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JULY 2015 #130

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UNTRADITIONAL JEEP
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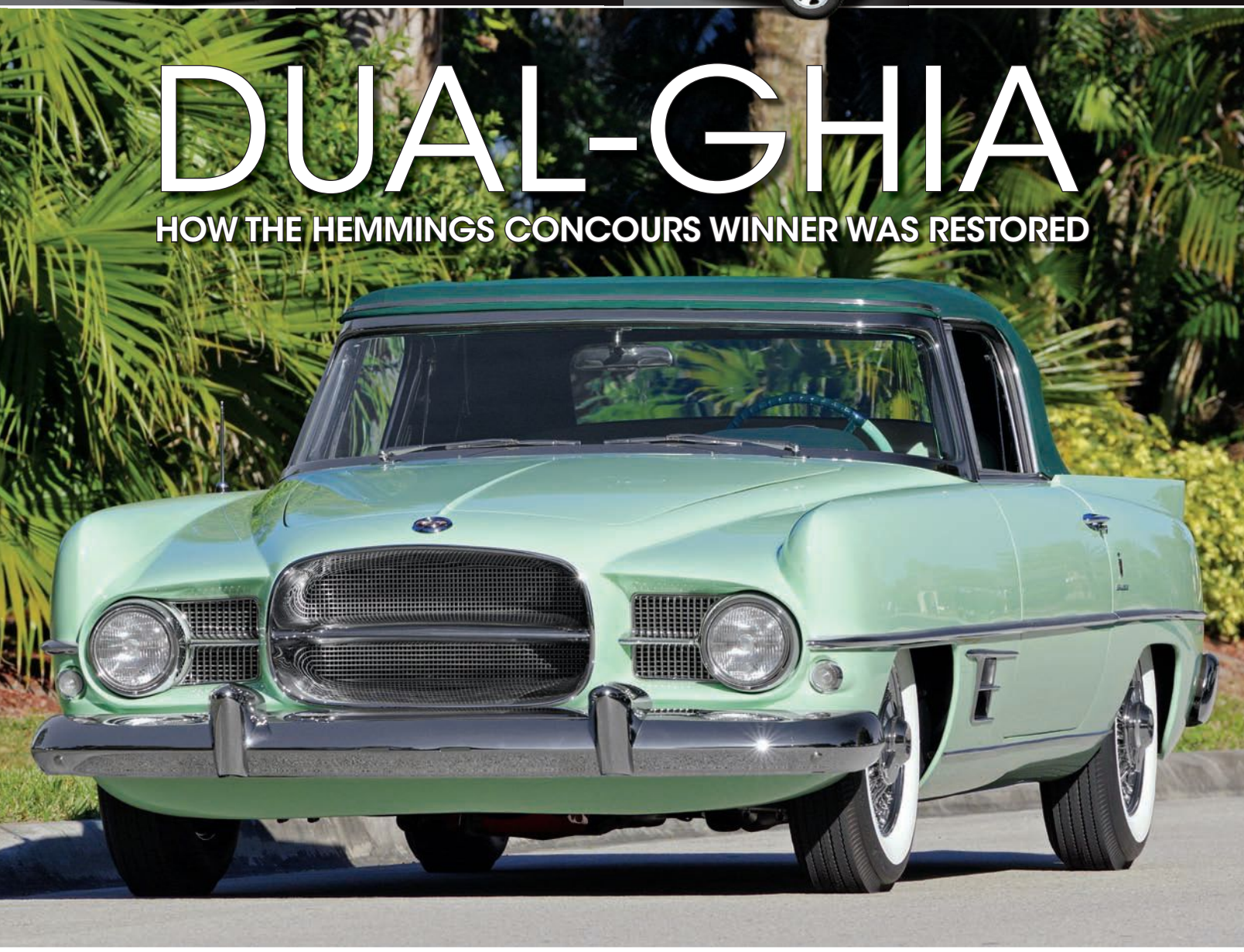
DUAL-GHIA
HOW THE HEMMINGS CONCOURS WINNER WAS RESTORED



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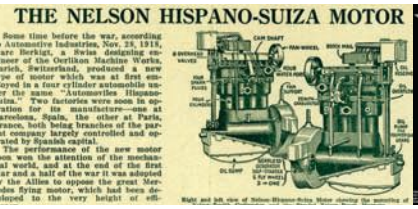
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richardlentinello

Music to My Ears

For the third time since I first saw them play back in the late '70s, The Who blew me away in concert last evening. To me, no other rock band can compare. But while I was driving back home from the arena in Miami, I started thinking about music and cars. More specifically, what type of music is proper for particular automobiles. Matching the music to the car being driven helps enhance the driving experience and can transport you back in time to when the car was built. So, if I had to pick a classic car to take a trip in while listening to a particular performer, here's what I would choose.

Frank Sinatra The best car to complement Ol' Blue Eyes' smooth, lively voice can be none other than a 1956-'57 Continental. It's an upscale, striking, yet tough kind of car for an equally tough yet refined singer. But it has to be gold, and a convertible.

Duke Ellington A classy musician needs a classy car, and there's simply no better car than a stylish Packard to match the incredibly creative sounds of the Duke. His smooth, swinging beats were one of a kind, so a late '40s Custom 8 Club Sedan seems the smoothest car both in terms of looks and performance that best suits this jazz genius. Imagine sitting in the back of a Packard listening to "Perdido"? Wow….

Hank Williams Down-to-earth American motoring for down-to-earth American songs can only mean a Studebaker. Each reflects the hardworking and rugged, rural lifestyle that America in the '40s was known for. Nothing fancy for Hank, just a base model-type car such as a '47 Champion sedan with blackwalls, but it has to have a single speaker to reproduce the stripped-bare and uncomplicated sounds and lyrics of this country singing icon.

Enoch Light The suave, provocative percussive sounds of Enoch Light and The Light Brigade require an equally suave-looking automobile, so what better car than a 1965 Buick Riviera to sit back in and enjoy the amazing sounds from this incredible American band leader? Hearing his spectacular renditions of "Brazil" and "Hernando's Hideaway" will have you swinging and swaying in the Riviera's comfy bucket seat in no time flat.

Pérez Prado Cruising top-down, in a late '50s Chrysler, bopping to the romantic mambo beat of Pérez Prado will want to make you drive cross-country without stopping. Prado's unique style and energetic sound is simply irresistible, as is a finned, smooth-riding Letter car. And the Chrysler's large "square" steering wheel will come in handy when you start tapping its rim as you sway to the rhythmic beat of "Mambo Jambo."

Johnny Cash A black-on-black early '60s Cadillac Coupe de Ville, sitting a bit low in the rear. It's an ideal lean, mean-looking car of incredible stature for an equally lean and mean-looking prominent guitar player. Windows down, one arm out the window, and "One Piece at a Time" blasting through the speakers—now that's cruising right.

Electric Light Orchestra A colonnade-styled mid-'70s Oldsmobile Cutlass, with multiple speakers front and rear, are needed to best enjoy Jeff Lynne's highly creative orchestral rock sounds. And when ELO starts rockin', only a 455 engine under the hood will be able to keep up.

Johnny Thunders Powerful, loud, in-your-face punk rock needs an equally forceful car, so what better mid-'70s automobile to enjoy the imaginative songs of my favorite punk rocker in than a Trans Am. Equipped with T-tops and plush velour upholstery, these late second-generation T/As best reflect the early days of the New York City punk scene.

Donna Summer With a small disco ball hanging from the rearview mirror, the Corvette was *the* car to have back in the disco era; at least in Brooklyn, it was. The combination of Summer's mighty yet sexy voice and the Corvette's sexy shape and low thumping rumble will forever link these two icons together.

Louis Prima The never-ending energetic songs from fun-loving Prima can only be matched by a late '50s Thunderbird convertible. Loud by design, bold in execution, the Squarebird's extroverted appearance perfectly matches Prima's extroverted high energy. Cruising, with the wind in your hair and singing along to "Angelina," just doesn't get more fun than that.

So which artists would you match to which car to go cruising in?

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

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

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Sticks that make a statement. For centuries, no respectable man was seen in public without a walking stick by his side. They were as indispensable as a fine tailored suit or fancy moustache. Well-heeled men "wore" them as symbols of power and prestige, using elaborately decorated staffs to help navigate trails, dispatch opponents or conceal gadgets and contraband. Simply put, they were the must-have accessory for any sharp-dressed man on the move.

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BY TOM COMERRO

One-Time Public Viewing

THE PRIVATE CLASSIC CAR COLLECTION of Robert & Sandra Bahre will be open for a one-day viewing as a charity benefit for the Hamlin Memorial Library and Museum at the Founder's Day celebration in Paris Hill, Maine. The collection features Packards, Duesenbergs, Stutz Bearcats, a Tucker, Thomas Flyer, vintage race cars, horse-drawn carriages and much more. The event takes place on July 18 at The Green in Paris Hill, which is surrounded by Western Maine's historic architecture and mountain scenery. Admission is $10. For more information, call 207-743-2980 or visit www.hamlin.lib.me.us.

Retractable Reunion

THE INTERNATIONAL FORD Retractable club has announced that its annual convention will take place July 14-17 in Warwick, Rhode Island. The convention will feature a swap meet as well as tours near the area, including historic Boston and Newport. Registration forms, judging forms and hotel information are all available at www.skyliner.org/convention.html.

National Olds Meet

THIS YEAR'S OLDSMOBILE MEET will be hosted by the Oldsmobile Club of Wisconsin in Brookfield, Wisconsin, on July 22-25. Events include tours of the Harley-Davidson Museum and the Miller-Coors Brewery. The judged car show and racing at the Great Lakes Dragway in Union Grove, Wisconsin, will take place on Friday. For a complete itinerary and hotel information, visit clubs.hemmings.com/ocw/Nationals_2015.htm.

Chrysler National Meet

JULY 21-25 MARKS THE DATES for the WPC Chrysler Annual Meet to be held in Springfield, Illinois. The week's events will provide plenty of touring of the Springfield area and will include a trip to the Caterpillar Plant in Decatur and Abraham Lincoln's old home and tomb. The car show will present awards in several classes, among them, unrestored originals, people's choice awards and long-distance awards. So, if you're planning on being in the Illinois area, feel free to bring your Chrysler, De Soto, Plymouth, Dodge or Imperial to the show. Please visit www.chryslerclub.org for more information.

JULY Calendar

July 5 • AACA Show, Anthracite Region
McAdoo, Pennsylvania • 570-929-2017
www.araaca.com

July 9-11 • Iola Old Car Show
Iola, Wisconsin • 715-445-4000
iolaoldcarshow.com

July 10 • Collector Car Appreciation Day HMN Cruise-In • Bennington, Vermont
800-227-4373 • www.hemmings.com

July 10-12 • Carlisle Chrysler Nationals
Carlisle, Pennsylvania • 717-243-7855
www.carlisleevents.com

July 12 • AACA Chemung Valley Show
Arkport, New York • 607-324-4348
www.aaca.org

July 12-18 • Model T Ford Club Tour
Cochrane, Alberta, Canada • mtfca50.com

July 12-18 • Packard National Meet
Reading, Pennsylvania • 800-478-0012
www.packardclub.org

July 15-19 • De Soto National Convention
Kalamazoo, Michigan • www.desoto.org

July 16-18 • AACA Southeastern Meet
Louisville, Kentucky • 717-534-1910
www.aaca.org

July 17-18 • Four Seasons 17th Annual Rambler Regional • Windsor, Connecticut
860-923-0485 • rambler63@aol.com

July 18-19 • Michigan Antique Festival
Midland, Michigan • 989-687-9001
www.facebook.com/antiquefestival

July 21-25 • POCI Convention
Louisville, Kentucky • 877-368-3454
www.poci.org

July 23 • Hemmings Cruise-In
Bennington, Vermont • 800-227-4373
www.hemmings.com

July 26 • Time Machines Antique Car Show and Flea Market • Guilford, Connecticut
203-239-2656 • www.tbirdsofconn.org/timemach.html

July 27-31 • AACA Vintage Tour
Lancaster, Pennsylvania • 717-534-1910
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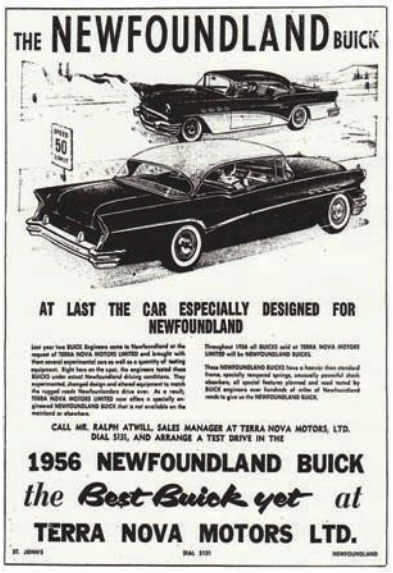
BY DANIEL STROHL

Beefed Buick



HOLDEN FANS ARE PROUD OF THE FACT that General Motors designed their cars specifically for the rough-and-tumble Australian roads, but GM at one point specially designed a number of cars for another island riddled with car-killing roads, the cars now known as the Newfoundland Buicks.

As we see from this ad that Kenneth Lawton of St. John's, Newfoundland, sent us, GM beefed up the 1956 Buicks destined for the Canadian island province with heavier frames, special springs, and heavy-duty shock absorbers. The heavy-duty components appear to only have been available in Newfoundland, through the island's only Buick dealer, Terra Nova Motors.

Exactly how many Newfoundland Buicks GM built, we don't know, but according to a tally by author James C. Mays, Terra Nova sold 61 Buicks that year. No word on how many of those 61 survive today or whether GM continued to offer the Newfoundland Buick in following years.

RE: Spectroheliogram

WE STILL DON'T KNOW WHERE THE Spectroheliogram name came from, but Murray Kramer of Piscataway, New Jersey, sent us some more information on the Greyhound sightseeing bus from the 1939 New York World's Fair that we mentioned in *HCC* #127.

Officially the Model 1207, the 100 buses that Greyhound built for the fair measured 45 feet long and 9 feet wide on a 267-inch wheelbase. They could seat 50 people on two back-to-back longitudinal bench seats and had no glass in the side windows. A 308-cu.in. straight-six gasoline engine powered the buses.

While some sources claim that a couple made it to Atlantic City after the fair, according to Murray, all 100 went to military bases: 32 to Navy dry docks; 10 to Fort Lewis, Washington; and the rest to other bases around the country.

We Found Reverse!

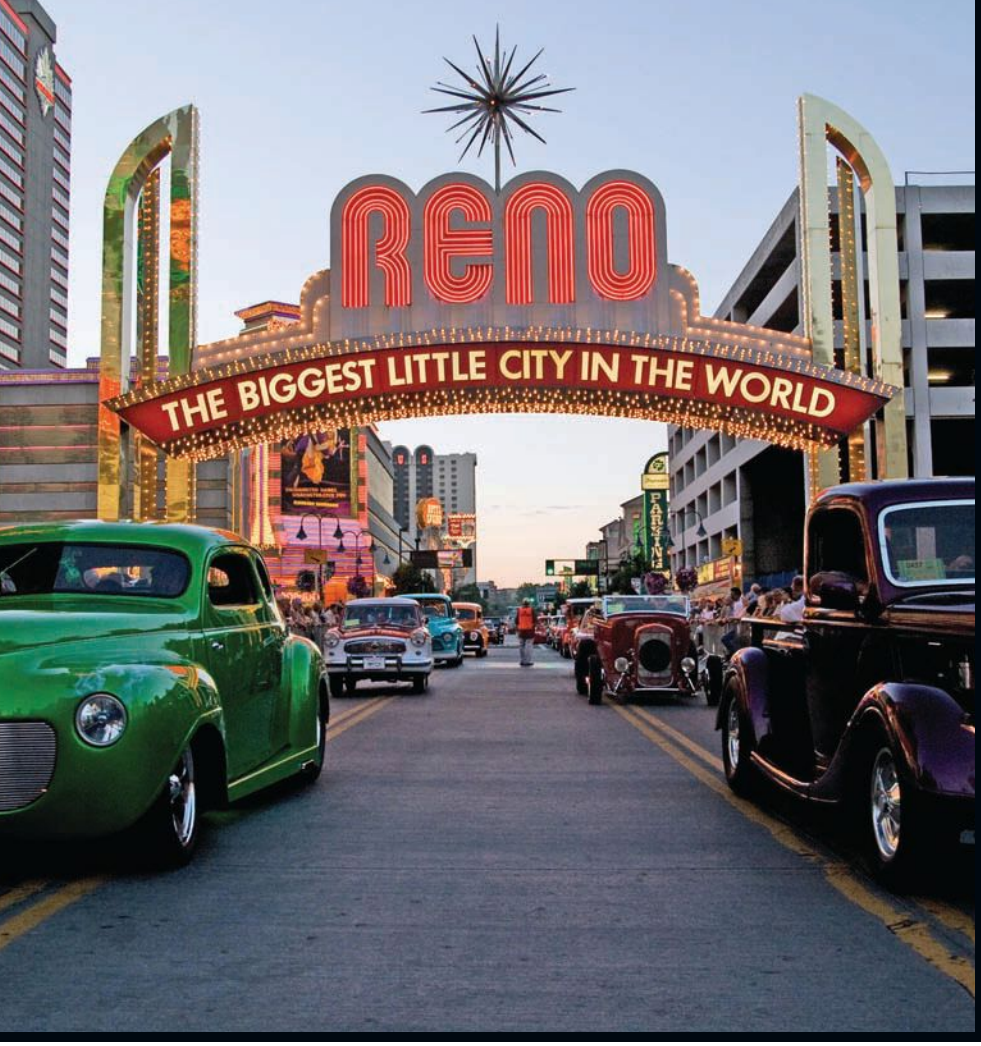
OUR HUNCH LAST MONTH that the double-ender 1957 Ford remains out there somewhere proved correct after a number of readers pointed us to a local advertisement for that exact car.

Owner Gordon Hathaway of Hathaway Hot Rods in Charlemont, Massachusetts, said he bought it about a year ago from the owner of a glass shop in Springfield, Massachusetts, mostly for parts for another 1957 Ford he was building into a gasser. "Though, really, I don't know what the hell I was thinking when I bought it," he said. "I think I have to take on less involved projects."

According to Gordon, it uses a six-cylinder engine and a three-speed manual transmission and can drive and steer from both ends, thanks to a series of pulleys and cables and an old Jeep or Scout front axle modified to work as the car's rear axle. Though the exterior these days wears a coat of blue paint, Gordon said the interior and dash are green, which would correspond with the older photos of the car showing it painted green.

It doesn't run, and Gordon said he hasn't done anything with it since buying it. "Maybe if I was 30 years younger, I'd play with it," he said.

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



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- Apparel and merchandise
- Barrett-Jackson endorsed insurance

SALES, MAINTENANCE, REPAIRS, APPAREL

BY TOM COMERRO

Petroliana Passion

THE IOWA GAS SWAP MEET will take place August 4-7 in the capital city of Des Moines. This petroliana flea market will be held in conjunction with Rich Penn Auctions on August 7, an auction of gas station and auto service memorabilia. If you're looking to grow a collection, decorate your shop or just enjoy the petroliana scene, this is a great gathering of buyers and sellers of all kinds of nostalgic gas station treasures. No reproduction items will be allowed, and all merchandise will be of original vintage. To consign or bid, contact Rich Penn Auctions at 319-291-6688, or visit www.richpennauctions.com.

Amelia Island's March Madness

A LOT OF SUCCESS WAS HAD at this year's Amelia Island Concours, with RM, Bonhams and Gooding all having large sales. One of RM's top sellers was a 1930 Duesenberg Model J, which hammered for $1,155,000. The car is the one and only long-wheelbase Sweep-Panel Dual-Cowl Phaeton built. Bonhams' top sale was a 1930 Cord Model L-29 Town Car, with coachwork by Murphy. It is believed to be the only short-wheelbase Murphy L-29 to have survived from that year, and it sold for a whopping $1,760,000. Gooding, in addition to its 1932 Lincoln KB Custom Stationary Coupe (below), sold some other nice American cars, including a 1934 Packard 1101 coupe roadster with a Raymond Dietrich/Alexis de Sakhnoffsky body design for $143,000. It's never too early to plan for next year's event, scheduled for March 11-13, 2016.

AUCTION **PROFILE**

CAR	1932 Lincoln KB Custom Stationary Coupe	**LOT NUMBER**	22
AUCTIONEER	Gooding & Company	**CONDITION**	Restored/#2
LOCATION	Amelia Island, Florida	**RESERVE**	No
DATE	March 13, 2015	**AVERAGE SELLING PRICE**	N/A
		SELLING PRICE	$836,000

LINCOLN'S KB MODELS are among America's top premium luxury automobiles. They featured a larger wheelbase than the KA models, with an additional 9 inches, and a thinner radiator shell. Lincoln was no stranger to coachbuilt bodies, counting builders like Brunn and Judkins among the examples of its collaborators. Dietrich offered four body styles of the already beautiful Lincoln KB. Among those styles was the Custom Stationary Coupe, of which only 17 were built. The attention to detail and exquisite build quality have made these among the most desirable Lincolns today.

This particular car, chassis KB816, is part of a final triumvirate that is known to exist today. It's believed to be Dietrich's 1932 Los Angeles Auto Salon car, and its lineage can be traced through several West Coast collections over the years. It's been shown at Pebble Beach most recently in 2012, when it won second in class. The massive engine is a 448-cu.in. L-head V-12 and is carbureted with a Stromberg two-throat downdraft, providing an output of 150hp at 3,400 RPM.

Its selling price was indicative of the car's exclusivity and fine craftsmanship.

JULY Calendar

4-5 • Jackson Hole, Wyoming
Silver Auctions • 800-255-4485
www.silverauctions.com

10-11 • New Orleans, Louisiana
Vicari Auctions • 504-875-3563
www.vicariauction.com

10-12 • Paducah, Kentucky
Smiths • 800-200-6030
www.smithsauctioncompany.com

11 • Spokane, Washington
Silver Auctions • 800-255-4485
www.silverauctions.com

16-18 • Lock Haven, Pennsylvania
Central Penna • 570-726-4300
www.cpaautoauction.com

23-25 • Greensboro, North Carolina
GAA Classic Cars • 855-862-2257
www.gaaclassiccars.com

25 • Plymouth, Michigan
RM Auctions • 519-352-4575
www.rmauctions.com

30-Aug 1 • Harrisburg, Pennsylvania
Mecum Auctions • 262-275-5050
www.mecum.com

Big Easy Bash

VICARI AUCTION WILL BE HOLDING ITS New Orleans Auction during the Louisiana Collector Car Appreciation Weekend on July 10-11 at Mardi Gras World. In addition to the auction, there will be a car show on both days, and car cruises to benefit the Children's Hospital in New Orleans. Last year's event saw over 150 cars, representing an eclectic range from a 1970 Plymouth 'Cuda that sold for $130,000 to 1950s Studebakers crossing the block for as low as $18,000. Visit Vicari's site at vicariauction.com and Facebook page www.facebook.com/vicariauction for the latest listings and news items for this year's event.

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

BY MARK J. McCOURT

Salt and Speed

LIKE ROUTE 66, UTAH'S BONNEVILLE SALT FLATS is one of America's most famous motoring landmarks, beloved around the world as a natural temple to speed. Your garage or den wall will look great when you hang this U.S.-made interpretation of a Bonneville Salt Flats International Speedway Recreation Area sign. It's made of 24-gauge steel, and the crisp graphics and realistic weathering are rendered in durable powder coating. The die-cut sign measures 27 x 13 inches and has riveted holes for easy hanging. Cost: $34.99.

800-423-5525

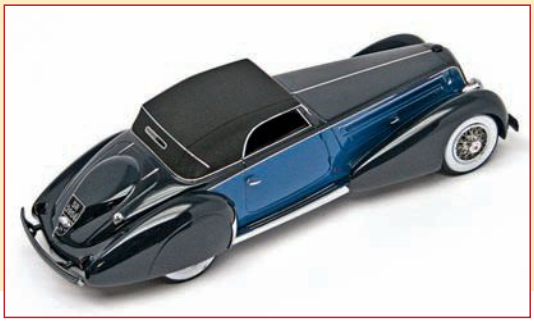
www.calcarcover.com

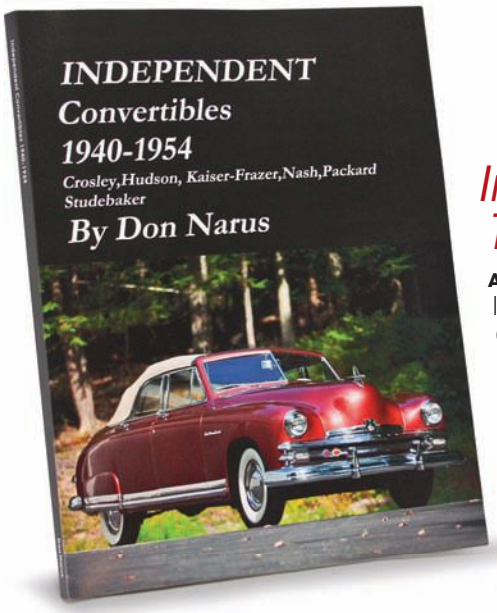
1934 Duesenberg J Graber

EVERY DUESENBERG MODEL J EVER BUILT WAS AN OBJECT OF DESIRE, but few had the sheer jaw-dropping power of the singular example bodied by the Swiss firm Carrosserie Graber in 1934, a car currently owned by Sam Mann that was a runner-up for Best of Show at the 2010 Pebble Beach Concours d'Elegance. Automodello has created a stunning tribute to this car in 1:24 scale, and it is available in blue and dark blue, up-to-499-available, as well as the silver and black of the Tribute Edition, representing an earlier paint scheme and limited to 80 pieces in honor of Sam's 80th birthday. Our sample had flawless paint and detailing, as well as a separate erect convertible top with a special finish replicating canvas. As with many of the replicas Diecasm offers, 10 percent of the net sales revenue of this Duesenberg is donated to nonprofit organizations. Cost: $299.95 (blue and dark blue); $334 (Tribute, silver and black).

877-343-2276

www.diecasm.com





Independent Convertibles 1940-1954

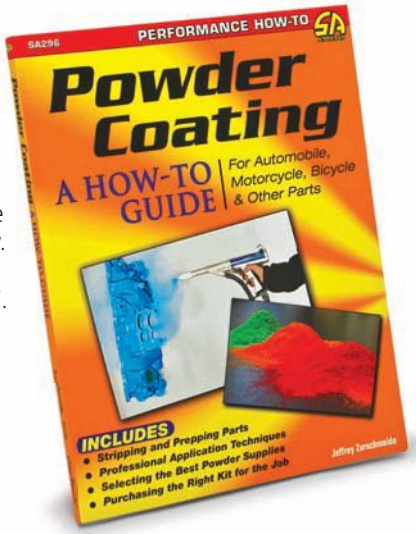
AUTOMOTIVE HISTORIAN DON NARUS HAS A NEW TITLE in his continually expanding library of auto reference books, this one focusing on the soft-top models built by Crosley, Hudson, Kaiser-Frazer (including Kaiser Darrin), Nash (including Nash-Healey), Packard and Studebaker in the immediate pre- and postwar years. The 141-page softcover is illustrated with black-and-white photos and advertising reprints (image quality varies), as well as charts listing basic statistics, list prices and, when available, production numbers. Don does a fine job placing these cars in historic context, and *Independent Convertibles* is another great go-to reference for your automotive bookshelf. Cost: $22.95, plus $3.99 shipping.

dlnarus@yahoo.com

www.newalbanybooks.com

Shift Up

TRUE MOTORING ENTHUSIASTS KNOW that no slush-o-matic can ever beat a manual transmission for driver involvement and hands-on fun, and wearing this Made-In-America sterling silver shifter pendant (HRR-026P) is the perfect way to show that you're one of the practicing few. It is ⅞ inches tall, is topped with a genuine 3/16-inch pearl "knob" and hangs on a 16-inch silver chain. Cost: $79.97.
800-575-1932
www.genuinehotrod.com



Powder Coating

FRESH PAINT ON NEWLY RESTORED chassis, wheels, suspension and brake components will make a classic car look like a million bucks, but that thin finish is very vulnerable to chips and damage resulting from use on the road. Powder coating brings an equally beautiful finish that is far more durable and protective. Author Jeffrey Zurschmeide suggests a list of necessary materials and teaches us how to set up a home powder-coating booth, how to prepare items for coating and how to apply and bake the finish. This 128-page softcover is filled with detailed color photos and helpful charts, and it's an excellent, inexpensive resource for someone considering attempting this process. Cost: $26.95, plus $6.95 shipping.
800-551-4754
www.cartechbooks.com

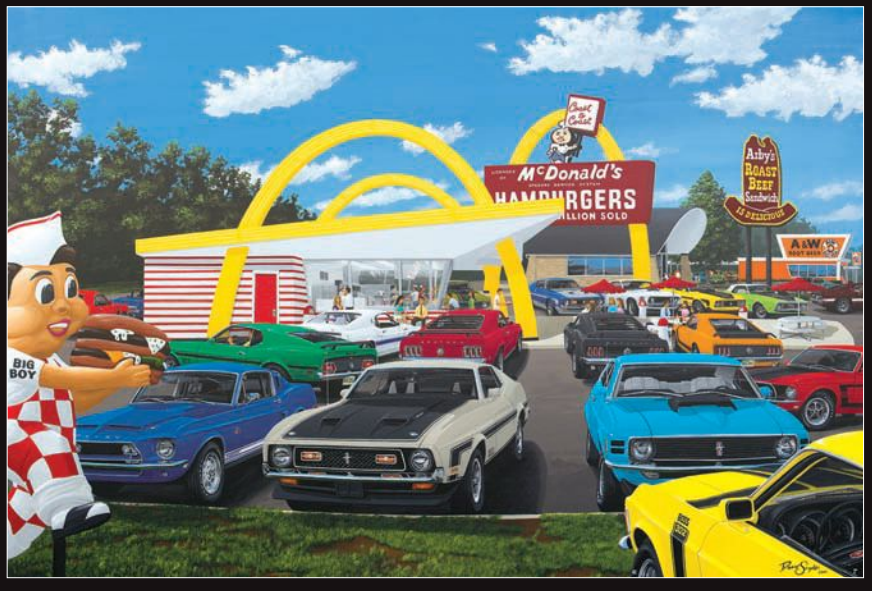
1960 Cadillac Series 62

CADILLAC WAS COMING BACK DOWN TO EARTH in 1960, trimming the previous year's famous tailfins to make the entire lineup appear unbelievably long and sleek. England's The Brooklin Collection has modeled the collector-favorite 1960 Series 62 Convertible Coupe in beautiful Lucerne Blue Iridescent, with a detailed tone-on-tone interior; it's also available in Platinum Grey Iridescent over blue. The brightwork of the surprisingly hefty body is nicely handled, and we think this 1:43-scale replica will look handsome on any Cadillac fan's bookshelf or desk. Cost: $129.95.
800-718-1866
www.diecastdirect.com

"Lunch With The Boss"

BELOVED AUTOMOTIVE ARTIST and former Auto Art profilee (*HCC* #37) David Snyder has created another incredibly detailed historic scene with his latest acrylic-on-board painting, "Lunch With The Boss." He considers this a tribute to influential Ford designer Larry Shinoda, who conceptualized the famous Boss Mustang. He's set a number of high-performance 1960s and 1970s Mustangs in the period-perfect parking lots of four famous fast food franchises, and everything gleams with color and energy.

