1}{2}$ inches.
Oil Pan	Aluminum, removable while engine is in frame. Lower half is used as a reservoir for oil. Oil is drawn through a strainer from the sump in the bottom of the oil pan by the oil pump and forced to all bearings under pressure.
Breather	The breather is covered by a hinged cap which also acts as a convenient oil filler pipe and has the oil gauge mounted on the front of it.
Flywheel	Steel forging machined all over with gear teeth cut in periphery for the starting motor.
Carburetor	$1\frac{1}{2}$ inch mounted on right side of engine. Gas passes from the intake manifold through the head of the engine to the left hand side, where it is distributed to the cylinders through an aluminum ramshorn intake. A part of the exhaust manifold is cast integral with the intake manifold, and through this the exhaust passes, creating a hot spot.
Electrical Equipment	Delco is used throughout. The distributor is mounted on the generator. This locates the distributor centrally making possible a very neat distribution of wires to the spark plugs.
Spark Plugs	Metric threads, one per cylinder, set in the head at an angle to prevent fouling; amply cooled and very accessible.
Engine Mounting	Three point suspension. The rear of the engine is suspended by side arms on a bell housing bolted directly to the frame. The front is supported by a patented trunnion, which makes an extremely strong, light and flexible mounting.
Accessibility	Adjustment on the Engine, Carburetor, Electrical Equipment and Spark Plugs are extremely easy to make because of the simplicity of Engine construction.

Omni/Horizon Twins



Horizon hatchback sedan



IN THE SPIRIT OF FULL DISCLOSURE, I must admit that I owned two Plymouth Horizons, and I would own one again in a New York minute. Of all the cars I bought new, the Horizon was the only one about which our friendly, family-owned Merrimack Motors Chrysler-Plymouth dealer said, “These are fun-to-drive cars,” and he was right. They are fun to drive.

Introduced on December 5, 1977, after a development timeline that was shortened from 48 months to 30, the Dodge Omni and Plymouth Horizon were America’s first foray into transverse-mounted, front-wheel-drive, sub-compact sedans. They bore a resemblance to the VW Rabbit and, to save development costs, were powered by a VW-sourced 1.7-liter OHC four-cylinder engine with some modifications by our friends at Mopar, including the addition of the lean-burn system. Available transmissions were a three-speed automatic and a four-speed manual, both with floor-mounted shifters.

Motor Trend awarded them the Car of the Year for 1978, and the basic body structure lasted through 1990.

Chrysler turned to Simca, the French division of Chrysler, to help develop the American version of the Horizon. I remember visiting Austria and seeing a few Simca Horizons. After Chrysler sold its European operations to Peugeot, they were rebadged Talbot Horizons.

The Omni/Horizon was a shortened version of the Simca Alpine, giving it a wide stance that, incidentally, enhanced its handling characteristics. The Omni/Horizon models were also “world cars,” much like the cheerful Chevrolet Chevette. The European and American versions were quite different. For example, the American version used a MacPherson Strut front suspension, whereas the European version used a torsion-bar design and was powered by an OHV Simca-Poissy engine.

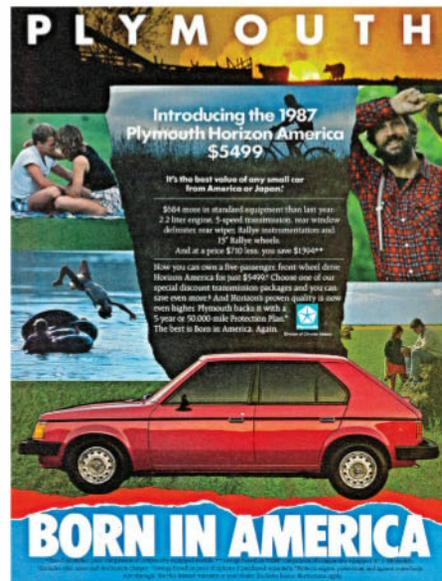
At introduction, the Omni/Horizon

models were not as popular as expected because full-size cars were on the rebound, but their development helped convince the U.S. government that Chrysler was still a player when it requested financial assistance a year later.

Inside, the temperature controls were mounted to the left of the driver, a kind of throwback of sorts. I prefer this set-up, so annoying passengers can mind their own business. My mother’s 1972 Comet also had them on the left, so she could run the air conditioner in November, freezing the rest of us out of the car.

In 1981, Chrysler optioned its own 2.2-liter K-car four-cylinder powerplant and made available a new four-speed manual with overdrive in fourth. A Simca engine replaced the VW engine in 1983. Then Chrysler formed an alliance with American Motors Corporation to produce M-body RWD sedans and Omni/Horizon models in its Kenosha facility. Beginning in 1987, the Chrysler 2.2-liter four-cylinder was the only engine available.

