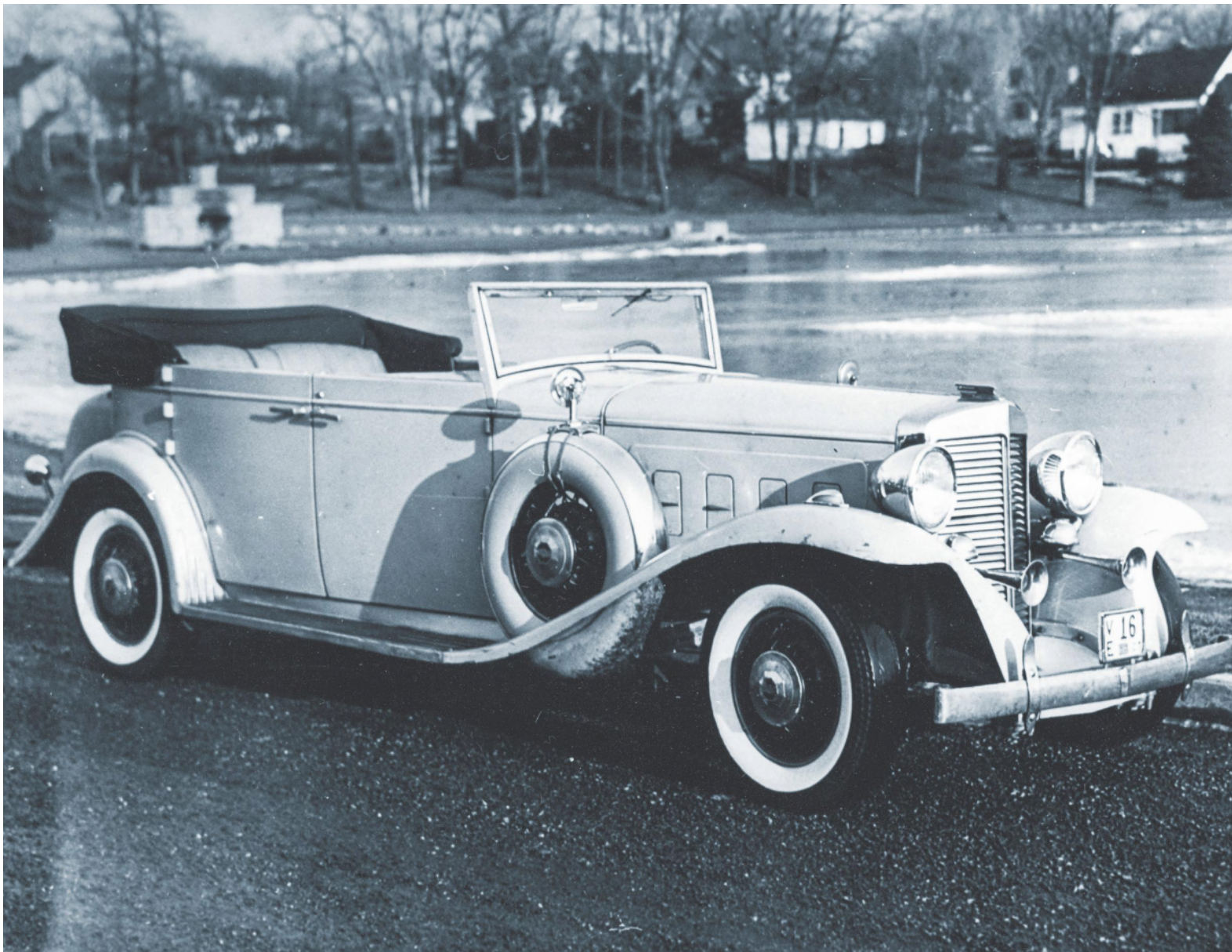


THE CLASSIC CAR



Volume XLIX, Number 2, Summer 2021



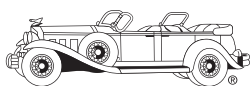
There's not an app for this

INSURANCE DRIVERS CLUB CAR CULTURE MARKETPLACE

HAGERTY | Insurance

800-922-4050 | Local agent | [Hagerty.com](https://www.hagerty.com)

Policies underwritten by Essentia Insurance Company. Membership by Hagerty Drivers Club (HDC), a non-insurance subsidiary of The Hagerty Group, LLC. Only the HDC Program Guide contains a complete description of benefits. Purchase of insurance not required for membership in HDC. All third party makes, models, and vehicle names are property of their respective owners. Their use is meant to reflect the authenticity of the vehicle and do not imply sponsorship nor endorsement of Hagerty nor any of these products or services. Hagerty is a registered trademark of the Hagerty Group LLC. ©2020 The Hagerty Group, LLC. All Rights Reserved.



JONATHAN SIERAKOWSKI
Editor

2517 Treen Street
Raleigh, NC 27614
(860) 690-9630

cars@jonathansierakowski.com

Published by the
CLASSIC CAR CLUB OF AMERICA
(847) 390-0443

Stephen Babinsky
President

David Kane
First Vice President

Webster Peterson
Vice President, Publications

Vicki Zeiger
Vice President, Regions

Fred Lax
Treasurer

Tlanda McDonald
Secretary

NATIONAL DIRECTORS

Stephen Babinsky, *New Jersey*

Chris Bock, *California*

Jeff DeMarey, *Massachusetts*

Lonnie Fallin, *Colorado*

Larry Hassel, *Missouri*

Dave Kane, *New Jersey*

Fred Lax, *California*

Tlanda McDonald, *Michigan*

John Milliken, *California*

Webster Peterson, *Minnesota*

Winston Peterson, *Minnesota*

Joe Pirrone, *Colorado*

Paul Tacy, *New York*

Skip Tetz, *New York*

Vicki Zeiger, *California*

CLUB ADMINISTRATION

Jay Quail
Executive Director

DESIGN & LAYOUT

Denise Baker

THE CLASSIC CAR

The Classic Car Club of America is a non-profit organization incorporated under the laws of the State of New York. The Club seeks to further the restoration and preservation of distinctive motor cars produced in the period from 1915 to 1948, to provide a channel of communication for those interested in such cars, and to bring together in good fellowship all who own or admire these fine examples of automotive craftsmanship. The sole requirement for membership is a demonstrable interest in Classic cars. Application for membership should be forwarded to Club Headquarters.

TABLE OF CONTENTS

Classic Car Photoshopping in the Early Years 4
 1942 Chrysler Windsor Nine-Passenger Town and Country..... 6
 Some Classic Marmons: Here and There 10
 A Picture of Note 24
 Isotta Fraschini in Finland 26

VOLUME XLIX, NUMBER 2, Summer 2021

The Classic Car (ISSN: 0009-8310) is published quarterly by the Classic Car Club of America, 3501 Algonquin Road, Suite 300, Rolling Meadows, IL 60008. The magazine is printed by Kingery Printing, Effingham, IL, 62401, U.S.A. Periodical postage paid at Chicago, IL and at any additional mailing offices. Editor office is 2517 Treen Street, Raleigh, NC 27614. Annual subscription is \$80.00. Single copy is \$20.00. Copyright 2021 by *The Classic Car*. The opinions expressed by authors do not necessarily reflect Club policy or the editor's views. POSTMASTER: Send address change and direct queries to *The Classic Car*, 3501 Algonquin Road, Suite 300, Rolling Meadows, IL 60008. The telephone number at Club Headquarters is (847) 390-0443.



CLASSIC MARMONS:
Marmon Sixteen Salon in Oakland, California, 1931. See page 10.



IN THIS ISSUE

Our Summer issue begins with a piece by contributor Matt Sonfield about photoshopping before computers, and continues with a vignette about Harold Mermel's rare 1942 Chrysler Town & Country "barrelback." Brooks Brierley has composed another wonderful piece, this time about Classic Marmons, and Richard Clement reminisces about a gathering of CCCA members with Raymond Dietrich which took place almost fifty years ago. Lastly, overseas member Kai Lane provides an overview of Isotta Fraschinis in Finland.

Our cover photos are both homages to contributor articles and provided from your Editor's archive. The front is a 1933 Marmon Sixteen which was Mrs. Howard Marmon's personal car, and later restored by your President for noted collector Barbara Atwood. The back cover provides two factory views of the Isotta Fraschini Tipo 8 chassis.

CLASSIC CAR CLUB OF AMERICA | WWW.CLASSICCARCLUB.ORG | INFO@CLASSICCARCLUB.ORG

ARIZONA (1989)

Steve Evans
2540 West Coyote Creek Drive
Anthem, AZ 85086
602-214-1527
sevans@fastvertical.com

CAROLINA (2012)

Andrew Straw
1730 29th Avenue Pl NE
Hickory, NC 28601
828-855-5887
akstraw@icloud.com

CHESAPEAKE BAY (1957)

Russ Bullock
4705 Butler Road
Glyndon, MD 21071
410-833-0472
krwb@verizon.net

COLONIAL (2004)

Gunther Hoyt
124 Kirk Ave, Apt B
Roanoke, VA 24011
540-230-4546 (C)
hghoyt@gmail.com

COLORADO (1954)

Dick Stokes
6 Glenview Drive
Littleton, CO 80123
303-378-9370
bdstokes5@msn.com

DELAWARE VALLEY (1954)

David Niescier
1046 Red Oak Drive
Cherry Hill, NJ 08003
609-922-2508
davidn@gmail.com

FLORIDA (1977)

Chuck Mitchell
2708 Embassy Drive
West Palm Beach, FL 33401
914-474-0137
emitch7@aol.com

GREATER ILLINOIS (1953)

Russ Rodriguez
5 N 373 Fairway Lane
Itasca, IL 60143
630-775-0922 (H)
630-767-9000 (B)
russarod@gmail.com

INDIANA (1959)

Don Shuck
999 N. 350 E.
Logansport, IN 46947
317-374-8772
Don_shuck@ml.com

LONG ISLAND SOUND (2010)

Andrew W. Johnson
64 Saint Marks Place
Roslyn Heights, NY 11577
516-626-1685
Aajj88@optonline.net

METRO (1979)

Matthew Orendac
103 Teaberry Lane
Lumberton, NJ 08048
609-702-1293
morendac@hagerty.com

MICHIGAN (1956)

Greg Stachura
720 Candlewood Court
Canton, MI 48188
734-397-9361
gstachura@comcast.net

NEW ENGLAND (1954)

Jeff DeMarey
10 Chestnut Hill Road
Hampden, MA 01036
413-531-3991
jeff@demarey.net

NEW SOUTH (2002)

Bill Waller
3518 Paces Place NW
Atlanta, GA 30327
770-331-7028
wwallet@aol.com

NORTHERN CALIFORNIA (1964)

Ed Holloway
PO Box 6
Walnut Creek, CA 94597
925-933-0405
Edholloway123@gmail.com

OHIO (1953)

Allan Truelson
3616 Erhart Road
Litchfield, OH 44253
216-299-0576
allantruelson@gmail.com

OIL BELT (1960)

Norman Kressmann
1511 Farview
Raymore, MO 64083
816-331-6707
nmkressmann@comcast.net

OREGON (1988)

William (Bill) Jobs
27525 SE Starr Road
Eagle Creek, OR 97022
503-630-3323 (H)
971-235-3804 (C)
wjjobs@cascadeaccess.com

PACIFIC NORTHWEST (1964)

Frank Daly
1651 209th Place NE
Redmond, WA 98074
425-868-7448 (H)
425-210-1804 (c)
Fwd9@hotmail.com

RIO GRANDE (1981)

Larry Icerman
2999 Calle Cerrada
Santa Fe, NM 87505
505-473-2102
licerman@aol.com

SAN DIEGO/PALM SPRING (1992)

Mike Adams
P.O. Box 1994
Temecula, CA 92593
951-595-0153
Mikesadams4@gmail.com

SOUTHERN CALIFORNIA (1953)

Paul Whitney
1719 Crooked Trail Place
Westlake, CA 91362
818-597-9664
whitbit@pacbell.net

SPIRIT OF ST LOUIS (1984)

John Lowell
20 South Covington Meadow
St. Louis, MO 63132
314-997-3144 (H)
314-724-1493 (C)
jlowell@lowellmfg.com

TEXAS (1973)

Al Kroemer
1206 Burnett Drive
Latana, TX 76226
214-213-0770
akroemer@canteyhanger.com

UPPER MIDWEST (1953)

Mark L. Desch
9985 Arcola Ct N.
Stillwater, MN 55082
651-439-9479
markd@sas-mn.com

WESTERN PENNSYLVANIA (1954)

Jon Leimkuehler
2452 Washington Road
Upper St. Clair, PA 15241
412-427-6196 (C)
jonleim@yahoo.com

WISCONSIN (1968)

John Boswell II
724 Michigan Ave
South Milwaukee, WI 53172
414-764-9391
Joboswell1@wi.rr.com

CCCA NATIONAL COMMITTEE CHAIRS

AWARDS

Vicki Zeiger

CARAVAN

Skip Tetz

CLASSIFICATIONS

Chris Bock

FINANCE/ADMINISTRATION

Joe Pirrone

HEAD JUDGE/TECHNICAL SERVICES

Stephen Babinsky

MEMBERSHIP

Jeff DeMarey

NOMINATIONS

Winston Peterson

PUBLIC RELATIONS/MARKETING

Vicki Zeiger

PUBLICATIONS

Webster Peterson

REGIONAL RELATIONS

Vicki Zeiger

SECRETARY/WEBSITE

Tlanda McDonald

STRATEGIC PLANNING

To Be Determined

EXECUTIVE ADMINISTRATION/ DIRECTORY

Jay Quail

All correspondence to committee chairman should be directed to CCCA Headquarters, 3501 Algonquin Road, Suite 300, Rolling Meadows, IL 60008.