Only 500 hand-numbered and -signed prints of this piece are available, and all measure 22 x 28 inches on acid-free paper. The standard limited edition print costs $100, while the rarer artist's proof costs $130; shipping is an additional $15. The giclée Gallery Edition costs $1,100, with shipping quoted.
513-722-9608
www.davidsnydercarart.com

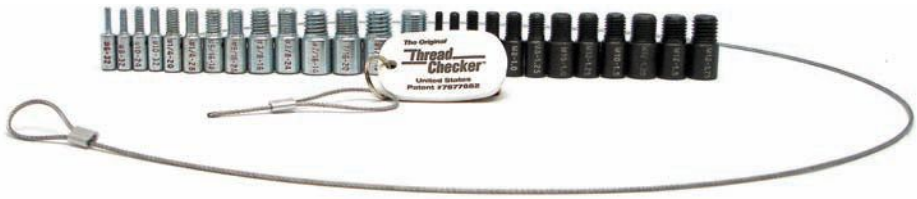


Lunch With The Boss

BY TOM COMERRO

AMC Door Shields

Planet Houston AMX now offers new mylar water shields for the entire run of 1968-'74 AMX and Javelins as well as the 1967-'71 Ambassador, Rebel and Matador four-door sedan and station wagons. AMC originally used water-repellant paper inside the doors on most of its cars, which hasn't lasted. If you wish to minimize the amount of water that gets into your door panels, these replacements may be the best option. The seals are pre-cut and account for locks, mirrors and window cranks and are easily put on with adhesive.
Cost: $29.99-$34.99, plus shipping.
Planet Houston AMX
713-464-8825
www.planethoustonamx.com



The Thread Zone

Nuts and bolts pile up over time from countless projects, and they are often difficult to identify quickly and with precision. The Thread Checker will help you cut down on the time spent using trial and error to find the nut or bolt you are looking for. Each individual gauge has a threaded stud on one end, a threaded hole on the other and the corresponding thread size stamped on its barrel for fast go-no-go thread verification. Each Thread Checker includes inch and metric gauges strung on a wire cable, which ensures they stay in order and makes them easy to store. Cost: $32.95.
Thread Tool and Supply
888-835-0868
www.threadtoolsupply.com

Tri-Five Treasure

Classic Industries has now made parking lamp assemblies available for the 1955 Chevy models. The assemblies include all necessary components for a quick and easy install. Each pair of assemblies has chrome-plated housings, new lenses, sockets, cables, light bulbs, gaskets and mounting hardware. The kits are a great alternative to hunting down each component individually.
Cost: $124.99.
Classic Industries
800-854-1280
www.classicindustries.com

On Track

Seat tracks tend to bend and rust, causing sticking and labored movement. It can be very difficult to find the correct tracks that properly fit the shape of the floorpan. Impala Bob's offers 1962-'64 Impala SS owners new seat tracks for the left and right bucket seats. The tracks are designed to ensure smooth, easy fore and aft adjustment and are what you'll need if you want to put in new bucket seats or convert your bench seats to buckets. Cost: $189.88.
Impala Bob's
800-467-2527
www.impalas.com

Cool Clip Kit

A new universal E-Z Clip refrigerant hose kit is now available from Vintage Air. The kit is easy to use and allows you to fabricate, crimp and route all by yourself. The unique smaller-diameter hose allows for tighter radius bends, which makes for a much cleaner install. Each kit comes with hoses, grommets, clips, O-rings, fittings, refrigerant oil, step-by-step instructions and diagrams. Visit Vintage Air's website for a full rundown of items and quantities included.
Cost: $360 retail.
Vintage Air
800-862-6658
www.vintageair.com

De Luxe Driver

With its unique fold-down rear seats, Chevrolet's 1939 four-passenger Coupe had style, craftsmanship and reliability

BY THOMAS A. DeMAURO • PHOTOGRAPHY BY RICHARD LENTINELLO

On October 22, 1938, just 11 months before the outbreak of World War II, 10 months before the release of the *Wizard of Oz* and only eight days prior to Orson Welles's hysteria-inducing CBS radio broadcast of *War of the Worlds*, Chevrolet introduced its striking 1939 models.

The previous year's Master became the Master 85 for the 1939 model year, and the upscale Master De Luxe returned. A Master De Luxe two-door four-passenger coupe with rear opera (jump) seats was a new addition, as were Master 85 and De Luxe Station Wagons. Cabriolets and the two-door sport coupe with rumble seat were discontinued.

Despite significant exterior design revisions that resulted in a lower and wider appearance, prices of the 1939 models were actually lower than those of their comparative 1938 models—in some cases, up to $45. Chevrolet General Manager M. E. Coyle cited refinements in manufacturing and production processes, in addition to potential customer demand as the driving forces behind the reductions.

For 1939, the price variance between the Master 85 (JB body) and Master De Luxe (JA body) was approximately $35-$56 depending upon the style. Additional equipment, upmarket trim and engineering distinctions justified it. The Master 85 employed a traditional leaf-sprung I-beam front suspension with a ride stabilizer and double-acting airplane-type shocks, whereas the Master De Luxe utilized a more modern independent front suspension featuring upper and lower control arms, coil springs, double-acting end-to end discharge shocks and a ride stabilizer. The steering system was also a different design and featured a quicker 17:1 ratio in the De Luxe compared to 19:1. Though leaf springs were used in

The De Luxe steering wheel features a chromed horn ring. Mohair upholstery and dash woodgraining were restored by the owner.

the rear of both models, in the De Luxe they were metal-wrapped and the shocks were double-action instead of single. And rear gear ratios were steep 4.22:1 over the 3.72 of the Master 85.

Inside, the Master De Luxe received mauve brown plastic control knobs instead of variegated brown ones. Other De Luxe standard items included decorative doorsill plates, a silver stripe on the door moldings, leather-faced front seat armrests, ash receptacle and a water temperature gauge. The latter was optional in the Master 85. Outside, bumper guards, stainless steel running board moldings and "Master De Luxe" identification on the hood louvers dressed up the higher-line vehicle even further.

Model year total production for the Master 85's and Master De Luxe's baker's dozen of body variations was 587,177 units—over 116,000 more cars produced than the previous year's total of 470,766.

In late 2008, Ken Symonds of Jensen Beach, Florida, purchased our feature Master De Luxe, two-door, four-passenger, coupe—also referred to as an "opera coupe," thanks to its unique fold-down rear seats—to replace his 1933 De Soto, which was totaled in a trailering accident. Though in fairly poor overall condition, the maroon-exterior and mohair-interior De Luxe was complete and retained its original 216.5-cu.in. OHV straight-six engine, three-speed manual transmission and host of factory options.

Ken recalls, "I really liked the look of this Chevrolet and the fact that it has features, in addition to the rear jump seats, that further differentiate it from its closest sibling, the Business Coupe. Its rear quarter windows slide open, the Business Coupe's don't. Also, the fuel filler is on the passenger-side rear fender of the opera coupe, but it's on the passenger-side quarter-panel behind the door on the Business Coupe."

He bought it to participate in car shows and Antique Auto-

Instruments like the water temperature gauge were standard, while the clock and the City and Country horn were add-ons.

A pair of folding rear seats provides four-passenger capacity in this coupe when down and increased cargo area when up.

Ken rebuilt the 216.5-cu.in. six-cylinder engine and detailed the engine bay. Note the prominent placement of the City and Country horns.

mobile Club of America tours, but before any of that could happen, Ken would put his decades of auto body experience to work to bring the Master De Luxe up to his standards.

Having retired to Florida in 1984 after owning Ken's Auto Body in New Jersey, for 19 years, he had the time and place, namely a nine-car garage built under his house, to work on his own projects.

In 2009, performing all of the work himself, the then-74-year-old removed the drivetrain and the bolt-on body parts from the De Luxe and relieved all the exterior panels of their paint via aviation stripper, followed by sandblasting. Two coats of PPG epoxy primer were applied, a patch was MIG welded into each quarter-panel behind the doors, the rear body panel under-trunk lid was replaced, and small areas of the trunk were repaired. Classic Chevy supplied the needed patch panels, as well as new running boards, and Chevs of the 40s would provide 90 percent of all the other parts required to restore the car.

Skim coats of Duraglas and Rage fillers were used as needed to smooth the body, and everything was block-sanded with 180-grade paper. After two more coats of primer, the body was block-sanded with 400-grade before a single coat of a PPG non-sanding sealer was applied. Next came five coats of PPG acrylic urethane in black, as Ken liked it better than the stock maroon. That was followed with three coats of clear. After wet sanding with a progression of grades up to 1500, the finish was buffed and polished using a 3M system.

Body brightwork was restored, the grille and bumpers were rechromed, and new hubcaps and trim rings were sourced. The exhaust tip and license plate frame are aftermarket.

Ken rebuilt the 216.5 cu.in. engine to mostly stock specs. Its block was honed and decked, the drop-forged steel crankshaft was cut .010/.010 and the 6.8-inch connecting rods were refurbished. Originally fitted with cast-iron pistons, the engine was upgraded to lighter cast-aluminum pistons during the rebuild.

The cylinder head was also decked to true its mating surface to the block, and new valve guides were installed for the 1.6-inch-diameter intake and 1.2-inch-diameter exhaust valves that operate in the "Blue Flame" combustion chambers. A stock replacement cam works with factory pushrods, and 1.477:1 ratio rocker arms, the Delco-Remy ignition system and Carter carburetor were rebuilt, and the stock intake and exhaust manifolds were repainted. A new 1.875-inch exhaust system, with a single muffler and a 1.75-inch tailpipe, was bolted in as well. Once the engine was reinstalled, the Harrison ribbed cellular copper radiator and four-blade fan were mounted.

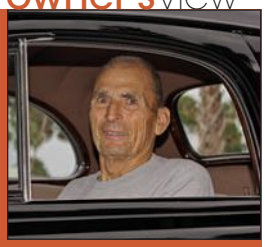
> *"My 1939 Chevy is just perfect for old-car tours, and I like to participate in them as often as possible."*

A 9-inch single dry-plate clutch connects the engine to the three-speed manual, "silent second" (synchromesh on second and third gears) transmission. Though it has yet to be rebuilt, Ken says that first gear does growl a bit. The semi-floating hypoid rear only required new axle seals.

The frame and some suspension components were painted with durable chassis black enamel, and the independent front suspension was rebuilt with stock replacement parts—kingpins and control arm bushings, etcetera. Front shocks, steering system and the rear leaf-springs were restored, and the rear shocks were serviced. The 11-inch drum brakes were also completely refurbished.

Ken recalls, "After asking a shop about restriping my hubcaps and receiving a high price, I decided to do it myself. I used a five-gallon bucket that was the correct diameter, and I cut it down to 2 inches high. I placed it over the wheel, fine-line taped around it to get the outside diameter then removed it and taped inside the first circle to get the inside diameter. Then I painted the gap between the two tape circles."

Inside, the mohair velvet upholstery was supplied by Hampton Coach. Ken installed it and performed all the other restoration tasks except for restoring the De Luxe steering wheel. That was left to a professional. After becoming frustrated with an expensive woodgraining kit, he taught himself how to replicate the appearance on the instrument panel using a paintbrush



Everything was there when I bought my 1939 Chevrolet, but it was in sorry shape. I started the restoration in 2009, and in 2010, it took its first Junior award in AACA competition. Senior came the next year. It has about 2,000 miles on it since the restoration, and wherever it goes, it seems that everybody just loves the car and they can't admire it enough. I guess so many were street-rodded and cut up over the years that seeing a stock 1939 Chevrolet has become a real rarity. Regardless of the reason, I appreciate the attention that it gets.

and stain. "I got some instruction regarding the technique from the salesperson at the hardware store. I practiced first and then tried it, and the result looked really good."

The 6-volt electrical system received all new wiring, and the headlamps were upgraded to sealed beams for better night vision since this old Chevrolet was going to see lots of road time. As a precaution, each headlamp has its own relay for the high beam and low beam, so as not to overtax the electrical system.

Speaking of road time, from behind the wheel, Ken relates, "My 1939 Chevrolet drives great. I just have to remind myself to use the clutch. Many times, I double clutch to avoid grinding gears when shifting into second at moderate RPM. The clutch action is smooth, with no chatter, and though shifter throw is quite long, it's not objectionable. Engine power is respectable for its size and design.

"The seats and overall driving position are very comfortable. It takes a little time to get accustomed to the large 17.3-inch steering wheel, but instrument visibility is good through it, and its size makes steering effort low when the car is moving. At low speeds, it handles well, but when going faster, I must slow down for corners. It has a little play in the steering, and the bias-ply tires tend to follow grooves in the road, but the Chevrolet rides much better than my De Soto because it has independent front suspension. Though they don't pull or lock up, the brakes feel a bit mushy, so I usually downshift to help stop the car."

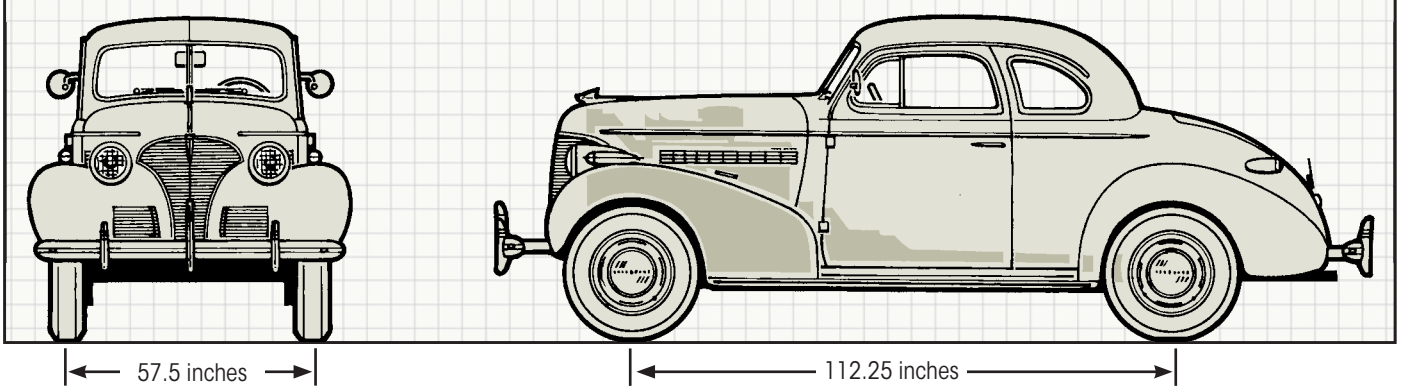
Ken added aftermarket outside rear-view mirrors, and to reduce the three-quarter rear blind spot, he glued a convex mirror into the frame on the passenger's side and reports that it helps a lot.

Once the Master De Luxe was completed in 2010 and had won its AACA Junior and later its Senior awards, Ken began driving it regularly. With that road time came a few additional maintenance rituals to ensure that his Chevrolet remains in peak operating condition and is show-ready.

He says that he uses Amsoil with a high-zinc formulation because he previously had a valve hang up that caused some unscheduled engine work. About 5 ounces of Marvel Mystery oil are added to every 5 gallons of gas to also help keep the valves lubed. 3M wax is employed on the exterior finish and he wraps tape around his hand—sticky side out—to lift lint from the mohair velvet upholstery.

Though Ken also currently owns a 1946 Chevrolet truck and a 1950 fastback, the now 80-year-old says, "My 1939 Chevy is just perfect for old-car tours, and I like to participate in them as often as possible."

1939 CHEVROLET MASTER DE LUXE



SPECIFICATIONS

PRICE

Base price	$715.00
Price as optioned	$761.75
Options (on car profiled)	Electric Glove Compartment Clock, $9.95; Fender Lamps (parking lights), $6.00; Double-Duo Horns (city and country horns), $9.50; Wheel Rings (trim rings), $6.95; No Roll Device (not currently on the car but came with it), $7.95; Grille Guard, $2.50; passenger-side windshield wiper, $3.90

ENGINE

Type	OHV six-cylinder, cast-iron block and cylinder heads
Displacement	216.5 cubic inches
Bore x Stroke	3.50 x 3.75 inches
Compression Ratio	6.25:1
Horsepower @ RPM	85 @ 3,200
Torque @ RPM	170-lb.ft.@ N/A
Valvetrain	Mechanical valve lifters
Main Bearings	Four
Fuel System	Carter one-barrel carburetor, mechanical pump
Lubrication System	Pressure; gear-type pump
Electrical System	6-volt
Exhaust System	Single

TRANSMISSION

Type	Three-speed manual, synchromesh, floor shift	
Ratios	1st	2.94:1
	2nd	1.68:1
	3rd	1.00:1
	Reverse	2.94:1

DIFFERENTIAL

Type	Hypoid drive gears; open
Ratio	4.22:1

STEERING

Type	Worm and ball-bearing roller sector
Ratio	17.5:1
Turning Circle	41-feet

BRAKES

Type	Hydraulic; four-wheel drum
Front/rear	11 x 1.75-inch drums

CHASSIS & BODY

Construction	All steel; separate body and frame, Fisher Turret Top with sloping-vee windshield
Frame	Boxed girder with flanged box-section side rails and crossmembers
Body Style	Two-door coupe
Layout	Front engine, rear-wheel drive

SUSPENSION

Front	Independent; unequal-length control arms, coil springs, double-acting hydraulic shocks, anti-roll bar
Rear	Solid axle; semi-elliptical leaf springs, threaded shackles, metal spring covers, double-acting hydraulic shocks

WHEELS & TIRES

Wheels	Steel
Front/rear	16 x 4 inches
Tires	Coker 4-ply, bias-ply
Front/rear	6.00 x 16 inches

WEIGHTS & MEASURES

Wheelbase	112.25 inches
Overall Length	188 inches
Overall Width	71.3 inches
Overall Height	66.3 inches
Front Track	57.5 inches
Rear Track	59 inches
Shipping Weight	2,845 pounds

CAPACITIES

Crankcase	5 quarts
Cooling System	14 quarts
Fuel Tank	14 gallons

CALCULATED DATA

Bhp per cu.in.	.392
Weight per bhp	33.47 pounds
Weight per cu.in.	13.14 pounds

PRODUCTION

Four-passenger coupe	20,908

PROS & CONS

+ An affordable collectible

+ Classic styling

+ Upscale model

- Not very rare

- Not overly valuable

- Limited accommodations for rear passengers

WHAT TO PAY

Low
$4,000 – $8,000

Average
$11,000 – $14,000

High
$18,000 – $22,000

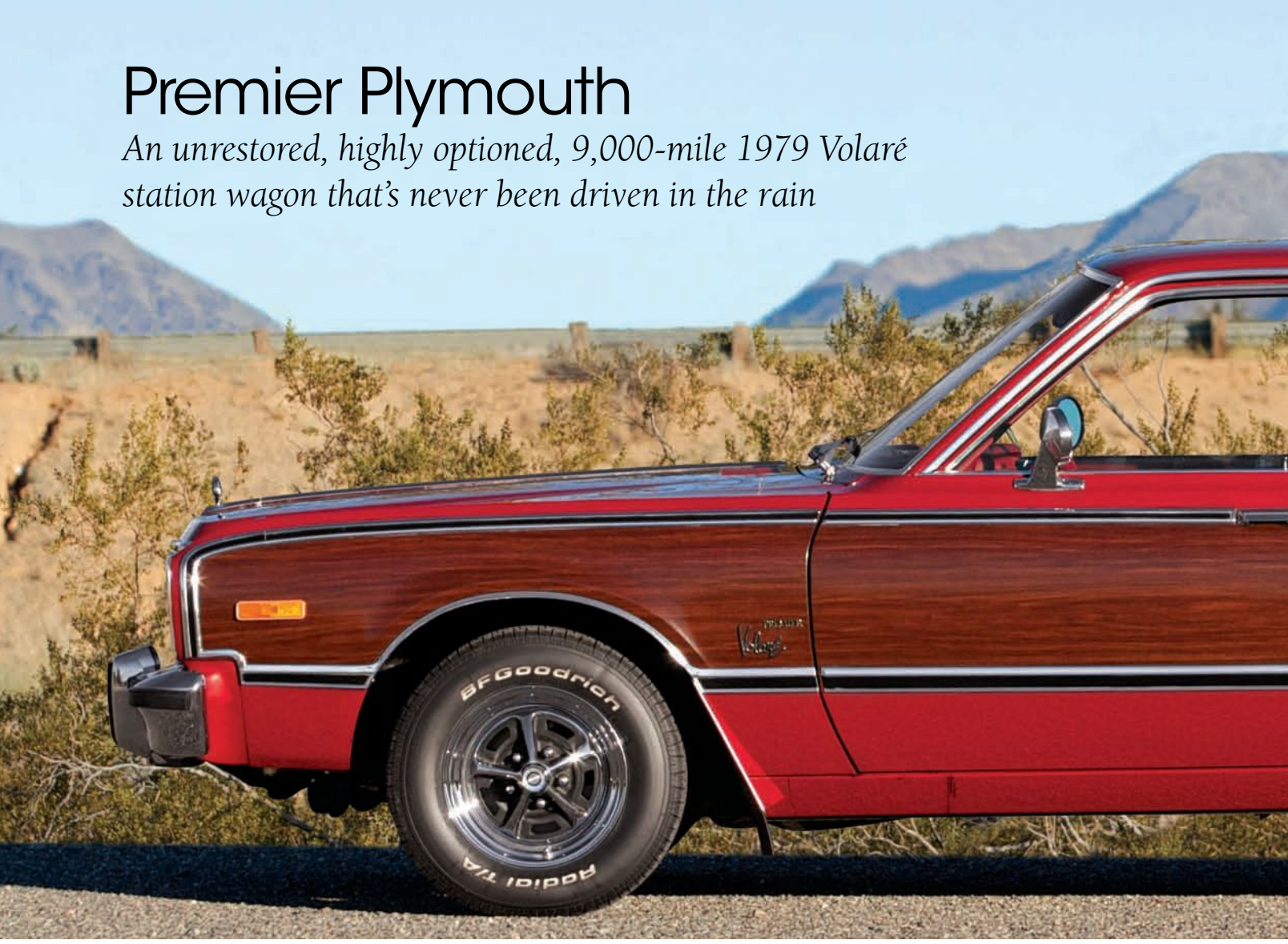
CLUB CORNER

Vintage Chevrolet Club of America
P.O. Box 609
Lemont, Illinois
60439-0609
www.vcca.org
708-455-8222
Membership: 8,000
Dues: $40/year

Antique Automobile Club of America
501 W. Governor Rd
P.O. Box 417
Hershey, Pennsylvania
17033
www.aaca.org
717-534-1910
Membership: 55,000
Dues: $35/year

Premier Plymouth

An unrestored, highly optioned, 9,000-mile 1979 Volaré station wagon that's never been driven in the rain



WORDS AND PHOTOGRAPHY BY JEFF KOCH

Over the two decades between 1960 and 1979, America's view of what a compact car was had shifted dramatically, multiple times. Initially they were austere cars, with minimalist powertrains and few creature comforts. They split the difference between the European small-car ideals of the day and the low-line full-size automobiles elsewhere in Detroit's lineups. They were compact, yes, but also disposable and forgettable—a means to an end, lacking the glamour and range of options offered in the full-size models. These three-quarter-scale Biscaynes, Customs and Savoys were a darned sight less foreign than the foreign cars, with their cramped interiors and their putt-putt engine noises.

Detroit's problem was that compacts cost as much to develop as a full-size-car program but, because they were smaller, they couldn't possibly sell for the same money. Initially, volume made the compact car seem like a worthy investment. The Big Three, plus compact-American pioneer Rambler, sold more than a million compacts combined in 1960, enough to stun the imports for a short time. And so, what usually happens with cars happened with compacts as well: In order to bring in a broader spectrum of possible buyers, Detroit started making them nicer. Hotter. Cooler. Plusher. Quicker.

By 1965, Chevrolet, Ford and Dodge all had optional V-8s and manual four-speeds on the order sheets. (The Corvair, which couldn't work a V-8 into its trunk, went with a turbocharger instead.) By 1970, hot Dart and Duster 340s, and Chevy Novas with all manner of high-revving small-block V-8s and torque-monster big-block power, almost made you forget that these were built on the bones of economy cars. By 1975, with high horsepower all but forgotten, the effects of the first OPEC still looming, and double-digit inflation discouraging new-car sales at all, America turned once again to look long and hard at the compact cars Detroit had on offer.

And Detroit did its darnedest to make a new Nova owner forget about the Malibu they wish they'd bought: extra sound deadening, faux-wood appliques on dash and doors, plush fun-fur carpets, opera lamps, carpeted trunks, color-keyed interior

Tilt wheel, rare cruise control and bright-red velour seat fabric are among the cushy interior options; odometer reading is correct.

fitments and wheel covers. Chevy Nova Concours; Ford Maverick with LDO (Luxury Decor option) and, later, the Granada; the Dart S/E, or Special Edition; even the original Cadillac Seville was based on GM X-car (Nova) architecture.

So, the idea of a plush Plymouth Volaré isn't quite so odd. *Motor Trend's* 1976 Car of the Year (with the Volaré's fraternal twin, the Dodge Aspen) saw a million-plus units sell within their first two years, but, by 1978, the F-body twins had become the most recalled cars ever. An early fuel system issue was caught within months of launch, as were the failed front seatbelt retractors. At the end of calendar year 1976, issues with brake hydraulics needed attention, but 1977 was the Aspen and Volaré's nadir: missing muffler heat shields on some early models, corroding brake lines, upper control arms separating from the sub-frame, ill-machined steering column coupling roll pins, and the ungalvanized front fenders rotting away. The last of these grabbed headlines and had to be swapped out for galvanized replacements at a cost of billions, playing a large part in driving Chrysler to the brink of insolvency.

Optional two-barrel, 145-horsepower, 225-cu.in. Slant Six engine is one step up from the standard one-barrel version; fender tag is full.

Sales slowed—though not as much as you might guess—and the Aspen/Volaré twins became the poster child for Detroit getting it all wrong.

To be fair, the 1978-up models were vastly improved; all of the fixes patched on to earlier cars were built into these models. But it was too late. In a sad irony that played out all too often in Detroit, the later-built cars were often not only better-built and better-sorted, but had lost sales momentum. For 1979, just 44,085 Volaré station wagons were built, out of nearly 180,000 Volarés for the nameplate's penultimate model year.

This wagon is one of them. Howard Flad, of Akron, Ohio, put down $50 cash and his 1967 Oldsmobile 98 (trade-in value: $193) at Spitzer Chrysler-Plymouth. From a base price of $4,430, new, in 1979, the sticker on this particular Volaré, with the Premier wagon package, ended up at an eye-watering $6,783.85. This included power steering and disc brakes, air conditioning, AM/FM cassette, cruise control, tinted glass, luggage rack, air deflector, digital clock, 60/40 bench velour, bumper guards, the Premier interior, the $231 woodgrain group, and various other sundries—everything that could make you forget that you were driving a relatively compact car (even if the EPA rated it as a six-passenger model). It has virtually every available option a 1979 Volaré Premier wagon could possibly carry, save for a V-8 engine, aluminum wheels and power windows. (Howard specified the two-barrel, 145hp, 225-cu.in. "Super Six," which was an upgrade from the standard one-barrel engine). That $2,353.85 in options is more than 50 percent of the base price; a full-size Newport V-8 started at just $400 less. That said, total price before taxes and trade-in was $6,100, a 10 percent whack off the sticker price. With trade-in, taxes and all else, Howard paid $6,200 out the door for his Newark, Delaware-built Volaré. It also received a local Ziebart rustproofing treatment—maybe because Howard anticipated salty Ohio roads, maybe because of the Volaré's initial reputation. Howard put the title in his wife Shirley's name.

And then they proceeded to not drive it.

When Dennis Kerry of Phoenix, Arizona, found this example for sale online in late 2007, it had been driven just 4,500 miles from new. "That car has never been rained on," Dennis tells us. "Howard and Shirley's son Steven, who inherited the Volaré after his parents' passing, told me that if there was so much as a cloud

in the sky, they wouldn't drive it. If a cloud appeared while they were out, they'd go straight home. When I bought the car and had it transported to Phoenix, he made the carrier promise not to deliver it if it was raining." And wouldn't you know it, "It was a cloudy day in Phoenix when it arrived. And since then, I've never had it in the rain either."

This Volaré rolled out of the Newark plant with whitewall Goodyear tires, steel wheels and deluxe hubcaps, all of which are safely in storage in Dennis's garage. (Yes, the original tires.) For better driveability, Dennis fitted a set of 14-inch Magnum 500s, which were an option on 1979 Volarés, as well as a set of white-letter radial tires. He also changed the oil—it gets a new sump full of 10W-40 Quaker State every 1,500 miles or two years, whichever comes up first. "I just changed the oil last week—it was time. It came out clean," Dennis reports.

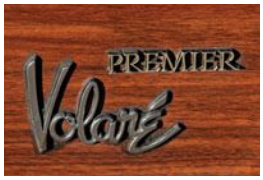
Items not changed include the factory-original belts and hoses. Seriously, what you see in these photos are all the same parts that were installed on the assembly line more than three-and-a-half decades ago. Also, Dennis has not washed his Volaré since he took ownership in late 2007. He tells us: "It's literally never been washed since I've owned it … I'll just dust it or give it a quick detail. That includes trips to the Route 66 show in Kingman, about 175 miles away. If I get bugs on it, I just use glass cleaner to get 'em off." Today, this Volaré displays just under 9,000 miles on the odometer—nearly double what it showed when Dennis bought it nearly eight years ago.

It's also won its fair share of awards, three alone at the Route 66 show over time. Now, it's fair to say that, in Dennis's substantial collection of big-block and Hemi Mopars from the muscle era, a Volaré of any stripe is an outlier. It is equally fair to say that the Volaré gets a reaction like nothing else wearing his name on the title. "I can park this car next to one of my Hemis, and people who come to the show will almost always look at this Volaré before the Hemi car," Dennis says. "These are the kind of cars no one restores. A family would use them, they'd rust out, and then they'd be junked.

"I can park this car next to one of my Hemis, and people who come to the show will almost always look at this Volaré before the Hemi car…"

"To find a Volaré wagon that's unrestored—and red! That's part of the attention, too. So many Volarés were beige or green. Today, when people see it, they think it's restored." Dennis chuckles at the financial foolhardiness of such a notion. "No one restores a 1979 Volaré station wagon. People can't believe that the mileage is so low, or that the trim is in showroom shape. People ask, 'It's been redone, right?' No. Nothing's been touched."

Compact? Yes. Disposable? Not really. Forgettable? Not a chance.



Fully-carpeted luggage area has never seen a suitcase; spare tire is factory original, never on the ground.

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

YOUR ARTICLE ON THE FAILURE OF the Edsel in *HCC* #127 ignored one important point: In 1958 the country descended into a deep recession. Auto production was greatly reduced across the board. A couple of makes reduced production by over 50 percent compared to 1957's production.

It was a terrible time to try to establish a new brand. If the Edsel had been brought to market a year or two earlier, it might have had a chance with a well-established dealer network. In hindsight, all those stand-alone Edsel dealers, with no other makes to fall back on, was a serious business blunder.

Harlan Tiesman
Fulton, Illinois

IN PAT FOSTER'S ARTICLE ABOUT THE Edsel, he made a ludicrous comment: "The new Edsel Division offered a bewildering range of models and body types, especially when considering the fairly modest sales volume that year." Obviously, if Ford had known what Edsel's sales volume would be, it might not have introduced the car at all.

He also said that Ford's sales war with Chevrolet decimated the independent carmakers. "Decimate" comes from the same Latin word as decimal, and means to reduce by one-tenth; it does not mean devastate, destroy, or put out of business.

