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MARCH 2016 #138



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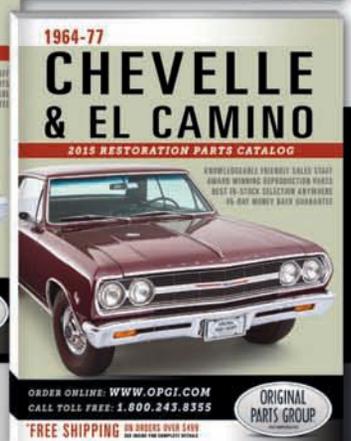
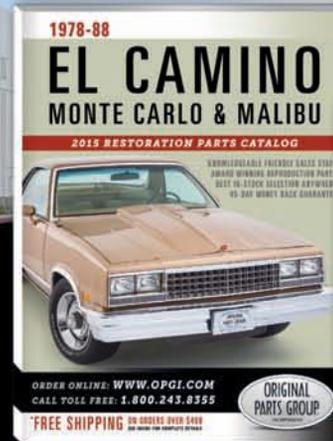
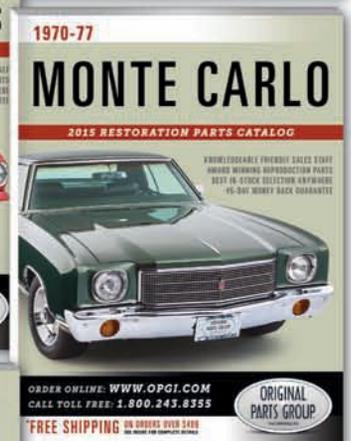
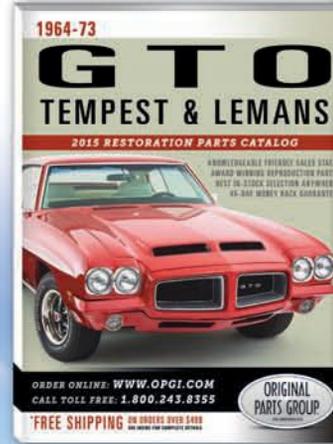
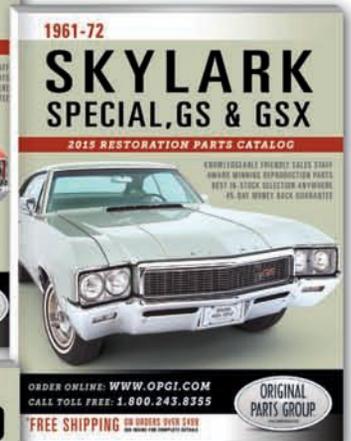
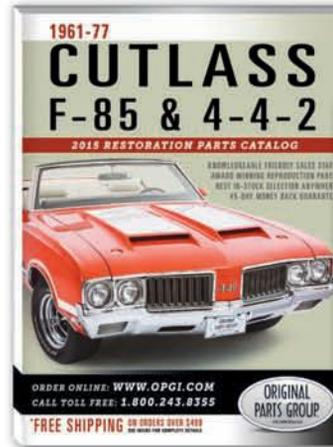
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**START:** Fourth Street, San Rafael, CA - 8:00 a.m. - noon