Sotheby's

REGISTER TO BID



1935 Duesenberg Model J 'Sweep Panel' Dual-Cowl Phaeton by LaGrande
Engine no. J-537

Previously shown at the prestigious Pebble Beach Concours d'Elegance, this Model J Dual-Cowl features elegant arching coachwork styled by American Art Deco master Gordon Buehrig. Powered by a matching-numbers engine and sports SJ-style side exhaust mounts, it is also an ACD Club-Certified CCCA Full Classic.



1930 Cadillac V-16 Convertible Sedan by Murphy
Engine no. 700991



1937 Bugatti Type 57 Cabriolet
Chassis no. 57156

13-14 AUGUST 2021 MONTEREY

HEADQUARTERS +1 519 352 4575 FLORIDA +1 954 566 2209
CALIFORNIA +1 310 559 4575 NEW YORK +1 203 912 7168

RM SOTHEBY'S LIC. NO. 84391

rmsothebys.com

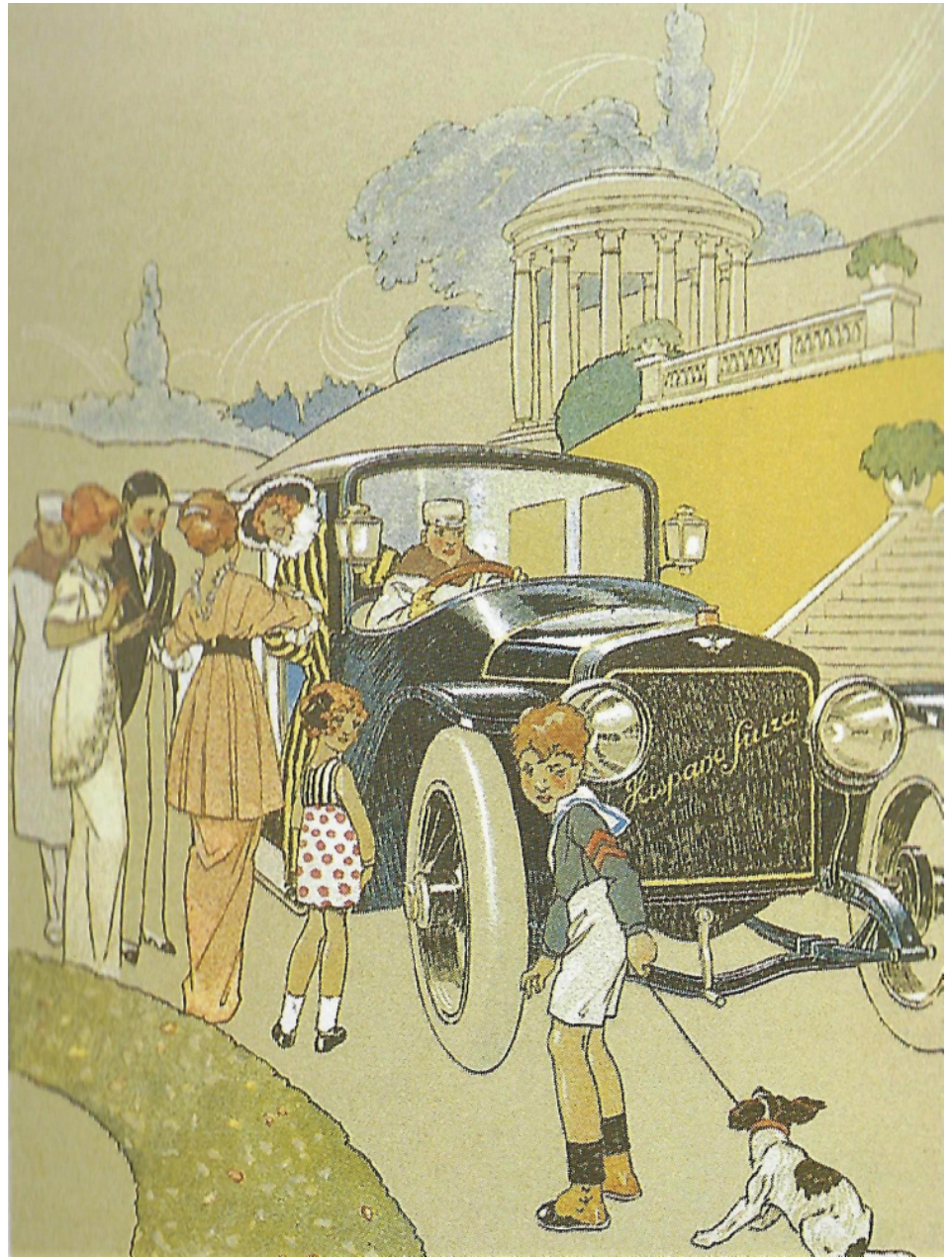
PHOTOSHOPPING IN THE EARLY YEARS

by MATTHEW SONFIELD

Photoshop is a graphics editing computer program created in 1988 by Adobe Inc. Since then, the software has become the industry standard not only in graphics editing, but in digital art as a whole. The software's name has become a generic trademark, leading to its usage as a verb (e.g. "to photoshop an image"

and "photoshopping.") (A generic trademark is a trademark or brand name that, because of its popularity or significance, has become the generic term for certain products or services, usually against the intentions of the trademark's owner.) The Photoshop program can be used to modify graphic art, ranging from simple changes in lightness or darkness to adding, deleting, or significantly changing the actual contents of a picture.

René Vincent (1879-1936) was a French illustrator, painter and poster designer. His illustrations helped define early 20th-century advertising. He is best known for his 1920s



A René Vincent illustration from a deluxe Hispano-Suiza sales catalog circa 1915 entitled *La Reine de la Route*. The late Thomas Solley, in his seminal historical compendium and analysis of luxury automotive sales catalogs, cites the importance of this early example of this exceptional portrayal of upper-class automobile ownership and choice of vehicle.

and 1930s “Art Deco” style, but his earlier artwork was equally creative and exceptional. He was a keen automobilist and one of the first French citizens to have a driver’s license. From the beginning of his career, much of his artwork was commissioned by automobile manufacturers, such as Bugatti and Peugeot, and by producers of other automotive products, including Michelin and Shell Oil. Vincent created perfect worlds with glamorous fashionistas in luxury settings, often partaking in lively and cheerful pastimes. His characters were vibrant and confident, and they successfully portrayed the very wealthy combined with stunning vehicle illustrations that raised the artistic bar.

As the 1930s progressed, luxury lifestyles were advertised less and purposely made more discreet. The artistic creativity of the 1910’s and 1920’s generally declined and became more sedate and representational. Furthermore, the increased use of photography over illustration impacted automotive promotional graphics from that point on and up to the present day. Nonetheless René Vincent left behind him pioneering achievements in the field of automotive advertising and a body of work that continues to inspire artists today.

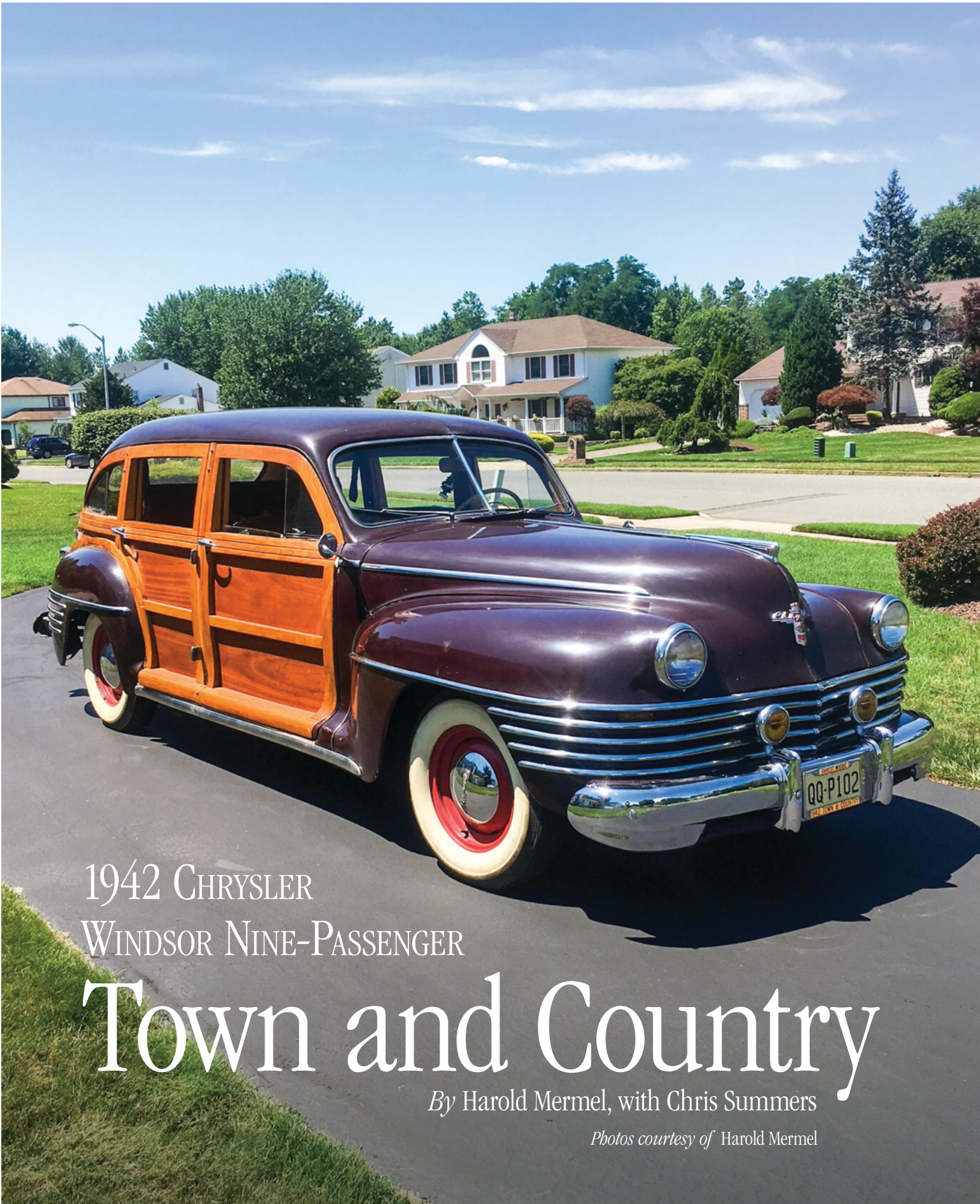


While the Hispano-Suiza illustration (*left*) is prominently signed “René Vincent”, the Rolls-Royce artwork has no signature. Yet it is clear that both illustrations are identical, other than the radiators and thus the cars’ separate marque identities, and were indeed one creation by one artist, René Vincent.