While Chrysler had originally considered introducing the Sundance and Shadow twins in 1987 to replace the aging Omni/Horizon, it decided to keep the fun little cars in production for another three years, because their tooling had long been amortized, so each car produced a modest profit. A reasonably equipped model, the Horizon/Omni “America,” selling for \$5,499, was offered late in the run, making it a great deal for entry-level buyers. I’ll bet if they offered the Omni/Horizon today, it would be popular. The VW Golf (formerly



the Rabbit) is still with us, so why not?

In its final year, the ventilation controls were moved to the center, and larger rearview mirrors and a driver’s-side airbag were part of the package. The cars outlived their European cousins by three years. Other models included the fast-and-furious Shelby-derived GLH and GLHS, and the sport coupe 024/TC3/Charger/Turismo, as well as a Rampage/Scamp pickup, but I’ll save those for future articles.

Proof of their superior design: The tooling was sold to Tata Group, India, where they were produced for several more years.

A quick search found a few of these once-ubiquitous cars for sale. Surprisingly, the limited-production GLHs are out there, and you can pick up one of these hot pocket rockets for a lot less than many other turbo-charged 1980s cars. They also look good with all that blacked-out trim. The other Omni/Horizon models sell in the \$2,000-\$4,000 range, depending on condition. Maintenance is easy, and as mentioned above, they are fun to drive.

I guarantee that if you arrive at the next cruise-in driving an Omni/Horizon, you will find yourself with a great conversation starter. I used to drive my Horizons daily on a 51-mile commute each way to work, and they were among the most comfortable and dependable cars I have ever driven, even on long road trips. With the rear seat folded down, they hold a lot of luggage, too. 🐾

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Steve Hudson

Full-Service Station Attendant
Texaco

MY FIRST "REAL" JOB WAS AT A

Texaco gas station in Westminster, California, in 1963. I was just 16 and car obsessed, and the opportunity to earn a paycheck by working on and around automobiles instead of mowing lawns or delivering papers seemed about the coolest thing ever. I was "the man who wears the star," and wore my green Texaco uniform with pride both on and off the job.

None of us had the "traffic cop" style hats or bow ties seen in the Texaco advertisements, but I did get one of those snappy Eisenhower jackets, and we were required to use a special belt with a cover over the buckle to avoid scratching customers' cars. On the advice of one of the old timers ("This job is hell on feet"), I ordered a pair of cushioned oil- and gas-resistant shoes from the Mason Shoe rep who periodically stopped by the station. A pocket air-pressure gauge, a red grease rag hanging from a back pocket, and a retractable keychain clipped to the belt completed the outfit.

This was unquestionably a "full-service" station. In addition to pumping the gas, and without any of that "self-service" blasphemy stuff, we cleaned the windshield and checked oil, water, hoses, battery, fan belt, and windshield wipers, and even tire pressure, if requested. I don't recall ever "swarming" a car like those scenes in old movies, but we were trained to drop anything we were doing and hustle out to the island whenever the driveway bell rang; it wasn't unusual to have two of us service one car.

The station had a lube bay, of course, and a "Mechanic On Duty," so they also did things like tune-ups, brake jobs, and even an occasional engine overhaul. We sold oil and auto accessories, tires and

batteries, but no Slurpees, magazines, or beef jerky, and the road maps and air were free. Our "Registered" restrooms were not locked, and Texaco advertised they were available for travelers whether they were buying anything or not. We were warned to expect surprise visits by roving cleanliness inspectors at any time.

My initial training involved pumping gas, checking under the hood, making change, and washing windshields. We had two grades of gasoline, "Fire Chief" regular and "Sky Chief" premium. Regular was usually specified by asking for "regular" or "Fire Chief," and occasionally "the cheap stuff." When ordering premium, customers would ask for "premium," "Sky Chief," "Ethyl," or "the good stuff," in roughly that order of frequency. Back then, some manufacturers put a lot of ef-

fort into disguising the gas filler. The 1956 Chevrolet was my favorite, and a special challenge the first time I encountered one, but the owner was a good sport about showing me the secret door incorporated into the left taillamp assembly. Locking gas doors and caps were not unusual—even at 30 cents a gallon, but I thought unwise since anyone who really wanted your gas could get in with a tire iron or claw hammer, and do a lot of damage in the process. My preference, and one of the accessories we sold, was a special spring that was inserted inside the filler neck, which prevented use of an "Oklahoma credit card" (aka siphon hose).

We never just told a customer they were low on oil. The procedure was to support the tip of the dipstick with your grease rag, and show it to the driver much



COURTESY TEXACO

like a sommelier presenting a bottle of wine. With the evidence in front of them, it was rare that they declined to have us top it off.

We had locked cash boxes on pedestals located between the pumps, but no cash register computers to tell us how much change to give. Instead, we were taught to count the change back, starting with the amount of the sale and up to the amount tendered. "Quick change" artists worked the system though, and I know I was a victim at least once before I learned to recognize the routines.