Frank Domohoski
Boston, Massachusetts

ONCE AGAIN, RICHARD, YOU HAVE subjected your readers to a challenge of choice—as to which bumpers deserve honorable mention. And, once again, I repeat the age-old-saw: "Beauty is in the eye of the beholder."

Going over your list of "suggested" candidates for the prize, some should not even be on the list. For instance, your choice of Duesenberg. The Duesenberg brothers went overboard with their vastly ornamental "Cupid's Bow" top bar design.

Now, please rewind the film back to 1937. Take a good look at the 1937 De Soto bumper: plain, simple, no-frills, a straight line, fluted from tip to tip. Sheer beauty—no matter how you looked at it. Back in the late 1930s, '40s and '50s, anytime someone wanted to jazz up the looks of their car, the first thing they did was install a set of 1937 De Soto bumpers on it. (Quite prevalent on '39 Fords). Just mention the words, "De Soto bumpers" to any car guy, and he knew exactly what you meant. The Chrysler Corporation must have made millions just on the aftermarket sales of those 1937 De Soto bumpers. It wouldn't surprise me if they were still in demand; they're still gorgeous.

But one more thing, Mr. L.: You publish a fantastically GREAT magazine. I love it.

Francis Arneaud
Lancaster, California

GREAT COLUMN ON "BUMPERS." My favorite: 1934 Cadillac and La Salle's one-year-only "biplane" design. The attached photograph of my 1934 Cadillac shows the extremely rare, optional bumper guards.

Love your magazine!

Mike Ames
Arlington, Texas

EARLY 1930S TERRAPLANE HAD A beautiful tubular bumper for one year only, as I recall. Also, Plymouth had a one-year only (1949?) that was used extensively on early '50s custom cars.

William Perkins
Macon, Georgia

RICHARD, IT IS COLUMNS SUCH as this one—"Bumpers Beautiful" in *HCC* #126—that set *HCC* apart from other classic car magazines. You write about dashboards, hood emblems, Continental kits, etc…, always soliciting comments from readers. I greatly enjoy these columns.

I have difficulty isolating the bumper from the grille and upper portion of the front end. When we look at the front of the car, whether head-on or at an angle, I wonder how you can focus on the bumper, as it is the complete coordination of the four portions of the body which create the result. The headlamps and directionals, grille, hood and ornament, and bumper work as a unit.

I certainly enjoyed every word of the 13 choices you provided, but am unable to see the bumpers as artistically separate from the balance of the front end. That said, the 1953 Packard Caribbean has the standout front end.

Joshua Weiss
Hewlett Harbor, New York

YES, BUMPERS MAKE THE CAR— as the steering wheel does. One bumper that warrants a special mention is the 1951-'54 De Soto. Not the prettiest bumper on the pike, but these have been used on custom cars more than any other part I can think of. And they don't necessarily go back on Chrysler bodies. When I think of a Fifties custom or rod, I think of the De Soto's teeth.

My other bumper choices are: 1948 Packard, '49 Ford, 1947-'48 Lincoln and the '67 Firebird.

Barry Power
Santa Rosa, California

MY NOMINEE FOR GREAT BUMPERS would be the superlative Rallye Sport front end design for the 1970-'73 Camaro. Like the 1970 GTO, it also used body-colored Endura Rubber as an integral part of the bumper—in this case, a band of Endura around the projecting vee-shaped rectangular center grille. There were short chrome half bumpers, which flanked the grille, and it had prominent round parking lamps between the single round headlamps. Another piece of Endura was placed in the center of the egg crate grille for added protection.

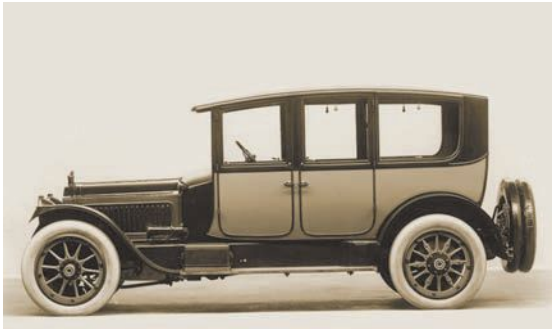
Along with the flowing fastback body design, this front end transformed the Camaro from the pony car with the muscular bulges as seen on the 1967-'69 versions to a sophisticated European GT touring style, especially in the 1970-'73 models. Of course, this delicate front end arrangement could not meet the new federal bumper standards implemented with the 1974 model year—so, later second-generation Camaros lost the svelte appearance.

Ron Moss
Middletown, Maryland

Continued on page 32

Packard-Chrysler-Nash

It was 1916, a great year for the automobile business in America. Sales were on fire, and by year's end would top a million units for the first time. Meanwhile, three men deeply involved in the auto industry, each an expert in his field, were looking to make a big deal. They wanted to buy a car company.



Walter P. Chrysler was a legend among manufacturing men. He'd been in charge of building Buicks since December 1911. Starting out at just $6,000 per year salary—his boss was known as one of the thriftiest automakers in the business—he'd managed to boost Buick's output from about 14,000 cars when he arrived to over 90,000 cars for 1916, earning a raise in salary to $50,000 per year.

The second man was his frugal boss, Charlie Nash, who in that time frame became president of General Motors, elevated by the bankers at Lee, Higginson & Company, a Boston-based finance house that helped bankroll GM. They had wanted Mr. Nash to save the company from going under after a disastrous run of expansion under the direction of legendary GM founder Billy Durant.

The third man, James Storrow, was a senior partner at Lee, Higginson and happened to be the man who'd brought Nash and Chrysler together at Buick. Storrow had also served for a short time as president of GM, because Lee, Higginson was so heavily involved in the company. The firm had helped boot Durant out of GM management a few years earlier when his free-wheeling ways got the company into trouble.

But now it was 1916, and Billy Durant was back in charge of GM. He'd started the Chevrolet Motor Company, built it into a solid competitor and used its stock, along with millions of dollars from the du Pont family, to wrest control of GM from the bankers.

Although Nash liked Durant as a friend, he couldn't work under Durant's free-spending policies and, before long, put in his notice. Durant offered Nash a huge raise to stay, but Nash turned it down. Durant offered Nash's job to Chrysler, who also turned him down. The reason? By that point, he and Nash and Storrow had agreed to become partners, going out on their own as automakers. With Nash's skill as a business manager, Chrysler's skill as a works manager, and Storrow's outstanding skills in banking and finance, they figured there was nothing they couldn't accomplish. It was 1916, and the three men set their sights on acquiring one of the world's premier automakers. They decided they would buy the Packard Motor Car Company.

Packard was a mighty firm, with earnings of more than $6 million that year and a reputation as makers of one of the finest cars in existence. The company boasted assets of more than $33 million, so it would take a lot of financing to swing the deal. But if one man could find the money, it was James Storrow. The partners looked over the Packard plants and books, huddled together, and came up with a very good offer. The reception it received was gratifying; all three men were convinced they were buying Packard. When Durant tried to convince Chrysler to stay at GM, Chrysler replied that he expected to be clinching the Packard deal within 30 days.

Then, on December 13, 1916, Packard's board of directors turned it down. They wanted Packard to remain as it was.

Disappointed, but not disheartened, Nash and Storrow went looking for another company and settled on the Thomas B. Jeffery Company of Kenosha, Wisconsin, builder of the famous Rambler cars. Not wanting to leave Detroit, Chrysler accepted Durant's offer to stay at GM. The rest, as they say, is history.

But imagine if Packard had accepted the offer? Nash and Chrysler would have gone to work expanding Packard output and growing the company—they would have had to in order to pay off the loans made to buy it. But both of these men also hungered to see their name on a car of their own, and both knew from personal experience the power of a GM-like organization. It seems to me that, in time, Chrysler would have launched a new Chrysler automobile much like the one he did, and that Nash would have created a car much like the one he did. They would probably have created a mini-GM with at least three brands, perhaps more.

Thinking about it, Packard-Nash-Chrysler would have been too clumsy a corporate name. Maybe they would have called it American Motors.

"Three men deeply involved in the auto industry, each an expert in his field, were looking to make a big deal. They wanted to buy a car company."

Continued from page 30

RICHARD, YOU OBVIOUSLY LIKE your women with big bumpers (1950 Buick, *egads!)*. I might suggest that no thesis on the artistic beauty of American automotive bumpers would be complete without recognizing the genius of Harley Earl's biplane bumpers. These bumpers, possibly due to their expense, would only appear for the 1934 model year on Cadillac and La Salle. When you compare American bumpers of the 1930s to the 1950s with what French and Italian coachbuilders were producing for the likes of Talbot and Delahaye, we seemed to have been stuck in a vertical plane. Considering Earl's similar affection for large bumpers (consider his 1951 Le Sabre show car), truly the delicate 1934 Cadillac/La Salle bumper seems at odds with the evolution of his talent. The 1934 Cadillac/La Salle represents the only time when American designers truly allowed beauty to trump function in bumper design.

John Baeke, M.D.
Solvang, California

I WOULD EXPECT THAT IF 50 CAR enthusiasts were polled for their list of most beautiful bumpers, only a few cars would be listed again and again. I agree with many of Richard's choices, including the Studebaker of 1957-'58, the 1950 Buick, '48 Tucker, '53 Packard Caribbean and '60 Imperial, as well as most that were mentioned in the last paragraph.

In many of the most beautiful automobiles, the bumpers and the grilles were so well integrated that it became difficult for me to distinguish between bumper and grille. For the overall front-end design, where do the bumpers end and the grilles begin? Some of my favorite overall designs are the early 1940s Packards, '49 Cadillac, '59 Buick, '65 Cadillac and 1956-'57 Continentals.

Gary Harville
Franklin, Tennessee

SORRY TO DISAPPOINT YOU, Richard, but I am one of the old guys who does not like to see new cars on an antique-car show field. The 1990 cars are definitely not antique cars, despite the AACA rule of 25 years old. There should be a moratorium declared whereby 1990 would be the limit to be held fast for a few years to let the evolution catch up more slowly. In fact, if I had my way, I would push it back much further, but we don't want to start World War III.

I realize young people identify with the vintage they grew up with, but shouldn't the focus be on trying to introduce the youngsters to the wonders of the Model A, the V-8s, the Stovebolts and the straight-eights, etc.? Teach them how to work the spark and throttle and the three pedals so they can drive a Model T like their grandfathers used to drive when he was their age. Lets teach them to appreciate automotive history.

Judging by the letters in "Recaps" of the last issue, I fear I am in the minority. How sad it is that the vernacular today is, "As quiet as a Lexus," instead of "As quiet as a Packard."

Gary Porter
Kitchener, Ontario, Canada

FRANK LLOYD WRIGHT'S REMAKE of the beautiful 1940 Lincoln Continental (*HCC* #128) is certainly different. Like most of the architectural gurus of then and now, it is an improvement neither in beauty nor function, but it is certainly different.

Mike Harrel
Denison, Texas

I HAVE READ WITH INTEREST SOME of the comments in prior issues on the subject of whether or not to modify or hot-rod older cars. I hope I'm not beating the dead-horse corpse, but thought I'd offer an opinion from the perspective from someone who's been there/done that.

As I've read some of the prior narratives, I've wondered whether you guys up there in Peyton Place are in some sort of time warp wherein Lana Turnip and the high school principal are still able to tool the scenic byways in his '39 Merc at 39 MPH without having to encounter the traffic situations that we in other parts of the world deal with on a daily basis?

I live in the Minneapolis-St. Paul metro area, and to go from just about anywhere to anywhere else, we have to get onto a freeway, and doing so in an older car just about constitutes risking life and limb. We have a massive car show 25 miles from my house at the state fairgrounds called "Back to the '50s." I have a neighbor that has faithfully restored a couple of '31 Chevs, but he wouldn't dream of trying to drive one to the show. He trailers them, unloads them at the grounds and tools only around the premises.

My own car is a 1942 Dodge convertible that had sat out with the top down since 1957 through Minnesota winters. That '40 Dodge that you've covered in recent issues was an absolute cherry in comparison. I had to deal with everything that Mr. Finnance did, plus lots more, like a missing engine and drivetrain, and the impossibility of finding parts, matching numbers, etc. There was, in my mind, only one option, that was to build what some folks call a retro-rod. I put the body back as close to original as possible, with correct trim, hardware, etc. so the only giveaway that it was not stock would be the dual exhaust pipes.

Being a 1942 model, the car still looks unique, but with the V-8 engine, overdrive automatic, disc brakes, turn signals and other mods, I find the car can actually do what it was meant to do, which is drive in a lot more relative safety than if I'd just restored it. I'd been on the road in other cars of the period that were in stock condition and found that at 60 MPH those flathead sixes sounded like the pistons were changing holes. Traffic would zip by us with some horn blowing, and while some folks gave us a thumbs-up on appearance, many others flashed a different digit, as if we were a hindrance to traffic flow. Changing lanes in an era when hand signals aren't even understood by a majority of drivers was harrowing, especially without the ability to accelerate at the needed times.

I can say I feel a lot more comfortable with my modified car, and of course, when I go to "Back to the '50s" and am trying to navigate into the fairgrounds along with the 11,400 or so other registered cars, I find my aluminum radiator and thermostatically controlled electric fan to be an absolute godsend compared to the vapor-lock and boiling-over radiators I see on some cars.

I certainly agree with Pat Foster's observation that none of us are getting any younger, and as I age, I do like the convenience of my overdrive automatic, but I value safety the most, and believe that it hasn't been given its proper place by other commentators.

Mike Racine
Champlin, Minnesota

Continued on page 34

jimdonnelly

Up By the Bootstraps

Allow me to make a confession. I have never restored a car. Let me explain why. I love old cars of all sorts, but I kind of grew up in circumstances that precluded me doing that kind of work, largely for two reasons: Number one, I grew up in New York City. I would see guys in Brooklyn pulling engines and transmissions by the side of the curb in the middle of a sleet storm. When my family moved to New Jersey, we bought the model house in a new development that had a single-car garage. As I got older, the price of real estate in the insanely taxed Garden State required that I live in a series of townhouses for many years, none of which had anything but a single parking slot out front. Up here in Vermont, I have a 1½-car garage with a workbench, occupied by my Ford Taurus SHO and with enough space left over for the snowmobile or motorcycle that I doubt I'll ever own.

What I could have used way back when was a mentor, a person with a multi-bay garage, a big selection of tools, and a plus-sized measure of patience in his or her demeanor. There are a lot of people out there like me, whose lifetime history of finances and skill sets have never been quite able to match their passion for cars. What folks like me need is folks like you. While you're reading this column, there's a young guy out there somewhere who wishes he could have an entrée into the world of car restoration, only doesn't know how to get started.

It takes a lot of intellect, fortitude and determination to bring back an old car. The real feat is knowing where your skills lie, something that a lot of neophytes simply don't grasp. A Saturday at a car show, drinking in oh-so-handsome cars from the past, and figuring "I can do that." That's a moment where enthusiasm has got to be tempered with reality. Some of you likely know that I'm into railroading, both full-size and in scale. One of the biggest mistakes a rookie model railroader can make is diving into a too-ambitious layout project without the benchwork, electronic and scenery skills to complete it. The modeler inevitably ends up frustrated, and the layout abandoned.

If you're an experienced restorer, trust me, out there somewhere is a person with a lot of interest and not a little trepidation who'd like to learn from you. Would you consider opening your doors to a newbie who doesn't yet know how to hang a door, figure out a wiring harness or disassemble an engine? Would you be willing to let that person observe and learn?

Old cars require a different sort of dedication than other hobbies. Nobody's born into this world knowing how to work on them. Millions of us adore cars from the past, but can be intimidated by their sheer complexity. My personal passion in the hobby is machine work, like turning down a crankshaft or honing an engine block. I only wish I knew how to do it with my own hands.

That's where mentoring comes into this equation. People with considerable experience in restoring cars of yesterday can walk a timid newcomer through the simplest of tasks at first, helping their helper build confidence. It can also garner you a lot of satisfaction. Formal education through a shop class is fine, but it doesn't produce the same level of affection and pride that a mentor can provide.

I'm incredibly fortunate to be in the place I am, working with the finest editorial staff that I've ever had the privilege of joining, in putting out our magazines. I genuinely love old cars. I often wonder how much more deeply immersed in this hobby I could be if I'd picked up the shop skills a lot earlier in life. If I may, I'm kind of at the point of my life where you become aware of the sand running out of your hourglass. Car people are some of the kindest and most accommodating that I've ever met. You, the skilled old hand, can make a real difference in some young person's life. If one of them shows up at your garage, just looking around, invite him in. Give him something to do. Watch over him. Teach him not to fear mistakes. Congratulate him when he does something properly. You'll bring someone new into this wonderful world that we occupy, and you'll also be entitled to take pride in passing knowledge down to a new generation. That, my friends, is a lifetime accomplishment.

"Formal education through a shop class is fine, but it doesn't produce the same level of affection and pride that a mentor can provide."

Continued from page 32

I THINK ANOTHER IMPORTANT factor in GM's missteps back in the late 1950s was the impact of Chrysler's "Forward Look" in 1957. When Chrysler was "looking forward," GM was doing retro things like putting three-window rear backlites in senior Buicks and Oldsmobiles.

As I recall the story, GM's reaction was to lay off chief stylist Harley Earl while he was on a business trip in Europe, and the 1959 GM designers under new leadership tried to out "Forward Look" the 1957 Chrysler products. The 1959 GM designs turned off the key GM middle-price market, which could be argued was GM's profit edge on Ford and Chrysler.

Ed Gray
Annapolis, Maryland

THE *HCC* ISSUES ON OLDSMOBILE were great. When I was a kid, growing up in South Carolina, the Olds cars were usually called "OHSmobile." The family up the street from us purchased a new "Ohs" 98, black fastback sedanet. What a car that was. Just the standard 303-cu. in. Rocket V-8, but a larger car and fancier than the model 88 version. On a couple of occasions, I got to drive this gorgeous car. It had no power steering or brakes, but did have Hydra-Matic and could cover the miles on our flat South Carolina roads.

One evening, I was riding in the 98 from Orangeburg to Charleston, and the mother of the family was driving. Air was pouring into the interior by way of the ducts provided, and I took a peek at the speedometer, seeing the needle touching 70 MPH; fast for the day. A silent black beauty and expensive for the period.

It is sad to realize that the great days of Oldsmobile are past, and that by the 1970s, these cars resembled Chevys and perhaps had an engine by Chevrolet. Some of them looked like fleet cars and did not have the panache of the wonderful vehicles of 20 years earlier. When the Rocket engine was announced, we teenagers all wished for one. The six-cylinder flathead in our 1948 Fluid Drive Dodge could not hold a candle to even the basic 88 models.

Lawton Posey
Charleston, West Virginia

THANKS FOR A GREAT MAGAZINE. I completely agree with Bob Palma's conclusions in his "Common Mistake, Uncommon Results" editorial in *HCC* #129. Changing the names of Oldsmoblie's well-established models while simultaneously diluting their identity by badge-engineering ultimately doomed the carmaker. I think a similar process is under way at Chrysler-Fiat. Dodge probably hasn't too many years left, maybe even the Chrysler brand itself won't last.

Dodge's 100th anniversary in 2014 apparently passed without notice by its parent company. A more tangible sign of neglect was the splitting off of Dodge's truck division into the meaningless Ram brand. At the other end of the spectrum, the Viper has been folded into the twilight zone of the SRT label. I can see the Challenger also ending up as an SRT, with Dart being rebadged as a Chrysler, and the Charger dropped—maybe the name reappearing as an option package on a Chrysler 300.

Meanwhile, the Chrysler 200, despite being a well-received car, could not have a more meaningless name. Why couldn't they call it a Newport? It seems that all the attention at Chrysler is being lavished on Jeep. There are so many Jeep models, many of them overlapping in price and segment—what's the difference between a Liberty and a Patriot? And with its truck-like separate frame to take the load, why not put a version of the Hemi engine in the Wrangler?

David Carniglia
Placerville, California

I WAS A 19-YEAR-OLD CAR NUT working for a Chrysler dealer in Madison, Wisconsin, from 1964 to 1966 while attending college. My job was receiving, detailing and test driving new cars prior to customer delivery.

Our dealer had one of the 50 Bronze Blowtorches assigned to it. The car was "loaned" to a carefully selected person for, I believe, 60 days and then they had to do a detailed report on their likes and dislikes. I remember a doctor and a university professor were two of the "test pilots." The car was brought into the dealer every week for a wash/wax and technical check out, and the service manager was the only person allowed to work on it.

DuWayne Pliner
Hancock, Wisconsin

I ENJOYED THIS MECHANICAL Marvels article in *HCC* #124 on syncro-mesh gearboxes, having come of age and learned to drive on a 1937 Ford V-8. I understand that Ford lightened the transmission on the 60-horsepower cars because they had less torque, and cost could be saved. My father was always clashing gears and breaking teeth on our 1937 Ford.

I was particularly interested in the last drawing accompanying the article. The inventors listed on the patent were Clark Equipment Company engineers, and the lawyer was the first lawyer in the Clark Equipment Company Legal Department, of which I was a member 1957-'90. I knew all three parties. Clark was a leading designer and manufacturer of transmissions for cars, trucks, forklift trucks and construction machinery from the 1920s until it merged with Ingersoll Rand in 1995. If I were to guess, I would say the synchronizer design on the patent was for a forklift transmission. Forklift trucks with sliding gear transmissions required constant shifting, for which double-clutching would be a great burden.

Don Ryman
Buchanan, Michigan

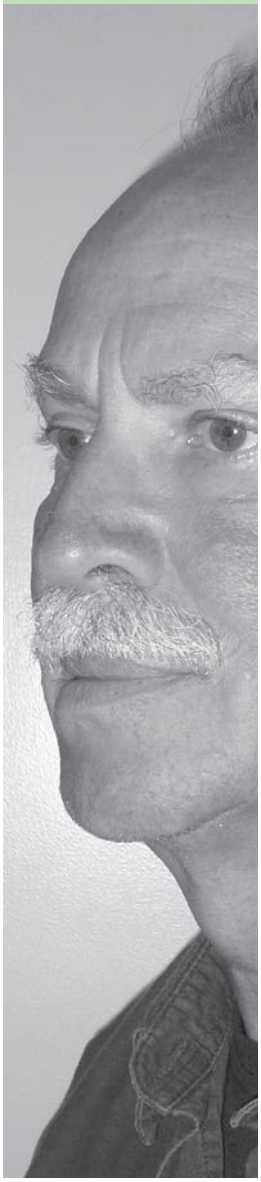
I ENJOYED MILTON STERN'S "Stung By a Wasp" column in *HCC* #126, as my first car was a rusty 1952 Hudson Wasp sedan that I bought in 1972 for $350. The car served me well for more than a year until its untimely demise in Ohio when it was rear-ended by an ambulance as I was attempting to drive it from New York to my new Army assignment in Colorado.

There are a couple of items in the article that I would like to clarify. In addition to the other body styles mentioned, the 1952 Wasp was available as a two-door club coupe. It came with the 262-cu.in. flathead six, and round chrome "H-127" emblems set into each interior door panel below the vent wings attested to that fact. The Super Wasp was not introduced until the 1953 model year. The plain 1953 Wasp was actually a slightly more dressed-up version of the discontinued Pacemaker, using the 1950-'52 Pacemaker's 232-cu.in. straight-six. The Super Wasp for 1953 and '54 came standard with the bigger engine that had previously powered the 1952 Wasp.

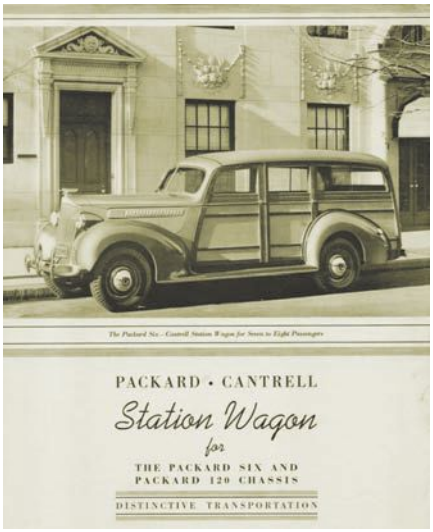
Charles Woodruff
Seoul, Korea

Transportation on the Country Estate

> "Cantrell had built wood station wagon bodies on assorted chassis for 40 years..."



My interest in prewar automotive coachwork and the history of its designs and construction started over 45 years ago, and my education began with local body builders. One of my first research projects was to inquire, via handwritten letters, of family members and former employees of the J.T. Cantrell & Company of Huntington, Long Island, New York. Cantrell had built wood station wagon bodies on assorted chassis for 40 years and went out of business in the mid 1950s, when wood station wagons were no longer in favor.



Cantrell & Company, "Makers of Suburban Bodies," was by 1923 at full production as it had received a very positive response to its bodies on the Dodge chassis. Cantrell was also building its Suburban bodies on Essex, Ford and Studebaker chassis. The three partners were Joseph and Albert Cantrell, brothers who lent their surname to the company, and G. W. Rulen. They advertised prolifically in magazines like *The Spur* and *Town & Country*, which catered to the American gentry, who raised horses, dogs and lived in country estates.

In 1971, I was in contact with Wilbur Percy, the stepson of Joseph Cantrell, and with Fred Miller, whose father had worked for Cantrell and was responsible for fabricating the iron work (brackets, braces, latches, etc.) for the bodies the company built. Fred Miller's father had his own little area of the factory, where he had a forge and all the tools necessary to work the iron for the production of the bodies. By 1938, Cantrell Suburbans were available on the De Soto, Chrysler, Dodge, Chevrolet and Willys-Overland chassis. In 1937, Cantrell was also the Suburban body builder for the Packard Motor Car Company, which issued a sales folder specific to that body style that it sent to its customers nationwide.

According to Mr. Percy and Mr. Miller, customers could have their local dealer supply a chassis/car or they could contact the automobile manufacturer of choice to have it send a car to Cantrell to construct a body for it. The Chrysler product chassis were shipped from Detroit, and Chevrolets were driven down from the General Motors plant located in Tarrytown, New York. Some chassis were delivered by rail, since the Cantrell plant was located close to a main rail line. There were cars that were supplied as complete chassis with the front clip and cowl/windshield area. The rear fenders were secured to the top of the frame at the rear for delivery, and a simple wood seat was in place so the chassis could be driven. The seat frames for the finished wagons were created by Cantrell.

By the late 1930s and early '40s, the majority of station wagons created by Cantrell were made by taking a complete car with the cheapest body style available—a business coupe or two-door sedan—to use as a donor vehicle. Cantrell would then remove this body by cutting the factory shell off just above the windshield area to provide the platform it needed to create its Suburban. As seen in the photo that Wilbur Percy lent me to make a copy of over 40 years ago, you can see a vast field of bodies that had been removed. He didn't mention how the new-but-truncated bodies were disposed of, but one may assume that they were sold off to be cut up for scrap. Can you imagine what a sight this body cemetery must have been like to view by passing motorists!

The J.T. Cantrell & Company would continue in business after World War II, but would only build station wagon bodies on Dodge half-ton truck chassis. It noted in a promotional flyer in 1948 that the customer would have to place an order for the B-108 Cowl-Windshield chassis with the Dodge Distribution Department "in the regular manner," with instructions to ship to Cantrell. At the same time, the customer would also place an order with Cantrell and "arrange payment for same direct with J.T. Cantrell & Co."

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QUALITY TOOLS AT RIDICULOUSLY LOW PRICES

QUALITY TOOLS

SUPER COUPON

PITTSBURGH AUTOMOTIVE

4" MAGNETIC PARTS HOLDER

LOT 62535
90566 shown

SAVE 66%

$1.99

REG. PRICE $5.99

41377300

LIMIT 6 - Good at our stores or HarborFreight.com or by calling 800-423-2567. Cannot be used with other discount or coupon or prior purchases after 30 days from original purchase with original receipt. Offer good while supplies last. Non-transferable. Original coupon must be presented. Valid through 9/8/15. Limit one coupon per customer per day.

SUPER COUPON

PITTSBURGH AUTOMOTIVE

6 TON HEAVY DUTY STEEL JACK STANDS

LOT 38847 shown
69596/61197/62393

SAVE 50%

$39.99

REG. PRICE $79.99

41370823

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SUPER COUPON

SAVE 60%

29 PIECE TITANIUM NITRIDE COATED HIGH SPEED STEEL DRILL BIT SET

NEW

LOT 5889
62281/61637 shown

WARRIOR

$9.99 REG. PRICE $24.99

41393419

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SUPER COUPON

CENTRAL MACHINERY

20 GALLON PARTS WASHER WITH GENERAL PURPOSE PUMP

SAVE $45

LOT 60769
7340 shown

$84.99 REG. PRICE $129.99

41391604

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SUPER COUPON

HFT

4 PIECE ANTI-FATIGUE FOAM MAT SET

- Each pad measures 25" x 25"

LOT 94635 shown
61607/62389

SAVE 50%

$7.49

REG. PRICE $14.99

41333804

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SUPER COUPON

20% OFF

ANY SINGLE ITEM

LIMIT 1 - Save 20% on any one item purchased at our stores or HarborFreight.com or by calling 800-423-2567. Cannot be used with other discount, coupon, gift cards, Inside Track Club membership, extended service plans or on any of the following: compressors, generators, tool storage or carts, welders, floor jacks, Towable Ride-On Trencher, Saw Mill (Item 61712/62366/67138), Predator Gas Power Items, open box items, in-store event or parking lot sale items. Not valid on prior purchases after 30 days from original purchase date with original receipt. Non-transferable. Original coupon must be presented. Valid through 9/8/15. Limit one coupon per customer per day.

41346981

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We have invested millions of dollars in our own state-of-the-art quality test labs and millions more in our factories, so our tools will go toe-to-toe with the top professional brands. And we can sell them for a fraction of the price because we cut out the middle man and pass the savings on to you. It's just that simple! Come visit one of our 550 Stores Nationwide.

WOW SUPER COUPON

US★GENERAL PRO

30", 5 DRAWER TOOL CART

LOT 95272 shown
69397/61427

SAVE $185

- 704 lb. Capacity

$164.99 REG. PRICE $349.99

41358168

LIMIT 5 - Good at our stores or HarborFreight.com or by calling 800-423-2567. Cannot be used with other discount or coupon or prior purchases after 30 days from original purchase with original receipt. Offer good while supplies last. Non-transferable. Original coupon must be presented. Valid through 9/8/15. Limit one coupon per customer per day.

WOW SUPER COUPON

CHICAGO ELECTRIC WELDING

170 AMP MIG/FLUX WIRE WELDER

LOT 61888
68885 shown

SAVE $135

WE CARRY A FULL LINE OF WELDING WIRE AND ELECTRODES

$164.99 REG. PRICE $299.99

41330665

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WOW SUPER COUPON

CENTRALPNEUMATIC

HIGH SPEED METAL SAW

SAVE 61%

LOT 91753 shown
60568/62541

$12.99 ~~$17.99~~ REG. PRICE $33.99

41340830

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SUPER COUPON

SAVE $40

2 HP, 8 GALLON 125 PSI PORTABLE AIR COMPRESSOR

LOT 67501 shown
68740/69667

CENTRAL PNEUMATIC

$99.99 REG. PRICE $139.99

41373149

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SUPER COUPON

LOT 69039 shown
60727/62286

10 FT. x 17 FT. PORTABLE GARAGE

SAVE $120

HFT

$179.99 REG. PRICE $299.99

41388558

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SUPER COUPON

NEW

VEHICLE POSITIONING WHEEL DOLLY

PITTSBURGH AUTOMOTIVE

LOT 67287
62234/61917 shown

SAVE $45

- 1250 lb. Capacity

$64.99 REG. PRICE $109.99

41346273

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SUPER COUPON

SAVE 50%

MECHANIC'S SHOP TOWELS PACK OF 50

LOT 46163 shown
61878/69649
61837

HFT

$9.99 REG. PRICE $19.99

41392236

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SUPER COUPON

PITTSBURGH AUTOMOTIVE

5 PIECE AUTO TRIM AND MOLDING TOOL SET

LOT 67021

SAVE 53%

$5.99 REG. PRICE $12.99

41376103

LIMIT 8 - Good at our stores or HarborFreight.com or by calling 800-423-2567. Cannot be used with other discount or coupon or prior purchases after 30 days from original purchase with original receipt. Offer good while supplies last. Non-transferable. Original coupon must be presented. Valid through 9/8/15. Limit one coupon per customer per day.