So what is the explanation here? Did René Vincent provide both illustrations to the two auto makers, using his hand-drawn precursor to PhotoShop, to allow each company to use the same basic illustration with their own radiator? Did either or both companies know of this duplication and were they comfortable with it? Or did one company “borrow” the artwork and then have either Vincent or another artist replace one radiator with another? Was this plagiarism or perhaps self-plagiarism? Was the original image copyrighted and was this an illegal infringement? Unless someone with major knowledge of René Vincent’s oeuvre or with expertise on automotive illustrative artwork of the 1910’s can assist us, we may never know the full story here. ●



A Rolls-Royce advertisement from the “Souvenir Catalogue” of the Chicago Automobile Salon at that city’s Hotel Drake, which ran from January 27 to February 3, 1923. The Automobile Salons, held annually in New York, Chicago, Los Angeles, and San Francisco, provided the opportunity for luxury automotive chassis and coachwork producers to exhibit their creations to a wealthy potential clientele in dignified and exclusive venues. The “R-1915” front license plate on the illustrated Rolls-Royce portrays an image of that earlier year and the enduring prestige of the marque rather than the company’s current 1923 offerings, and the immediately recognizable Rolls-Royce radiator is prominently displayed.



1942 CHRYSLER
WINDSOR NINE-PASSENGER

Town and Country

By Harold Mermel, with Chris Summers

Photos courtesy of Harold Mermel

I have been a Town and Country enthusiast for over fifty years and have made an in-depth study of the cars during that time, tracking the various owners of the 1941-42 “barrelback” models. The 1942 model is, of course, particularly rare due to the outbreak of World War II, but I am fortunate to have owned two of them. One remains in my collection, where it has now resided for nearly fifty years.

Nineteen forty-two “barrelbacks” were produced between September 1941 and January 1942. Like the earlier 1941 models, these were built using Crown Imperial roofs, Chrysler being the first manufacturer to use a metal roof on a wood-bodied automobile; the remaining body structure was white ash wood framing with inner panels of Honduran mahogany veneers bonded to plywood. The wood bodies were built by Pekin Woodworks of Arkansas, which had also been owned by Chrysler president David Wallace; Wallace merged Pekin into Chrysler to produce the Town and Country’s coachwork. Interiors were finished in leather or, optionally, leather with Saran cloth inserts. Six- and nine-passenger versions were produced, with the majority being the nine-passenger model with three rows of seating, rear quarter windows, and a spare tire mounted in a wooden floor within the “barrelback.”

The first 1942 body built was 1101; accordingly, my car, body no. 1117, is the earliest known survivor by body number, with the 17th body built; a car that now survives in Southern California, body no. 1621, carries the 521st and latest known body built. The latest survivor by serial number, owned by Jeff Larger of Ohio, actually carries a very early body, the 41st made, which may have escaped use early in production; this is also the only known car in the distinctive “blackout” trim, with painted brightwork, as chrome and stainless plating had become unavailable as the war got underway.

The astute reader will notice this math poses something of a quandary as the highest known 1942 Town and Country body number is 521 – yet reportedly 1,000 of the cars were built this year. As a result, I believe that fewer than 550 1942 models were actually completed and released to the public before World War II put a stop to >





civilian automobile production. Perhaps the remaining, slightly less than half of 1942 production was not actually fully completed, and wound up as war industry fodder – to my knowledge, no one knows the answer to this particular mystery.

Returning to my car: I have been gradually restoring it as necessary over the years. Recently I pulled it out of dry storage and my top-notch local mechanic helped get it running, replaced all the brake components, and installed entire new floor pans and inner fenders. He replaced some wood sections as was necessary, and, most amazingly, replaced the left rear driver's side door with the only "N.O.S." 1942 Town and Country door I have ever found. I bought this door from Andy Bernbaum of Massachusetts over 45 years ago – fortunately, the only one I ever found was also the only one I needed for my car! The steering wheel was replaced with an "N.O.S." one that I bought fifty years ago from Ed Spiegel of Pennsylvania, in the correct Neutral Onyx modeled plastic. Some varnishing remains needed along with some other minor work.

My "other" 1942 Town and Country I sold years ago, and it subsequently underwent a full restoration. My own remains as original as I have been able to keep it. ●

AUDRAIN

AUTOMOBILE MUSEUM



3 - 4 Exhibitions Each Year



iRacing at The Audrain



Experience our exhibitions digitally on our YouTube page!

Open 7 Days a Week - 10 am to 4 pm

WHETHER MARMON ORIGINS

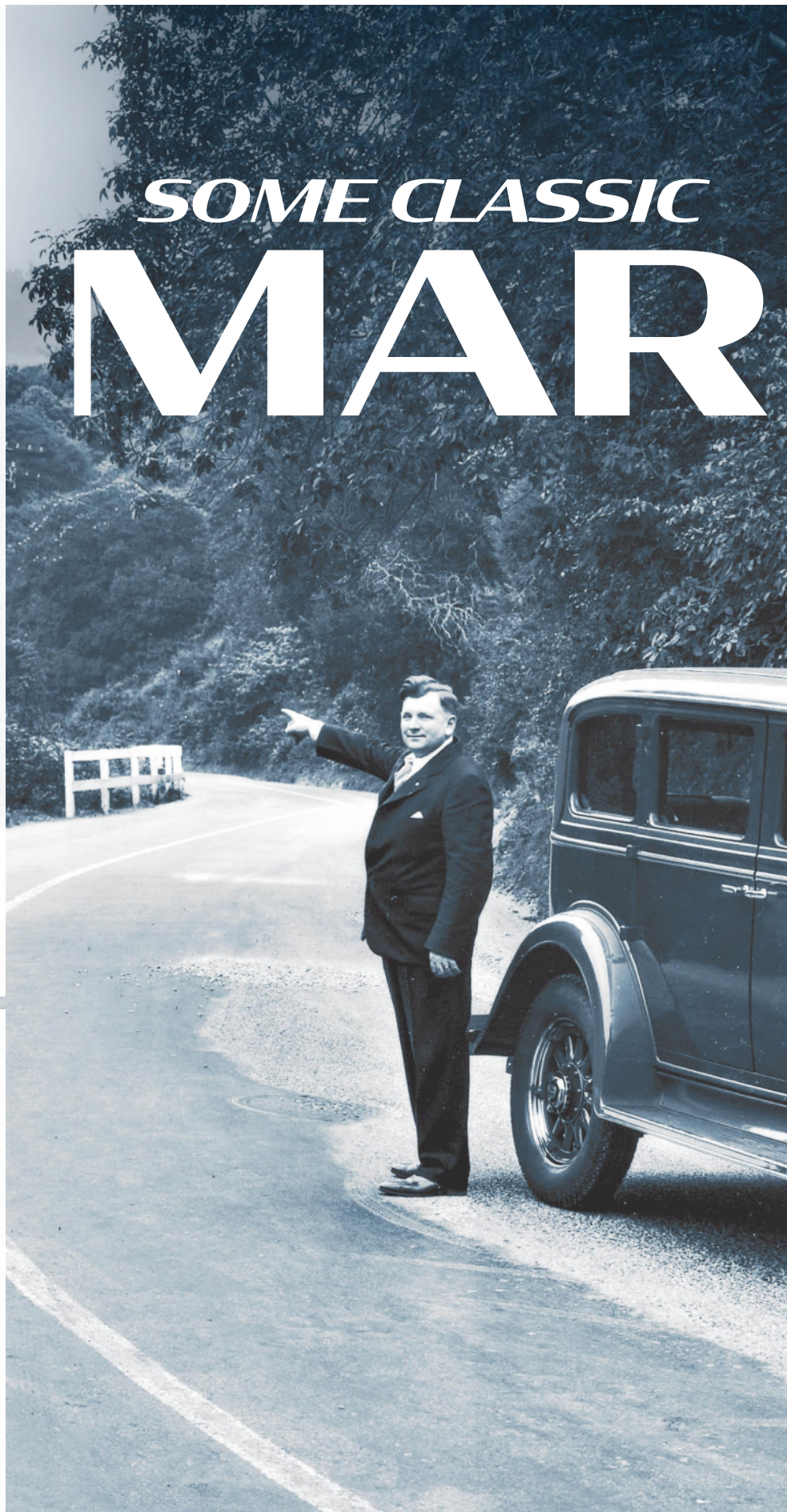
are dated from the 1902 prototype or the first production car in 1904, the name has always identified one of the greatest fine cars, right up to the 1933 finish. Coming from Indianapolis ensured performance accompanied each car: the sporting image (Edsel Ford and Irene Castle were among the roadster owners) featured clever chassis construction. And yet, Marmon chassis fitted with formal town car bodies were not the least bit out of place.

The manufacturer, Nordyke & Marmon, was family-controlled, dating from 1851, when the business began making milling equipment. At the end of World War I, Howard Marmon remained its chief engineer. His brother Walter was the business manager; their sister Carol joined them on the board of directors. Walter's son, F. Hall, included the next generation, heading the experimental department. The family matriarch, Elizabeth Marmon, continued too, but from outside the boardroom. Enthusiasm for the cars was worldwide:

A unique Australian event in the 1920s was a single car driving to or from the main post office in the state capitals of New South Wales and Victoria (Sydney and Melbourne, >

PHOTO: The Big Eight became the Model 88 for 1931, adding a second 130-inch wheelbase chassis that continued the Big Eight's 125HP engine. Using a single plate version of the Sixteen's Tower clutch added cachet. The shorter 88 length improved the power-to-weight ratio: a prestige marque feature of the time, also seen in Packard's Speedster and Peerless' Master Eight lines. This five-passenger sedan in Oakland, California was one of nine Art Deco body styles, built by Hayes. That which identifies this as de Sakhnoffsky's work: the glossy fabric covered spare tire, mounted without a wheel, and headlights a foot in diameter are among the perfect details - reminding one comment about his designs at the time called them "refreshing." In this photo, seeing the driver pointing reflects a local promotion to direct attention to the Oakland hills.

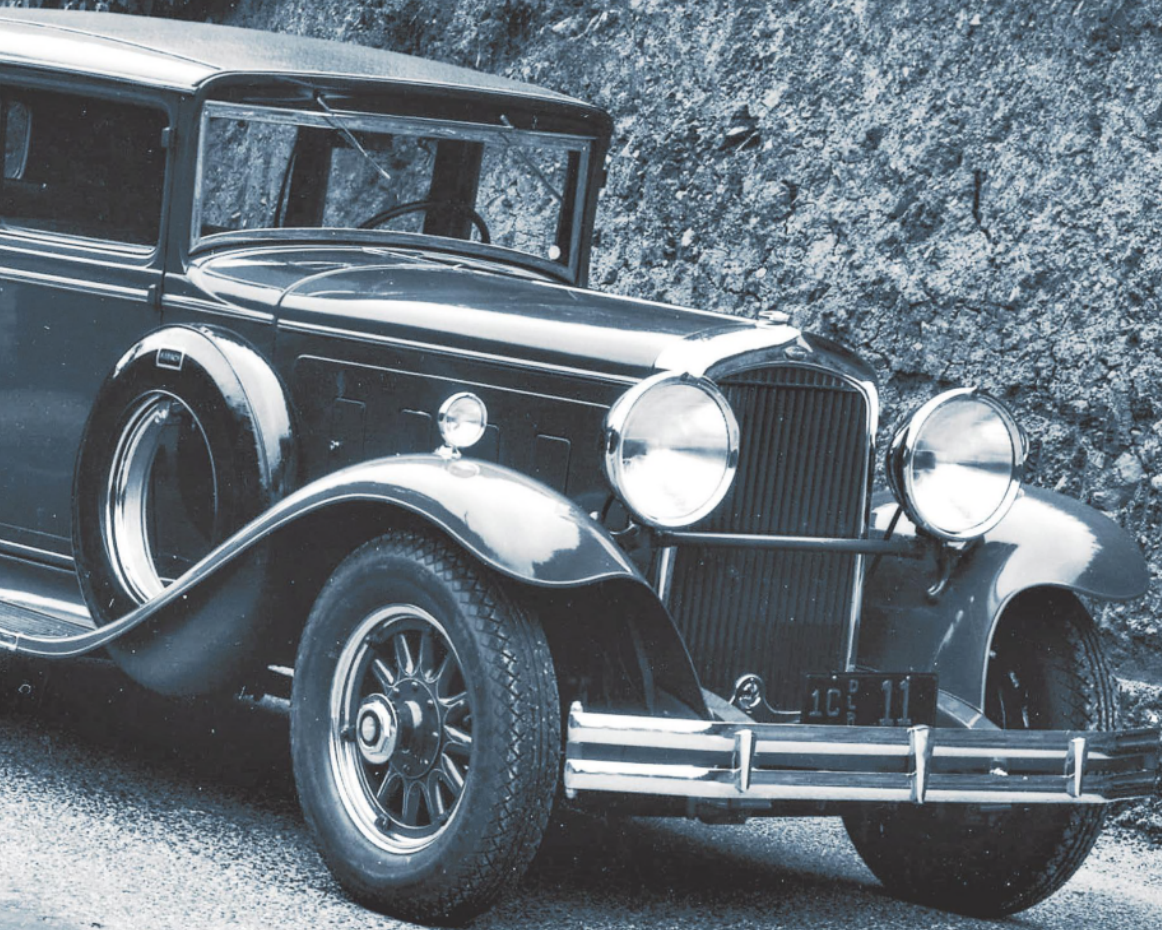
SOME CLASSIC MAR



MONS:

HERE AND THERE

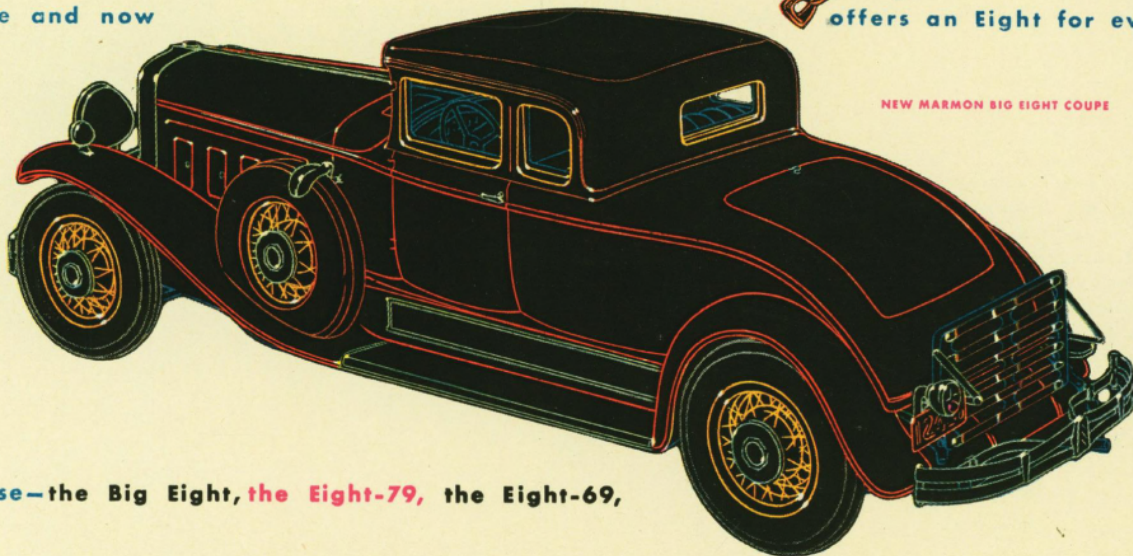
By Brooks T. Brierley ©





MARMON

To those who look upon their automobiles as something more than rapid transit omnibuses; who demand modern performance and individuality rather than just transportation, "Straight-Eight" is an uncompromising requirement +++ So what is more logical than to come to "Straight-Eight Headquarters"? +++ Marmon for four years has built no other type and now offers an Eight for every



NEW MARMON BIG EIGHT COUPE

purchase—the Big Eight, the Eight-79, the Eight-69,

the Marmon-Roosevelt +++ Marmon Motor Car Co., Indianapolis, Ind.

Intriguing print advertising introduced the Big Eight line for 1930: seeing the Big Eight coupe portrayed this was a visual tribute to both the car and Marmon's consistent interest in design.

resp.), a distance of nearly 600 miles. A Royal Automobile Club representative was present to start each run: their irregularity meant a record might no sooner be set than broken a week or two later, or could hold for months. For instance, in February 1924 Marmon agents Ivan McDowell and his brother, who regularly competed in the marque's touring cars, set the latest one-way record to Sydney, leaving Melbourne at 6AM and arriving in Sydney at 8:20PM. The top speed reached was 80MPH.

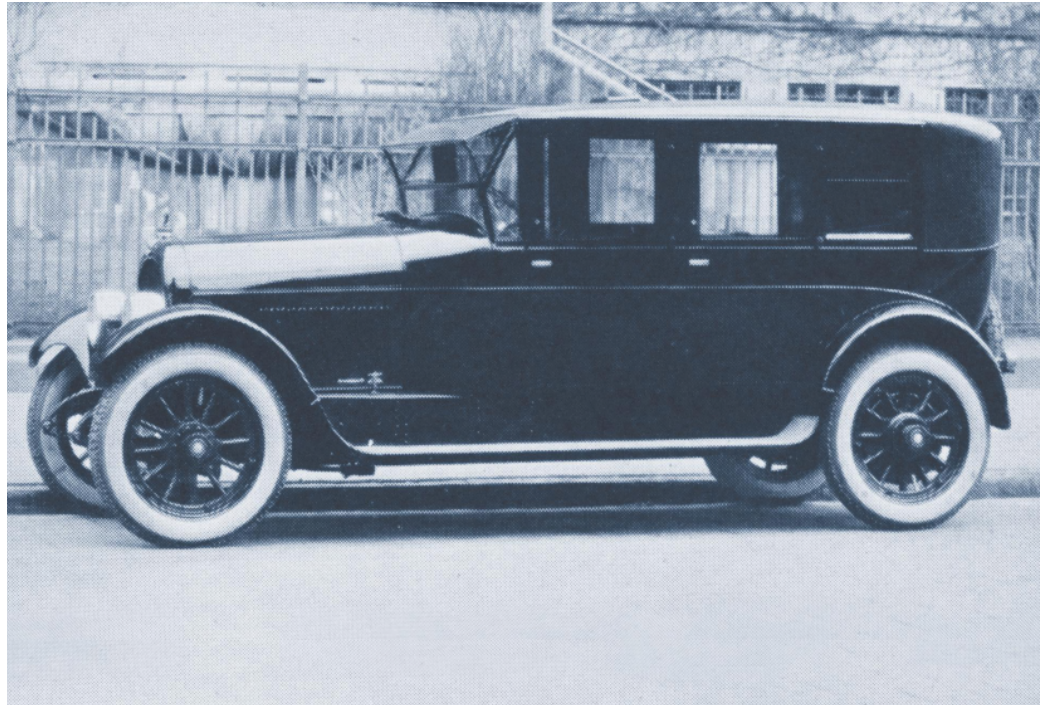
THE MODEL 34

Since 1915, the Model 34, Marmon's single line of cars, was regularly updated. Revisions to the SAE-rated 34HP six-cylinder engine and 136-inch wheelbase chassis included visible innovation and durability: allowing the cars to join the 1920s as completely up-to-date. That tweaking maintained demand through the decade, despite competition from new eight-cylinder brands such as Duesenberg and Lincoln. The pyramid shape imbedded into the curve at the top of every radiator shell was a constant reminder of the effort made by "the Foremost Fine Car."

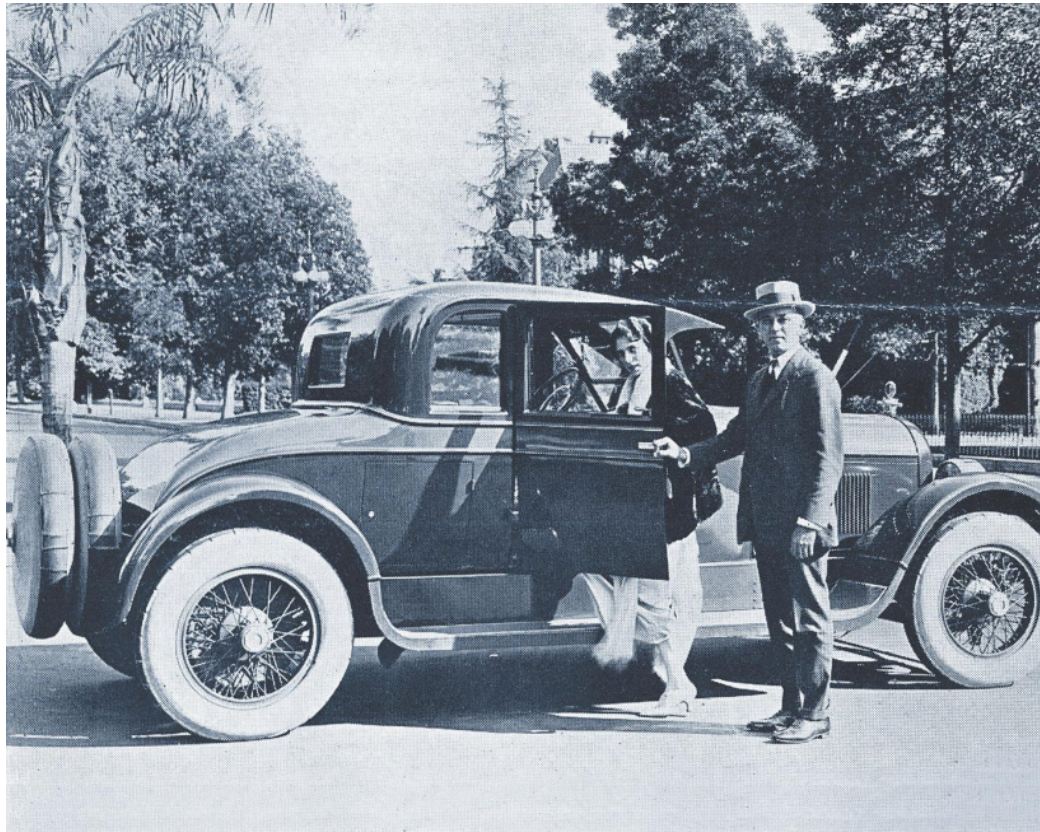
The firm relied on the genius of Cleveland's Leon Rubay for its original innovative Model 34 bodywork; the postwar recession included his leaving the business creating a need for new coachwork sources. The Boston distributor, Frank Wing, had been working with trendy Boston-based coachbuilder Hume Body Corporation for local customers, as if waiting, well, in the wings to contribute more. Venerable New York City coachbuilder, Brewster & Co. also did some bodies (as it also became a Marmon sales agency).

Each firm built a spectacular example for the two November 1923 New York coachwork shows. Strong differences had developed among the Automobile Salon exhibitors that year: some members organized a Foreign Motor Car Show in the Salon's previous site, the Hotel Astor, to rival the Commodore's newer Automobile Salon. That gave each Marmon approach its own spotlight. Brewster's special sedan-limousine featured a double beltline in a single-color paint and leather roof and white tires. There was very little brightwork, the headlights were painted: allowing the continued Rubay running board specifications in the chassis to be functional trim.

Hume's latest mix of less formal bodies featuring exaggerated sun visors and >



New series-custom coachwork accompanied the 1922 Brewster dealership agreement with a new body style having two official descriptions: a Brewster Double Enclosed Drive and a Marmon Seven-Passenger Suburban! It is interesting to see how well Brewster's characteristic double beltline trim mixes with the Rubay running board design in the Marmon chassis. However described, this model was impressive, and impressively priced at \$6,750 FOB New York (when a factory-bodied Cadillac limousine was \$4,600). COURTESY AACA LIBRARY & RESEARCH CENTER



Competing for attention as 1923 turned into 1924 were two special Hume coupes, both highlighted by the firm's pronounced sun visor and bold rear quarter curve. The first, seating three, seen at the New York Automobile Salon, combined Duco paint with a coat of finishing varnish over its unusual lines. However, this coupe, for a Los Angeles businessman, with two-tone paint, seats two. Note, too, how well the 1915 Rubay running board design, functioning as side bumpers, fits into the newer Hume design. COURTESY AACA LIBRARY & RESEARCH CENTER

PHOTO RIGHT: This extraordinary D-74 dual-cowl phaeton was about ten years old when Hemp Oliver (Smith Hempstone Oliver, later a curator at the Smithsonian) photographed its wonderful mix of shapes and lines parked on a New York City street in 1935. The low front windshield, the smoothness of the contrasting trim line, etc., give the impression of an early 1930's Classic. The folded rear windshield reminds the compact folded top must be a cape version. Even the double spares at the rear are bundled in an especially neat way. This could be a Hume design but that should be considered a guess.