Cleaning the windshield was considered an important skill. We used glass cleaner and paper towels; the only squeegee we had was for the lube bay floors. I remember my boss inspecting my first efforts, and making me go back and try again when I did not meet his standards. But then it was not always considered a chore. In the era of the mini-skirt, there was often incentive to give extra attention to the windshield, and I certainly did when it was called for.

Customers never had to coax me to look under the hood. I was always eager to check out the engine, and soon became expert at identifying the size with just a glance at the valve covers. And that was when numbers like 289, 327, 409, 413, and 427 had a magical aura about them. To this day I still can't get excited about engine displacement expressed in liters. It has to be real, all-American cubic inches to have any meaning to me. Sometimes looking under the hood was a disappointment though. The first of the new Mustangs I excitedly examined had a straight-six instead of the V-8 that I was expecting, and I was even more shocked when I popped the hood on a sleek-looking Studebaker Hawk, and was greeted with the sight of a tiny flathead six. Some time later I had a sort of reverse experience when I opened the hood of a boxy "Aunt Bea" type Studebaker Lark, and was greeted with an engine compartment stuffed full of a Paxton-supercharged V-8. The car had a little emblem on the fender, but nothing else to indicate it was anything special. The owner explained the supercharged engine was a factory option, and he took great pleasure in surprising "Big Three" owners at impromptu stoplight drags.

One of the unique perks at this station involved an elderly widow with a big Chrysler 300. Her husband had purchased the car some years before his death, and periodically she would come in with it running unevenly. She would then turn it over to one of us with instructions to "blow it out please." She had been

advised by our mechanic to "open up" the engine from time to time to blow out the cobwebs, but just couldn't manage it during her limited trips to the store, beauty shop, and church. One of us would then be more than happy to head for a deserted patch of road, open up the dual fours, and run it through the gears. After a couple full-throttle passes, we would bring it back purring like a kitten. Definitely a cheap, easy tune-up, along with a 50-cent tip.

Eventually, I graduated to such things as flat fixes, lube jobs, and brake service. Brake jobs always started by using compressed air to blow the brake dust out and all over the shop. That was in the days before asbestos was declared a hazard though, so I suppose it was perfectly safe then. Lube jobs involved squirting Marfak grease into the numerous Zerk fittings scattered in various places throughout the chassis. We did occasionally see some newer cars that were advertised as "lube-less," but most had as many as 15 to 20 fittings, and we had charts showing where each was located. I was also taught to squirt brake fluid onto the rubber suspension pieces to prevent (or cure) squeaks, and check transmission and differential fluids by pulling the filler plug and sticking a little finger in the hole.

The serious mechanical work was performed by the resident mechanic, but I did help out when I could, and was especially intrigued by the diagnostic part of the job. I was a big fan of the Gus Wilson's "Model Garage" series, and dreamed of cleverly solving a baffling automotive mechanical mystery as Gus did every month in *Popular Science* magazine. I don't recall that I ever actually dazzled anyone with my clever diagnostic skills, but I did learn a lot about how cars work, and also how to be observant and approach problems in a methodical manner, which served me well in the years to come.

For the most part, this station and others I worked at were ethical operations. We may have been a little overenthusiastic about recommending certain miracle additives, and I did notice the "distilled water" container we used to top off batteries was often refilled from the tap, but then it's easy to see why the owner might be reluctant to spend extra money to extend the life of products he was in the business of replacing. I was involved in one "sketchy" event early on, though. After being trained to pack wheel bearings, I was turned loose to do one on my own. It went well until the part where I was drying off a bearing after sloshing it around in the solvent tank. I was using compressed air and got carried away

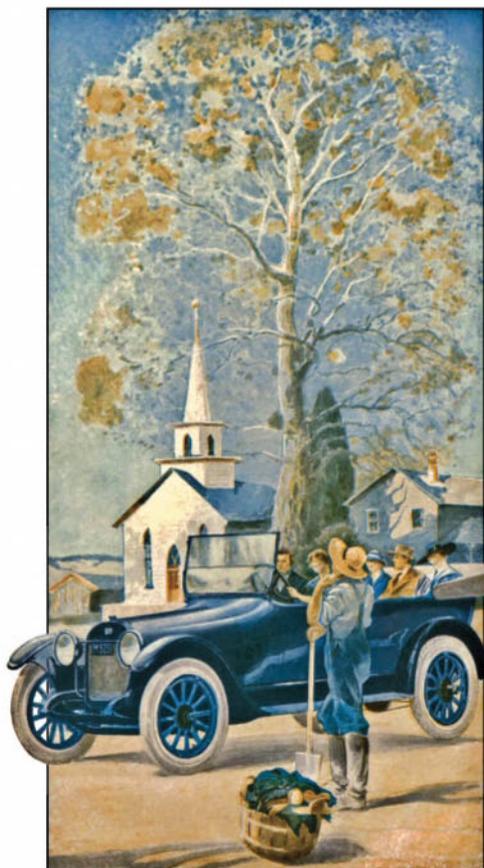
spinning the bearing on my thumb when it suddenly exploded. Roller bearings flew everywhere. I stood there contemplating how much of my \$1.25 per hour paycheck it was going to take to rectify the error, when the mechanic walked up, assessed the situation, and said, "we can fix this." He gathered the roller bearings up in a grease rag and proceeded to give the collection several whacks with a hammer. Now I was really confused. He indicated I should just watch and listen. Soon the customer appeared. The mechanic showed him the flattened bearings and explained how lucky he was that we caught it just before the impending catastrophic failure. The customer was suitably impressed and authorized replacement of all the front wheel bearings, races, and seals. To this day, however, I am a bit skeptical whenever a service tech shows me a worn or damaged part and explains how lucky I am he discovered it before the impending catastrophic failure.