SUPER COUPON

2500 LB. ELECTRIC WINCH WITH WIRELESS REMOTE CONTROL

BADLAND

NEW

$49.99 LOT 68146/61297 61840/61258 shown

SAVE $100

REG. PRICE $149.99

41356396

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SUPER COUPON

PITTSBURGH AUTOMOTIVE

A/C R134A MANIFOLD GAUGE SET

LOT 60806/62707
92649 shown

SAVE OVER $51

$48.88 ~~$59.99~~ REG. PRICE $99.99

41398376

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LOWEST PRICES EVERYDAY

550 Stores Nationwide

WOW SUPER COUPON

Customer Rating ★★★★★

SAVE OVER $147

AWARD WINNING QUALITY

20 TON SHOP PRESS

CENTRAL MACHINERY

LOT 32879
60603 shown

- Pair of Arbor Plates included

$152.94

$199.99 REG. PRICE $299.99

41428820

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SUPER COUPON

FREE

WITH ANY PURCHASE

PITTSBURGH 1" x 25 FT. TAPE MEASURE

LOT 69080 shown
47737/69030/69031

$6.99 VALUE

LIMIT 1 - Cannot be used with other discount, coupon or prior purchase. Coupon good at our stores, HarborFreight.com or by calling 800-423-2567. Offer good while supplies last. Shipping & Handling charges may apply if not picked up in-store. Non-transferable. Original coupon must be presented. Valid through 9/8/15. Limit one FREE GIFT coupon per customer per day.

41438027

SUPER COUPON

1000 LB. CAPACITY ENGINE STAND

SAVE 37%

CENTRAL MACHINERY

LOT 69886
69520 shown

$49.99

REG. PRICE $79.99

41407080

LIMIT 4 - Good at our stores or HarborFreight.com or by calling 800-423-2567. Cannot be used with other discount or coupon or prior purchases after 30 days from original purchase with original receipt. Offer good while supplies last. Non-transferable. Original coupon must be presented. Valid through 9/8/15. Limit one coupon per customer per day.

SUPER COUPON

CHICAGO ELECTRIC WELDING MIG-FLUX WELDING CART

LOT 69340 shown
60790/90305/61316

SAVE 41%

Welder and accessories sold separately.

$34.99 REG. PRICE $59.99

41411378

LIMIT 4 - Good at our stores or HarborFreight.com or by calling 800-423-2567. Cannot be used with other discount or coupon or prior purchases after 30 days from original purchase with original receipt. Offer good while supplies last. Non-transferable. Original coupon must be presented. Valid through 9/8/15. Limit one coupon per customer per day.

SUPER COUPON

HARDY POWDER-FREE NITRILE GLOVES PACK OF 100

- 5 mil. thickness

MEDIUM
LOT 68496
61363

LARGE
LOT 68497
61360

X-LARGE
LOT 61359
68498 shown

SAVE 45%

YOUR CHOICE!

$6.49

REG. PRICE $11.99

41417882

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WOW SUPER COUPON

PITTSBURGH AUTOMOTIVE

RAPID PUMP® 3 TON LOW PROFILE HEAVY DUTY STEEL FLOOR JACK

SAVE $90

LOT 68049/62326
61282/61253 shown

$79.99 REG. PRICE $169.99

- Weighs 77 lbs.

41435446

LIMIT 3 - Good at our stores or HarborFreight.com or by calling 800-423-2567. Cannot be used with other discount or coupon or prior purchases after 30 days from original purchase with original receipt. Offer good while supplies last. Non-transferable. Original coupon must be presented. Valid through 9/8/15. Limit one coupon per customer per day.

WOW SUPER COUPON

SAVE OVER $152

6.5 HP (212 CC) OHV HORIZONTAL SHAFT GAS ENGINES

PREDATOR ENGINES

LOT 60363
69730/68120

LOT 69727 shown
CALIFORNIA ONLY

$97.19

$119.99 REG. PRICE $249.99

41405823

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SUPER COUPON

72" x 80" MOVER'S BLANKET

HaulMaster

LOT 66537 shown
69505/62418

SAVE 66%

$5.99

REG. PRICE $17.99

41410637

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SUPER COUPON

12" SLIDING COMPOUND DOUBLE-BEVEL MITER SAW WITH LASER GUIDE

NEW

CHICAGO ELECTRIC POWER TOOLS

SAVE $165

LOT 61776
61969/61970
69684 shown

$134.99

REG. PRICE $299.99

41410937

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SUPER COUPON

9 PIECE 1/4", 3/8" AND 1/2" DRIVE WOBBLE SOCKET EXTENSIONS

PITTSBURGH

SAVE 56%

LOT 61278
67971 shown

$10.99

REG. PRICE $24.99

41415939

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SUPER COUPON

1/4" AIR ANGLE DIE GRINDER

LOT 32046 shown
69945/62439

SAVE 50%

CENTRAL PNEUMATIC

$9.99 REG. PRICE $19.99

41416329

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SUPER COUPON

110 LB. PRESSURIZED ABRASIVE BLASTER

CENTRAL PNEUMATIC

LOT 69724/95014
60696 shown

SAVE $160

$89.99 REG. PRICE $249.99

41417165

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SUPER COUPON

drillmaster 1500 WATT DUAL TEMPERATURE HEAT GUN (572°/1112°)

LOT 96289 shown
62340/62546

SAVE 70%

$8.99

REG. PRICE $29.99

41406634

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SUPER COUPON

- Weighs 245 lbs.

44", 13 DRAWER INDUSTRIAL QUALITY ROLLER CABINET

US GENERAL PRO

SAVE $330

LOT 68784 shown
69387/62270/62591

$369.99

REG. PRICE $699.99

41408354

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SUPER COUPON

SAVE $400

PITTSBURGH MOTORCYCLE 1000 LB. CAPACITY MOTORCYCLE LIFT

LOT 69904
68892 shown

$299.99

- Height Range: 7" - 30"

REG. PRICE $699.99

41410760

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SUPER COUPON

120 LED RECHARGEABLE UNDER HOOD WORK LIGHT

SAVE 62%

LOT 60793

NEW

luminar WORK

$29.99

REG. PRICE $79.99

41446928

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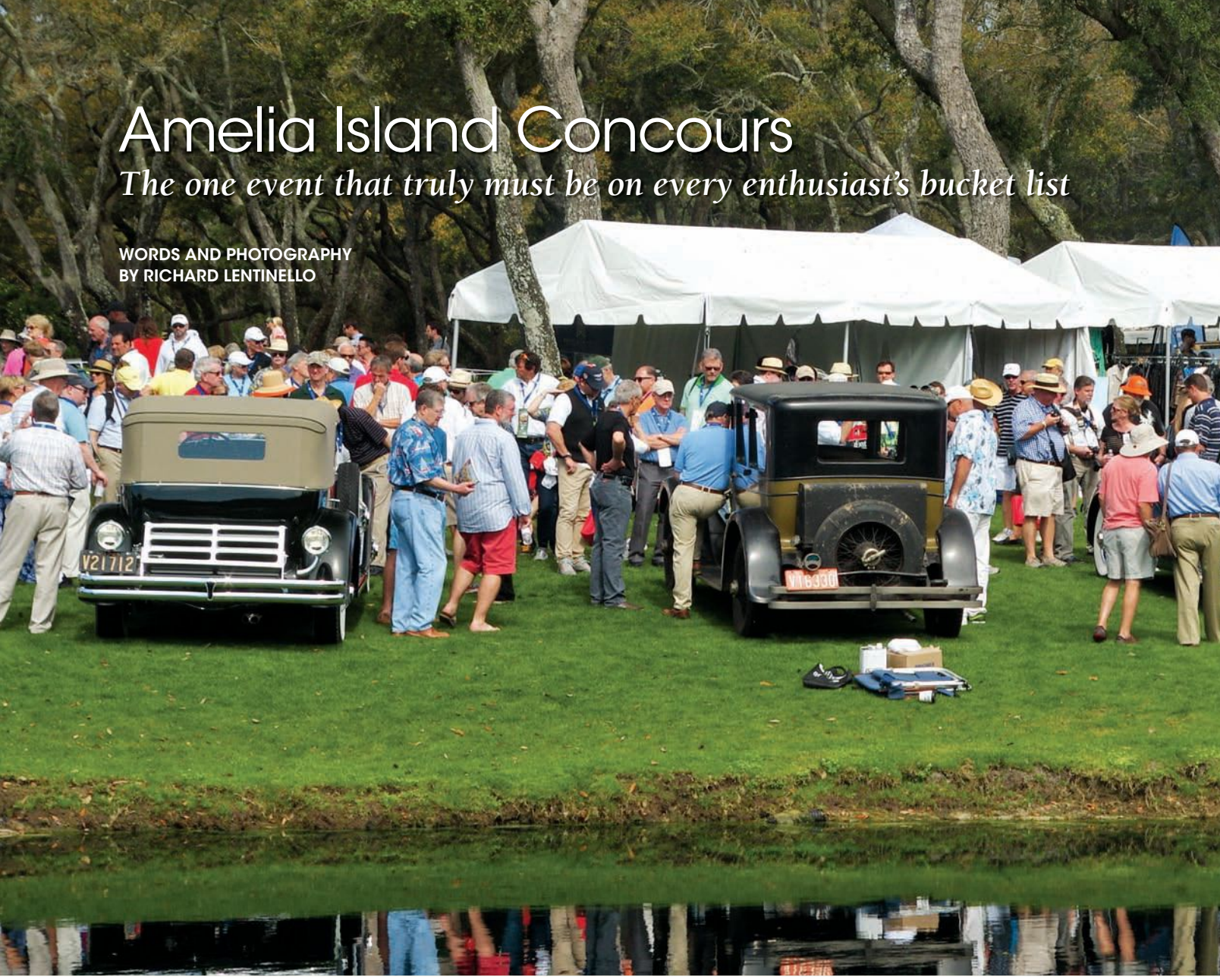
- Over 25 Million Satisfied Customers
- No Hassle Return Policy
- Lifetime Warranty On All Hand Tools

- 550 Stores Nationwide
- HarborFreight.com 800-423-2567

Amelia Island Concours

The one event that truly must be on every enthusiast's bucket list

WORDS AND PHOTOGRAPHY BY RICHARD LENTINELLO



In the movie *The Bucket List,* if Morgan Freeman and Jack Nicholson had been old-car enthusiasts, there's no question they would have visited the Amelia Island Concours on their around-the-world journey. This is one of those rare events that truly is special, and should be on the bucket list of every collector-car owner and enthusiast alike.

When it comes right down to it, variety is the key to the success of the Amelia Island Concours. The rich mixture of different automobiles and motorcycles on display and the people associated with them have given this amazing show the reputation of being one of the world's top five collector-car events.

Although at first glance there may appear to be more European than American cars on the show field, that margin isn't as wide as you may think. There are always special classes for cars and motorcycles of either origin, with 18 out of 38 classes being American-specific. This year, these latter included: Duesenberg, Corvette Race Cars, Period Hot Rods, Chrysler Town and Country, Stutz (two classes), American Classic (three classes) and one called American Production. Other special classes for this year's show that included interesting American automobiles were Cars of the Cowboys, Speedsters, Orphan Concepts, Horseless Carriage and Forgotten Fiberglass.

As always, historic racing cars play a significant role, along with the many notable drivers who raced them. This year's honoree was Sir Stirling Moss, a second for him, as he had also been the honoree at the first Amelia Island Concours 20 years ago. There was a special class featuring cars he had competed in, and seeing Stirling standing in front of them all was a momentous treat, the rare kind of happening that has come to define what this show is all about.

The Amelia Island Concours is always held the second weekend in March, with the date for the 2016 concours set for March 11-13. To discover all the details about this incredible event, visit its website at www.ameliaconcours.org.

Late Saturday afternoon, honoree Sir Stirling Moss was reunited with many of the more significant race cars that he competed in back in the day, including #722, the Mercedes-Benz 300SLR that he and automotive journalist Denis Jenkinson won the 1955 Mille Miglia with.

With its supercharged V-8 and blackwall tires, this tough-looking and powerful 1957 Ford Thunderbird is one of 211 F-code models built. It resides in Maryland with owners Bill and Charisse Clark.

Seen elsewhere in this issue, this beautiful 1957 Dual-Ghia was recently restored by Whitehall Auto Restorations and shown by owners David and Doreen Salzman of Jupiter, Florida.

Of the 327 Peerless automobiles known to exist, this handsome four-door model is a 1931 Master Sedan owned by Jeffrey and Darlene Spence of nearby Jacksonville.

This 1954 Woodill Wildfire was shown by its original owner/builders, Richard and Jeanette Foster of Michigan. The white Kellison is a 1959 J5 R owned by the Dirkin collection of Illinois.

Driven just 6,000 miles when purchased by owner Aubrey Reiter of Miami Beach, this 1928 Stutz BB Coupe remains in original condition.

This attractive 1951 Nash-Healey is one of 104 examples built that year. Its owners, Shawn and Leanne Till, hail from Maryland.

Constructed for the 1939 Copenhagen Automobile Show, this one-of-a-kind, dual-cowl 1939 Buick Redfern Saloon Tourer has been restored by Floridian owners Chris and Jack Beebe.

Several early Indy cars were on display, including this multi-race winner 1936 Bear Special Champ Car. It was shown by the D.L. George Historic Motorcar Collection of Pennsylvania.

Noted collectors Joseph and Margie Cassini from New Jersey showed this incredible 1930 Stutz SV16 Monte Carlo. Formerly owned by Stutz hoarder A.K. Miller, it's one of only three known to have been built.

Star of the Cars of Cowboys class was this 1963 Pontiac Bonneville that used to be owned by Roy Rogers. Its interior features over 200 silver dollars mounted throughout, many of which are Morgan silver dollars. It now resides in Denver, Colorado, with owners Joyce and Dewayne Deck.

These Auburn Speedsters were a huge hit. The red/black car is a 1928 model 8-88 owned by Richard and Helen Harding of Ohio; the white/black beauty—a 1930 L29 customized by designer Brooks Stevens—won Best in Show. It's owned by Ed and Judy Schoenthaler of Illinois.

Built in 1955 and powered by a dual-quad Cadillac V-8, this 1932 Ford is known as the "Norm Wallace Roadster." It's owned by Larry Hook of Rhode Island.

Another GM rarity was this tri-power 1958 Cadillac Fleetwood Sixty Special owned by Jean and Donald Ghareeb of Birmingham, Alabama.

Edsel Ford commissioned LeBaron to build this 1930 Model A Dual Cowl Sport Phaeton using an experimental Ford-designed chassis. It's owned by the Historic Ford Estates in Grosse Pointe Shores, Michigan.

Literature collector Walter Miller from Syracuse, New York, brought his unrestored 1928 Chrysler Imperial L80 Dual Cowl phaeton. Production was less than 32, and only two are known to exist today.

Striking in its blue-and-red color combination and powered by a 30hp, four-cylinder engine, this 1910 Oakland 24 Runabout was proudly shown by owners Ron and Leeanne Laird from Sebring, Florida.

This dignified 1914 Packard 2-38 phaeton is part of the Elliott Museum Collection in Stuart, Florida. It was originally purchased by Ralph Evinrude, of the Evinrude Motor Company.

The Tampa Bay Auto Museum brought this rare 1929 Ruxton sedan, one of just 99 Ruxtons ever built. Only 18 are known to exist today.

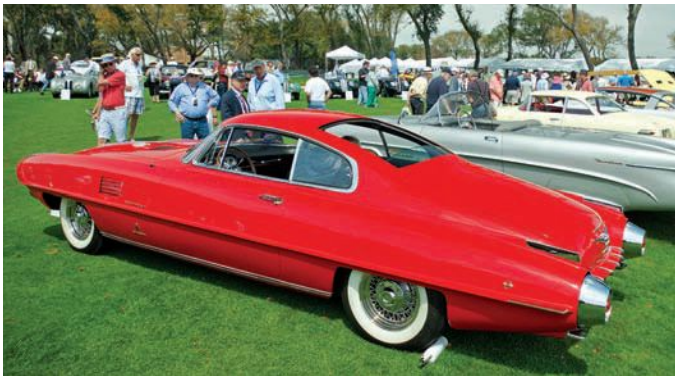
A 5,000-mile original, this incomparable 1950 Chrysler Town and Country Newport now resides in the Nicola Bulgari collection.

This is the only known 1942 Chrysler Town and Country wagon "blackout" model to exist. It's owned by the Larger family of Ohio.

Just restored, this striking multi-gray shaded 1932 Ruxton is owned by Scott and Celesta Boses from Clearwater, Florida.

This Murphy-bodied 1929 Duesenberg J Convertible Sedan was found in the Netherlands; it now resides in New Jersey, with owner John Shibles.

The fine craftsmanship of this stately 1912 Overland 61T was lovingly restored by longtime owners Manfred and Nicholas Rein from New Jersey.



So sleek, this 1954 De Soto Adventurer II—owned by Linda and Paul Gould of New York—was penned by Virgil Exner and built by Ghia.

Sam and Emily Mann from New Jersey showed this gorgeous, one-of-a-kind 1930 Duesenberg J with custom body by Graber Coachworks.

Designed by Mercury's Pre-Production Studio, this is the one and only 1954 XM-800 show car, now owned by Richard Driehaus of Chicago.

Owners Ted and Joan Griffin of Texas are the original builders of this 1955 Woodill Wildfire; behind it is a 1964 LaDawri Daytona owned by James and Margaret Walker of Virginia.

One of four built, this spectacular 1934 Packard is a short-chassis Aero Sport Coupe. It's owned by Harry Yeaggy of Ohio; it's the last known car to use the term "Custom Made by Packard."

Driven less than 32,000 miles since new, this unrestored original 1926 Duesenberg Model A is owned by Steve and Susan Babinsky from New Jersey.

The Stutz class showcased many outstanding examples, including this magnificent 1930 Model M boattail. Owners Jim and Cindy Griggs of Panama City, Florida, had just completed its three-year restoration.

This Wide Track beauty is a 1960 Pontiac Bonneville sports coupe, owned and restored by Rick and Elaine Schmidt of Ocala, Florida. It still wears its perfectly preserved original interior.

One of four Duesenberg JN Cabriolets, and the only one that's supercharged, this 1935 model is Bill and Barbara Parfet's of Michigan.

Dana and Patti Mecum from Mecum Auctions displayed their all-original, unrestored 1932 Packard Twin 6 Coupe Roadster, which features an ultra-rare 1932-spec Packard tachometer.

A finely crafted and accurate recreation of the 1928 Stutz Blackhawk Streamliner, owned by Lattin Racing Museum in California.

The famed 1956 Packard Predictor show car built by Ghia; it was shown by the Studebaker National Museum in South Bend, Indiana.

Built to Last

Admiration for the design of this rare 1942 Oldsmobile Special Club Coupe keeps adding to its seven-decade legacy

BY MATTHEW LITWIN • PHOTOGRAPHY BY RICHARD LENTINELLO

In spite of the recent explosion in popularity of the collector car hobby, there are some vehicle owners who have avoided being bitten by the enthusiast bug. Automobiles, they recite, are built and purchased solely to meet utilitarian needs. This view results in cars that are dispassionately driven in a variety of conditions and, to varying degrees, cared for, for a period of time before being unceremoniously sold or traded for newer, cleaner examples—an endless shuffle of metal and fabric as the auto evolves to fulfill our equally expanding technological requests. Every now and then, though, the stars align, and an object from the past strikes a chord with an unsuspecting collectibles naysayer.

We're not insinuating Ralph Malvita wasn't an antique car enthusiast; he just happened to admit that the desire to buy a collector car was never a conscious thought. We turn to his ownership history as part of the proof, a succession of slightly used cars that started with a 1948 Mercury before moving on to a 1949 Ford, a 1952 Chevrolet and a host of others until 1964, when Ralph bought his first new car—a Dodge Dart. It's been new cars ever since, although, truth be told, there was one exception.

According to Ralph, "I fondly remember my father had a 1931 Pontiac. It was fire engine red with a white convertible top and a rumble seat. I never saw another one until the late Seventies or early Eighties when I was travelling on U.S. Route 1 in Florida and spotted an identical match for sale on the side of the road. They wanted $31,000 for it, and I was ready to mortgage the house, but I never did. All my life, I had no prior thoughts towards owning an old car; that was the closest I ever came to buying one."

In late December 1989, Ralph had a second brush with a vehicle from the past that caused him to again rethink his perspective on collector car ownership. "I was in the middle of running an errand in Fort Lauderdale for my boss when I noticed this old two-door coupe for sale on the side of the road," Ralph, now retired and living in Port St. Lucie, Florida, remembers. "What struck me right away was the styling. On my way back, I stopped and asked a few questions—finding out that it was a 1942 Oldsmobile Special Club Coupe—then went home and told my wife about it. We returned together, and I was able to negotiate a purchase price for this rare car."

The early 1940s was an extraordinary period. Talk of prosperity was edging into daily discussion, bolstered by a national economy that had at long-last begun improving while unemployment slowly ebbed. For Oldsmobile, this translated into a 46 percent increase in production in 1941 alone, the same year in which the General Motors division began making howitzer shells and automatic cannons for fighter planes. That slow conversion to serve the needs of the War Production Board (WPB) is what also made the summer of 1941 a tumultuous one.

The clouds of the war in Europe were growing darker with each passing day, and in spite of the increase in output, all of Detroit was already facing restricted use of scarce metals imposed by the WPB. If that were not enough, the WPB also mandated that automobile companies would only be permitted to build half as many cars for 1942 as sold in 1941. Advertising, in turn, adopted patriotic overtones. Oldsmobile's literature announcing the new B-44 series cars for 1942 begins with military scenes stating "Defense comes first with Oldsmobile." Even before the first wave of attacking planes flew over Pearl Harbor, many Americans felt their window of opportunity to purchase a new car was closing rapidly, prompting a buying binge among those who could afford to do so.

According to Oldsmobile records, 1942 model year production totaled just 67,999 cars. The Club Coupe body style was only offered in the six-cylinder Series 66 and eight-cylinder Series 68 line, of which a combined total of just 4,173 cars were produced. Of those Club Coupes built, 3,803 were the Series 66 model. Yet, regardless of model series, all Oldsmobiles for 1942, be they Specials, Dynamic Cruisers or Custom Cruisers, wore the B-44 designation.

Most of those Club Coupes, no doubt, were driven in uncertain times, maintenance nary a thought under the war's burden. Somehow, however, the history of Ralph's Club Coupe was recorded in greater detail. "When I purchased the Oldsmobile, I was given a stack of paperwork, including old oil change slips,

Oldsmobile's 238-cu.in. straight-six was standard in the Special 66 series. With a Carter single-barrel carburetor, it was rated for 100hp in stock configuration.

The Club Coupe's interior was refinished by a previous owner using a non-original, though appealing, fabric. Blue numbers on conversion chart taped above speedometer are real-time speeds. Hydra-Matic transmission makes driving a snap; original radio is long gone.

service receipts and such," Ralph tells us. "In there was a copy of a 1961 newspaper clipping from the *Hamilton Spectator* about this car, which had been bought new by a young man from Miami. It was in his care until he died in a plane crash in 1943—it does not say if he was in the service or if it was a local accident—at which time his father took over its ownership. I'm guessing he drove it, since the article mentions it was maintained by a friend of the family who owned Wilbus Auto Shop in Miami. They rebuilt the straight-six engine, Hydra-Matic automatic transmission and differential."

Room for three more adults was possible, thanks to a full-width rear seat.

When the original owner's father passed away, the Oldsmobile was left to the mechanic who, in turn, sold it to a fourth owner. In spite of its mechanical maintenance, Ralph was told that the Coupe's visual appeal had severely waned. Due to continued exposure to the South Florida sun and a period of outdoor storage, most of the paint had been baked off the body. Those same weather conditions had an impact on the interior as well. Therefore owner number four—at the cost of more than $12,500—had the front and rear bumpers replated, new black paint applied, a new fuel tank and radiator installed, new tires mounted, the carburetor rebuilt and the electrical system converted from 6 to 12 volts. In addition, the original Hydra-Matic transmission was replaced with a unit from a 1951 Kaiser-Frazer. A final touch was new, yet-subtle black-and-white checkered upholstery throughout the interior.

Soon after the work was completed, Ralph became the fifth steward of the Olds. But rather than enjoy lazy Sunday cruises and trips to the local car show, Ralph did little with the car for the next dozen years. He explains: "When I bought this Club Coupe, it had 66,260 miles showing on its odometer. I thought I would use it, but there was a lot going on. The car was in dry storage most of the time. I would run it on occasion, maybe take it around the block. But most of the less than 1,000 miles I added to it during those 12 years was because I was moving from one location to another." In July 2001, that all changed.

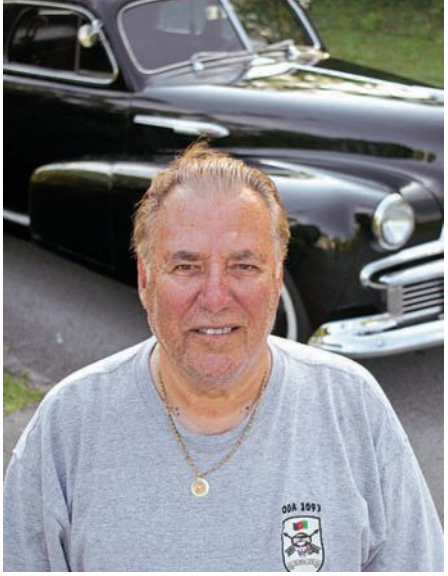
At that point, Ralph had a lot more free time to devote to the object of his automotive desire, and as fortune would have it, met a guy who was mechanically proficient. They've since become good friends. By then, the Olds needed a lot of mechanical work to make it reliably roadworthy. To do so, they started by rebuilding its original 238-cu.in. straight-six engine once again. Although it was originally rated for 100hp, it was bolted into a chassis featuring a 119-inch wheelbase. With the underpinnings and fully outfitted body, the old Club Coupe tipped the scales at a mere 3,205 pounds, making the engine

adept at saving fuel, just one of the selling points in Oldsmobile's 1942 ad campaign.

Next on the list were rebuild kits for the independent front and coil-sprung rear suspension systems, including new springs. To help ensure that this prewar gem would stop properly, the entire brake system was rebuilt, including new hydraulic lines. Finally, a set of modern wide whitewall radial tires was mounted on the original steel wheels.

"Once I really started to drive the Olds, I began to notice that there seemed to be a discrepancy between what my speedometer was registering and what traffic was doing. So, I followed one of our new cars and used it as a pace car so that I could see how badly the speedometer error was; it was 15 to 20 MPH off. When my speedometer said I was doing 50, I was really doing 70, which says a lot about the car's ability to keep up with modern traffic. I now have a conversion chart taped above the speedometer. My wife wants me to get rid of it, but it's come in handy more than once. I also added a third brake lamp in the rear window. The original brake lamps are small and low on the body.

Today, Ralph and his Oldsmobile enjoy regular excursions, mostly attending local cruise-ins and car shows. Although the car has managed to survive more than 70 years of the best and worst Florida has to offer, Ralph added that it's regular maintenance that keeps his rare prewar



"Overall, it's a great car. It doesn't look perfect, but it doesn't need to; I enjoy driving it. I fell in love with the body style, and that's why I bought it."

Oldsmobile running in peak condition. "I make sure I change the oil about every 2,000 miles. I use a standard 30 weight oil that does not have any detergent in it. Because the engine does not make a lot of horsepower, I use regular gas; however, I make sure I pour in a bottle of lead additive. And since it gets hot here during the summer, I keep an eye on the radiator. I believe the car was made for distribution in Miami since there are no passages cut into the firewall for heater hoses. It's one less worry I have to be concerned with. One other key thing is polish; I protect the exterior at least once a year."

So, what's this Special Club Coupe like to drive? Ralph says, "Don't plan on steering unless the car is moving. It has a huge steering wheel and without power assist, you'll be wrestling with it for a long time. You're better off trying to turn once it's moving. Once it gets going though, its engine and transmission are really smooth. Out on the main roads, it will easily do 80 MPH if I let it, but I keep it at 65 on the highway; it will cruise forever at 50 MPH. A lot of people ask me about the brakes, but they will stop the Olds efficiently, so long as you don't expect the same instant response you get from a modern car.

"Overall, it's a great car," Ralph continues. "It doesn't look perfect, but it doesn't need to; I enjoy driving it. I fell in love with the body style, and that's why I bought it."

The First Mercury

How it came to be

BY MICHAEL LAMM AND DAVID LEWIS • PHOTOGRAPHY AS CREDITED
ABRIDGED REPRINT FROM *SPECIAL INTEREST AUTOS*, JULY/AUGUST 1974

You'll recall that when *SIA* chronicled Henry Ford's two last great engineering achievements, the Model A ("The Birth of Ford's Interim Car," *SIA* #18) and the 1932 V-8 ("Henry Ford's Last Mechanical Triumph," *SIA* #21), we made use of what historians call "oral reminiscences." These are the spoken memories, tape-recorded, of people close to actual events; in these cases, they were the memories of longtime Ford employees and retirees. Their words were put on tape during the early 1950s by members of the Ford Archives Oral History staff.

We're now using the same technique to help recreate the development of the first Mercury. We feel that the actual words of people closest to the events can not just give an accurate history but can set the tone and capture the atmosphere of what took place.

The Ford Archives has again generously made transcriptions of its Reminiscences available to *SIA*, and we've been lucky enough to supplement them with interviews we conducted ourselves. We telephoned all the Ford people we could find who were involved in the first Mercury's development. We're deeply grateful, as always, to the Ford Archives, Henry Ford Museum, Dearborn, and particularly to its director, Henry Edmunds, and his capable staff for their generous help.

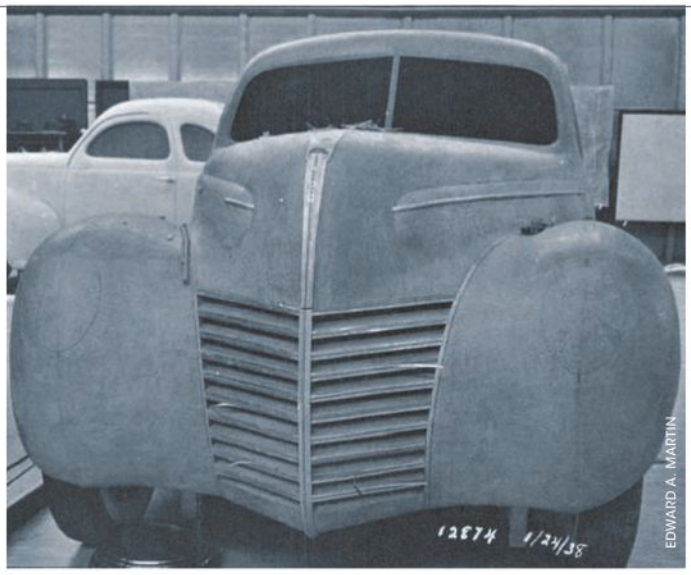
No one knows for sure, and we'll probably never know, just how much Henry Ford washed his hands of the Mercury. Henry apparently had almost nothing to do with the Mercury's development. It's generally agreed that the Mercury was Edsel Ford's idea from the start.