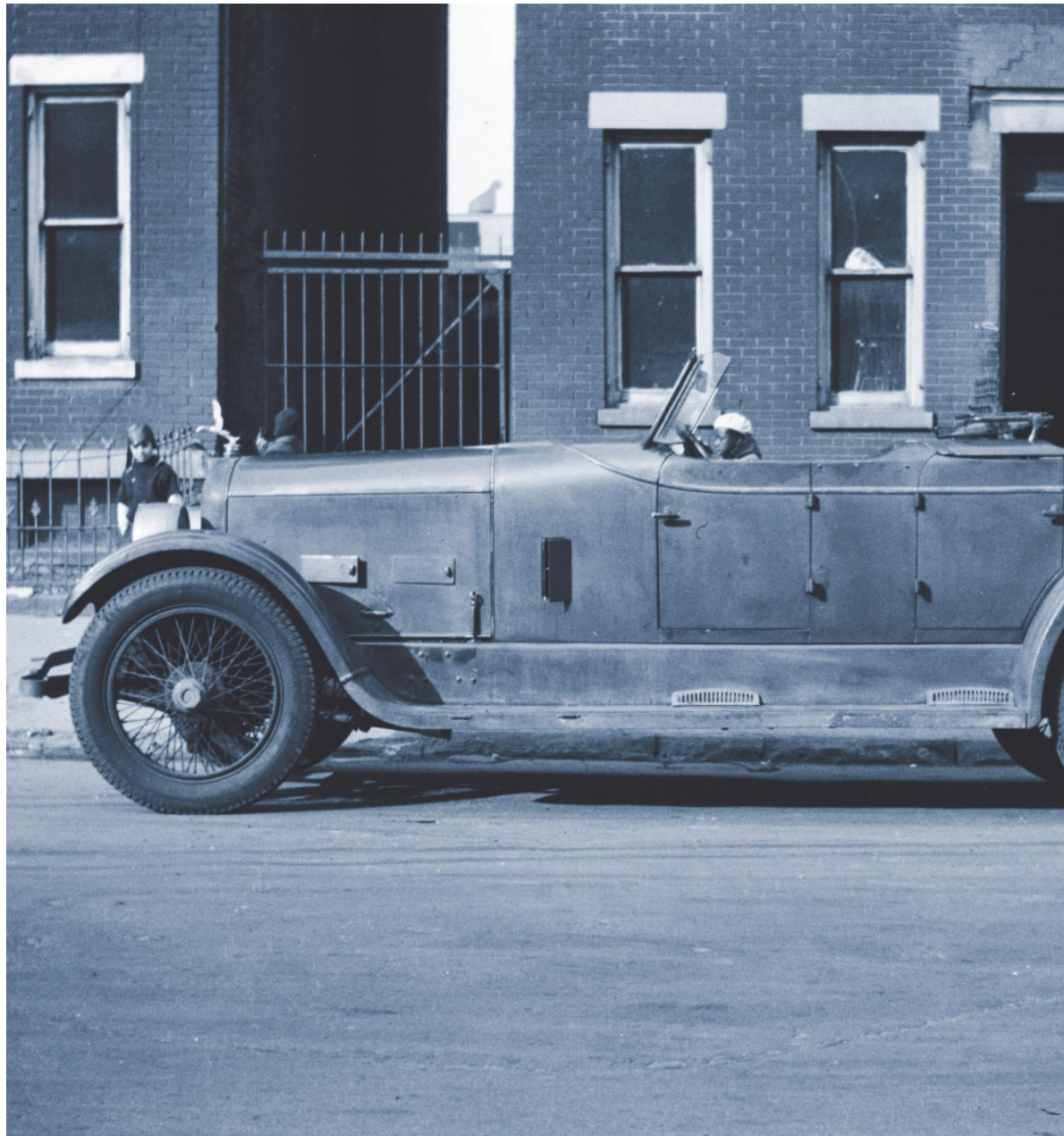
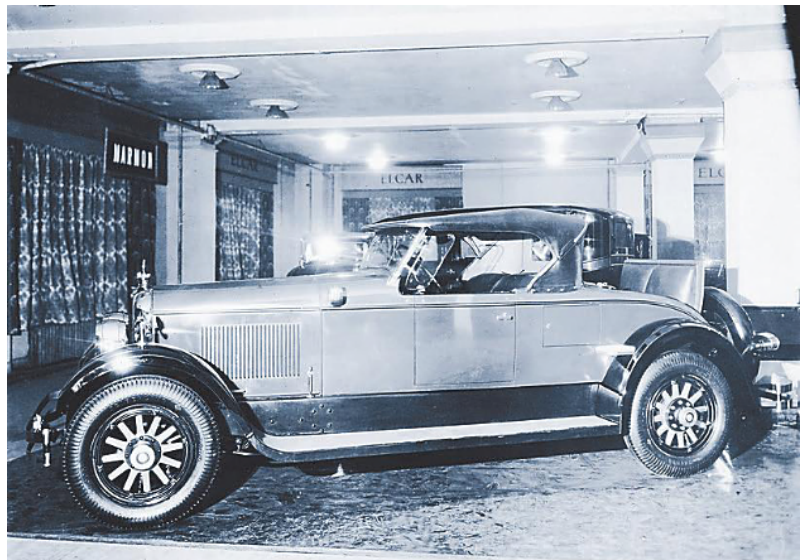


PHOTO BELOW LEFT: Marmon's notable mid-1920s style was based on striking-looking bodies designed by W. E. Pierce, president of Hume Body Corporation, the Boston coachbuilder, regularly working with Frank Wing, Marmon's New England distributor. Pierce's work incorporated features such as English curves and dramatic windshield sun visors, but this closeup, from the New York Automobile Show, indicates the beautifully-tailored body lines and shapes could be more than supporting details. Looking closely finds window reveals eliminated, suggesting innovative body construction, too.

PHOTO BELOW RIGHT: The lines in this convertible roadster also demonstrate Pierce-Hume creativity (that included a revival of cowl lights). Marmon eventually set up body building in Indianapolis: it is not clear if this body was built at the factory or in Boston, but encourages the question as to whether these innovative designs helped lead General Motors to bring Harley Earl to Detroit for their car brands.



COURTESY NATIONAL AUTOMOTIVE HISTORY COLLECTION, DETROIT PUBLIC LIBRARY





COURTESY REVIS INSTITUTE, SMITH-HEMPSTONE OLIVER PHOTOGRAPH COLLECTION

curved rear quarters was represented in the Automobile Salon by a four-passenger coupe. It received rave reviews: including *Vanity Fair* having L. L. Balcom (the Silvermine artist) depiction of the car in linocut. That striking-looking model included an experiment not meant to be noticed: covering Duco paint with a finishing varnish. It was among the luxury industry's search for more attractive and durable finish than varnish or lacquer. Equally interesting was a similar coupe body shape exhibited at the Los Angeles Closed Car Salon in the Biltmore Hotel that following March, featuring a slightly-narrower rear side window, indicating seating for two.

THE MODEL D-74

The following year some luxury manufacturers indulged in self-parody: responding to an industry-wide fad popularizing coachbuilders' use of leather and landau irons on closed body styles. Marmon joined in, modifying the Hume designs for a "Special" version (lowering the entry-level price to \$2,485, when \$4,275 was the most expensive factory model) on the 136-inch chassis. That included renaming the line to D-74, after the BHP equivalent of the 34's SAE HP; D was the fourth Model

34 revision. It was a success: sales registrations increased by three-quarters from 1924 to 1925 (to 4,500 cars, then a factory record).

Concurrently, G. Montague (Monte) Williams, joined Marmon as president, to redirect development to more popular-priced car lines. In late 1926 came the first, a non-Classic model, the Little Marmon. It had a straight-eight engine and a body by New York coachbuilder Locke, implying a compact European prestige automotive style. Concurrently, the Classic D-74 was revised into the E-75, called the Large Marmon in advertising. The eight-cylinder lines were expanded into the end of the decade, to the point where the six-cylinder Classic models were dropped for the 1929 model year.

That change rearranged many dealerships, with Marmon's Washington, D.C. area distribution a very interesting example. A. C. Moses had been selling the cars in the mid-1920s. When the new Roosevelt line needed a larger showroom, he acquired one, at the same time choosing to keep his current 1517 Connecticut Avenue location, and replace the discontinued Large Marmon business with the city's Pierce-Arrow agency.

The October 1929 stock market crash upended this: Moses quickly gave up representing Marmon, only to relinquish his Pierce agency, too, early in 1930. That >

PHOTO BELOW LEFT: In 1925, the Vancouver, British Columbia dealer, Marmon Vancouver Motor Company, at 586 Hornby Street, stood out as an early display of International Style architecture (filled with models styled with the non-Deco landau rear quarter). The site now holds a high-rise building.

PHOTO BELOW RIGHT: Vancouver's picturesque waterways provided a good backdrop for a photo shoot of these new lower-price "Special" Marmons. The design of this close-coupled sedan, complete with non-Hume style opera window and landau irons, illustrates how a distinctive more compact appearance was cleverly created using Marmon's existing 136-inch wheelbase chassis.

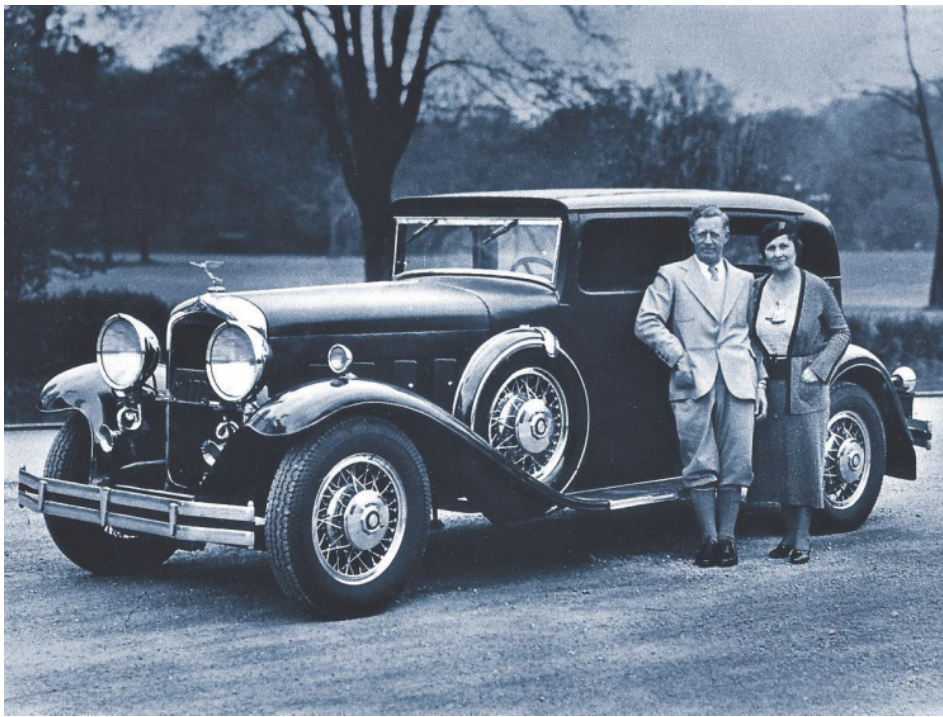


COURTESY VANCOUVER PUBLIC LIBRARY



COURTESY VANCOUVER PUBLIC LIBRARY

COURTESY NATIONAL AUTOMOTIVE HISTORY COLLECTION, DETROIT PUBLIC LIBRARY



COURTESY THE MARMON CLUB, MILLER FAMILY COLLECTION

PHOTO LEFT: This Weymann Longchamps was displayed at the 1930 Cleveland Automobile Show, colored maroon and black. Local businessman Meyer Miller (here, with Mrs. Miller) saw it there, and took it home right after the show closed. As the owner of the city's principal commercial linen supplier, Miller knew maintenance issues, and had the fabric body washed with saddle soap.