My work routine for the next couple of years of high school and college was part time during the school year and full time during the summer at various service stations in the area. It was always interesting and educational. I learned a lot about cars, of course, but much of the education was about human nature. I was surprised one day to overhear my boss telling someone that I was always to work on time, as if it was something unexpected. I didn't realize it was optional, but eventually learned that perspective was far from universal. I also learned that a complement didn't cost anything but could buy a lot, that being older didn't necessarily make you smarter or more mature, and rude people were unavoidable, but ignorable. I suspect some customers were rude just because of my age and occupation. I learned to shrug it off by telling myself "That's okay. I know I'm just a teenage gas jockey now, but I won't always be. And when I'm as old as this guy, I'll be driving a lot nicer car, and have a prettier wife, too!"

Eventually, I graduated to a career involving a suit and tie (and clean fingernails), but I did miss working around cars, and to this day often get a pleasant flashback triggered by a familiar sight, sound, or smell while working out in the shop on one of my own. 🛠️

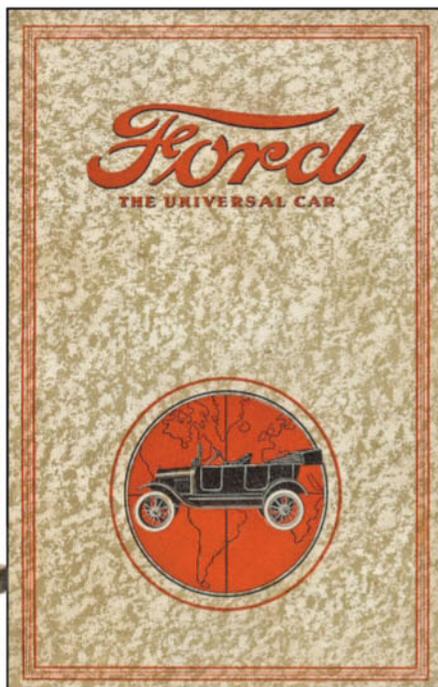


I Was There relates your stories from working for the carmakers, whether it was at the drawing board, on the assembly line, or anywhere in between. To submit your stories, email us at editorial@hemmings.com or write to us at **I Was There**, c/o *Hemmings Classic Car*, 222 Main Street, Bennington, Vermont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



BUICK'S FOUR- AND SIX-CYLINDER

models are available in eight different body styles to meet the needs of every situation. Each Buick provides a surplus of power, passenger comfort, and extreme efficiency. With nearly 20 years of experience, you know what to expect from the dependable Buick. The two-door roadster and four-door touring start as low as \$795.



FORD IS BACK, AND THE MODEL T

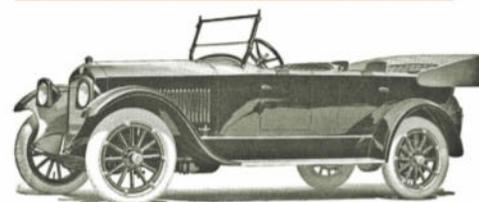
is as popular as ever, with five different body styles on offer. Each Ford is splendidly upholstered with whipcord cloth, and cabins seal out the elements, providing you with a comfortable ride.

Of course, dependability, durability, flexibility, and ease of maintenance are also back at an ever-more affordable price. Should you need an endorsement, ask one of the more than two-million Ford owners currently on the road. The Model T starts as low as \$500.