Somewhere along the line, though, Edsel had to talk his father into letting him go ahead with the Mercury. "Yes," says Ford Archives director Henry Edmunds, "but it could have been just as casual as walking across the street. You did not have the committee structure at that time, and you didn't have minutes of a meeting when they were walking across, say, the village green or something like that." It's a good point, because it shows how informally the company was run at that time.

It probably wasn't very hard for Edsel to get his father's consent, though, because the need for a medium-priced car was obvious. Here was a $500 hole between the Ford and the Lincoln Zephyr. When Ford customers got ready to trade up out of the low-price field, they had nowhere to go but to rival showrooms—Pontiac, Olds, Buick, Dodge, De Soto, Studebaker, Hudson, Nash or Packard. Ford's sales people kept telling

HENRY FORD MUSEUM

The earliest photo we have dates to—November 1937—proposes much more Ford/Mercury sheetmetal interchangeability.



EDWARD A. MARTIN

Clay from January 1938 shows Mercury's lines almost as they appeared.

Front end takes shape by June 1938, but grille still says "Ford-Mercury," and bumpers aren't grooved. Original prototypes were built on extended Ford frames.

FORD ARCHIVES

Henry that the company was grooming buyers for General Motors and Chrysler Corporation and the various independents.

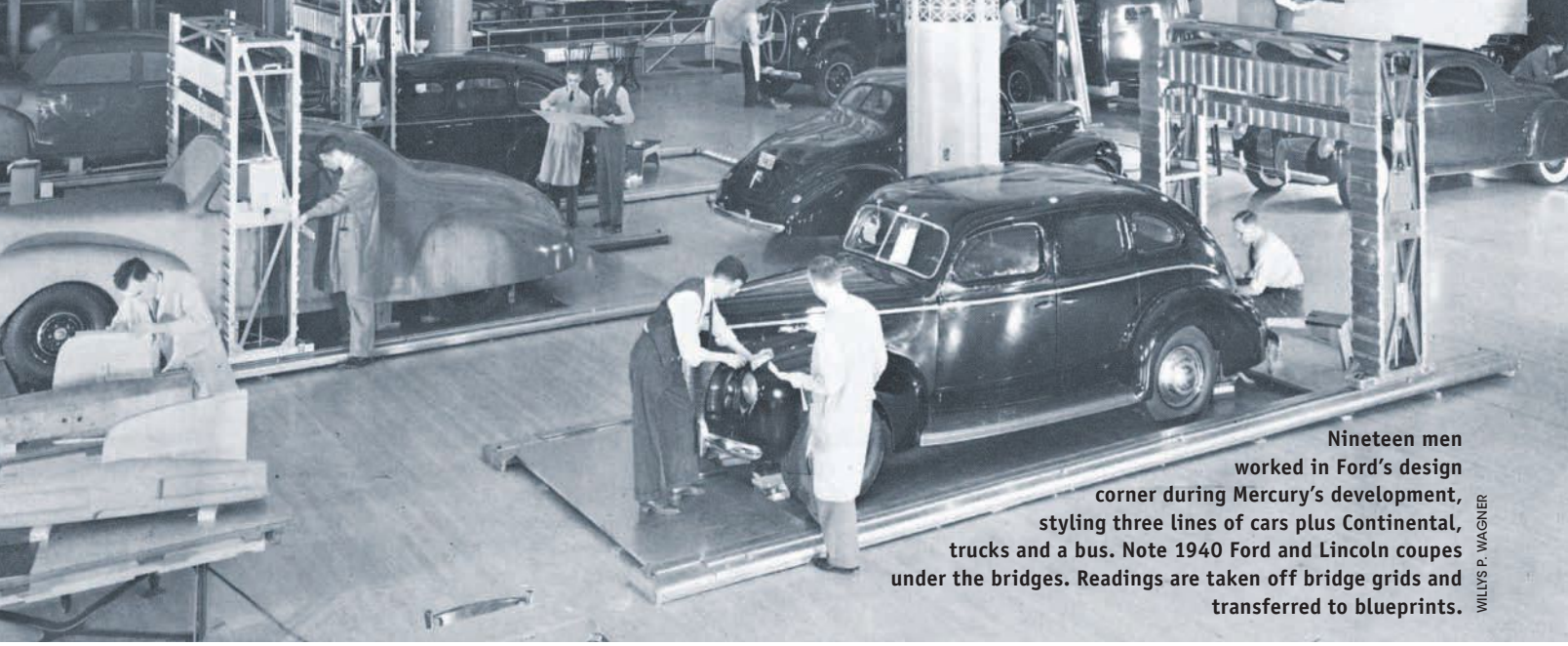
The Lincoln Zephyr, which Edsel had championed against Henry's initial resistance, was selling ahead of its rivals during the months when the Mercury decision was made. And the V-8-60 appealed to buyers who put economy foremost. So the big gap—the one that shouted to be filled—stood in the medium price range, and it probably wasn't too hard for Edsel and Ford's sales people to convince Henry, conservative and stubborn as he was, of the need for a Mercury.

Edsel named the car (after the Roman god of commerce and gain) and then followed it through to production. But unlike his father's T, A and the first V-8, which had been engineering triumphs—engineering tours de force—the Mercury became a triumph of styling.

Ross Cousins, an illustrator/designer who would later render sumptuous ads for Cadillac and who joined Ford in 1938 as a young man not long out of Cass Tech, remembers, "We just had this one corner of the engineering lab. Henry didn't like us too well, but Edsel was our godfather and patron saint. They had the Zephyr on the bridge and the Mercury, too, when I got there in 1938. The Ford was taking on the Zephyr look, and this Mercury was supposed to be something entirely new. It was on a Ford chassis at that time, as I remember, slightly stretched. And then of course the Continental was just a bright idea that Gregorie had. He was ahead of his time as far as liking foreign cars was concerned. He drove... I think it was an SS Jaguar. That was pretty with-it for the time. So did Edsel [actually both Edsel and Gregorie drove a Jensen Ford], and he very much liked foreign cars, as I remember, Edsel did."

Ford's styling staff consisted of 19 people in 1938, of which seven were apprentices. And they had their hands very full that year. Those 19 shared not only responsibility for designing the new Mercury but were simultaneously busy restyling the 1939 –'40 Fords, facelifting the Zephyr, creating the first Lincoln Continental as a personal car for Edsel Ford, revamping the entire Ford truck line and, just for good measure, were working on a new Ford school bus. So they had six projects going all at the same time, three of them major.

When you look back today and see how well all the 1939-'40 Ford Motor Company cars and trucks turned out, you can't help but admire those 19 men. More than that, you begin to realize the importance of the 20th man—the one



Nineteen men worked in Ford's design corner during Mercury's development, styling three lines of cars plus Continental, trucks and a bus. Note 1940 Ford and Lincoln coupes under the bridges. Readings are taken off bridge grids and transferred to blueprints.

WILLYS P. WAGNER

who really ran Ford's fledgling design department, Edsel Ford himself.

John Crawford, Edsel's executive assistant and "shopmaster" recalls, "Bob Gregorie was the originator, a young man with ideas whom Edsel took under his wing and handled with kid gloves. I was the modifier. I had to figure out how or if the car could be built. Could we form a sheet of steel to the desired shape? Was chrome trim practical? And so on. But Edsel was the inspirer. Without him, none of those beautiful cars would have even existed."

Bob Gregorie continues in the same vein; "Edsel had an instinctive liking for dignity in an automobile, but dignity that reflected its purpose. A dignified car could still look fast and active—sporting, exhilarating. The only people making such cars in our day were the small companies and the custom body builders, and they were all going out of business.... Edsel always had the dream of combining the beauty of custom design with the low cost of production in quantity. In spite of serious difficulties—some personal, but mainly the tradition that said it couldn't be done—he kept planting the seed and encouraging it to sprout.

"Mr. Ford had me set up the first true styling section the company ever had [in 1935] with three or four men at the start. He set up no rules. I had every chance to express myself, I didn't even keep regular hours. Sometimes, I'd just take off for a long trip in a car to clear my brain. Mr. Ford respected imagination and talent—and such respect was rare, I can tell you, in the old automobile companies.

"When I started, we didn't even have body bridges to take off the dimensions accurately. The front end—grille, fenders, lamps and so on—were treated as part of the chassis. Actually, no one ever got a chance to see what the car looked like until they'd hammered together a prototype. Edsel Ford alone seemed to appreciate that this industry is a combination of vision, production and sales. He had the vision, and I did the work of translating his vision into workable designs."

Larry Sheldrick, Ford's untitled chief engineer, sheds interesting light on the first Mercury's development. "In July of 1937," he says, "we got to talking about a larger car, another car between the Zephyr and the Ford. This was to become the Mercury, but it wasn't called that at the time. It was to be higher-powered and have a larger displacement engine. We set the dimensions at 3 3/16 bore by 3¾ stroke, which came to 239 cu.in. (The Mercury V-8 originally appeared in the 1938 Ford 81-T truck.)

"This car wasn't specifically aimed at a competitive price class. It was just aimed at the market in the big spread between the Ford and the Zephyr. All during 1937—from then on—we kicked back and forth the various ideas on just how this thing was to be done. The Ford wheelbase at that time was 112 inches, so we decided the Mercury was to be 116.

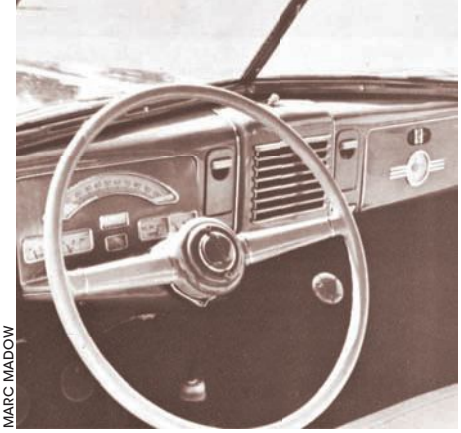
"The point was discussed whether that 4 inches would be put into the body or into the hood. It finally settled down

MARC MADOW

Merc was among the faster cars of 1939, and 3.54 axle gave better gas mileage than Ford.

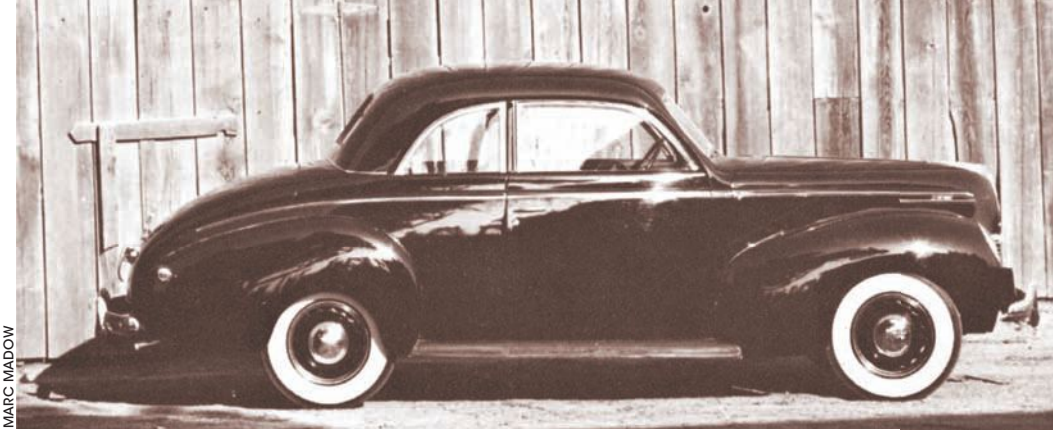
MARC MADOW

The most radically different body style was the sedan-coupe, which used convertible doors and very thin, chromed window surrounds.



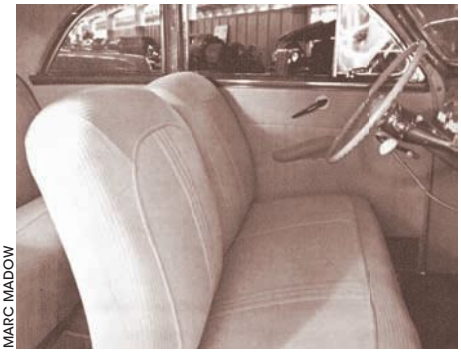
MARC MADOW

Floorshift still used in '39. Panel includes trip odometer, battery meter and clock.



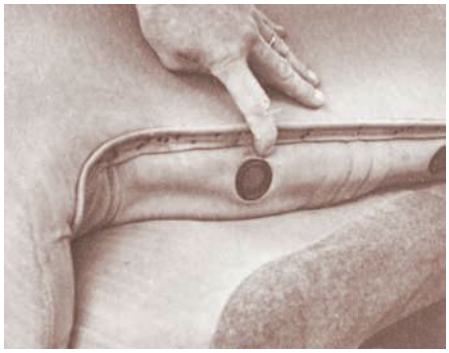
MARC MADOW

This crisp roof is unique to Mercury. We asked designer E.T. Gregorie whether the 1938 Cadillac 60-S influenced thin window channels, and he said 'no.' Continental adopted similar surrounds.



MARC MADOW

Key stands in steering-column web, with ignition directly above it, and the seats tilt in.



MARC MADOW

Vents in cushions help equalize pressure in and outside seats. Carpet on back wards off mud and prevents scuffing.

MARC MADOW

Mercury coupe has more rear leg room than most modern ones. Rear vision could be better—coupe has blind quarters.

to being the same body for both cars [not so], the additional 4 inches being put into the hood."

Larry Sheldrick worked for Ford from 1922 until his leaving in 1943. He had major hands in helping develop the Fordson tractor, the Model A engine, and he later saw the 1932 V-8 through production engineering. Although Henry Ford had never officially handed him the title, Sheldrick acted as the company's chief engineer throughout the flathead V-8 era. His Reminiscences stated: "I carried the responsibility for the entire chassis and mechanical end of the Mercury....

"I contributed a lot of thoughts and arguments as to how the design would finally be worked out to have the greatest degree of interchangeability with the Ford car.

"I do recall this: The weight, not being much different—the Mercury wasn't very much heavier than the Ford—still had considerably more engine displacement, and we made up for the difference in rear-axle ratio. We provided a lower numerical ratio, thereby a slower turning engine, and we actually came out with as good economy, if not better, on the Mercury than we had in the Ford. That also created quite a little comment among buyers at that time—that they were getting better economy out of this bigger car than they were the Ford.

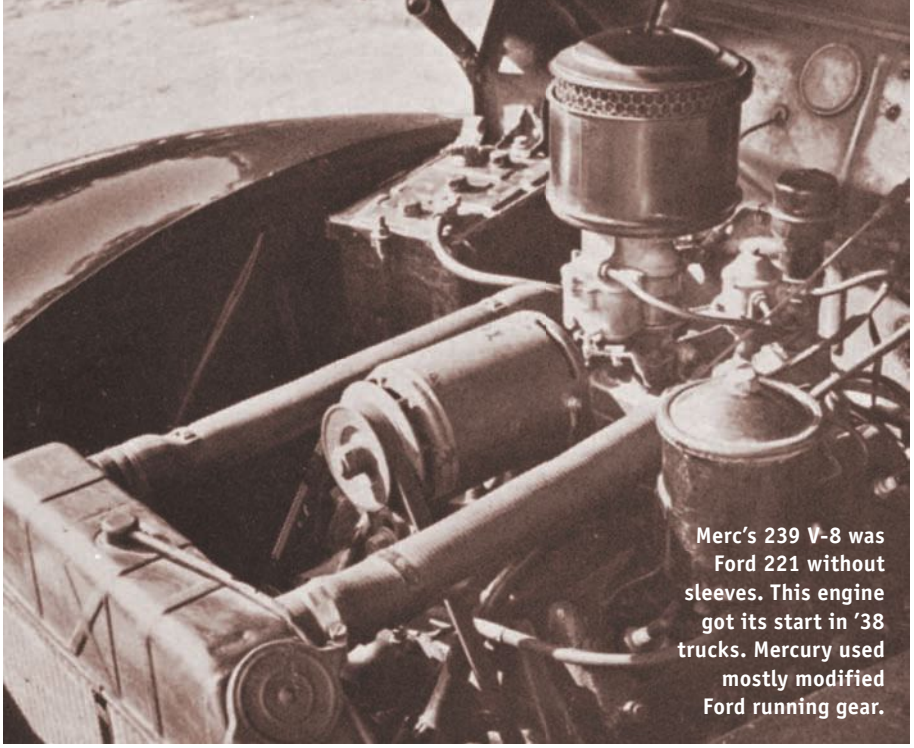
"Consequently, later in this same year, 1937, since we knew the fact that you could get better economy out of this bigger car, there was serious consideration given to dropping the $3^{1}/_{16}$-inch bore and the 221-cu.in. engine out of the picture entirely and using the larger Mercury engine for both cars. However, that didn't materialize. I don't remember why that didn't come about. We didn't substitute it for the Ford engine. It was spoken of quite seriously during that year."

A further note about the new-for-1939 Mercury engine comes down to us from Eugene Farkas, who worked under Sheldrick as head chassis engineer. In his Reminiscences, he tells us: "The engine was practically the same as the V-8 for the Ford. What they did was, they had a sleeve about $^{1}/_{16}$-inch thick in the Ford, and they took that sleeve out and put in a larger piston. That gave them $^{1}/_{8}$-inch more bore and approximately 10 horsepower more. Instead of having 221-cu.in. displacement, they had 239. That was the Mercury engine."

What Farkas doesn't mention is that the de-sleeved V-8 had originally been developed for truck and police duty. Fords were greatly favored by that day's constabulary as well as the Dillingers. They made good getaway cars. So, to help catch crooks, Ford made a so-called "police" engine available—the de-sleeved 239—and that's what ended up powering the Mercury. Adds Farkas: "The idea of the steel sleeve was very good but there was a lot of trouble with it on account of overheating at the top. When steel is overheated, even if it is hard originally, it loses all its hardness and trouble will develop. Of course, there is steel that doesn't lose its hardness, like chrome silicon steel, but we couldn't use that in the process of manufacturing. That all had to be drawn in a flat piece. They just used fender stock soft steel. The only way they could harden that was cyanide hardening—put on a little case maybe .010 inch thick. They weren't very round either, but they got around that after they got pressed into the cylinder. The cylinder kept them round.

"As I said, the idea was excellent. Mr. Ford no doubt had in mind to increase the life of the Ford engine, but these little items like overheating the top end, getting warped, getting slightly out of round, and scoring, militated against the continuation of that. I think that was abandoned after a couple of years of trying." (1941 was the last year for sleeves.)

Bob Gregorie [1908-2002], who now lives in Daytona Beach and designs yachts, remembered this about the first Mercury. "The frame was lengthened out, but it was basically a Ford frame, with the same cross springs and axles. In fact, the whole underside was the same. That was one of the things that got the Mercury off to a rough start. The competition said, 'Just get down and look underneath it—it's all Ford.' The



MARC MADOW

Merc's 239 V-8 was Ford 221 without sleeves. This engine got its start in '38 trucks. Mercury used mostly modified Ford running gear.

Ford understructure was so well known at that time that the car suffered.

"I think one of the most interesting things about the 1939 Mercury—the development of it—was the difficulty Edsel Ford seemed to have in grasping the idea of what this car was going to be. Oddly enough, he wasn't trying to step up far enough from the basic Ford. His whole concept was to tie it in with the Ford, and it was very difficult for me to get the point across—he was very touchy on the subject. In other words, to make this an effective medium-priced car, we thought that every effort should be made to dissuade the public that the Mercury was just a blown-up Ford which, of course, it really was. It suffered from that for a number of years.

"That went on during the development of the car, and Mr. Ford even insisted on the hubcaps being embossed with Ford-Mercury. He became very incensed when I tried to dissuade him from doing that, and as a matter of fact, he blew up one afternoon. He said, 'What's wrong with the name Ford? It's been good for 40 years, hasn't it?'

"We finally got that straightened out, but when the car was presented at the New York show, why the sales people all came after me and said, 'My gosh, we've got to get the name Ford off this car.' So I met Mr. Ford the next morning on the train back to Detroit, and he said 'Well, I'll look you up this afternoon. We've got to talk about some nameplate changes.' I didn't say anything, but anyway we made some very quick changes and got that part straightened out, too."

Asked whether the 1938 Cadillac 60 Special influenced the chrome channels around the 1939 Mercury coupe's windows, Mr. Gregorie replied, "No—that body shell was the convertible's. We used the same body shell for the convertible and the coupe. But the 60 Special didn't influence us so far as I remember. The Cadillac 60 Special at that time, while it became quite interesting later on, wasn't much talked about then. It was a very nice car, very handsome, but as I recall, I don't believe it had a lot of influence. It became more popular later on and was then associated with this Mercury design, because they [General Motors] continued it for quite a while. And the Continental used those same light, airy window channels."

Willys Wagner adds, "I think the door—structurally at least—was a door that was in production, and this was a way of getting a new greenhouse by putting a chrome frame just above it—what they're doing now with practically all the jobs. Back in those days, most doors were stamped in one piece from top to bottom, including the glass area. This was quite a departure, having everything above the beltline sort of an added-on structure of extruded parts. I think it was one of the first production cars to use that construction, which is so common now."

Mr. Wagner feels, too, that the Murray Corporation of America might have built the Mercury convertible and coupe bodies, and that they might have used the same supplier of extruded chrome window channels that GM used for the 60-S. So, it's possible that the Mercury did borrow some technology from Cadillac, albeit indirectly.

Another member of the first Mercury's styling staff was John Walter, whose basic responsibility was instrument panels. We asked him where the idea for the webbed steering column came from. "That came," he told us, "as a result of considerable pressure on the part of Gregorie and Edsel to make the interior look different, and I came up with the idea of the asymmetric design. I believe that was the first design, to my knowledge, that was not worked around a centerline. The web to the steering column—basically I would say we added that to clean it up. The bare column looked like hell, so it was pretty well aesthetic—to shroud it in and clean it up."

Several people we talked to referred to the 1939 Mercury as a "pumped-up Ford," and so it was. But so was the Pontiac a pumped-up Chevrolet, and Dodges, De Sotos and Chryslers were pumped-up Plymouths. "Pumping up" was the most common, economical and logical way to create a new car line.

Yet the 1939 (and 1940) Mercury differed much more from the Ford in sheetmetal than the 1939 Pontiac from the Chevy or the '39 Chrysler from the Plymouth. While Mercury and Ford bodies look similar, no body panels interchange. It wasn't until 1941 that Ford/Mercury

MARC MADOW

MARC MADOW

Tools fit into bin in trunk floor, and spare takes up little room. Barrel lights have side markers.

FORD ARCHIVES, HENRY FORD MUSEUMS

Some hubcap designs considered for the new "Ford-Mercury."

bodies became identical (except for trim). So the point Bob Gregorie makes about the Mercury being a distinctly different car is well made—it needn't have resembled the 1939 Ford at all, except as an image consideration.

Comparing 1939 Ford and Mercury four-door sedans, we find the Mercury body almost 8 inches wider, about an inch lower from floor to roof, and 6.3 inches wider at the cowl. Doors are different lengths, with distinct curvatures, latches and hinges. The Merc's windshield tilts back at a gentler angle, which might mean that both cars used essentially the same roof stamping, with minor changes in dies. It's even possible that the entire Mercury body (two- and four-door sedans) used modified Ford dies, but that seems unlikely. No one has mentioned it, and no records exist to prove or refute the common-die theory.

Edsel reportedly considered more than 100 names before settling on Mercury, but he'd had Mercury on his mind, at least lightly, since 1925. That year he asked company artist Irving Bacon to design a trophy for the winner of the National Air Reliability tour. Bacon's trophy showed Mercury, the Roman god, atop a globe, holding aloft an airplane. Edsel liked the design, and each year from 1925 through 1931, he presented the Mercury trophy to tour winners. (As an aside, there had been at least five previous automobiles named Mercury, three built in the U.S. and two in England. Mercury was also the name of a speedster body sold in kit form for the Model T during the 1920s.)

Development work on Edsel's Mercury began in July 1937, and exactly one year later—July 1938—the first two hand-built running prototypes stood finished. One was a two-door and the other a four-door sedan. These cars were tested extensively on Ford's new test track in Dearborn and were later driven to those parts of the country with the severest weather conditions.

At that time, Edsel still favored the name Ford-Mercury, and early pilot-production-models carried Ford-Mercury on their hoods and hubcaps. But as Bob Gregorie mentions, Edsel was later persuaded that the Ford name should be dropped, and by the car's press introduction on October 24, 1938, it was called simply the Mercury 8.

Pilot production began on September 21, 1938, at the Rouge assembly plant in Dearborn, and on September 29th, the Ford-Mercury (still called that) was announced and shown to Ford dealers nationwide, either in the flesh or in photos. Then on October 8, full production began in five U.S. Ford plants: Dearborn; Edgewater, New Jersey; Kansas City, Missouri; Louisville, Kentucky; and Richmond, California. That same month, Mercurys got rolling in Windsor, Ontario, and Chicago. By January, assembly had spread to Mexico, France and Brazil. And later in the year, Mercurys were also assembled in Holland, Belgium, Denmark and Romania.

Public reaction to the Mercury's debut on November 4, 1938, isn't recorded. It didn't draw crowds like the Model A, the first V-8, or even the Zephyr. The press hailed the new Mercury as "half sister to the Lincoln Zephyr," and the *New York Times* added, "Modernly streamlined, the car has a family resemblance to the Lincoln-Zephyr." Actually, the resemblance favored both the Ford De Luxe and the Zephyr, with successful borrowings from each.

Probably the Mercury's biggest send-off came at the 1939 New York World's Fair, at which the Ford Motor Company had a 7-acre exhibit. There was keen competition between GM, Chrysler and Ford to see who could bring off the most spectacular displays. Edsel took a great personal interest in the Ford exhibit, overseeing construction of an exhibit called *How Cars are Designed*, and he made sure that the Mercury got a prominent spot. In April 1939, coinciding with the fair's opening, a stainless steel statue of the god Mercury was unveiled above the main entrance of the Ford exhibit. Passing underneath, visitors were invited to ride on the "Road of Tomorrow" in new Mercurys and other FoMoCo cars.

Edsel was so fascinated with daily goings-on at the World's Fair that he rented a house on nearby Manhasset Bay (where Walter Chrysler and GM board chairman Alfred P. Sloan also had homes) and became a frequent, delighted, camera-toting, incognito fairgoer himself. He often stopped by the design exhibit to chat with Ed Martin, who had charge of it. By August 1939, four months after the fair's opening, nearly five million people had visited the Ford pavilion.

Jack Davis, Edsel's friend and Ford's astute sales manager, stressed the point that the Mercury shouldn't steal sales away from the De Luxe Fords nor from stripped Zephyr's. The 1939 Mercury came in four body styles and sold at $894 to $994. The Ford's price range ran $540 to $920, and the Zephyr's began at $1,360, so there was very little overlap.

Davis set up the Mercury's merchandising plan to allow four different types of agencies: 1. those who could handle all Ford products—these were his strongest dealers; 2. those who could sell Lincolns and Mercurys only; 3. those who could sell Fords and Mercurys only; and 4. a final group that was allowed to sell Mercurys only if they sold enough Fords. The first three groups got a 25 percent dealer discount, the fourth a 20 percent discount.

Mercury sales were good from the beginning. That first year—1939—60,214 Mercurys were built in the U.S. and another 10,621 in foreign plants. Before WWII interrupted all U.S. auto production, nearly a quarter million Mercs were already on the road.

Edsel Ford's convictions about auto design and the need for a medium-priced Ford line were vindicated with the Mercury. It soon became a solid success and has remained one.

The Mercury, plus the Continental—and to some extent, the Zephyr—survive as testimonials to Edsel's personal vision. His importance to the company has, of course, been overshadowed by his father. Today, Edsel's memory is further distorted by the car that bore his name, so it might be a long time before he gets the credit and sympathetic understanding that's rightly his.

Amos Northup

A daring stylist who shaped the designs of the Independent manufacturers

THE NATIONAL AUTOMOTIVE HISTORY COLLECTION, DETROIT PUBLIC LIBRARY

Among Northup's early clients was the Cleveland coachbuilding firm of Leon Rubay, for which he created this Wills Sainte Claire.

BY JIM DONNELLY • PHOTOGRAPHY AS CREDITED

His eyes saw objects differently than ours do. In his mind, shapes swam about in great curves, sweeps, polygons, all swirled together with dramatic effect. Best of all, when it came to crafting automobiles, Amos Northup liked to do strange stuff. He really enjoyed it. Thing is, when we look back over his body of design work, it all, well, worked. Northup, a diminutive man with a large head, created some hugely memorable cars before his life was tragically cut short by a freak accident.

It's tempting to think about Northup existing in another industry, or another era. He believed that styling could literally shock a buyer into signing a purchase order for a new car. What might have happened if Northup had transfigured himself into our own era, or into a different industry? It tantalizes the mind to imagine Northup in charge of a news department on TV, or a reality show, or a magazine. He knew innately that stunning stuff sells. That was his whole existence as a designer. He was a one-man marketing machine for highly memorable automobiles.

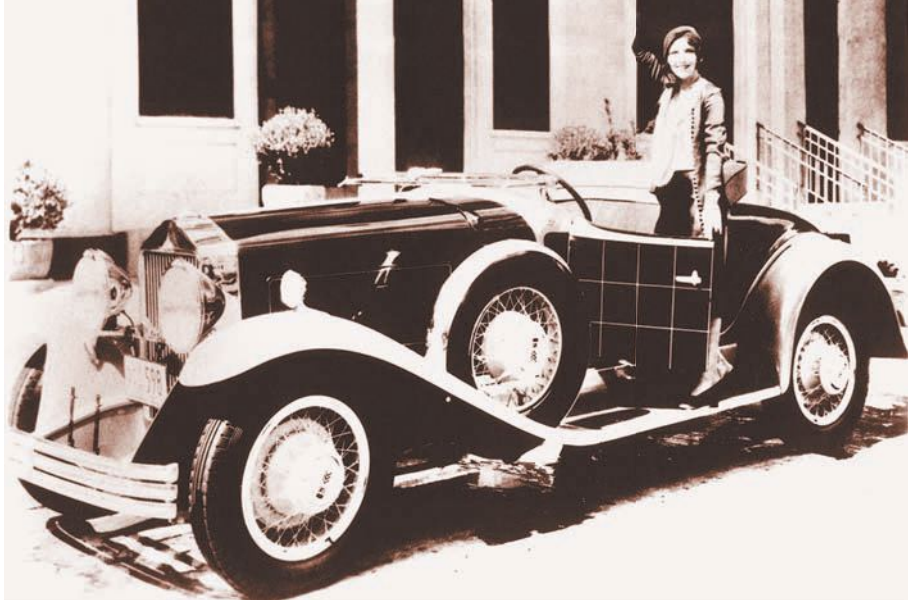
His story begins in 1889 in Bellevue, Ohio. Little is known of Northup's early life other than the fact that he was a committed student at a highly competitive and demanding school, the Cleveland Polytechnic Institute, where he studied design under Henry Keller. After matriculating and graduating, Northup went off to work for a Cleveland firm that specialized in interior furnishings for homes. Northup thus started out by penning shapes and colors for furniture, draperies and room fashions. By 1918, he was off to Buffalo, New York, where Pierce-Arrow hired him to design trucks, then a key part of the company's business. It didn't take a great deal of time for Northup to slide himself over to the passenger-car side of Pierce-Arrow production, where he selected colors, fabrics and trim combinations for the stellar Pierce motorcars. In perfect sync, he also came up with some of Pierce-Arrow's most colorful and provocative magazine advertising. Clearly, Northup was a player at Pierce.