Marmon dealership was taken over by a veteran area dealer, Edwin Neumeyer. Formerly representing Hudson-Essex, he was an enthusiast who made sure everyone in the nation's capital regularly noticed Marmon. District sales registrations of 74 cars for 1930 and 68 for calendar 1931—an enviable year-to-year comparison for anyone selling anything then—demonstrated his effectiveness. But only five Marmons were registered there for all of 1932. By May Neumeyer had given up (the official distributor was now in Norfolk) and was selling Nash. Still, the big Sixteens remained displayed in Washington's annual January 1933 Automobile Show, supported directly by the Marmon factory.

THE BIG EIGHT AT THE JUBILEE

Early in December 1929, 30 of the 1930 models were displayed at the Indiana state fairgrounds in Indianapolis, in a three-day annual event—sometimes called convention, sometimes jubilee (Marmon like to celebrate anniversaries) for domestic and foreign dealers: with Nordyke & Marmon founded in 1851 and the Marmon car's beginnings, it included two anniversaries. Walter Marmon, who continued as chairman of the board, highlighted the event with a luncheon at the state fairgrounds.

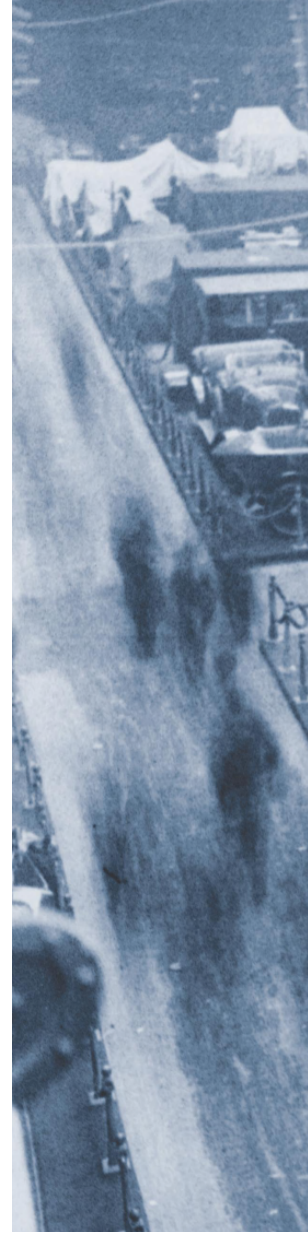
Significantly, the large Classic-style

Marmon reappeared, named the Big Eight, with a new 125HP straight-eight motor with Warner four-speed transmission. The sleek Art Deco bodies were styled by trendy designer Alexis de Sahknoffsky at Hayes Body Corporation in Grand Rapids, a production change also signaling Marmon was turning away from making its own bodies. The Big Eight was introduced as among the most powerful luxury cars of the time – when Peerless offered 120HP, Lincoln 90HP, Cadillac's V8's 96HP and Pierce-Arrow's 132HP. It also revived the 136-inch wheelbase chassis dimension (being the same length as the Lincoln L), with Marmon's legendary rear suspension with inverted duplex semi-elliptic rear springing. Those Big Eight features demonstrated Howard Marmon's continued involvement creating the chassis.

Discussing Marmon's Big Eights leads to pointing out the surprising variety in its references: in Australia it was also called the Greater Marmon 79 (as a relation of the popular-price Model 79 straight-eight), or by using the factory production code, Model H. Then, for 1931, the Big Eight was renamed 88, available in both 130- and 136-inch wheelbases.

A breathtaking Weymann close-coupled sedan model (the Longchamps body style) was added to be top-of-the-line, listing for \$4,500. That model's early November 1930 debut at the Chicago Automobile Salon preceded New York's, so the Weymann fabric

PHOTO RIGHT: Marmon exhibited a single touring car at Stand 29 in the November 1924 Salon de l'automobile in Paris. It is significant to see car staged with potted bushes and trees when every other exhibitor in the area, such as the adjacent Bianchi and Delahaye stands, have none.



body, enameled in Ditzler's Town Car Blue, light, with a black beltline and carmine striping, began the model year by wowing everyone out that way. The Sixteen, the charismatic 16-cylinder model, had its first "pre-showing" in that Salon, too, allowing the intriguing spaces of the Drake Hotel (the Fountain Room, Avenue of Palma, et al) to appropriately highlight this spectacular Marmon double bill.

Most interesting, Weymann's Marmon fabric bodies had "legs." It is not clear how many were made, perhaps half a dozen: but Hayes is also known for building some fabric bodies on Marmon chassis. Weymann often licensed its construction process to other bodybuilders, so Hayes could have made a Weymann catalog style, like these Longchamps, or its own special design. No Big Eight Weymann versions are believed to exist but one of the Hayes' survives.



COURTESY NATIONAL ARCHIVES, RG 306NT-8108

PARIS AND LONDON

World War I catapulted Marmon's European presence, when the French government purchased hundreds of Marmon touring cars and limousines. That spurred establishing an agency in Paris following the armistice, despite French restrictions for new imported cars. Espanet and Favrot, at 75 rue Bayen, aggressively marketed them in the city's annual automobile show. So it should not be a surprise to learn of individual eye-popping

examples such as a Henri-Labourdette designed D-74 cabriolet (perhaps an example of his "Jockey Club" body style?) being in the city despite Marmon's beginning to emphasize smaller cars.

By comparison, British representation was established in London in 1924 by a new firm, Pass and Joyce, Ltd., at 24-27 Orchard Street. They began selling the big E-75 model fitted with right-hand drive, accompanied by a rave review in *Auto-Moto Journal*. Then a

touring car was shown at the annual London automobile show, Olympia. Pass and Joyce remained steadfast representatives of Marmon both through its medium-price period, and the return upmarket, last showing a Sixteen in the London's October 1932 Olympia.

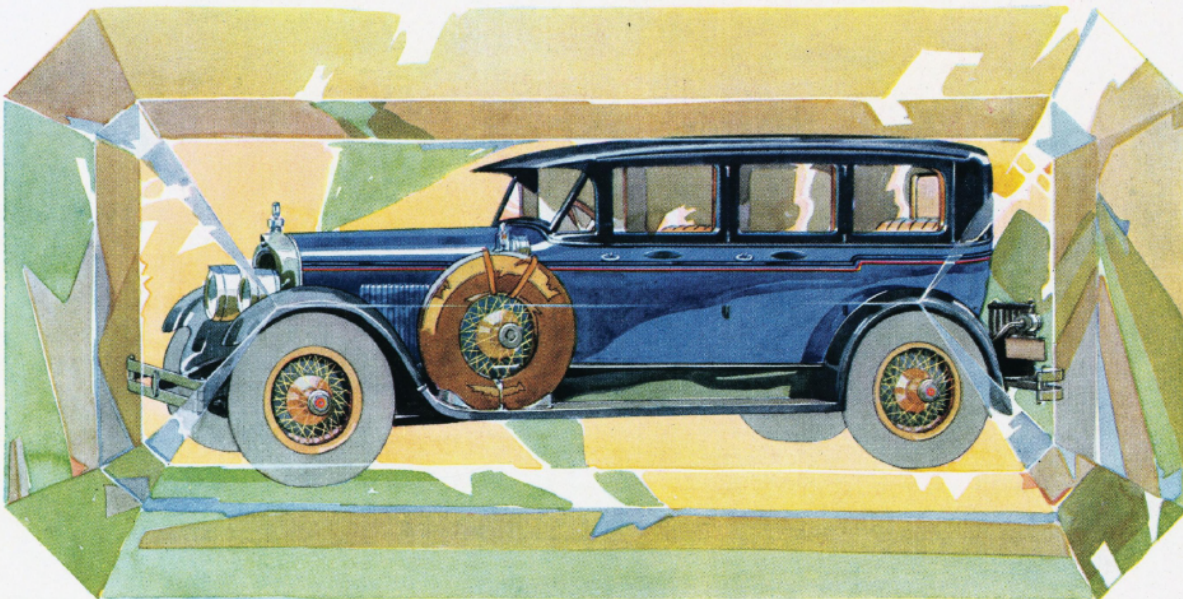
A point sometimes overlooked is how the smaller non-classic Marmons (the 120-inch wheelbase chassis was the same length as Franklin's) refreshed the large Classic model provenance overseas at just the right time. >

“WORLD WAR I CATAPULTED MARMON’S EUROPEAN PRESENCE, WHEN THE FRENCH GOVERNMENT PURCHASED HUNDREDS OF MARMON TOURING CARS AND LIMOUSINES. THAT SPURRED ESTABLISHING AN AGENCY IN PARIS FOLLOWING THE ARMISTICE, DESPITE FRENCH RESTRICTIONS FOR NEW IMPORTED CARS.”

color inspired by jewels



the precious and semi-precious stones Marmon is following Nature's own lead † from the stripings on the exterior which tend optically to lower the car's sweeping lines, to the last detail of interior appointment, emphasis is laid on the achievement of tastefully beautiful effects †



Marmon has again taken the initiative in the creation of characterful color schemes for the motor car by turning for inspiration to jewel stones and their matrices, where luminous brilliancy is combined with more subdued tonings to produce perfect color symphonies † nature's own effects, even when daring, are authentically beautiful; but she does not dip her brush in the same pigments for the wing of a butterfly and a Painted Desert or a gem stone † she adapts color to material † in taking color notes from

SERIES 75 Custom-Built Sedan for Seven Passengers on Marmon precision-built chassis. A symphony in Turquoise and Ivory—its harmonies derived directly from the Mexican and Arabian Turquoise and their matrix, with stripings after the Jacynth. Marmon Motor Car Company. Prices, \$3195 and upward, f. o. b. Indianapolis.



MARMON

The Model E-75 of 1927 was the last six-cylinder Marmon line. Multi-color paint schemes were popular then; making it especially interesting to count the number of hues on this car. At first, the ad copy reads as so much talk, but its specific message about competing brands' color palettes lacking symphony references the publicity from color introductions at the New York Automobile Salons. This was the time Lincoln made headlines creating new paint colors from nature, and Cadillac sparked interest with hues inspired by the desert. Here, Marmon points out its colors were created using more sophistication than that!



Your Collector Car Destination



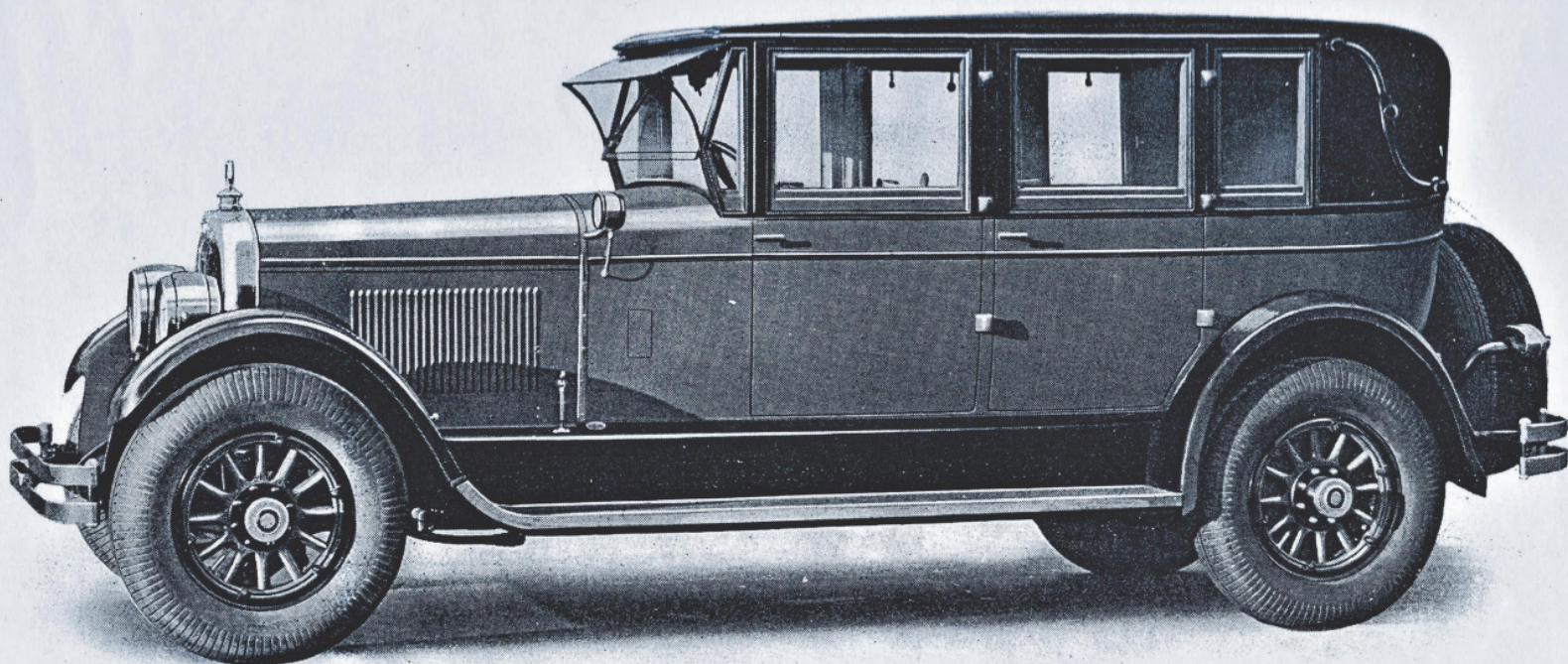
From CCA Full Classics® to luxury exotics and everything in between. Motorious.com offers 8,000 collector cars for sale from Speed Digital's trusted network of dealers and car clubs.