FACTORY PRICES

Buick	\$795-\$2,175
Cadillac	\$2,590-\$4,285
Chevrolet	\$685-\$1,550
Dodge	\$985-\$1,425
Ford Model T	\$500-\$775
Franklin	\$2,050-\$3,200
Hudson*	\$1,950-\$2,850
Hupmobile	\$1,250
Marmon	\$3,700-\$5,150
Maxwell	\$745-\$1,195
Nash	\$1,295-\$2,085
Oakland	\$1,050-\$1,550
Oldsmobile	\$1,195-\$1,850
Studebaker	\$995-\$1,995
Willys	\$1,450-\$2,100

*Excluding limo and town car



STUDEBAKER IS BACK WITH THREE DIFFERENT

series in the five-passenger Light Four, five-passenger Light Six, and seven-passenger Big Six. Each Studebaker is built with a sturdy chassis, able to weather the harshest environments while still maintaining a smooth ride. Good news for operators: Each Studebaker has an improved steering design, with better pedal leverage, making for a car that's easy and comfortable to drive. Models start at \$995.

SALES RACE

(total model-year production)

1. Ford*436,000
2. Buick126,222
3. Chevrolet102,436
4. Willys-Overland** 88,753
5. Dodge* 62,000
6. Maxwell* 34,000
7. Oakland** 27,757
8. Oldsmobile 19,165

*Approximate

**Calendar year

AUTO EXPENDITURES

(per capita)

Auto parts	\$5.54
Auto purchases	\$12.44
Gas and oil	\$11.73
Intercity transport	\$5.43
Local transport	\$7.78

AUTO CHAMPIONS

Due to the war in Europe, this year's Indianapolis 500 has been cancelled.



MOON ADDS THE NEW SIX-36 TO ITS LINEUP,

joining the Six-45 and Six-66. The 36 includes a 114-inch wheelbase, high Fedder radiator, slanting windshield, and walnut instrument board. Moon and its modern equipment plant will release the new model in two body styles, the five-person touring and two-person roadster. The fantastic six-cylinder car is available for an affordable \$1,195.

2018
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VINTAGE RALLY!



JUNE 23 - JULY 1, 2018

SATURDAY, JUNE 23

START: Pierce Arrow Museum, Buffalo, NY - 10:30 a.m.
OVERNIGHT: Main Street, Downtown Fairport, NY - 5 p.m.

SUNDAY, JUNE 24

LUNCH: Northeast Classic Car Museum, Norwich, NY - 12:15 p.m.
PIT STOP: Doubleday Field, Cooperstown, NY - 2:20 p.m.
OVERNIGHT: River Street, Downtown Troy, NY - 5:30 p.m.

MONDAY, JUNE 25

LUNCH: Hemmings Motor News, Bennington, VT - noon
OVERNIGHT: Church Street Marketplace, Burlington, VT - 5:30 p.m.

TUESDAY, JUNE 26

LUNCH: Mt. Washington Auto Road, Mt. Washington, NH - 12:30 p.m.
OVERNIGHT: Water Street, Downtown Gardiner, ME - 5 p.m.

WEDNESDAY, JUNE 27

LUNCH: Owls Head Transportation Museum, Owls Head, ME - noon
OVERNIGHT: Front Street, Waterfront, Bangor, ME - 5 p.m.

THURSDAY, JUNE 28

LUNCH: Seal Cove Auto Museum, Seal Cove, ME - 12:15 p.m.
OVERNIGHT: Town Pier, Bar Harbor, ME - 4:30 p.m.

FRIDAY, JUNE 29

LUNCH: King Square, City Centre, Saint John, NB - 1 p.m.
OVERNIGHT: Riverfront Park, Moncton, NB - 6 p.m.

SATURDAY, JUNE 30

LUNCH: Library/Farmers Market, Prince Street, Truro, NS - noon
OVERNIGHT: Alderney Landing, Dartmouth, NS - 4:45 p.m.

SUNDAY, JULY 1

FINISH: Waterfront Warehouse, Halifax, NS - 1:30 p.m.

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Those Old Studebakers

MY FIRST CAR WAS A 1950 CHEVRO-let, bought from my first cousin for \$175 in 1960. She laughed when I chiseled her down from \$200, but I already knew, just listening to my brothers, that was how you bought a car. That day, the Chevy would only go 75 mph, but after new plugs and points, and a few decarbonizing runs, it would do 85. Downhill. I could beat Ford flatheads for a quarter mile, but then they blew my doors off. They truly don't make them like they used to!

One day, my dad bought a new 1959 Studebaker Lark VI—it was just awful. It would go faster in top gear than in overdrive, because the gearing was too tall. Dad generally had good taste in cars, which was not typical for a Kansas farmer. He had a 1949 Oldsmobile 98 fastback, then a 1951 88. He liked mechanical stuff, and did a lot of innovating and improving on his farm equipment. He spoke fondly of his sleeve-valve Willys-Knight.