Still, Northup exited Pierce-Arrow in 1921, but remained in Buffalo, opening a private art and design studio not far from the company's assembly plant. He continued to do advertising work for Pierce, and then made the acquaintance of Childe Harold Wills, who most recently had been chief metallurgist for Henry Ford and the head metal engineer for the Model T. Like any number of early Ford bosses, Wills had had a falling-out with the Old Man, took his severance and decided to build his own car at something of an industrial utopia in Michigan. The car that resulted was the Wills Sainte Claire, a hugely sophisticated automobile powered by a V-8 with single overhead camshafts above each cylinder bank. The car made extensive use of very tough molybdenum steel in its construction. Northup got the call to develop what would be surprisingly conservative lines for these technologically radical cars from Michigan, beginning around 1924.

In late 1926, Northup joined the staff of Murray Corporation, the Detroit-based bodywork manufacturer. Murray had hired Ray Dietrich to handle design work at Lin-

When it came to crafting automobiles, Amos Northup liked to do strange stuff. He really enjoyed it. Thing is, when we look back over his body of design work, it all, well, worked.

AAMA



NATIONAL AUTOMOTIVE HISTORY COLLECTION

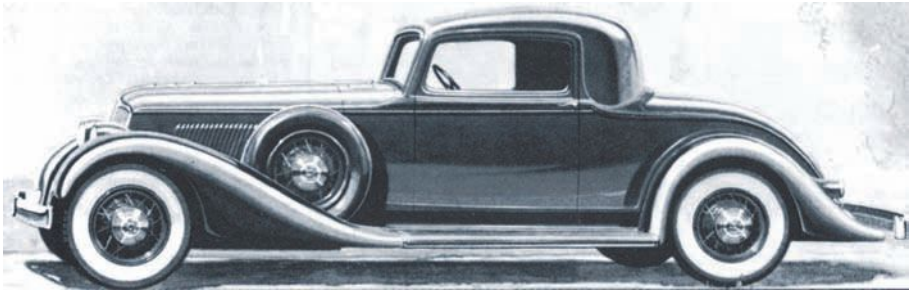
One of Northup's most memorable designs, the Willys 66B plaid-side roadsters and phaetons.

coln, a major client, but needed someone else on board to oversee the firm's bread and butter, crafting body designs for larger-volume cars. The firm hired Northup away from Wills Sainte Claire. Northup brought along a young associate, Jules Andrade, who would later go on to sketch the shape of the 1934 La Salle for Harley Earl at General Motors. According to former *Special Interest Autos* editor Michael Lamm, Northup used his stint at Murray to draw up the 1928 Hupmobile Century sedan: Again, like the Wills Sainte Claire, not radical in appearance but very easy on the eye. Northup, however, was irritated at what he perceived as Murray's low-balling his compensation and left the company.

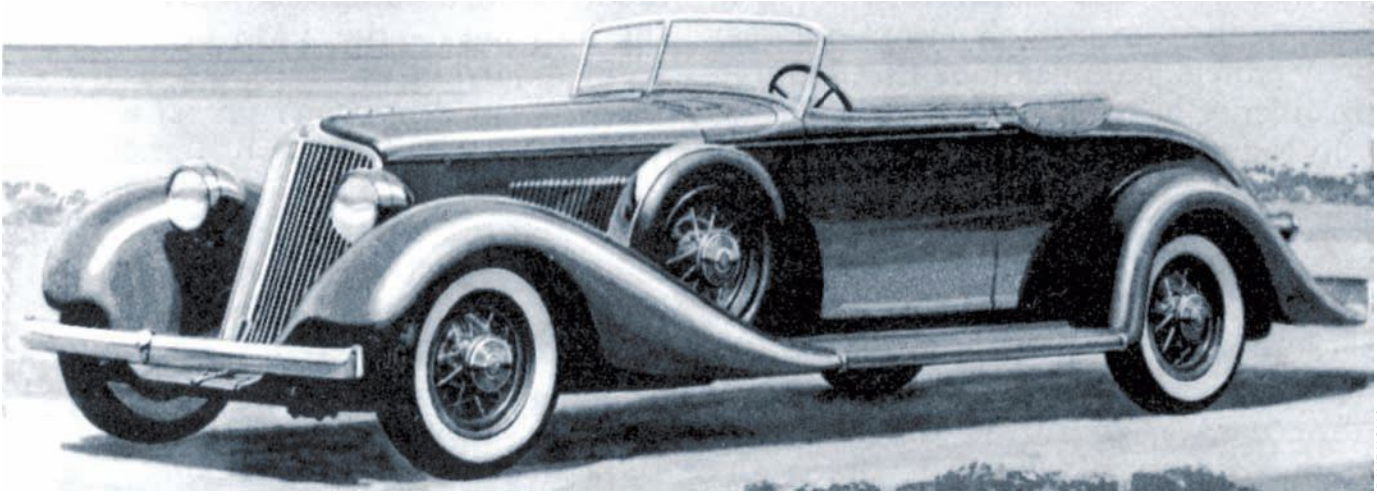
He shortly landed at one of Murray's major customers, Willys-Overland. His job description placed him in charge of "all body styles, color combinations, upholstery, decorative work and appointments." Northup certainly made the most of his brief. He hired Andrade to come along with him to Toledo, Ohio, and started out with a blast by creating the 1930 Willys-Overland 66B, with its unique (and today, prized) plaid-sided roadster, its intersecting paint lines serving to hide the fact that the doors' cut lines drooped, making the roadster look otherwise truncated. Also at Willys, he redesigned the low-priced Whippet line. That was all it took for Murray to hire Northup back, along with Andrade, making Northup director of all design functions at the firm. When Northup first decamped for Willys-Overland, Andrade had been chief designer for Chandler-Cleveland Motors, which had been acquired by Hupmobile. Andrade stayed at Murray for a year and then moved on to Harley Earl's team at General Motors, which he would serve with distinction.

Northup, on the other hand, remained at Murray for the remainder of his life. In his biography of Northup, Lamm quoted Hugo Pfau, a stylist at competitor Le Baron, describing Northup as "having a head too large for his body. He also had big lips, big ears, a towering stack of dark hair, a broad nose, and little trochoidal spectacles that made his eyes look closer together than they actually were. He apparently had none of the extroverted flamboyance of a Harley Earl and none of the sex appeal of a Ray Dietrich. Northup tended to be more academic-looking. And he actively championed car design."

Did he ever. Pfau also said that rather than chase fashion, Northup established it and made trends chase his own designs. Back at Murray, Northup got his chance to practice his craft with nearly all of Murray's customers as his palette. His first step was to restyle the entire 1930 line for Hupmobile. In a 1927 article for a designer's journal, Northup mused about the way that extending the length of the greenhouse, the glassy area of the roof and upper bodywork, would enhance the appearance of the car. He demonstrated it by crafting, for Murray, one of the most enticing Ford bodies of the prewar era, the convertible Victoria, built in the A-400 and B-400 model ranges between 1930 and 1932. These initiated a Ford model nameplate that endured for decades, off and on. The look was smooth.



DAVE HOLLS



DAVE HOLLS

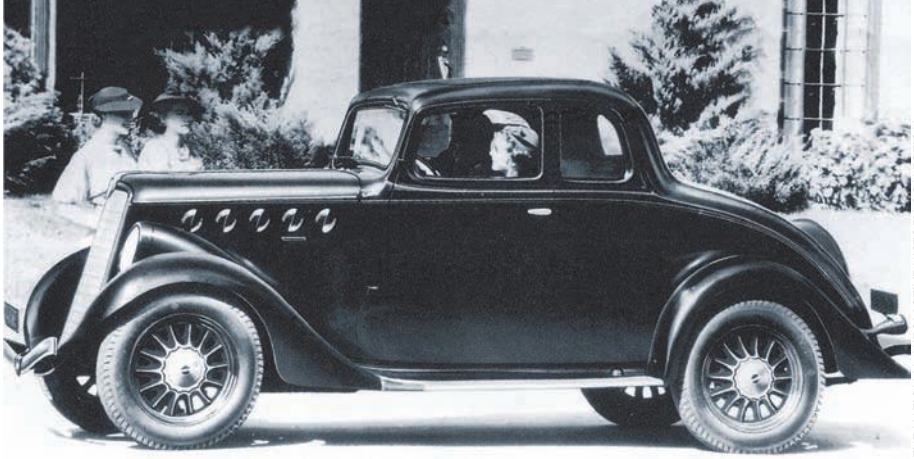
1932 Graham Blue Streak was Northup's next great design step forward, with the smooth blending of elements and elimination of projections.

It inspired even greater reaches for harmony from Northup.

Arguably, and with considerable evidence, Northup's greatest design triumphs came from the same years. With Andrade still at his side, Northup created the 1931 REO Royale, to which some observers give credit as being the first fully streamlined vehicle. The REO's grille was penned in a sharp V-shape, melding flawlessly with the horizontal hood line, with the fenders and cowl flowing gently into streamlined A-pillars. The rear deck similarly sailed cleanly over the fuel tank. The Royale was a visual stunner. As Lamm put it, Northup told the Society of Automotive Engineers that he and Andrade would mold car designs in clay before committing them to pen and ink. He also tested a plaster model of the Royale in a small Michigan wind tunnel, perhaps the first American passenger vehicle to be so tested.

He and Andrade's next achievement came with another Murray customer, Graham. In 1932, Northup applied many of the same principles of smoothness and curvature to the new Graham Blue Streak, including beautifully valanced front fenders and monochromatic paint, something of a revolution in a time when most cars had body and fenders in contrasting colors. For some people, the design was too far off the wall, a complication coupled with the fact that the United States was in a Depression and wild-looking cars were unable to capture the affection of the buying public. However disappointing its sales were, the 1932 Graham Blue Streak is now considered a landmark automobile for the appearance that Northup created.

As we'll see shortly, Graham was where Northup made his final stand. Before that, however, he was handed the Willys-Overland account by Murray and immediately made some crashing waves.



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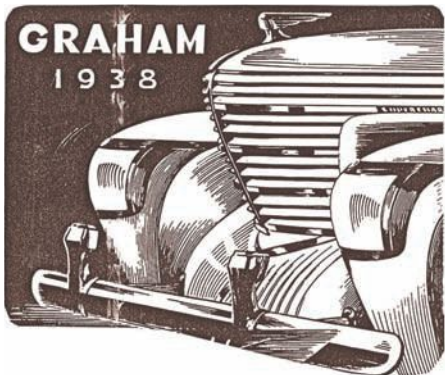
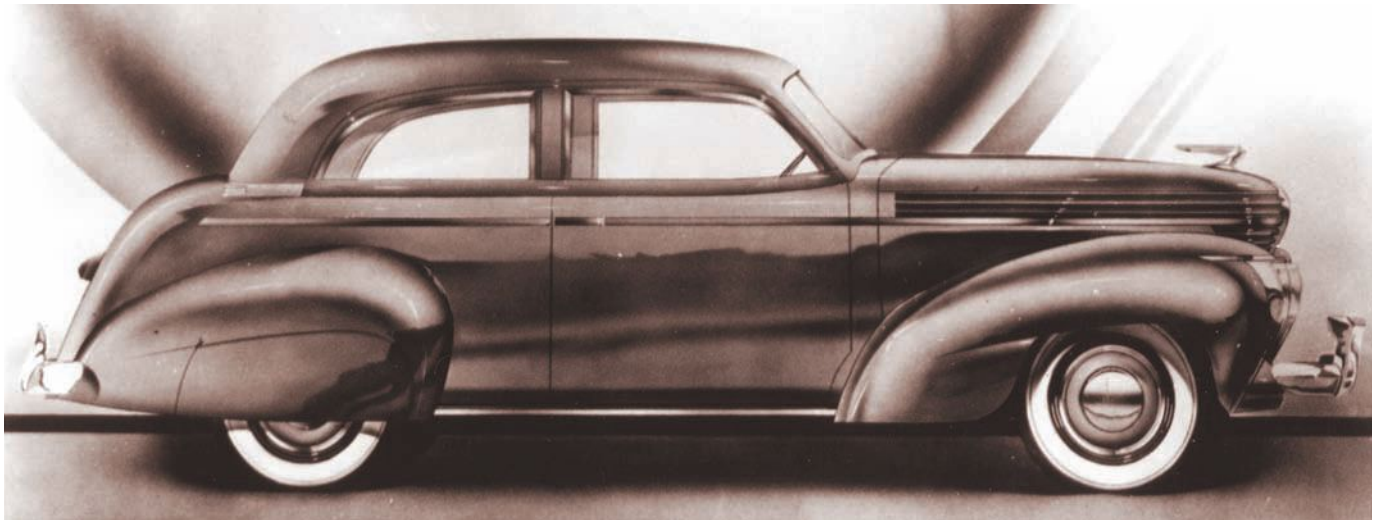
Distinctive but stylistically less successful than Graham and REO, Northup's 1933 Willys 77.

The entire Willys lineup from 1933 through 1938 bears Northup's imprint. One of the more unlikely but most praised cars of his career was the 1933 Willys 77, a "compact car" that existed long before that term was coined. It was conventional enough in its overall profile, only Northup added a downward-sloping hood and moon-eyed headlamps growing out of the fenders, maybe an offshoot of his Pierce-Arrow expertise. This was the early Willys that would be so attractive to drag racers during the Gasser era of the 1960s. It looked great.

According to lore, Northup inked a design for a passenger steamship and a streamlined steam locomotive in 1935, and thus became enthralled with the notion of a prow, either above the waves or behind the locomotive pilot, which some people still call a cowcatcher. In 1937, the Willys line grew an upright, forward-sloping nose that was shortly called the "Sharknose," adding a remarkable element of eye-shock to that lowly compact. Again, the look was remarkable. Graham was still a Murray client, and Northup began applying the same treatment to Graham's 1938 models. They were eye-popping and controversial, didn't sell well—Graham was gone after 1941—but live on today as styling landmarks.



Sadly, Northup didn't live to see them. On a Saturday morning in early 1937, he stepped out from his Michigan home to buy a newspaper. On the way to the store, Northup slipped on the icy sidewalk and crashed to the ground, skull first. He died about 48 hours later in a hospital. His final creations, the 1938 Grahams, did indeed come to pass in a modified form. The cars had deeply browed wheel openings. Under Northup's guidance, the original plan was for Graham to completely skirt both the front and the rear wheels of the 1938 models. It didn't happen, but prow-like frontal styling is still remembered as a high-concept vision of streamlining today.



DAVE HOLLS

A 1938 "Spirit of Motion" ad (center image) and the Graham design that was finished after Northup's death and then produced.

From Concept to Concours

Restoring a handmade, Italian-bodied 1957 Dual-Ghia requires patience and absolute attention to detail

BY TERRY SHEA • PHOTOGRAPHY BY RICHARD LENTINELLO
RESTORATION PHOTOGRAPHY COURTESY OF WHITEHALL RESTORATIONS

Once the entire body was media blasted—and also chemically and mechanically stripped—it was put onto the rotisserie for metal and bodywork. This view clearly shows the hybrid nature of the Dual-Ghia's body components welded to the modified Dodge frame.

Like every other existing metal component, the transmission tunnel was also stripped of its previous finishes. Note the slot in the panel where the PowerFlite automatic transmission's shift lever attaches to the transmission.

With the back bumper in place for fitment and guidance, a large, new piece of steel was welded into place in the quarter panel; here, the welds are being smoothed out before the first treatment of body filler to replace the factory's lead work.

Unlike the original, which was gas welded, a new outer skin gets MIG welded to the inner skin and structure of the decklid, repairing rust and fixing some inferior work done decades ago after collision damage.

Any thorough restoration can present quite the challenge, even for fairly common production cars with lots of parts availability. But what to do when the car is one of a tiny handful made, extremely faithful to its concept car roots and with a seriously rust-prone, hand-built body from Italy?

David Salzman wanted something uncommon, bordering on unique, from the Fifties. He found it in a 1957 Dual-Ghia convertible, a truly uncommon car with a truly amazing backstory. And then came the restoration process on a car that had more in common with a coachbuilt classic than anything else from the 1950s.

Dodge produced four Firearrow concept cars in 1953 and '54, each built by the Turin, Italy-based Carrozzeria Ghia, and the last three of which were functioning prototypes. With its distinct, protruding grille, smooth-sided bodywork that enveloped the headlamp nacelles and an overall stance lower than any contemporary road-going car, the Firearrow was a hit on the auto show circuit. But Chrysler decided against putting the Firearrow into production.

Enter Eugene Casaroll, who made a fortune transporting cars for the Big Three. Casaroll founded Dual-Motors in Detroit in the 1950s, bent on bringing the concept to market. Casaroll secured the rights to the design from Chrysler, along with chassis and drivetrains. He then inked a deal with Ghia to build the bodies and interiors.

With the decklid mounted in place, the Whitehall craftsmen were able to smooth out the panel to best fit and match the rest of the body at the rear. Instead of the lead used by Ghia nearly 60 years ago, Whitehall opted for modern, reinforced body fillers as needed.

Just as the original, no-two-alike Dual-Ghias were hand built to get body lines and panel gaps just right, so, too, Whitehall Auto Restorations needed to weld when necessary to get the body lines and gaps just right.

The "vents," "portholes" or whatever they are calling them on modern cars are almost universally for show only, harking back to a time like, say, the Fifties, when a Dual-Ghia had actual vents in the front fenders.

Inside the nearly complete engine bay. Note the tubing for the fully functional fender vent that channels exterior air from those chrome-rimmed passages to the inside of the car.

Dual-Motors shipped the bare frames to Italy, where Ghia shortened them by removing 5 inches from the center and then proceeded to weld on the various body parts and structural components, the end result a hybrid between body-on-frame and unit-body construction—and no two precisely alike. With the interior installed, the bodies were shipped back to Detroit, where Dual-Motors fitted the suspension, running gear, wheels and tires for final assembly.

Buyers could opt for a choice of 315-cubic-inch Dodge V-8s, with either hemispheric or polyspheric combustion chambers. Priced competitively against the Cadillac Eldorado and Continental Mark II, but far, far more exclusive, the Dual-Ghia briefly became a hit with elite clientele, attracting the likes of Frank Sinatra and other well-heeled patrons. Dual-Motors built 117 cars between 1956 and 1958, including prototypes, with all but two convertibles.

Perhaps with show cars on their minds, Ghia's designers engineered in a nearly fatal flaw by not bothering to put any proper drain holes in the car's body. With no drain holes to accommodate rain and condensation, water collected throughout the bodies, ruining floor pans, doors, rocker panels and more. This lack of foresight on Ghia's part has led to extensive rust problems in most surviving Dual-Ghias.

When David went looking for a Dual-Ghia, he turned to Tom White and Whitehall Auto Restorations of Hopkinton,

Mounted on a rolling rotisserie, the fully prepped Dual-Ghia body was moved to the paint shop, where several coats of primer were followed by four coats of color and several more coats of clear, for a stellar finish.

Note the threaded rod inside the door. Those rods were installed by the workers at Ghia, nearly 60 years ago. With every panel for every car handmade, those skilled coachbuilders would make fine adjustments by twisting the rod to get the doors to fit right.

Here is the repaired and finished deck-lid and rear of the car before the complete trim and hardware has been installed. The intersecting curves and lines of the Dual-Ghia's fins and quarter panels would have been impossible to create on an assembly line.

Though roughly half of all Dual-Ghias were equipped with Hemi V-8s, this car still features its original polyspheric combustion-chambered Dodge 315-cu.in. engine, rebuilt by the technicians at Whitehall before it was reinstalled in the restored car.

Massachusetts. Tom was able to locate an appropriate restoration candidate. Though it was a running, driving car, it needed extensive work, the sort of thing Whitehall specializes in.

"We only do one type of a restoration," says Tom, "and that is complete and right, down to every detail. The car is, first of all, researched, before it's even touched, to find out exactly what's available, what we're going to need, plus how it was built." In the case of the handmade Ghia, beyond the standard Dodge running gear, the list of what's available is virtually nil.

Tom also adds, "Even when they were new, there really were no spare parts. They were all handmade right down to every piece of trim on the car other than the bumpers. You have to find craftsmen who can manufacture and remake these parts." Where needed, Tom has had parts fabricated, in some cases, tracking down original suppliers in Italy and elsewhere.

Tearing down the body and removing the finish via a mix of media blasting, chemical treatment and other mechanical methods revealed one of the secrets of how "old-world craftsmanship" produced such stunning results: lead—and lots of it. With the body panels made in sections and gas welded together and to the frame, the metalworkers at Ghia had to use a whole lot of lead to smooth out the body. Paint doesn't adhere to lead all that well, so when the time came to prep the project for paint, modern fillers were used in its place.

The two-tone seats match the primary body's Vermont Green color (from the 1953 Chrysler lineup) and the custom Haartz convertible top. In order to best match the color to their satisfaction, Whitehall dyed the leather hides in-house.

Before rebuilding the seats, Whitehall also painted the stripped-down frames in the same shade of Vermont Green. The carpet, with its unique pattern and color, was from a supply of 1956 NOS Chrysler material, making the entire color scheme complete.

In addition to sourcing the correct top fabric, Whitehall had to carefully reassemble the top's internal frame and structure, after sending it out to have it rechromed. Additional work was needed to get the top to fit and the structure to properly operate.

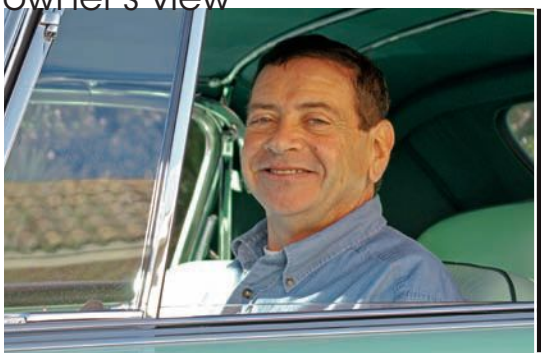
Due to the unique, hand-built nature of each car, Ghia stamped serial numbers on the components. Here the front frame rail shows the car's number, 105, marking it as the fifth Dual-Ghia made, as numbering started at 101.

Tom's son, Tommy, handled much of the bodywork, starting with washing the bare body with a metal conditioner and then laying down a coat of PPG DP50 gray epoxy sealer to protect the steel before beginning the process of repairing the metal. "I did the lower parts of the doors," says Tommy, "the inner parts of the doors, the rocker panels—all kinds of reshaping." Additional metal work was required on the trunk and throughout the car.

Tommy describes the next steps after completing the metalwork: "I started with a strong, reinforced body filler—more like a fiberglass-reinforced body filler. Then parts of the body got a regular body filler, more like a Rage Evercoat, which would be skimmed over the car and sanded. At that point, I recoated it with a sealer and then I put a polyester primer on top of all of that—a Standox product because it sands nice and smooth. It's easier to sand, but it's also pretty strong stuff and doesn't tend to get gummy on the surface."

After smoothing the Standox with 150- to 180- grade paper and his preferred Dura-Block sanding blocks, Tommy then turned to a more conventional primer, using three coats of PPG K38, a high-build 2K primer, with each coat block sanded from 220 to 320 and even as high as 500 grade. After an additional coat of PPG color sealer, in light gray in this case, Tommy began building up the color.

During their research, Whitehall discovered that the car had originally been painted a 1953 Chrysler shade called Vermont Green. "I put four coats



Awhile back, I was looking for a truly unique Fifties car. I had looked at some of the bigger Buicks, the Cadillacs, the GM stuff and other things. And they really weren't doing it for me. I was looking for something unique, something rare, something that was just really out of the ordinary and that really spoke to that era. I think we did a pretty good job of nailing that down.

I like the fact that it is a 1956 Dodge underneath, mechanically very easy to deal with, as opposed to exotics. Quite honestly, it drives really well and handles extremely well, though modern-day roads and modern-day driving with bias-ply tires can be interesting. It took a little getting used to.

on the car," says Tommy, "because four is more of a safe bet. It got clearcoated with three coats of clear. Then we waited a few weeks, we re-sanded all of the clear and put another couple of coats of clear on for a flow coat and then it got color sanded with fine paper." Whitehall did the in-between sanding with 800 to 1000 grade paper and then the final flow coat got treated to 1000, 2000 and 3000-grade finishing, using 3M Trizact paper.

With the body and paint complete, Whitehall next turned to the drivetrain, rebuilding the car's original poly 315-cu.in. Dodge V-8 in-house.

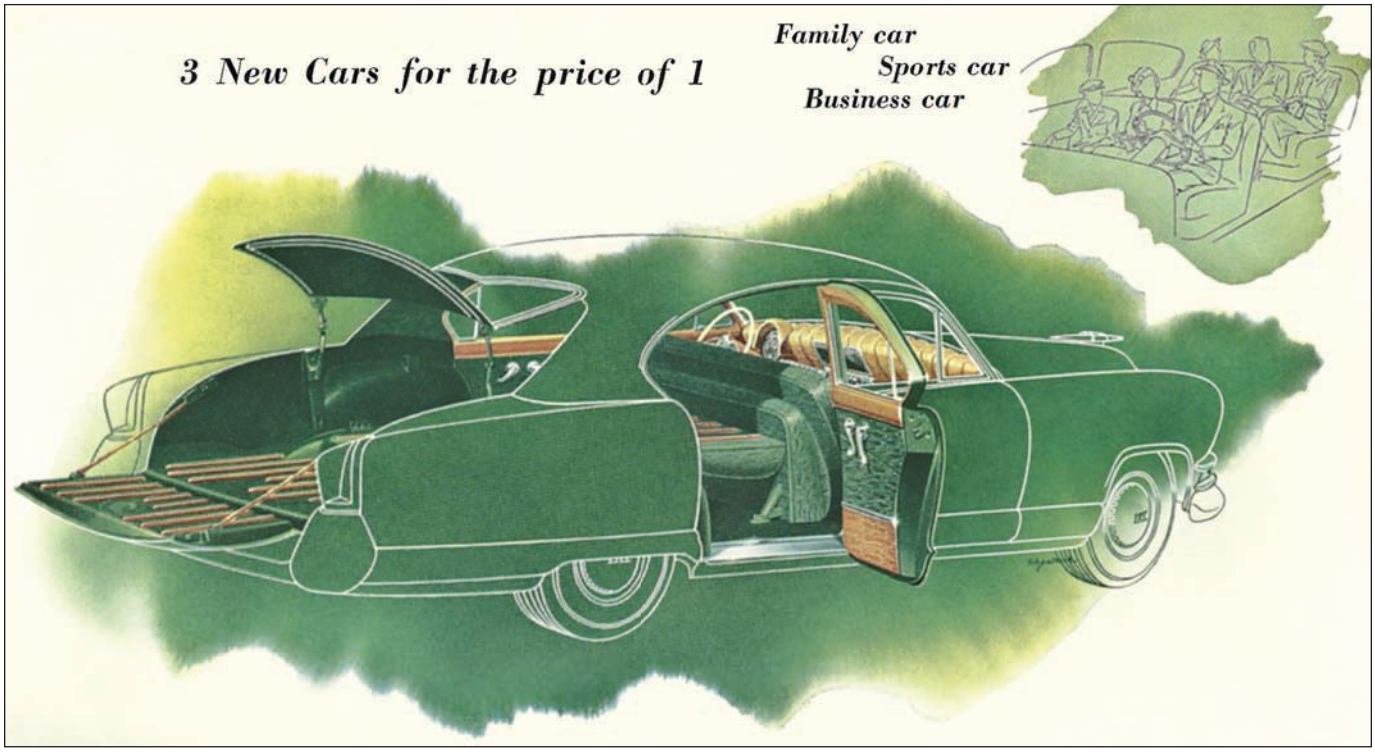
Carefully weighing their color options, David and the crew at Whitehall settled on a green motif throughout. "On this car," notes Tom, "we wanted the hides to match the car. Consequently, if you try to have hides dyed, usually you end up with a variation. We dyed the hides for that car, in house, after the car was painted."

The inserts in the seats match the top color. "We went to Haartz for the convertible top," says Tom. "The top material on that car was used on Chrysler convertibles in the Forties and has not been available for about 20-odd years. We went to Haartz and they manufactured that material, which is green inside and out. And then we had them supply the drill material, which is inside the top for the headliner. And then we made the top."

Fitting the top, again, required dealing with the notion that no two Dual-Ghias are alike. "It was quite a challenge," recalls Tom, "because all of the top framework was handmade. From one car to another, they are not identical." The entire framework had to be disassembled, rechromed and then reassembled, with plenty of tweaking to get everything to fit and function properly.

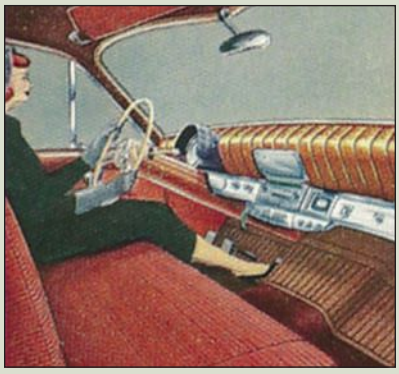
The end result of some four years of work on the part of Whitehall Restorations has already started filling David's trophy case. Last fall at the annual Hemmings Concours d'Elegance, this striking Dual-Ghia wowed the crowd and the judges (the Hemmings editors) and proved a clear favorite in taking the Best in Show award. "We just love getting the response that we do when we show it," says David. "Everywhere we've taken it, so far, has just been a tremendous response. We've done well with it. Everybody loves it, and that's one of the things that makes us happy, too. We enjoy seeing people enjoy it. It's a good thing all the way around."

1952 Kaiser Traveler



Meet the world's most versatile car, smarter successor to the station wagon! A luxurious 6-passenger sedan that converts in just 10 seconds into a cargo carrier for businessmen or a camp on wheels for sportsmen!

As a smart family car it has all the years-ahead styling and engineering features of other '52 Kaiser sedans. And with the rear seat folded down and double-hinged rear deck opened, you have a van with a cargo deck 108⅝ inches long, 45½ inches wide and 35½ inches high – 104 cubic feet in all! Sleeps two people in comfort, serves wonderfully for light deliveries!



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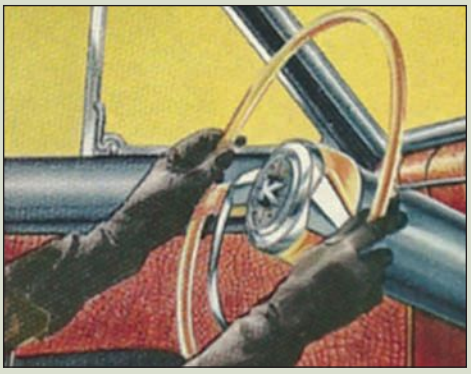

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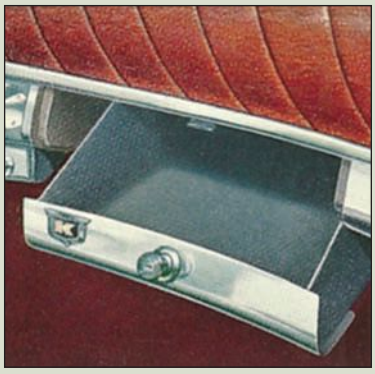
After rounding a curve, relax your fingers – note how you return to dead-ahead!