POWERING SOME OF THE MOST PRESTIGIOUS BRANDS IN THE COLLECTOR CAR WORLD



Visit us at www.motorious.com/ccca

POWERED BY **SPEEDDIGITAL**

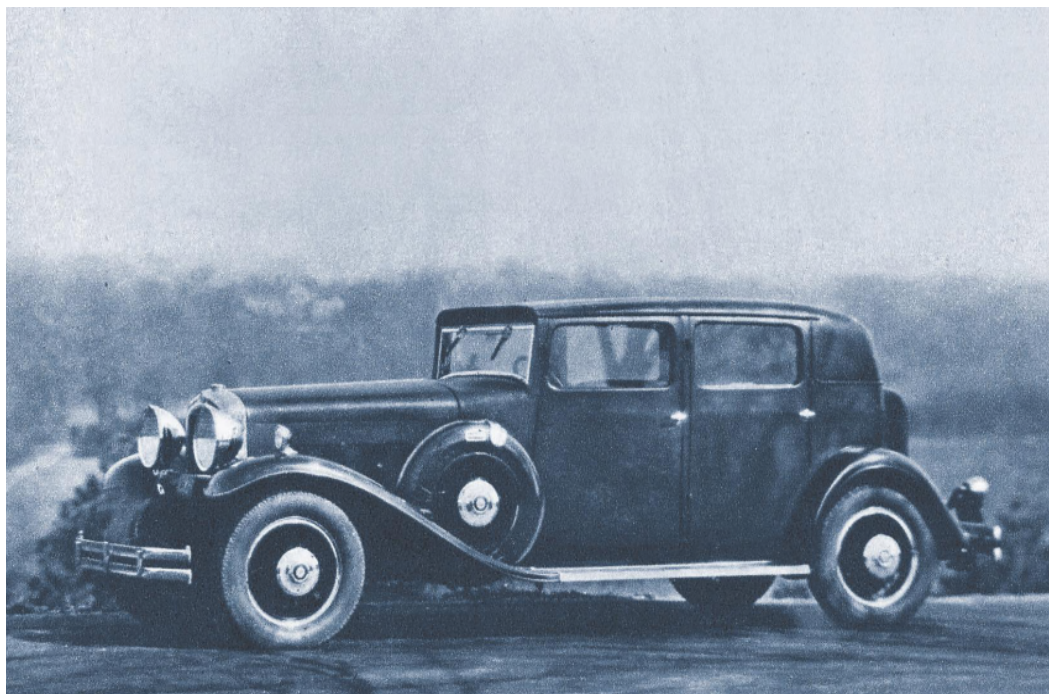


The traditional look of this Fleetwood-bodied sedan of 1926 also contrasts with the Hume design approach. It was reportedly painted a dark India blue. The Brewster-style windshield highlights it succeeding Brewster's series-custom Double Enclosed Drive model. COURTESY LIBRARY OF CONGRESS

Marmons were regular entrants, from the mid-1920s into 1932, in the annual January Rallye de Monte-Carlo. Their compact owner-driver style was a European prestige trait, so they were compatible in glamorous events. Participating in the Monte-Carlo concours d'elegance (presented by a member of the Delage family) and the neighboring "Tournois de Super-Elegance" in Nice—the climax of the French Riviera winter social season—provided the best cachet. So, when the Big Eight was introduced to the other side of the world, in the May 1930 Australian International Motor Show in Melbourne, as the most powerful car in the show, prospects were up-to-date via news of Marmon's worldwide activities.

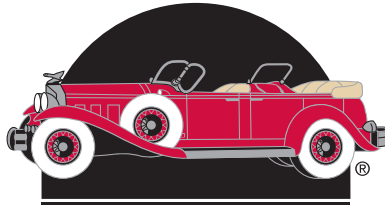
THE SIXTEEN

Marmon is often remembered for introducing an exceptional 16-cylinder model at the beginning of the Depression—as well as receiving the Society of Automotive Engineers' Medal for the year's outstanding >



The Weymann fabric-bodied Big Eight/88 sedan was a wow. It was a Weymann catalog design called Longchamps, offering a matte finish and lighter body weight to improve the power-to-weight ratio. It is not clear how many were made, but easily half a dozen can be traced, or if both 130-inch and 136-inch wheelbase chassis were fitted with them. COURTESY AACA LIBRARY & RESEARCH CENTER

CLASSIC CAR CLUB OF AMERICA



Renew your membership

and enjoy outstanding publications, unequalled fellowship, longlasting friendships, and opportunities to show and admire classic automobiles.

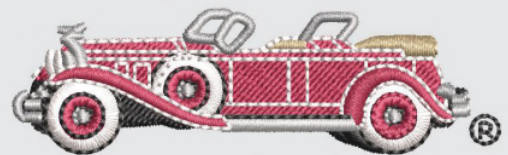
Please visit our new web site at classiccarclub.org

- Simple renewal process via the renew button on the home page
 - It's easy to update your profile, add or remove cars
 - Post a photo of your Classic — we'd love to see it!

THE CCCA IS PROUD TO ANNOUNCE THE LAUNCH OF OUR NEW APPAREL STORE!

What an excellent way to proudly represent and show support of the organization with our **assorted styles of caps, tops, sweatshirts, vests, jackets** and **accessories for both men and women.**

CLASSIC CAR CLUB



OF AMERICA

➤ PLEASE VISIT US AT CLASSICCARCLUB.ORG/STORE



COURTESY THE OAKLAND MUSEUM OF CALIFORNIA

Although the caption to this Oakland, California photo has yet to be found, the grouping of so many Sixteens suggests it is one of the Marmon Sixteen Salons introducing the new line on the West Coast in the summer of 1931. That likely places this scene inside the Hebrank-Hunter's dealership showroom at 3435 Broadway. And, note the unusual single color and trim of the two-window sedan at the far left: highlighting how the Sixteen continued Marmon's historic individuality, displayed on a new longer 145-inch wheelbase chassis.

automotive achievement. Sixteen development began in the mid-1920s, said to be based on combining two Little Marmon straight-eight motors. Progress stopped as the straight-eight lines were launched, then restarted as Marmon renewed interest in the top end of the car market. Pre-showings in the November 1930 Chicago and New York Salons culminated in the official debut at the January 1931 New York National Automobile Show. Its unique look complimented its mechanical difference, stretched across an innovative 145-inch wheelbase chassis. Walter Dorwin Teague's son, Walter, Jr., then attending Massachusetts Institute of Technology (MIT), is credited with the body design, which was built at LeBaron's Detroit plant. Still, knowing Teague's studies placed him in Boston encourages wondering if that nearness to Hume's location included inspiration from their staff and the local Marmon distributor.

WINDING DOWN

The Depression quickly took hold of Marmon. American car registrations dropped by nearly half, to 12,369, for calendar 1930: triggering a formal creditors' committee workout of the business. However unwanted, the workout was well-timed, before Depression issues became overwhelming, allowing an orderly reduction of activity. That may also explain delaying Sixteen production into early 1931, and also how the Sixteen's headline-grabbing glamour camouflaged the workout, while Marmon's 1931 American sales registrations shrank to 5,700 units. That can add clues as to why sales, or supplies, of the handsomely redesigned 1932 eight-cylinder models fell so quickly, to come to a complete halt. Nevertheless, in June 1932, a great line of Sixteens appeared in Manhattan, tangibly contradicting what was happening in Indianapolis. It was a pair of light-colored touring cars leading

black limousines carrying Amelia Earhart's motorcade. They were surrounded by dozens of police mounted on horseback leading into a ticker tape ride up Lower Broadway to City Hall to meet Mayor Walker. The occasion was congratulations for flying the Atlantic solo.

That promotion carried the Marmon message, now almost entirely made up of Sixteens, into the Fall Paris and London automobile shows. Exhibiting groups of half a dozen at the early 1933 American automobile shows furthered the business illusion—including the visual tweak of adding parking lights to the front fenders that year—until the Spring nationwide bank closings stopped everything. Attempts to restart production were reported into 1936.

A number of Marmons can be found in our Roster; the Marmon Club fosters interest in the entire range of Marmon cars and commercial vehicles. ●

SAVE THE DATE JULY 23-25, 2021



CONCOURS d'ELEGANCE OF AMERICA

AT THE INN AT ST. JOHN'S PLYMOUTH, MICHIGAN

COLLECTOR OF THE YEAR JOSEPH CASSINI, III
ENTHUSIAST OF THE YEAR MORAY CALLUM



CONCOURSUSA.ORG

HAGERTY | Events



A Picture of Note

By Richard S. Clement

Some time back, I was re-reading an article from an old Classic Car Club *Bulletin*, No. 1 January 15, p. 6-7, written by Bill Burchett, who has since passed. He actually described in his article “A Weekend with Ray & Marion Dietrich” and all who were there, including those fabulous Dietrich cars that were in attendance. However, what I felt was left out, in the photograph on the bottom right corner of page 7, were the names of the people in the picture.

On January 17, 2018, I received a set of color prints of that day from Bill Burchett. At the time he was living in a senior living complex in Fullerton, California. On the backside of the “picture of note” were all the names that he could remember from 1972. I also worked with Richard Burns Carson’s memory from that day, as he was also there. I am still not sure of Marie Graver’s daughter’s name and placement in the picture—any help is welcomed.

The parking lot of the Fairmont Hotel in Berkeley, California. Attendees, from left to right: Jon Lundburg, Richard Burns Carson, Jeff Neilson, Tony Porta, Harry Andrews, Willett “Uncle Wicky” Tryon, Jim Weston, Harold Crosby, Marion & Ray Dietrich, Bill Burchett, and Marie Graver with son Gary and daughters (?) and Kathy. Automobiles, from left to right: 1932 Lincoln KB Stationary Coupe, 1933 Lincoln KB Convertible Sedan, 1929 Packard 640 Town Car, and 1934 Packard 1108 Convertible Sedan, all, of course, by Dietrich.

“ We come for the cars...but stay for the people. ”

— AN OLD LINE FROM THE CLASSIC CAR CLUB OF AMERICA



First and Still the Finest



Protecting Your Investment Since 1970
Call for a free quote and see the difference
1-800-325-4267
www.PassportTransport.com

At Passport Transport we realize you have a lot of choices when it comes to enclosed auto transport but we believe our drivers make the difference. They possess something we call "Passport Pride" and it's demonstrated in the personal attention they give every car they transport.

- ~ Our Drivers Average 15 Years Experience ~**
- ~ Up To \$10 Million in Coverage ~**
- ~ Real Time Online GPS Tracking ~**
- ~ Competitive Pricing with Realistic Timing ~**
- ~ No Brokering, No Warehousing ~**





ISOTTA FRASCHINI IN FINLAND

BY
KAI LANE

The funny story of how we got so many Isotta Fraschini cars to Finland was printed in my article, “Classic Cars in Finland,” in *The Classic Car*, Spring 2013, p. 14. When I started to examine all available information about the cars that had come to our country, however, the story seems to be not that accurate. It is said, because the story is a good one—and as we all know, too often bare facts destroy a good story.