Later, when I was in college, Dad loaned me \$900 to buy a used 1959 Lark VIII with a 259-cu.in. V-8 with overdrive—it was a sleeper. I did well racing against stock small-block Chevys after I put homemade traction bars on it with Ford tie-rods. Somebody told me he thought my Lark was the same car somebody used to race at the nearby Great Bend Dragstrip. The body was always ratty, had loose windows, and the doors filled up with rain and sloshed loudly. The Lark had “laydown” seats like a Nash. Having a “gut-shot” mechanism, the seats would slip and collapse at the most inopportune time.

Abuse of the Lark continued, and after I blew the transmission and engine mounts, and caught the traction bars on a rail at a crossing, it got a bit shaky. Dad stepped up from his Lark VI to a very nice 1961 Lark Cruiser. I tried to talk him into first swapping the V-8 from mine into his VI

so I could have a car with a nice body, but he had no hot-rod spirit. Later he bought a 1964 Daytona, and I got the Cruiser to carry me through college.

Our local Studebaker dealer used to come over to show Dad cars he thought he might be interested in, and that's how Dad got his last two Studebakers. He did the trade at our house. Other times, he came for other business, or just to show off, and once took us for a ride in an

area—all very cool. But I realized that they wouldn't let me style next year's Mustang; instead they might let me take part in next year's ball joint, which was not exactly in line with my grandiosity. Besides, Michigan didn't remind me of good times, so I went to work in Dallas at a boring job, in nice weather, with good parties. As Yogi said, “When you come to a fork in the road, you take it.” We seldom get a Mulligan.

After graduating college, I dumped



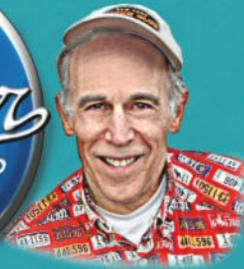
Avanti. I passed on a really nice '61 Silver Hawk, although I could have bought it and owed Dad for it. And once I drove a '57 Golden Hawk. Kicking down overdrive and engaging the blower was a real blast. Yes, I admit to joy-riding some cars I could never hope to own, just for entertainment. Dad's last car was a used 1967 Mercedes 250S. This was a very exotic car for wheat-field country, where any convertible was considered extravagant, and a VW Beetle was a city-slicker car.

In high school, I knew about the GM Institute. I had information, and I applied and was accepted, but chickened out; I thought it was too far away. I majored in mechanical engineering at Kansas State, and among my job offers nearing graduation was one from Ford. I interviewed, rode around the test track in a Mustang, and saw next year's 1969 Torino in a shop

the Lark Cruiser and bought a used 1966 Corvette coupe—Laguna Blue, 327/350. I loved the way it ran, sounded, smelled, and the way it got noticed by others on the road. Once, in New Orleans, a cop pulled me over. He said he could have busted me for an illegal left turn, but he just wanted to look at my Corvette.

So, after a lifetime of cars and motorcycles—buying and selling them, talking about them, driving, reading about, and seeing them in museums—I tried to make a list. I've had 55 cars, three trucks, and 15 motorcycles. Most of them have been mere “transportation appliances,” and a few I bought purposely to flip. But there were a few cool ones, including an MGA, MGB, two Corvettes, two Porsche 914s, a 1967 Oldsmobile Toronado, BMW 530i, Pontiac Grand Am, and recently a Miata, which I owned only briefly. 🏎️

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The Advance Scout

Fort Wayne's Jeep rival was a forerunner of modern SUVs and crossovers

BY MIKE McNESSOR • PHOTOGRAPHY BY TERRY McGEAN



January's North American International Auto Show in Detroit might as well have been called the "North American International Pickup and SUV Show." The trend among the various new-vehicle announcements was unmistakable: Automakers are abandoning traditional family sedans as buyers' tastes have swung toward trucks—particularly high-riding, all-wheel-drive crossovers.

As students of automotive history, we know that these vehicles are really nothing new. They're station wagons—complete with passenger-car underpinnings—pumped up to look like truck-based utilities, then given rugged-sounding names. So long Country Squire and Kingswood. Hello Explorer and Traverse.

These part-car, part-truck rigs are an offshoot of the widespread gentrification of trucks that has been going on for years, and touched every facet of the market. For better or worse (as well as for richer or poorer), the old work truck with a manual transmission, bench seat, and rubber floor mat is gone from dealer lots, replaced by multi-passenger luxury liners with 9,000-pound tow ratings.

One can't help but wonder how the Scout—one of the pioneers of this segment—might've evolved if it had survived the crash of International Harvester. Unlike its crosstown rival, the Jeep CJ (known today by its tough-guy handle, Wrangler), the Scout wasn't passed along from parent company to parent company, seemingly only becoming more and more beloved along the way.