Turn steering wheel while going slowly – or standing still – note how effortlessly it responds!



DISPLAY-SHELF GLOVE-BIN

No more fumbling. . . no more spilling! In place of the old-style instrument panel "glove compartment," the new '52 Kaiser provides a roomy bin that pulls down and out, so that you can see what you want and get it easily!

BY CHRIS RITTER
ILLUSTRATIONS COURTESY OF THE AACA LIBRARY

The Car with the Aeroplane Engine

EMIL NELSON was a prominent engineer and designer for Olds Motor Works, Packard and Hupmobile during the first decade of the 1900s. His greatest success came as design engineer for Hupmobile when he developed the models 20 and 32 from 1910-1913.

While making business trips to Europe in 1910 and 1912 to study the European marketplace, Nelson believed the future of the automobile was in small, efficient vehicles. Hupmobile did not agree with Nelson, so the two entities parted company, allowing Nelson to travel back to Europe to continue his education in European design and manufacturing. After realizing that he was tired of answering to bosses, Emil Nelson introduced his namesake automobile to the world on May 1, 1917, as sole investor in the company.

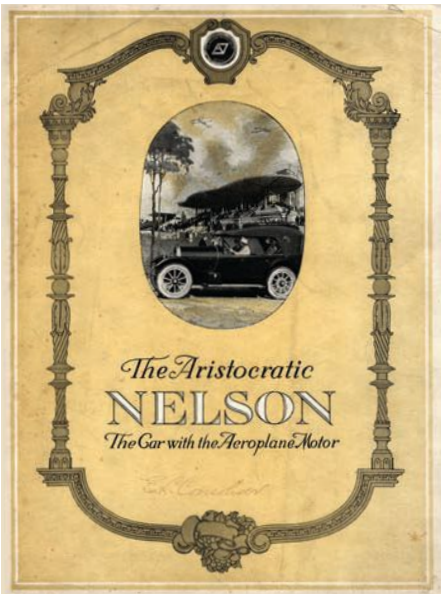
The earliest Nelson offerings were simply known as the "Four-29." A 1918 sales catalog for these early models describes the car as "aristocratic and exclusive." The eight-page, 9 x 12-inch catalog is heavily illustrated and features yellow shading. The first half of the catalog includes a photo of a driver and passengers enjoying a ride in a touring car, with a side description that the vehicle "induces that feeling of pride and satisfaction which the owner feels in having a car of such qualifications standing in front of his home or in being seen driving it by his friends and business associates."

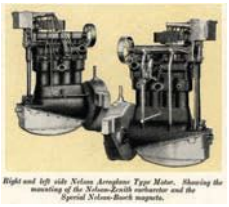
The second half of this catalog addresses the vehicle specifications and includes a full page describing the "Nelson aeroplane type of engine designed and built by E.A. Nelson." The car's aeroplane-type motor, as the model name suggests, was a four-cylinder engine that could produce 29 horsepower. It was unique in that it featured a single overhead camshaft that was driven by a vertical shaft connected to the crankshaft. The lower half of the crankcase was aluminum, and the catalog describes "thermos-syphon" cooling, a removable cylinder head, full oil bath for the camshaft and force-fed high-pressure "aeroplane type" oiling to the crank and bearings. According to the catalog, this would all contribute to "long life and durability, combined with … 25 to 30 miles to the gallon of gasoline and 150 miles to the quart of oil."

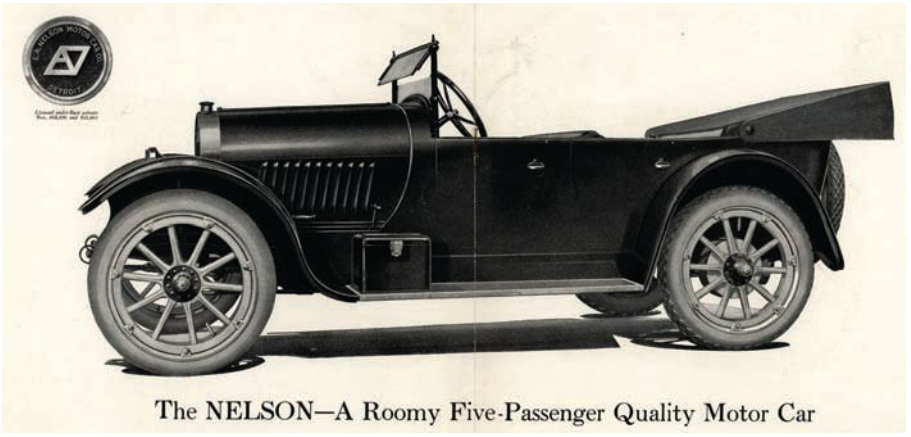
Other features the catalog describes include a cooling fan attached to the end of the camshaft, a U.S.L. starter attached directly to the crankshaft, unit transmission, a sturdy frame featuring six crossmembers and "patented full scroll springs" in the suspension. The car ran on a 130-inch wheelbase, and standard equipment included a Boyce Moto-Meter, Waltham clock and ammeter, gasoline and oil gauges, dash lamp, tools and mechanical tire pump. A roadster could be purchased for $1,200, while a sedan would cost $2,200.

In 1920, Nelson's advertising budget must have been severely reduced, as that year's brochure was just a simple two-color listing of specifications. One area of the brochure was dedicated to the Nelson engine (and its influence by Hispano-Suiza) and a final section was dedicated to testimonials. That brochure measures 3½ x 7 inches and opens to 13½ x 7 inches.

At its launch, the Nelson had several things in its favor, including high quality, efficiency, innovation and value. However, considering the poor economic conditions during and immediately after World War I, the timing of the Nelson's launch could not have been worse. Only 623 Nelsons were sold between 1917 and 1919, and in March of 1920, the company was in bankruptcy after an attempted merger with the Gray Engine Company fell through. Nelson would limp along for another two years, producing just 405 more units. When the Nelson Company was announced to the public in late 1916, it promised production levels of 10 cars a day. Reality was cruel to Nelson, and in September 1921, more than 1,000 cars became orphans.







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SATURDAY, JUNE 20, 2015
START:
Kirkwood Depot, Downtown Kirkwood, MO–10 a.m.
LUNCH:
Pine Street, Downtown Rolla, MO–12:15 p.m.
OVERNIGHT:
E. St. Louis St., Downtown Springfield, MO–5 p.m

SUNDAY, JUNE 21, 2015
LUNCH:
Expo Center, Claremore, OK–12:30 p.m.
OVERNIGHT:
Mickey Mantle Drive, Oklahoma City, OK–4:30 p.m.

MONDAY, JUNE 22, 2015
LUNCH:
Ackley Park, Elk City, OK–11:30 a.m.
OVERNIGHT:
Historic 6th Avenue, Amarillo, TX–4:45 p.m.

TUESDAY, JUNE 23, 2015
LUNCH:
Convention Center, Tucumcari, NM–11:30 a.m.
OVERNIGHT:
The Plaza, Downtown Santa Fe, NM–4:45 p.m.

WEDNESDAY, JUNE 24, 2015
LUNCH:
Unser Racing Museum, Albuquerque, NM–11:45 a.m.
OVERNIGHT:
Courthouse Plaza, Downtown Gallup, NM–4:45 p.m.

THURSDAY, JUNE 25, 2015
LUNCH:
Visitors Center, Downtown Winslow, AZ–12:15 p.m.
OVERNIGHT:
Aspen Street, Downtown Flagstaff, AZ–4:30 p.m.

FRIDAY, JUNE 26, 2015
LUNCH:
Powerhouse Visitors Center, Kingman, AZ–11:30 a.m.
OVERNIGHT:
McCulloch Boulevard, Lake Havasu, AZ–4:45 p.m.

SATURDAY, JUNE 27, 2015
LUNCH:
Luckie Park, Twentynine Palms, CA–11:45 a.m.
OVERNIGHT:
Court St. Downtown, San Bernardino, CA–5 p.m.

SUNDAY, JUNE 28, 2015
FINISH!
Santa Monica Pier, Santa Monica, CA–2 p.m.

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BY MILTON STERN

Over-the-Top Thunderbird

THE 1980s WAS THE DECADE THAT fashion forgot. It was also the decade that some automotive designers and salespeople, and collectors, enthusiasts and drivers would like to forget. Just one question first: Why is every radio station in the country obsessed with the 1980s? I remember that decade, and if I had a time machine, it is the one decade I would skip.

Last month, I tried to sell you a Ford Elite—an attractive car you can buy for very little money and enjoy as a "personally luxurious" daily driver. The Elite convinced Ford that a new midsize Thunderbird would be even more popular.

This month, I am going to try and sell you a Thunderbird, which you can also buy for very little money, but it may not suit your taste.

In 1977, Ford decided to downsize the Thunderbird, which by 1976 had grown into a swollen Lincolnesque luxury car. Swollen or not, they were still pretty cars and are beginning to grow in popularity.

Ford made the wise decision to adopt the Ford Elite platform for its flagship luxury car, thus creating a lighter, shorter car with cleaned up lines and an attractive "tiara" roof band reminiscent of the 1950s Ford Crown Victorias, and those Thunderbirds flew out of the showrooms. Sales increased sixfold over the prior year's model. That is huge! Can you imagine a car being restyled today and sales increasing almost six times? It wasn't an all-new car—just a reskin of an existing one. Sales would increase the following year and only fall slightly the year after that.

What do you do when you have a car that is a bestseller? Completely redesign it on a smaller platform; it's the only way to fly. So, for the 1980 model year, Ford presented the public with a whole new T-Bird based on the Fox platform, which had given us another underdog, the Fairmont—a personal favorite. It was very square and quite over-decorated and sported a lot of overhang front and rear. I don't know what was worse: the wide rear end, which was all taillamps, or the greenhouse, which was out of proportion, or the large plastic bumpers on both ends. Ford, having no mercy, repeated the deed on the Cougar, too.

I realize beauty is subjective, and I have owned some very ugly cars, but no one has ever walked up to one of these Fox-Birds at a car show and said, "Isn't she a beauty? I have to have one." If they did, I was outside of earshot.

Before I go on, two of my mother's friends traded very nice cars for these model Thunderbirds. One exchanged a 1978 Mercury Cougar four-door sedan, and the other a 1972 Ford LTD. Without any knowledge of what the other was doing, they both chose 1980 Thunderbirds with two-tone brown and tan exteriors. One was brown on top; the other was tan on top. It didn't matter, both were… I'm really trying not to state the obvious. Let's go with "an acquired taste."

While researching this month's underdog, I did run across a couple of these T-Birds in solid colors with matching or contrasting vinyl roofs, and some were actually not too hard on the eyes, especially one I found in vanilla cream with a white vinyl roof. There was a red one, too. Red is a color that usually works well on a two-door car. In this case, it didn't.

The 1980 Thunderbird lost 5.6 inches of wheelbase and 14 inches of length. It was powered by a 4.2L (255-cu.in.) V-8 that couldn't get out of its own way. A 131-hp 302-cu.in. V-8 was also available.

Unfortunately, this restyled T-Bird was not as well received as expected, thus sales dropped to 156,803 units. That was down from 284,141 in 1979. By 1982, sales had fallen to 45,142 units. Can you say dropped the ball? More like laid an egg. I believe Ford could have sold the prior Thunderbirds with a slight reskin for a few more years until it was able to create a new car worthy of the T-Bird's heritage.

Ford knew it needed a winner, and I still remember the first commercial for the next-generation Thunderbird for 1983. It opened in a wind tunnel, and you saw the air flow over a red hood, then the windshield, over the roof and then the camera panned out to show you a beautiful and very clean-looking car with aerodynamic styling. This time, Ford got it right. Production of the new Aero-Bird shot up to 121,999 cars.

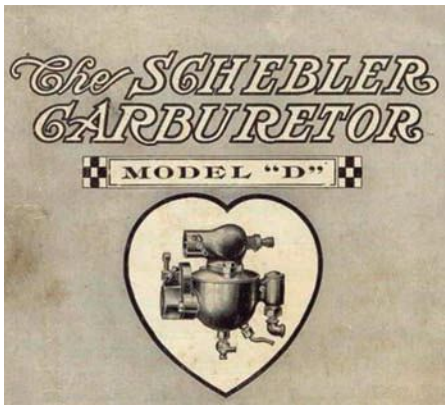
Would I drive one? Of course I would. Why? I would love hearing all the comments. I know if I showed up in a 1981 Ford Thunderbird, there wouldn't be another one for miles, maybe even states and territories. The fun part would be skulking around just to hear what people said about my car behind my back.

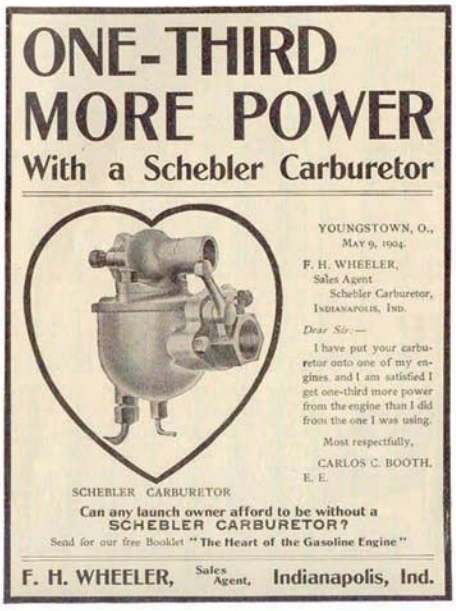
Would that bother me?

Are you kidding? I used to bring a 1982 AMC Spirit to car shows.

BY JIM DONNELLY
IMAGES COURTESY RANDY D. HOOVER AND JOSEPH GREIWE

George Schebler





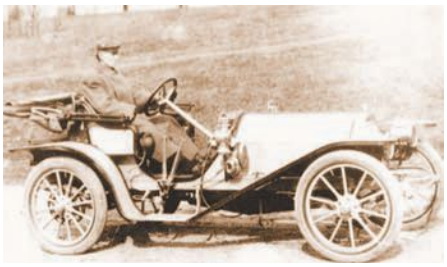
1915 Schebler Carburetor

HE WAS SO OBSCURE THAT TODAY, barely a single photo exists of the man. But let's make clear that George Schebler was one of the most crucial innovators in the early days of the American motorcar. He was among the first tinkerers—and it did start out that way—to come up with a workable design for a carburetor that wouldn't flood based on a vehicle's angle or throttle position. How viable would the automobile be, absent his accomplishments?

He was born in Hamburg, Indiana, in 1865, starting out as a farmer for several years after he finished school, which was four grades' worth, as that was all the Hamburg school offered. Schebler then moved to Muncie, Indiana, where he worked as a carpenter. It was around this time that he became fascinated by gasoline engines, and began experimenting, especially on their primitive fuel systems, even after he relocated to Indianapolis in 1891 and put his woodworking skills to use in a music store, handcrafting violins and guitars.

"He found out that there was a great need for improvements to carburetors," said Schebler's biographer and onetime neighbor, Joseph Greiwe of Batesville, Indiana. "Back then, cars didn't have carburetors so much as they had mixing valves for fuel, and they couldn't compensate for carrying a heavy load or wanting to go faster or slower. When he was experimenting, he found out that if the fuel tank was less than half full, he'd have to stop and make adjustments to the mixing valve, to its settings. His main idea was the float system, and he got the idea from working on a farm that used an automatic hog waterer with a float. That's how he learned to use a float to keep the gasoline the same distance from the carburetor at all times, and whether the car was going uphill or downhill, or accelerating, it didn't make any difference."

Schebler was awarded a patent in 1902 for his float-bowl carburetor, and started producing them. An early customer was Harry Stutz, who introduced Schebler to an Indianapolis entrepreneur named Frank Wheeler, who would later be one of the cofounders of the Indianapolis



Motor Speedway. Wheeler made a major investment in the firm, which became the Wheeler-Schebler Carburetor Company in 1904. Wheeler sunk $2,500 into an advertising campaign, and within a year, automakers were lining up to buy the float carburetor, aided by Wheeler's sales acumen. By 1910, 11 car manufacturers and 17 motorcycle builders were using Wheeler-Schebler carburetors. Over the years, these included premium makes such as Roamer, REO, Duesenberg, Marmon, Auburn, Kissel, Elcar, DuPont and Chandler. After the Speedway was built, the Wheeler-Schebler Trophy was presented to the winner of the Indianapolis 500 until 1936, when the current Borg-Warner Trophy was first awarded.

In 1908, Schebler experimented with building an innovative car on a Marion chassis that used a very early V-12 engine. One cylinder bank could be deactivated for normal driving, and then engaged when more power was needed for climbing or negotiating muddy byways. It may have been the first variable-displacement engine ever designed. Today, Joseph told us, that engine is in The Henry Ford's collection.

Schebler sold his interest in the firm to Wheeler in 1912 for a million dollars. It continued operating under the original name until 1928, when it became the Marvel-Schebler Carburetor Company. That business would be one of five companies that merged in 1936 to create Borg-Warner. Joseph told us that Schebler later returned to farming, taking a previously useless chunk of land in southeastern Indiana, fixing its chronic drainage problems, and turning it into the most productive farm in the county. Schebler died in 1942.

9th Annual

Hemmings Motor News CONCOURS D'ELEGANCE

SEPT. 25, 26, 27, 2015

Keynote Speaker: Peter Brock

The youngest automotive designer in General Motors history, he went on to create the Shelby Cobra Daytona coupe that won an international championship, and to run Datsun's racing effort on the West Coast.

FRIDAY, SEPTEMBER 25th

REGISTRATION & RALLY

- 9:00 a.m. – 4:00 p.m. registration at the Saratoga Automobile Museum, 110 Avenue of the Pines, Saratoga Springs, New York.
- 12:00 noon – Join in a Rally through the beautiful Adirondack region
- 2:00 p.m.– 4:00 p.m. Cruise scenic Lake George, Queen of the Lakes, aboard the Adirondac Shoreline cruise – **w/luncheon buffet** (boarding promptly at 2:00 p.m.)

Deadline to purchase Lake George Cruise tickets: 9/4/15

SATURDAY, SEPTEMBER 26th

CRUISE-IN SPECTACULAR

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

Awards at 2:00 p.m.

Cocktail reception with cash bar at 6:00 p.m. and dinner available at 7:00 p.m. at the Gideon Putnam Resort.

Keynote speaker: Peter Brock, automotive designer.

SUNDAY, SEPTEMBER 27th

CONCOURS d'ELEGANCE

10:00 a.m. – 4:00 p.m. Open to concours-quality, pre-1973 cars, by invitation only.

MORE TROPHIES TO BE AWARDED THAN EVER BEFORE!
Winners also will appear in the pages of *Hemmings Motor News* and *Hemmings Classic Car.*

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Lifelong car enthusiast, director & chief judge for the Classic Car Club of America & expert commentator for the Barrett-Jackson Auctions.

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- Chevy Mark IV Big-Block Engines
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- Hudson

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Register early to ensure you're able to stay at the host hotels.

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- Hilton Garden Inn – 518-587-1500 (Group Code: HEMMIN)
- Hampton Inn & Suites – 518-584-2100 (Group Code: HMC)
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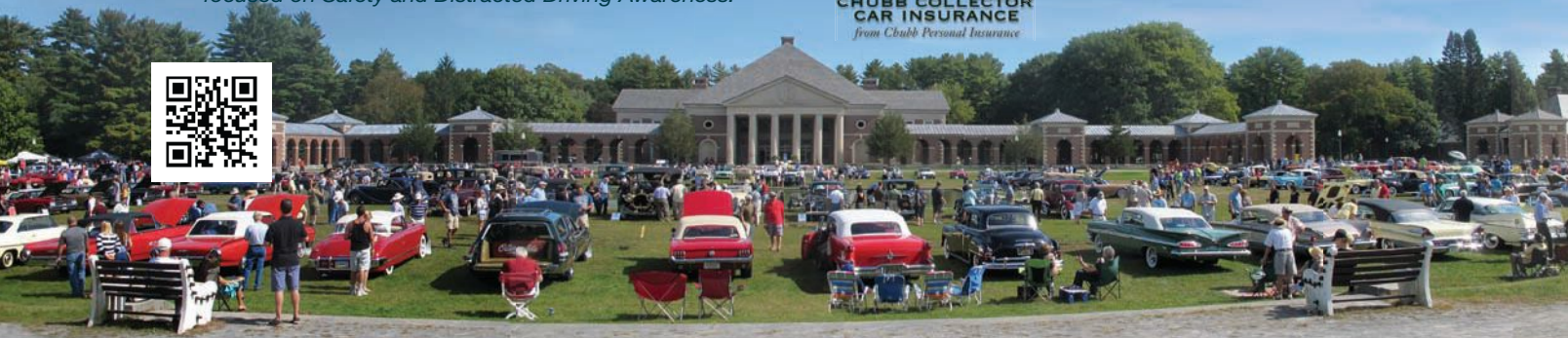
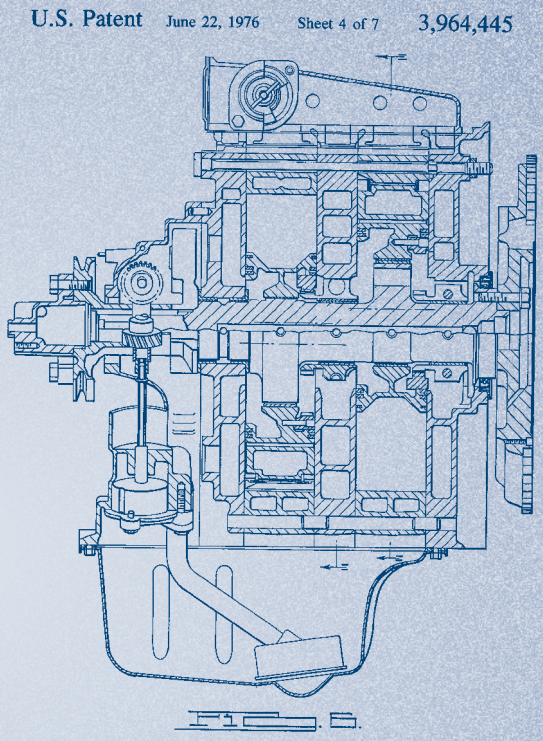


Rotary Power

Detroit's next big things



ILLUSTRATIONS COURTESY OF THE U.S. PATENT OFFICE

JOB: Rotary Engine Design

BY RAY T. BOHACZ

TO MANY FOLKS, the modern automobile industry began with the Ford Model T. It was the first mass-produced car that was in reach of a good part of the American population. Certainly there were cars before it, but, for the most part, Henry Ford brought vehicular mobility to this nation and eventually the world.

At that time, there was one thing every gasoline-powered vehicle produced in America had in common: a reciprocating engine and, thus, a crankshaft, pistons and connecting rods. Of course, there were variations in engine type and design, as every manufacturer felt that its own logic for block configuration, number of cylinders and valve location made the most sense. Still, these engines remained of the reciprocating type. However, there were many engineers who felt that there was a better theory for engine design, but few were successful in developing one.

WHAT'S WRONG WITH THE RECIPROCATING ENGINE?

It's hard to believe, but while the ubiquitous reciprocating engine is reliable, easy to maintain, has good power density and is, in relative terms, fuel-efficient, it is inherently flawed. What could possibly be wrong with it?

The answer to that question lies in the reciprocating engine's large number of parts, its large size relative to the power it produces, and the quantity of energy it loses to friction as its multiple pistons and connecting rods, along with its complex valvetrain, turns its crankshaft. Through the eyes of the engineer, though the reciprocating engine works extremely well, it is nevertheless an overly complicated mechanical apparatus.

This complexity results in increased manufacturing and assembling costs. Of concern to the consumer is the increased chance of breakdown inherent in such a complicated powerplant. Theoretically speaking, if an engine assembled of 400 parts could be made with just 100, then the latter should have only one-quarter the chance of mechanical failure.

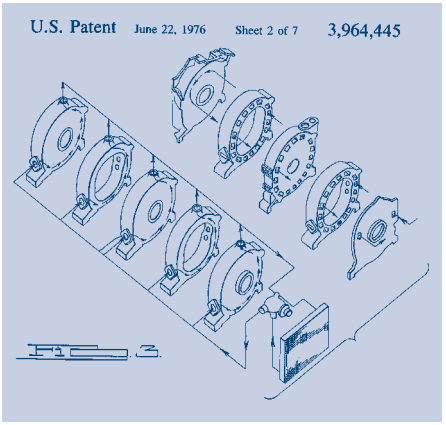
Over the years, many engineers toiled to replace the reciprocating engine, but it wasn't until the 1950s that a suitable alternative surfaced. Its roots were in Germany, and it came to be known as a "Wankel" or "rotary-piston engine."

The powerplant was a collaborative effort between two engineers, Felix Wankel and Walter Frode. Since Wankel is considered the father of the design, it bore his name. In later years, as other manufacturers worked on their own versions of the concept, it came to be referred to as a "rotary engine," dropping the term "piston" from its name.

The rotary engine promised to eradicate the reciprocating engine's weaknesses while still taking advantage of its strengths, part of which was a supportive infrastructure that was well established throughout the world. While some alternative powerplants required a special blend of fuel or something other than gasoline, a Wankel could pull up to the same gasoline pump as a reciprocating engine, a fact that allowed it to be easily assimilated into the market.

BASIC OPERATION

The rotary engine consists of a triangular rotor that acts like a piston that orbits around the inside of an oval-like chamber. This chamber is part of a stationary housing. On opposite sides and adjacent to the minor axis are two gas ports that serve as intake and exhaust valves. There are two spark plugs positioned for leading and trail-



The rotary engine does not employ a block, but is instead comprised of a series of components sandwiched together.

ing ignition. Though the rotor only moves on its own axis, the action is eccentric in nature. A pair of internal phasing gears is employed between the rotor and the chamber to maintain correct orbital motion.

As the rotor orbits inside the housing, it creates three small chambers of constantly changing volume, which accommodate the induction, compression, power and exhaust phases of the four-cycles. During the power phase, torque is imparted to the output shaft via the combustion pressure acting upon the area of the rotor flank, the resultant force from which is directed through the center of the rotor at the distance of the eccentric stroke.

What is especially appealing about the rotary engine is that it delivers a power impulse for every revolution of its output shaft. This is in contrast to a four-cycle reciprocating engine that only sees power input on every other rotation.

Due to this, a single rotor rotary engine can be compared to a twin-cylinder reciprocating engine. This fact is responsible for the claim that a rotary engine occupies less space and weighs less relative to its power output. However, the moving combustion space of the rotary engine lacks compactness, which is not conducive to rapid combustion and high efficiency. This poses a concern relating to fuel consumption and exhaust emissions.

The engine's "thermal efficiency"—its effectiveness at converting the energy content of the fuel into work—is the metric that ultimately governs its fuel economy. The greater the thermal efficiency, the less fuel will be required to produce a given amount of power. This attribute is linked directly to the powerplant's ability to compress or squeeze the charge (fuel and air mixed). The rotary engine has, by design, a moving combustion space, which limits its ability to extract as much energy from a charge as a conventional piston-in-bore four-stroke design. This low thermal efficiency, however, is more than made up for by the fact that, compared to a traditional four-stroke design, the rotary engine has fewer moving parts and those parts do not change direction, so less energy is lost to friction and fighting inertia.

Proponents of the Wankel rotary would be quick to add that, due to the rotary engine's moving combustion space, abnormal combustion (knock, ping and detonation) almost never occurs. This means that the design is extremely tolerant of low-grade ("low octane") fuel. Octane is the fuel's ability to resist auto-ignition through increased pressure or heat and wait for the arcing of the spark plug. In truth, even the lowest level of octane offered to the consumer at the time the Wankel was introduced was of a much higher grade than it required. Thus, an intriguing and convincing argument could be made that the thermal deficiency inherent in the rotary engine's design could be more than made up for by the use of less expensive, lower-grade fuel requiring less of a barrel to make. This argument would really only hold true, though, if all reciprocating engines were removed from the road and replaced with rotary engines, thus allowing fuel to be formulated to work best in the moving combustion space.

A STORIED LEVEL OF COMMITMENT

There are different versions of the business side of the Wankel rotary engine, but its design patent eventually became owned by the NSU Corporation of Germany that at one time also had ties to Volkswagen. The NSU Wankel Spider was the world's first rotary-powered production car, while at the same time the technology was licensed to Toyo Kogyo of Japan, which owned Mazda.

In an interesting turn of events, warranty costs associated with the rotary eventually drove NSU out of business, but Mazda seemed enthralled with it. It eventually entered the American market with its first mass-produced rotary-engine car, the Mazda R100 in 1972. It was known for its smooth engine and remarkable power for an economy car, but lacked the fuel efficiency to truly be considered economical to operate. It became a niche product for early adapters. Many soured on it shortly thereafter due to apex seal issues that caused poor performance, oil consumption and clouds of blue exhaust smoke. Also, due to the unique engine design, most independent repair facilities refused to service it, and parts were not readily available.

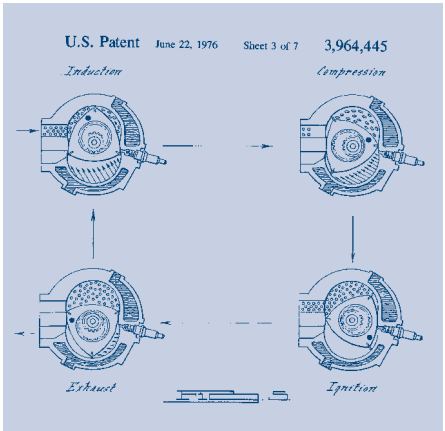
Though Mazda must be credited with sticking with the rotary engine and eventually solving its apex seal and emissions issues, it was really Detroit that strove to make the Wankel mainstream, though the projects were essentially stillborn.

General Motors and Ford both had dynamic rotary engine programs. With the engineering prowess of two of the Big Three, they quickly surpassed in a short time what it took the small but dedicated Mazda team 20 years to achieve. It was common insider knowledge that, though the American Wankels from both companies were so superior to what was on the market from Japan, they worried that the old black eye the engine theory had taken with the public had yet to fade away and would be hard to overcome in the short term.

General Motors was so dedicated to its rotary engine that it designed a complete car around it. GM felt that the new engine required a futuristic body that looked nothing like any previous car powered by a reciprocating powerplant. Thus, the 1975 Chevrolet Monza hatchback coupe—with its newly legalized in America rectangular headlamps—was brought to fruition.

One must recognize that a major automotive project is years in the making, and when it came time for the rotary-engine Monza to go into production, the world had changed. The energy crisis of 1973-'74 caused fuel prices to more than double and emission laws had made even the GM rotary a difficult business case. So, at the last minute, the Monza was fitted with conventional engines that ranged from a four-cylinder to a V-8. Because the car had been designed for a small rotary, the retrofitted packaging made these engines difficult to service (especially the V-8).

Sadly, a GM or Ford rotary engine was never available to the public. They were mechanical marvels that only lived in the engineering labs and on the proving grounds of Michigan.



The Wankel engine relies on the same four-stroke cycle as a conventional engine, but rather than harnessing the reciprocating motion of pistons moving up and down in cylinders, it utilizes the non-reversing circular movement of a rotor.

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AS TOLD TO FRANK ZEMLA

Richard Juryniec

Salvage Dept., Buffalo Stamping Plant, 1961-2004

Ford Motor Company

IN JULY OF 1961, I WAS HIRED AT the Ford Stamping Plant in Buffalo, New York, and told to report at 6:30 a.m. for a physical; they checked vision, hearing, feet, blood, urine and heart, and I was given a chest X-ray. It took until 4:30 p.m. After passing, I was told to "go see the lady at the desk." She explained that my wages would be $2.40 per hour and that I should start wearing long sleeves and leather shoes. Ford hired 300 workers that day. Turnover was high, as stamping plant work was hard and hot.