I have gone through many archives and found that the seven Isotta Fraschinis which came here were built over quite a long period, except the two oldest.

There is a good roster of eight-cylinder Isottas printed in Angelo Tito Anselmi’s 1977 book, *Isotta Fraschini*. The following cars (*right*) are listed in the book with original Finnish owners: >

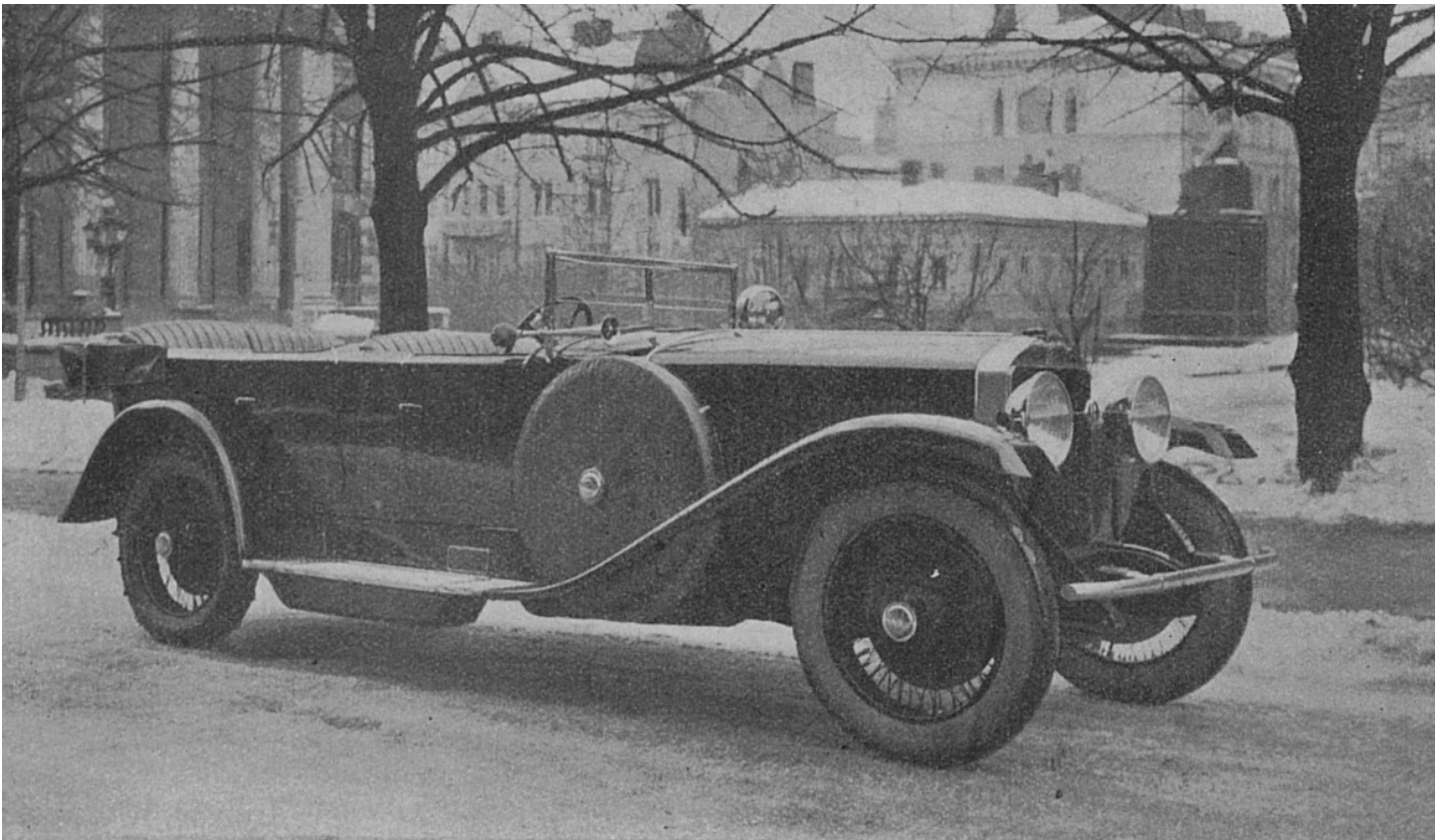
Chassis No. 23		Tipo 8	Coachbuilder Unknown	W. Gräsback
Chassis No. 42	Engine No. 44	Tipo 8A	Tourer, Cesare Sala	Julin
Chassis No.	Engine No. 507		Landaulet, Cesare Sala	Julin
Chassis No. 680	Engine No. 675	Tipo 8A	Saloon, Stabilimenti Farina	Gräsback
Chassis No. 830			Saloon	A. Hjelt
Chassis No. 1071				Motorkompaniet (Dealer)
Chassis No. 1605			Faux Cabriolet, Cesare Sala	A. Hjelt



Above photo: Chassis no. 42 and engine no. 44, with perhaps a Swedish body, in 1959; note the skirts added to the front fenders. The location is a garage, the first one the Finnish old car club had for their cars. Note the Packards and Horch as well.

Photo right: The same car in 1962.





An unknown car with unknown coachwork, photographed in front of the National Bank in Helsinki, Finland, in 1925.

“ALL THESE INDIVIDUAL OWNERS WERE BIG NAMES IN THE FINNISH PAPER INDUSTRY, SO THEY LIKELY KNEW EACH OTHER VERY WELL.”



Chassis no. 42 finally in collector hands, as photographed in the Pakula Museum in 1985.



A Cesare Sala-bodied example, photographed in 1927 while owned by a Mr. Ahlström.

All these individual owners were big names in the Finnish paper industry, so they likely knew each other very well.

Only two of these cars have survived. Chassis no. 680 is now in the Cité de l'Automobile, the famous Schlumpf collection museum in Mulhouse, France. The other survivor, chassis no. 42, remains in Finland. A very early-production chassis built in 1920, its original coachwork is unknown; it is said that the car was bodied in 1925 in Sweden, but I have not found any facts to document that. It is also rumored that it was updated from a Tipo 8 engine to 8A, but I doubt that also. I am hoping to look at the car this summer and perhaps I will learn more about it then. >

Auto Transport

McCollister's
Transportation Group, Inc.

DELIVERING EXCELLENCE EVERY DAY. IT'S BEEN OUR MOTTO FOR 74 YEARS.

SPECIALISTS IN DOMESTIC AND INTERNATIONAL TRANSPORTATION

CONTACT US TO LEARN MORE ABOUT OUR SERVICES

800-748-3160 | 609-386-0600

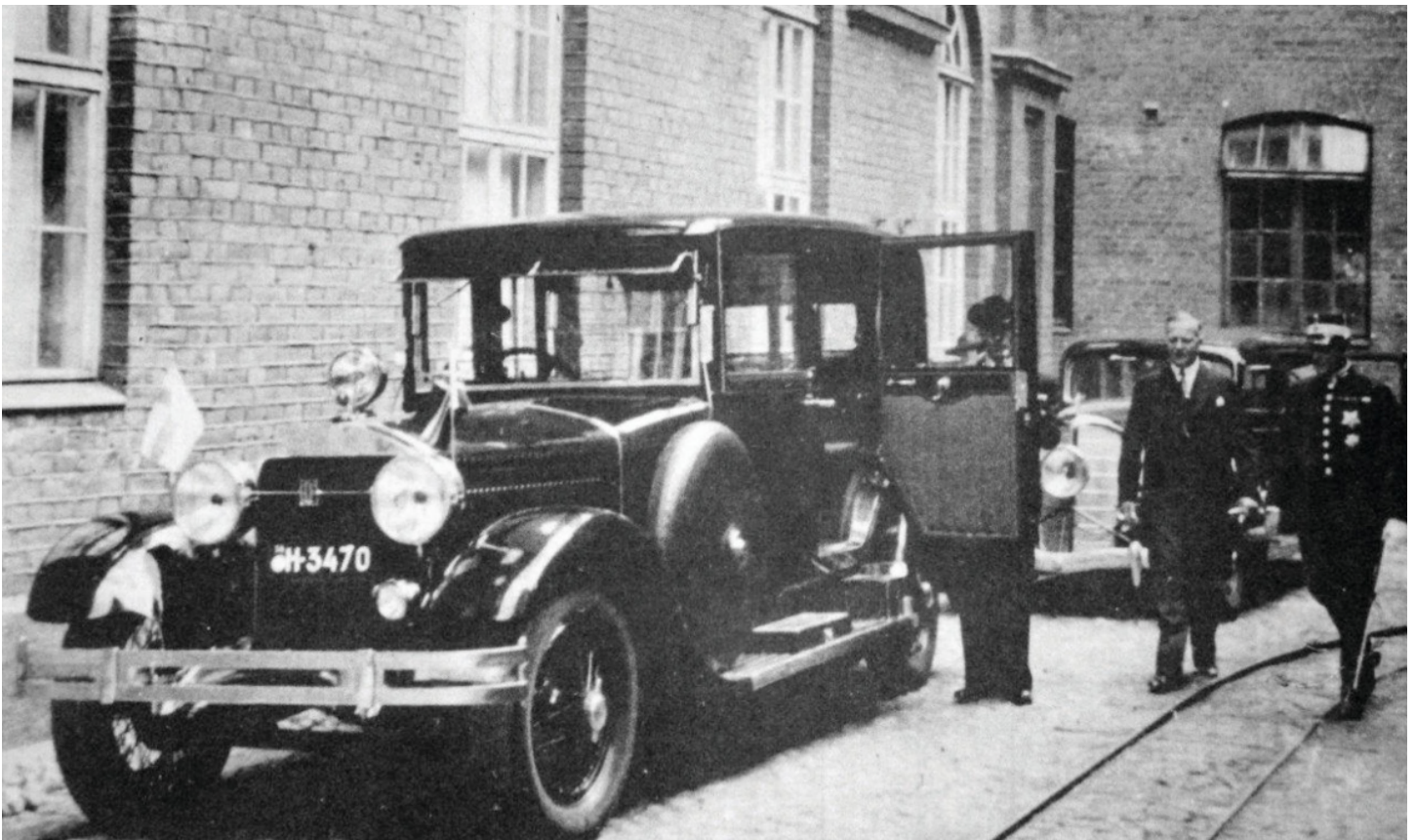


AUTOQUOTES@MCCOLLISTERS.COM

[MCCOLLISTERS.COM/AUTOTRANSPORT](https://www.mccollisters.com/AUTOTRANSPORT)



Chassis no. 680, originally owned by Walter Gräsback, appearing in a Helsinki old car parade in 1959. Afterward it was sold to the Schlumpf collection in Mulhouse.



The only known photo of this extra-tall Isotta Fraschini, taken in the city of Tampere in 1936 while owned by Hugo Standertskjöld; The man on the right is Crown Prince Olav of Norway.



Chassis no. 680 in the Schlumpf warehouse.



A Cesare Sala-bodied car, owned most possibly by Mr. Julin. It was parted out in the 1950s, but I do have one wheel from this car.



Another unknown car, here in a fleet of driver education vehicles in the city of Jyväskylä. Think about the poor driving school student who had to drive this heavy monster!

Chassis no. 42 was used following World War II as a tow car for gliders at a small airport. In the late 1950s, it was bought by a Mr. Finnilä, who had it for a couple of years. I received some good photos from his daughter. Mr. Finnilä later sold the car to Mr. Pakula, who was the first true car collector in Finland. William Harrah visited his collection in the 1970s, and said that this was one of the best small collections that he had ever visited. While in the Pakula ownership, the car was restored; he had the remains of another Finnish Isotta, so some parts could have been used from that car. From the Pakula family the Isotta eventually came to Mr. Brotherus, and remains in his collection today. ●



An unidentified Isotta owned in the 1940s by Mr Bergström, the Fire Chief of Helsinki.

Luck is not a strategy

Give us a good car and we'll get you a great result.



SOLD 1935 DUESENBERG MODEL J DUAL COWL PHAETON

HYMAN LTD.TM
MERCHANTS OF EXCEPTIONAL MOTORCARS

hymanltd.com // +1 (314) 524-6000