But, fortunately, the Scout 80/800



NOS control knobs, speedometer, and steering wheel help the Scout's cockpit look factory fresh. Three-on-the-floor was all that was available; the transfer case used twin sticks.

and its larger, more luxurious progeny, the Scout II, were produced in ample-enough numbers, so plenty survive today. From 1961-'65, International built between 24,000 and 29,000 Scout 80s annually, which qualified it as a smash success for the independent manufacturer of farm equipment and trucks. Those Scouts that didn't survive unscathed are being resurrected by

enthusiasts nostalgic for the days of leaf springs, solid axles, and shift-it-yourself transfer cases—either for show or for recreational off-roading.

The restoration of this month's pristine 1963 Scout 80 began by cutting down the trees that were growing through its bed floor and rooted in the same soil where the truck had spent its entire life. The Scout's caretaker, Doug Bloomfield of Goshen, New York, remembers its early years well, because he drove the truck when it was brand new and owned by his employer. Decades later the Scout found him when he moved back to the area.

"When I was in college, I drove it on the farm where I worked," Doug said. "The owner of the farm, Ira Harold Houston, bought the Scout brand new in 1963 and it's never been too far from the property. I graduated from college and joined the military, then went out and got a real job. Many, many years later, I returned to Goshen and bought five acres as well as all of the buildings on that same farm where I worked. I was there for a while when a guy came by and asked if I wanted the old farm truck. 'Well, yeah,' I told him, then I went with my trailer and picked it up."

The free asking price made the Scout irresistible, though its tattered, but complete condition meant it would need



International Harvester's Comanche slant-four displaces 152 cu.in. and makes 93 horsepower. It was derived by subtracting the left-side cylinder bank from the 304 V-8.

a lengthy and expensive overhaul. "I picked it up in 1997, and I had it for two or three years before I really got serious about collecting parts," Doug said.

He wanted to make the Scout as factory-correct as possible which meant hunting down and acquiring a trove of new old-stock pieces. Doug told us: "It has NOS locking hubs, as well as an NOS steering wheel, dash knobs, speedometer, hubcaps, and more. I also found an NOS door for it."

In 2010, Doug hauled the Scout and its replacement parts to a local restorer where the four-year project took shape. Any pieces that weren't repairable, including the bed floor and the removable fiberglass "Cab Top" were taken from a rust-free donor truck. The Scout's frame, axles, four-cylinder engine, three-speed transmission, transfer case, brakes, and steering gear were refurbished or rebuilt and are all original to the vehicle.

By 1963, when this truck was fresh off International's Fort Wayne, Indiana, assembly line, the Scout had already received some refinements in the wake of its 1961 model-year introduction. At the outset, roll-up side windows weren't available—only sliders—but for the 1963 model-year, roll-up windows were optional. Rust, long an issue on Scouts

of all stripes, was addressed with some new-for-1963 body-panel preparation that included zinc primer on corrosion-prone lower-body areas, zinc-coated rocker panels and bedsoles, as well as the use of more robust seam sealers.

Inside, drivers and passengers were treated to an additional 1.5 inches of head clearance under the fiberglass Travel Top (International parlance for the full-length top that enclosed the cab and bed turning the Scout into a wagon), as well as the pickup's Cab Top. There was also new two-tone seat upholstery for bucket-seat-equipped Scouts and a passenger's bucket that tilted forward to make ingress easier for rear-seat passengers. Light Green paint was also new for 1963, as well as a new Light Yellow and a new Red. Other updates for '63 included a revised exhaust to cut down on cabin heat and odors, turn signals as standard equipment, improved brakes, and a PCV valve added to the engine.

The Scout 80's "Comanche" powerplant is one of the truck's most interesting features as it's a slant four derived from International's 304-cu.in. V-8. The 152-cu.in. four-cylinder block is cut from the right half of the V-8 and shares the larger engine's pistons and rods, as well as the right cylinder head and exhaust manifold. With a forgoing

8.19:1 compression ratio and breathing through a one-barrel carburetor, the engine made 93 hp at 4,400 rpm and 143 lb-ft of torque at 2,400 rpm. On four-wheel-drive Scout 80s (there was also a two-wheel-drive version), a Warner T-90 three-speed manual was the only transmission available. A Spicer transfer case split the power, on command, to a pair of Spicer 27 axles. The standard gear ratio was a stump pulling 4.27:1, but, if a buyer wanted to go deeper, 4.88s were available.

Not surprisingly, the Scout's performance falls light years short of today's crop of all-wheel-drive crossovers. The charming all-roader could chug to 60 mph from a standstill in about 20 seconds and its top speed was between 75 and 80 mph. With leaf springs all around, plus a short 100-inch wheelbase, its ride was unforgiving, but the chassis was rugged enough for off-roading, snow plowing, light hauling, and more.