The first day of 40-plus years began with all of us in the cafeteria for a welcome to Ford; we were also given a safety talk that took a mere 10 minutes. We were issued safety glasses and heavy woven cotton gloves, and told to never go "on the floor" without them.

My first job was screwing hinges onto glovebox doors. The foreman announced that we must keep up with the others or we'd be on the outside looking in. It was really hot in there. The pace seemed super quick, and I don't know how much faster I could have gone. Handling the tiny screws was a very tedious kind of job that required extra dexterity, and the cotton gloves made it even harder. I was worn out completely by the end of the shift. After my first week came a two-week layoff. Then more alternating periods of work and layoff. Then there was a strike. In hindsight, I'm thinking these off-work periods are what helped me hang in there in the beginning.

The Buffalo Plant stamped out virtually every sheetmetal part for most Ford vehicles from the firewall back. This could be parts as large as complete floor pans or quarter panels, down to little gussets. My career at this facility included stints at material handling, welding machines, stamping presses, line work with hanging welding guns, etcetera, on the production line. After bouncing pretty much all over the plant, I finally settled not so permanently into the Salvage Repair Department, where I finally felt at home. I had to work there almost 16 years as a temporary replacement before I had enough seniority to become permanent. The Salvage Department addressed damage that happens to a product during the manufacturing process. This could be burn-through from welds, weak spot welds, high and low spots, cracks due to forming, damage from transport, or anything that made the part unusable.

I started with a Salvage Department that was staffed by about 150 men, but over time evolved into a number of smaller groups located closer to the ends of various production lines. I usually worked as part of a two-member team at locations throughout the plant. Our department got smaller over time because the stamping dies were made better and more accurate, and because of the new formable steel that came into being.

Salvage was a department many people wanted to join because there could be no time standards for the number of units to be salvaged as the jobs were always different. You worked at your own pace, using your own methods. To stay long-term, you had to be a creative metal craftsman and fabricator and a real artist with a metal file. You had to be your own engineer. Ford hated to put a big red "S" ("scrap") on any piece, no matter how small. Shims, bends, twists, welds, grinding, file work, heating, cooling, shrinking, drilling, patching, working with hammer and dolly, we did all the tricks. Ford never called this a skilled trade, but in reality, it was closer to art. Some of the white-collar guys called it magic.

Some of the parts we salvaged were single-piece stampings like gigantic floor pans, which came from the press side of the plant. These and other hidden pieces could have a wider tolerance for visual mistakes than outer-skin stampings, but dimensions were always the number-one factor. Other parts were assemblies like car doors with support stampings spot welded in already. They came from the metal side of the plant, but any and all mistakes were corrected by Salvage people.

If an inspector didn't catch a bad part until the end of the shift, it meant the entire shift production went to Salvage. Boy, did that cause a furor. Sometimes it took our department, with a crew of 15 to 20 workers, a full week to fix the production of one eight-hour shift.

As stamping dies wear, the shape and dimensions of the parts they produce change. So, all die sets were checked every hour. When the deviation/wear got to a certain point, the line was shut down and tool-and-die people swarmed the set. The delay would usually create one or two shifts of overtime for the line. The return to production and speed-up sometimes created additional work for our department as well. I think that may be the definition of a "vicious circle."

Of course, Ford wanted only A-1 parts made, especially the parts that went to dealers to be used in their shops, or for sale to collision shops. There was a central depot that these parts went to. I remember it as being in Pennsylvania. No rejects or seconds went to dealers or body shops, only prime parts. That was the policy. So, if you come across a vintage new-old-stock Ford stamping at a swap meet, it's likely that it started life as a perfect part.

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

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TECH TALK

BY MIKE McNESSOR

NEW-AGE NOISES

Q: I hope my 1990 Mustang LX 5.0 is old enough for an answer. When accelerating normally, the transmission shifts into overdrive and there is no noise. But if I accelerate to overdrive speed, about 40 MPH, then back off the throttle, the transmission makes a noticeable clunking sound when going into overdrive. All other up and downshifts are good. Any ideas?

Lee Johnson
South Brunswick, New Jersey

A: While your Mustang may be newer, Ford's AOD transmission was definitely not new technology. Since it doesn't rely on electronic controls like the later AOD-E, the AOD's overdrive can be a little clunky by virtue of its design. It doesn't employ a lockup torque converter; rather, it relies on two shafts, one inside the other, to deliver lockup in higher gears. First, second and reverse are driven by the hollow outer shaft that's powered by the torque converter, while third and overdrive are driven off the back of the engine flexplate, connected directly to the crankshaft. Without the slip of the torque converter, you do get some clunks from third to overdrive in full lockup.

Moreover, the AOD transmission in your car doesn't have a hydraulic accumulator for the third to overdrive shift, which doesn't help. This type of hydraulic accumulator usually consists of a spring and a piston inside a bore that reduces the fluid pressure and acts almost like a shock absorber to cushion the action that activates a clutch or a band. Post 1989, Ford didn't use them on the overdrive shift circuit because, reportedly, the accumulators were known to leak and lead to band failure.

While it's conceivable that the clunk could be lessened by a throttle valve cable adjustment, I'd be hesitant to do that given the fact that the transmission is working well otherwise. If you decide you'd like to try it, consult with an automatic transmission shop about the procedure first. The AOD is a rugged automatic transmission, used in a variety of vehicles, but the TV adjustment can be fussy.

All of the above assumes that the transmission is the problem. It could be that the transmission mount is loose or has failed, that the U-joints are making the noise or that it's coming from pinion slop in the differential. All of these things can be investigated by jacking the car up and inspecting the transmission mount, driveshaft and rear axle. While under there, check all of the body and suspension mounts for movement as well.

OLD-CAR OILS

Q: I recently purchased a 1954 Chevrolet, with the original straight-six engine. My question is what type of engine oil should I use? I have no idea what the previous owners used, and the owner's manual calls for SAE 20.

Richard Cutrumbes
Westford, Massachusetts

A: I would use a conventional oil, with zinc/phosphorus levels sufficient for an older engine. Valvoline VR1 10W-30, or straight SAE 30 in warm weather, would work, and it's available or can be ordered at many auto parts stores. Other brands of oil offered in 10W-30 and marketed for use in older cars include: Joe Gibbs Driven line of lubricants, Brad Penn and my employer's Hemmings Motor News semi-synthetic blend.

PLYMOUTH PARTS WANTED

Q: My 1959 Plymouth Belvedere two-door hardtop is missing some trim. Do you know any sources of parts for these cars?

James Biava
Malibu, California

A: My first stop would, of course, be the Plymouth Parts section of *Hemmings Motor News*, where there are several advertisers listing body and trim parts for 1950s Plymouths. I'll save you a trip to the newsstand if you don't have a copy: Collectors Choice Auto Parts in Sarasota, Florida, 941-923-4514; Moore's Auto Salvage in Rapid City, South Dakota, 605-348-4926; L&L Classic Auto in Wendell, Idaho, 208-536-6607; Desert Valley Auto Parts in North Phoenix and Casa Grande, Arizona, 800-905-8024; GM Sports in Stockton, California, 209-462-4300 and Larry Camuso West Coast Classics in San Jose, California, 408-483-9414. I can't say if any of these businesses will have what you're looking for, because their inventory of used trim parts can vary.

If you don't have an Internet connection, you should find a friend who does or go to a public web access point (the local library perhaps) to check out www.59plymouth.net. There, in the site's forum area, you can find additional parts vendors, parts and cars for sale (perhaps a parts car would help you finish your project), events announcements and more.

CORVETTE BATTERY CURE

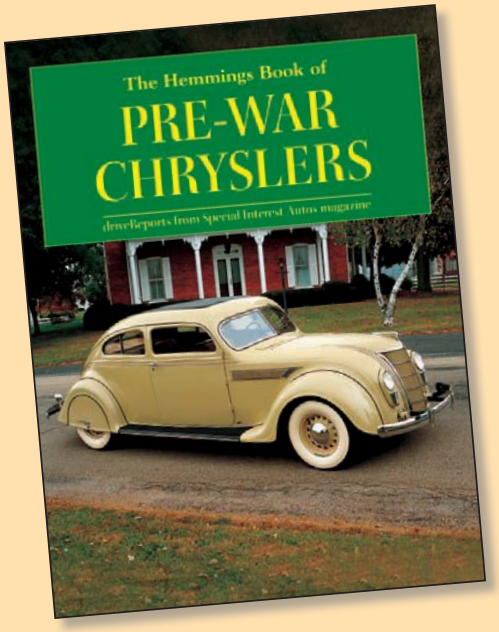
I read with interest Dennis Kelley's question regarding his 1967 Corvette battery going mysteriously dead but showing no discharge (*HCC* #116). I have owned the same 1962 Corvette for 48 years and a '65 Corvette for 34 years. I, too, had the same issues over the years. Their batteries would die after about two years, no matter what brand I purchased.

I came to the conclusion that because both cars had the same problem, the issue was probably not with the batteries but somewhere else. In both vehicles, the battery sits on a tray on the lower right side of the engine compartment. The location puts the battery close to the exhaust manifold. Even with the heat shield installed, I found that the battery cell closest to this heat source would fail. Whether failure was due to warped and shorted cell plates, I cannot say, but I did always keep the cells full of distilled water.

Sometime around 1980, the J. C. Penney stores sold a "lifetime" battery. I bought one of these batteries for the '62 Corvette, and for about 30 years I would show up at their auto store at two-year intervals for a new battery. When Penney's left the automotive market, they passed this warranty to Firestone stores. Firestone still made good on the batteries, but asked if they could buy out of my "lifetime" warranty. About 2010, Firestone refused to provide another battery until I brought the Corvette in for them to troubleshoot the charging system, so I changed both Corvettes to Optima batteries. These seem immune to the heat caused by the right-hand exhaust manifold. The only disadvantage I have found with the Optima battery is that if you discharge the battery completely, it will not accept a "fast" charge; it wants to be brought back to life slowly, with a less than 10 amp/hour rate. Other than this, I have solved my periodic battery failure problem.

Jim Kalivoda
Pensacola, Florida

Send questions to: Tech Talk, c/o *Hemmings Classic Car*, P.O. Box 196, Bennington, Vermont 05201; or email your question to: mmcnessor@hemmings.com.



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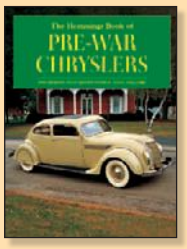

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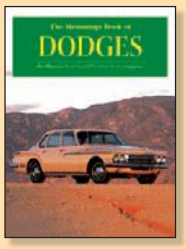

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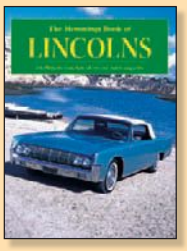

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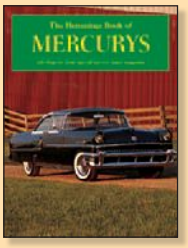

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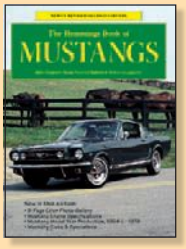

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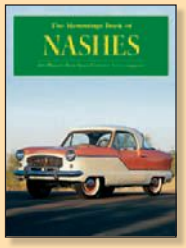

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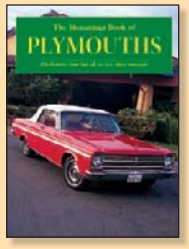

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REARVIEW MIRROR 1926

BY TOM COMERRO

THE ALL-NEW PONTIAC makes its debut with an economical $825 price tag. The companion marque to GM's already established Oakland is available as a coach or coupe and is equipped with a six-cylinder engine. Mechanically sound and stylish in appearance, the Pontiac is planned to have a production run of over 40,000 cars for early 1926.

Dollars & Cents (average)

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Self-Build House – $1,250
Annual income – $1,473
One gallon of gas – $0.23
New car – $530
Loaf of bread – $0.09
Suit and overcoat – $10.50
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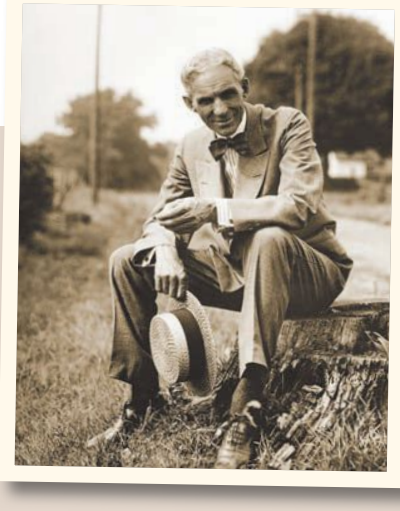

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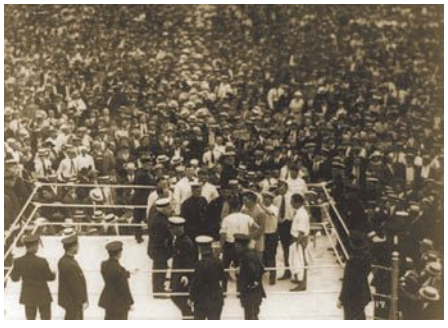

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Grandfather's '48 Packard

EVER SINCE I CAN REMEMBER, I WAS fascinated by cars. I was always aware of what car I was in and what car was passing by. I could identify any car instantly. I was always looking at them, sitting in them when I could, and sitting on them when we played in the street—kids did that all the time on the streets of Brooklyn in the 1950s and '60s.

I was less than five years old when my father first let me turn the key as he was about to start our 1953 Chevrolet 210. I didn't even ask. It must have been obvious to him how interested I was. The Chevy was kept in our neighbor's garage, which shared an alleyway with our garage. But it was the car in our garage that I really loved. It was a dark green 1948 Packard Custom convertible with a dark green top and leather seats. It was the biggest car I had ever seen. My grandfather had the garage made larger so the Packard could fit into it diagonally! It had a huge steering wheel with a fancy emblem, a horn that sounded like no other, a smooth ivory-colored shifter, and large chrome pushbuttons for the radio. It had a left-handed key and second windshield that could be inserted between the front and back seats when the top was down. There was a graceful bird on the hood, which opened sideways; different from the other cars I had seen.

I used to go into the garage, which was always unlocked so we could get our bikes, and sit behind the wheel. The car, of course, was never locked either. I cherished every ride in it, though it didn't come out of the garage as often as I would have liked, and the top didn't go down as often as I would have liked, either. I never drove it. I was too young. The car was older than me.

As a boy, I knew little of the vicissitudes of life. But I knew I wanted that car, and still do. I never saw any other Packards, so I knew it was special. People did talk about it, and usually someone wanted another look. I always did. When I was about four years old, I was given a set of plastic toy keys to play with; it must have been about the same time I was turning the key in the Chevy. The second day I had them I remember choosing the green key and slipping it into the trunk lock to open it up and look at the spare tire standing up and the tools in an old lunch pail. Needless to say, the key broke in the lock. I was horrified and scared and I cried. I spent the whole next day silently watching my grandfather (the old man now in his 60s) fix the lock. From then on I wasn't allowed to touch the ivory-colored rocker switches that moved the electric windows, nor could I toot the horn any more, but I didn't stop sneaking into the garage to sit in it.

The neighbors all made fun of that big old car. When the Packard got stuck in the ice one winter's day, no one could move it; it was so much heavier than the other cars I saw men push. Once, the fuel pump failed, and all I heard for a week was how you couldn't get parts for it any more. Even then, I knew the man down the block who had a 1952 Buick, and the man across the street with the 1954 Ford were jealous. They didn't have Packards. I knew they knew what it meant to have one.

In 1959, the neighbors started talking about another old man up the street who bought a new Fleetwood. People said Packard was done, but not to me. Not to my grandfather either; he held onto it. By 1963, he couldn't drive it without a struggle. I could not believe my ears when my father, on the verge of buying a 1963 Bonneville, offered his 1957 De Soto to my grandfather. What about the Packard? It was to be sold to a neighborhood collision shop whose owner said it was so strong he would use it to tow other cars! I was astonished. The De Soto did not even fit in the garage, and it was pink!

Every week, I used to get a dollar to take to school for deposit in a school bank account. About the same time the Bonneville was ordered, I realized I had $250 in that account. One afternoon, I waited for my grandfather (now in his 70s) to come home from work, and naively offered him $250 for the Packard—twice as much as the collision shop offered him. At first, the family thought it was funny, but after I persisted, they just dismissed the whole idea. In those days, children were not indulged the way they are now. Even when money wasn't tight, people were more practical.

The Packard went to the collision shop 10 blocks away. For days before it went, I looked and looked at it considering what part of it I could save for myself. I decided on the grille emblem, but I couldn't get myself to deface that car, never considering the possibility it would deteriorate in any way. The car was in perfect condition, with only 35,000 miles on it.

For weeks afterward I would ride my bike to the shop and stare at the Packard. I couldn't sit in it anymore, but I liked looking at it—until I couldn't bear it any more. I had to report home that now a window was broken, the leather seats were torn, the top ripped and the tires flat. No one had any meaningful reaction.

For a while I stopped visiting the car, then it was gone. The suspicious new owners told me they took it upstate. No more information than that for this inquisitive kid. In my imagination, now it is restored. It's in the condition I had known it in, and would have kept it in. Today, it would be a treasure. Hopefully, it still is. I see it in my dreams. One day I'll drive it.

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The Square Peg

Jeep's 1987-'95 Wrangler YJ always found it difficult to fit in

WORDS AND PHOTOGRAPHY BY MIKE McNESSOR

Want to make Jeep enthusiasts happy? Give them round headlamps flanking a flat grille with a row of punched vertical slats. Seven slats seems to be the magic number.

Ford is credited with designing the prototype of that face that helped save the world from tyranny during WWII, but it could've just as easily been designed by a company that makes kitchen spatulas. Like the Jeep itself, its trademark grille is simple, effective and somehow even stylish. Just don't mess with it.

General Motors learned how worked up Jeep can get over two round headlamps and a row of punched slats when it found itself in court defending against a trademark infringement lawsuit in the early part of the last decade. Jeep charged that the similarly styled grilles of GM's Hummer brand vehicles looked too much like Jeep's and would dilute the Jeep brand. Ultimately, the court ruled in favor of GM, however, because AM General had been using a slotted grille design on Humvee (High Mobility Multipurpose Wheeled Vehicle or HMMWV) military vehicles since the 1980s, and on the civilian H1 since 1992, without any protest from the Jeep camp. Moreover, the court ruled that GM's use of the slotted grille was a design decision intended to make its Hummer vehicles resemble the Humvee or H1. In other words, Hummer was trying to create a family identity, not pass off its truck as a Jeep.

But Jeep also knew the sting of having to defend a grille design from critics when it launched the YJ-series Wrangler to a lukewarm reception back in 1987. No one questioned the truck's off-road capability or the durability of its four-wheel-drive components. Instead, Jeep enthusiasts mostly hated those rectangular headlamps and, oh yeah, that crease in the grille just below the headlamps. The Jeep Wrangler YJ became a sort of square peg in a round hole for its roughly nine-year production run, and despite its popularity and staggering production numbers, purists scorn it even today. The motto: "Real Jeeps Have Round Headlights," was emblazoned on T-shirts and hats and stickers when the YJ was still being built. If you Google those words, you'll find people still sticking by that anthem. There's even a Facebook page by that title. (Though these could also be a reaction to the newest Jeeps with their futuristic lighting shapes and styles.)

The YJ was designed by AMC/Jeep,

Compared to the CJ7, the Wrangler YJ's interior was civilized. This last-of-the-line 1995 "Rio Grande" edition sports "Pueblo" upholstery.

but went into production just a year before Chrysler took the company over. In its run from 1987-1995 more than 600,000 YJs were built, initially in Brampton, Ontario, Canada, and later in Toledo, Ohio.

So other than the grille, is there anything wrong with the YJ? The answer is no. It's rugged, off-road capable and almost as noisy, leaky and uncomfortable as more popular and typically more expensive collector Jeeps.

So what makes the YJ a bargain today? Its place in history. The YJ — introduced to the public as the Wrangler — had the misfortune of following a Jeep legend, the CJ7, which is still a darling among the Jeep set. It also had the misfortune of preceding the 1997-2006 TJ. The TJ was an instant hit with almost everyone, thanks to its smooth-riding, terrain-tackling Quadra-Coil suspension and civilized interior.

Then (did we mention?) there are those squarish headlamps. Perhaps it was just an honest attempt to make the old Jeep look a little more in step with the automotive fashions of the 1980s. Or perhaps it was a way to visually differentiate the lower, wider YJ from the CJ, which had been the subject of a scathing *60 Minutes* report in 1980 shining a light on the Jeep's propensity to roll over in a hard J-turn. Regardless, Jeep people never really took to the squared-off beams, and Jeep designers were well aware of it, so the model that replaced the YJ, the 1997 TJ, picked up where the CJ left off—with round headlamps.

If you can live with the YJ's unique face (yes, it's possible to retrofit a YJ with CJ front body panels), the best of the breed was built from 1991 until the end of production in 1995. (There were no 1996 model year Wranglers; the TJ was introduced in 1996 as a 1997 model, and the YJs sold that year were leftovers.) The 4.0-liter straight-six engine appeared in 1991, offering a number of improvements over the old 4.2 six-cylinder, and around the same time, the 2.5-liter four-cylinder

was outfitted with multipoint fuel injection giving it a 10hp edge over the carbureted engine.

The YJ's chassis differed from the CJ's in ways that would make it more stable on the road. The YJ was still built body-on-frame, but the truck's track was widened from 55.8 inches to 58 inches, using axles from the Cherokee. Panhard rods were added, as were thicker front and rear anti-roll bars, and the steering was upgraded, all with parts shared with the Cherokee. The YJ's removable top was offered in either hard or soft varieties, but both were designed to seal better than previous tops. The soft top included metal half doors with removable windows for driver and passenger safety—a vast improvement over the old full-soft doors.

Inside, the YJ's living quarters were designed to be more inviting than the utilitarian CJ's. The most noticeable difference was the full-width dash, with a complement of instruments including a speedometer and tachometer flanking the steering column.

The cheapest YJs you'll find will be the early editions. Pre-1989.5 manual-shift YJs with six-cylinder engines were equipped with the Peugeot BA-10 five-speed transmission—a gearbox that probably worked well in small passenger cars, but failed frequently in Jeeps. You won't find many Jeep owners who prefer the pre-1991 4.2-liter straight-six to the 4.0-liter engine, either.

Special edition YJs can be fun to own and might help boost the value of these trucks a tad. The Sahara, with its khaki accents and desert-themed badging, first hit the scene in 1988 and has been part of the Wrangler bag of tricks ever since. The Islander dress-up package made its debut in 1989, and in 1994, the Rio Grande appeared on four-cylinder Jeeps, with special badges and Pueblo cloth seat inserts over Spice interior. Perhaps the most visually interesting of all the YJs was the 1991-'93 Renegade, with its integrated bumpers and bulbous body flares.

This Jeep was built under the corporate umbrella of the Chrysler Corporation, but its 150-cu.in. inline four-cylinder is an AMC design. With multi-point injection, it made 123hp.

Jeep YJs remain, perhaps forever, in used-car-value limbo. They aren't really collectibles like the earlier CJs, and they aren't quite as desirable as drivers and casual off-roaders as the newer TJs. Still, like all Jeeps, YJs are fun to own, and if you keep your wits about you when buying and accessorizing, you'll likely recoup your investment at resale time.

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Grocery Grabbing in Greenpoint

To market, to market in 1930s Brooklyn

BY JIM DONNELLY • IMAGES COURTESY WWW.BROOKLYNPIX.COM

The kind of stuff we take for granted nowadays can really boggle your mind. You go into the supermarket and can not only buy freshly made sushi, but also a selection of saké to wash it down with. Full rack of ribs in an aluminum bag? No problem. Cut-to-order pork chops with stuffing? Got you covered.

Dial the Wayback Machine a couple of generations into the past and you'll learn that life was very different and a lot less convenient. You didn't go to the supermarket for meat, mainly because the modern supermarket didn't yet exist in the early 1930s. If you wanted meat, you went to the local butcher, who sawed the chops for you while wearing a bloodstained apron, before wrapping them with brown paper. If you wanted seafood—a term not yet in common use—you went to the local fishmonger. Poultry needs were usually handled by a live-chicken market, especially if you lived in a neighborhood such as the Greenpoint section of Brooklyn, New York.

As a whole, Brooklyn is being rapidly gentrified, a consequence of out-of-sight realty prices across the East River in Manhattan. In the old days, however, the Greenpoint section was a heavily industrialized, ethnic neighborhood that remains New York City's biggest Polish enclave today. Brooklynites are very proud of their past. Two of them, Brian Merlis and Riccardo Gomes, have dedicated themselves to preserving Brooklyn's yesterdays in the form of lavish photo books, including their new volume covering Greenpoint. The books aren't sold in stores, but you can visit their website, as above, to place an order. The boys from Brooklyn came through with a couple of nifty images that depict Brooklyn food trucking in the early 1930s.

Let's start with the bigger rig. It's

a Sterling from at least 1927, given away by its radiator shell and the three rows of horizontal louvers on the hood. Specifically, it's a Model DW14, with worm-gear drive and a capacity of 14,000 pounds, riding on a 164-inch wheelbase. This would have been an ideal medium-weight delivery van for its day, notable visually for its pneumatic tires (at Sterling, solid rubber was still the norm) and the high-mounted headlamps on either side of the cowling. The lettering on the cargo body makes some interesting points. First, note the reference to Greenpoint being located on Long Island, which it is—the Bronx is the city's only borough located on the U.S. mainland. Next, check out the commodity. Wayne County, New York, is located along Lake Ontario, between Buffalo and Rochester, and to this day, it's the state's leading producer of apples, berries and tree nuts. Brian Merlis told us that this firm was likely a distributorship, delivering cider and vinegar to local retailers. So, could this rig have made regular runs on two-lane roads down from the lake country, urged by Sterling's huge 346-cu.in. inline four-cylinder?

We've got to admit that we're drawing a blank when it comes to the second truck (perhaps it's a REO), a light delivery van parked on Manhattan Avenue, still the main drag through Greenpoint today. The rear fenders have some curious curvature, but we're at a loss to identify the truck's manufacturer. Still, this is a wonderful snapshot of street life in Brooklyn during the 1930s. Brian tells us that the truck owner, F.J. Peckio, owned the grocery store just behind the rig. This was likely still during Prohibition, so the signage offering malt and hops for sale caught our eye. So did the advertisement for Cuban cigars. As to the fish, it would have been packed on ice in a display case for sale that very day.

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

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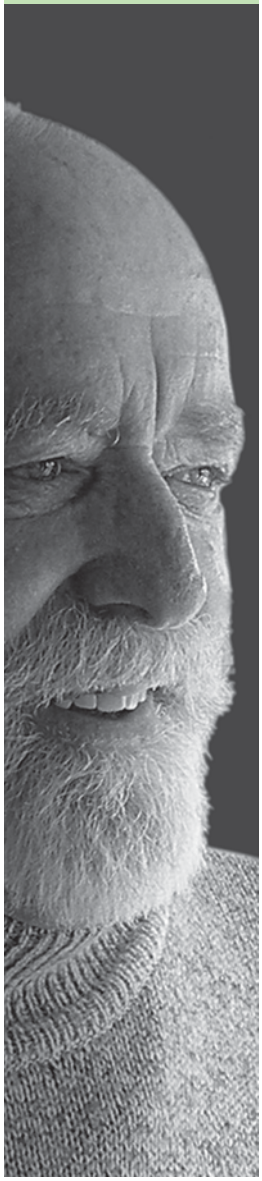
> It would be delightful to have a gorgeous vintage Sting Ray with all the comforts of a fully equipped modern car.



jim**richardson**

Keeping It Real

A few years ago, I stopped by Dick "Mister Corvette" Guldstrand's shop in Burbank to see my friend Phil Roche, master mechanic and owner of a show-quality 1954 Corvette. While we were chatting, I noticed a dark British Racing Green 1965 Sting Ray over in the corner. It looked showroom new and totally stock. Phil referred me to Guldstrand himself when I asked about the story of the car. It turned out to be quite interesting.

Victoria Hearst, daughter of Randolph Hearst and granddaughter of newspaper tycoon and California land baron William Randolph Hearst, owned the car, and she loved the look of the mid-Sixties "Vettes," but wanted the conveniences and electronic tchotchkes of a new one. After all, she surmised, new cars are faster, safer and more economical than those of the past, and they require less maintenance.

So, she went to Guldstrand with her proposal. She said, "I'd like an older Vette, but I don't want to deal with all the old mechanicals of it. So I've got a plan. What if we got a mid-year '65 and put it on a modern chassis? Would you want to be my partner in crime?" Guldstrand told her it would cost a lot of money, and she replied, "Did I say anything about cost?" They had a deal.

The car has everything: a massaged LS1 engine, state of the art suspension, air conditioning, heads-up display and even a cup holder. Under the body is a modern Corvette. This set me thinking. One part of me agrees with Hearst. It would be delightful to have a gorgeous vintage Sting Ray with all the comforts of a fully equipped modern car. On the other hand, though it is the finest replica I have ever seen, is it a show-quality 1965 Corvette, or just a look-alike?

It is either the best of both worlds or a magnificent fake. And then my mind wanders to replicars such as the Shay Model A Ford of a few years ago and the VW-powered Bugatti Type 35 knock-offs. They were close but no cigar (the replica Bugatti not so much). The Shay had a Pinto engine and hydraulic brakes. It looked a lot like a Model A at a distance, but, as with the Bugatti and the Volkswagen, it is an unfortunate marriage of two very different automobiles.

Driving a real Model A is like experiencing a bit of the 1920s all over again. Its sound and feel are like nothing else. Its engine does not have a counterbalanced crankshaft, so there is a lot of vibration when you rev it up. Its fuel tank is in the cowl, and there is the smell of fuel when you fill the tank. The car is not quiet, and the brakes are scary if you don't know what to expect. Driving a real Model A is a wonderful experience, and I wish I had one.

A number of companies make knock-off Shelby Cobras, too, and many of them are better in some ways than the original. A real '60s-era Cobra is a barroom brawler. Its chassis is crude, but it goes like a dirt track sprint car, and its sound is pure evil. Yes, the replicas have bigger engines, better brakes and more sophisticated suspension and steering, but are they Cobras or just Cobra-like fantasies?

There is also a father-and-son team named Rob and Bob Ida who will build a replica Tucker for you. It looks good, though it is really more of a street rod. But if you have always wanted to show up at a party in a Tucker, their replica might be the only way to do it unless you are a Saudi prince. That's because there were only 50 Tuckers ever built, and due to time and budget problems, they were not great cars. Lots of challenges had yet to be met when the company went bust. Owning a real Tucker would be like owning a priceless Fabergé egg, and it would be just about as driveable.

And then there are companies that will make a new 1966 Mustang or a '57 Chevrolet for you. I suppose if you were one of those guys who just has to have new, these cars would be appealing. Again, you would have all the modern conveniences and the iconic looks of a classic. But that is all. The ride, feel and performance of your replica would be just that. New. Personally, I like driving a 1957 Chevrolet just the way it came from the factory. It brings me back to simpler times and reminds me of my youth.

Yes, I'd like to have a perfect 1965 Corvette that I could jump into and drive like a modern car, but actually, I would rather have the real thing, with all of its foibles, even without a cup holder. I liked the sound and feel of a 1965 Corvette in 1965, and I would like to experience that again. Tell us what you think at: jameshr106@aol.com.

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