Doug's Scout hasn't seen much use of any sort since its extensive restoration was completed in 2014, but he says that might change once warm weather arrives again. "I've only got about 30 miles on my new speedometer," he said. "I think this summer I'm going to try to use it a little bit more." 🐾



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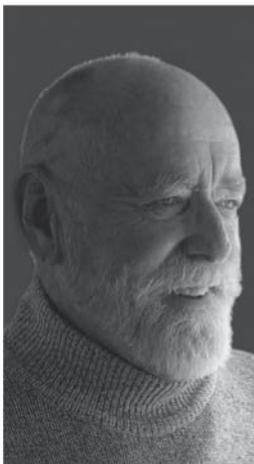
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Mail Order Motoring

My cousin Jimmy and I were car guys from an early age. Jimmy had actually acquired every issue of *Hot Rod* magazine from its beginning in 1948. We lived a few blocks from each other, and spent a lot of time together in the early '50s lying on the floor in Jimmy's living room watching wrestling, midget races, and destruction derby on their black-and-white 10-inch TV while thumbing through dog-eared past issues of *Hot Rod* and old J.C. Whitney and Western Auto catalogs, and fantasizing about what we would do to our cars when we were old enough to have them.

Jimmy's father, my Uncle Frank, believed that television was the work of the devil, so he did not allow us to watch it except for the above mentioned shows, plus roller derby, which he enjoyed himself. Uncle Frank was also a good mechanic and professional welder, and Jimmy and I learned a lot from him. We picked up ideas from the catalogs and magazines, too.

For example, did you know you could once get simulated zebra seat covers for your ride? They also sold late '40s and early '50s bolt-on Cadillac tailfins that could make your contemporary Chevrolet Styline look like a Cadillac? There was a plethora of concoctions in cans, too, that would transform your tired smoking engine into its peppy former self. And then there were fender skirts, curb feelers, and dual fake Appleton spotlamps that looked so cool.

We wondered why our dads didn't put these items on their family sedans. Of course, we also didn't understand why they drove old four-door cars either, when they could have had cool convertible coupes with the above-mentioned accoutrements.

Fancy wheels weren't hip back then, but hubcaps were. In the early '50s, the ultimate was a set of Cadillac Sombreros or, barring that, a set of halfmoons. Later, Oldsmobile flippers were cool, too. After that, Dodge spider flippers were the thing to have, and there were unscrupulous people with whom I was acquainted who would supply them for a nominal price, no questions asked, of course. Or, you could purchase them mail order through catalogs.

Cousin Jimmy later acquired a maroon 1936 Ford coupe with fender skirts and a '48 Merc flathead. My first ride was a 1947 Chevy Fleetline Aerosedan that needed a ring job, but I couldn't afford one after heating the springs to lower it, and splitting the exhaust manifold and adding a pair of 26-inch Smithys.

Indeed, catalogs were the internet of their day. You could get anything through them including complete new engines in the crate, tires, brake parts, and tune-up parts, and in the early '50s, complete cars.

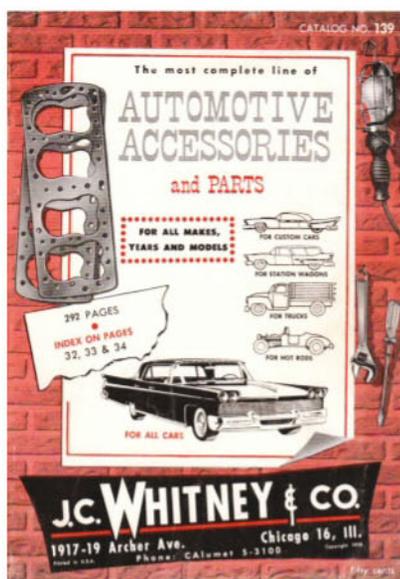
I miss those old catalogs, and still keep a few of them just to reminisce. As for cousin Jimmy's *Hot Rod* magazine collection, he gave it to me when he got married in the early Sixties. I kept it going until I, too, married a few years later, and gave the collection to a friend who continued the tradition until he gave it to his nephew a few years ago.

These days life is much easier and faster paced than it was in the heyday of catalogs, because, instead of sending a check by mail to a parts

supplier and waiting for weeks, you can just bring up the parts purveyor of your choice on your computer and pay for your purchase instantly by credit card.

And on the plus side, unless you are restoring a one-off classic, almost everything is available on the internet for most old cars. In fact, the world is at your feet. I have bought parts for my 1966 Morris Minor from Australia and Britain with no problem, and I recently bought correct wheels and tires for my 1940 La Salle from the other end of the country. I also bought a dual-diaphragm fuel pump for my 1939 Packard 120 for a nominal price, and it arrived within days.

I highly recommend using the internet for old-car-parts' searches and purchases, but if you still prefer catalogs to fondle while watching roller derby on TV, most of the parts purveyors will send you one, and that includes my old standby J.C. Whitney, who is still in business. I have not been able to find the simulated zebra seat covers and the fake spotlamps, nor do they offer the hula girls that shake their hips that you put in the back window of your '49 Mercury anymore. 🍷



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