**LUNCH:** Town Square, Vacaville, CA - 11:45 a.m.

**OVERNIGHT:** Old Sacramento, Sacramento, CA - 5:15 p.m.

### SUNDAY, JUNE 19, 2016

**LUNCH:** Heritage Park, Gardnerville, NV - 12:30 p.m.

**OVERNIGHT:** National Automobile Museum, Reno, NV - 4:15 p.m.

### MONDAY, JUNE 20, 2016

**LUNCH:** Historic Lincoln Highway, Austin, NV - 11:45 a.m.

**OVERNIGHT:** College Avenue, Elko, NV - 5:30 p.m.

### TUESDAY, JUNE 21, 2016

**LUNCH:** Bonneville Salt Flats, Wendover, UT - 10:00 a.m.

**OVERNIGHT:** Roundhouse, Evanston, WY - 5:15 p.m.

### WEDNESDAY, JUNE 22, 2016

**LUNCH:** The Depot, Rawlins, WY - 11:50 a.m.

**OVERNIGHT:** Cheyenne Depot Museum, Cheyenne, WY - 5:15 p.m.

### THURSDAY, JUNE 23, 2016

**LUNCH:** Fairgrounds, Lusk, WY - 11:15 a.m.

**OVERNIGHT:** Saint Joseph Street, Rapid City, SD - 5:15 p.m.

### FRIDAY, JUNE 24, 2016

**LUNCH:** Main Street, Chamberlain, SD - 1:30 p.m.

**OVERNIGHT:** Phillips Avenue, Sioux Falls, SD - 5:30 p.m.

### SATURDAY, JUNE 25, 2016

**LUNCH:** East Park, Mason City, IA - 12:30 p.m.

**OVERNIGHT:** Third Avenue Bridge, Cedar Rapids, IA - 5:15 p.m.

### SUNDAY, JUNE 26, 2016

**LUNCH:** Iowa 80 Trucking Museum, Walcott, IA - 11:30 a.m.

**FINISH:** John Deere Pavilion, Moline, IL - 2:00 p.m.

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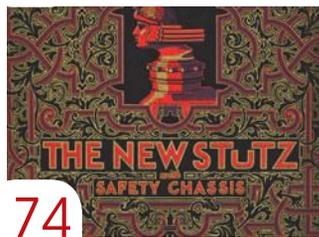
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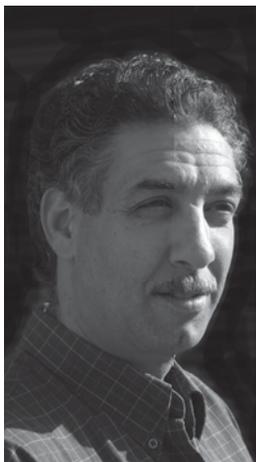
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## The Perfect Old Car

In a perfect world, we would have perfect cars. So, if you could assemble together all the ideal features that suit your personal requirements best, and combine those features into a single automobile, what would that car be like? I've thought about this many times, and after some serious thinking, here's the list of must-have features that my "perfect" car would be outfitted with:

The car itself would be a semi-fastback two-door station wagon. I prefer a car that has a utilitarian functionality about it, such as a lengthy cargo area to haul things for when I attend swap meets or antique flea markets.

For the engine, I prefer the smoothness of a straight-six over the muscle of a V-8. My perfect car would be powered by an overhead-cam straight-six that has a long stroke for favorable torque output, and a crossflow cylinder head for maximum performance. And no toothed timing belt that has to be replaced every 60,000 miles; only a double-roller timing chain. For its reliability and efficiency, the induction system would have to be electronic-fuel injection. Behind that engine would be a manual six-speed gearbox and a posi-rear with a high-ratio gear such as 3.07:1 to keep the revs down at highway speeds and ensure maximum fuel efficiency.

Ventilated disc brakes up front with four-piston calipers and power assist is a must; safety is always job one. With most of a car's braking done by the front brakes, I'd rather have drums in the rear, simply because emergency brakes work so much better on drums. There's nothing like the solid, tight and reassuring feeling of a well-adjusted emergency brake.

Speaking of a reassuring connection between man and machine, only the bond of rack-and-pinion steering will do; no other steering system is as accurate in its execution. Other mechanical features would include a heavy-duty radiator, high-output alternator, Koni shocks and thick anti-roll bars to reduce body roll.

To ensure long-term dependability, reliability and efficient performance, electronic ignition is a must over the old-style points ignition. It's a modification that no one will spot without removing the distributor cap.

One of the absolute best inventions ever bestowed upon the automobile was the introduction of vent windows, which are a must. The way the air can be made to flow into the cabin, with the easy twist of a knob just inches from your hand, made driving so much more pleasurable.

Forget about fancy-looking silver- or white-faced instruments that are hard to read; there's nothing like round gauges with white numbers on a black background. A standalone tachometer so I can monitor the engine's revolutions is a must, too.

I actually like bench seats, but there's nothing better than a deep-cushioned bucket seat with side bolsters to keep your body planted

during enthusiastic cornering. A fold-down armrest and a chrome-trimmed console in between the seats is mandatory.

Give me a hood that opens wide, so I can have easy access to the distributor, that is, if it's located at the rear of the engine, as well to all of the other components fitted to the firewall.

Signal-seeking radios are the worst type of radios ever created, because all too often they blow past the station I want to listen to because that station's signal isn't powerful enough, yet if I manually tune in that station myself, it comes in clearly. So, nothing but a manually dialed radio for me, and hold the Bluetooth, please.

A sunroof is also mandatory. There's nothing better than driving on a crisp autumn day with just the sunroof open for some fresh air.

Forget about losing points at the next club meet; for the sake of safety and better handling, only radial tires on my cars will do. Perhaps one day these clubs will wake up and realize the error of their old-fashioned ways and stop deducting points for cars fitted with radials. After all, it's not a permanent upgrade, only a smart one.

Oh, and my perfect car must also have an ashtray, and within reach of the driver. Although I don't smoke, ashtrays are the perfect place to put your change after going through a toll booth, or to keep quarters in for parking meters. 🚗

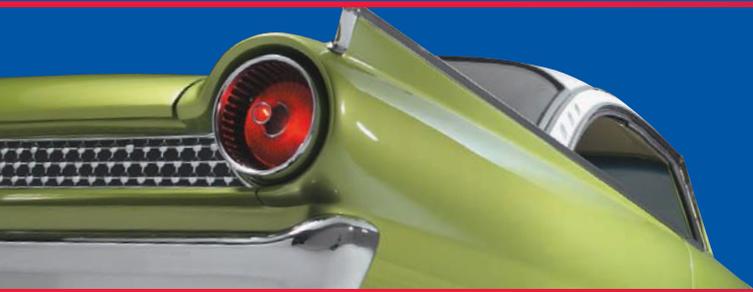


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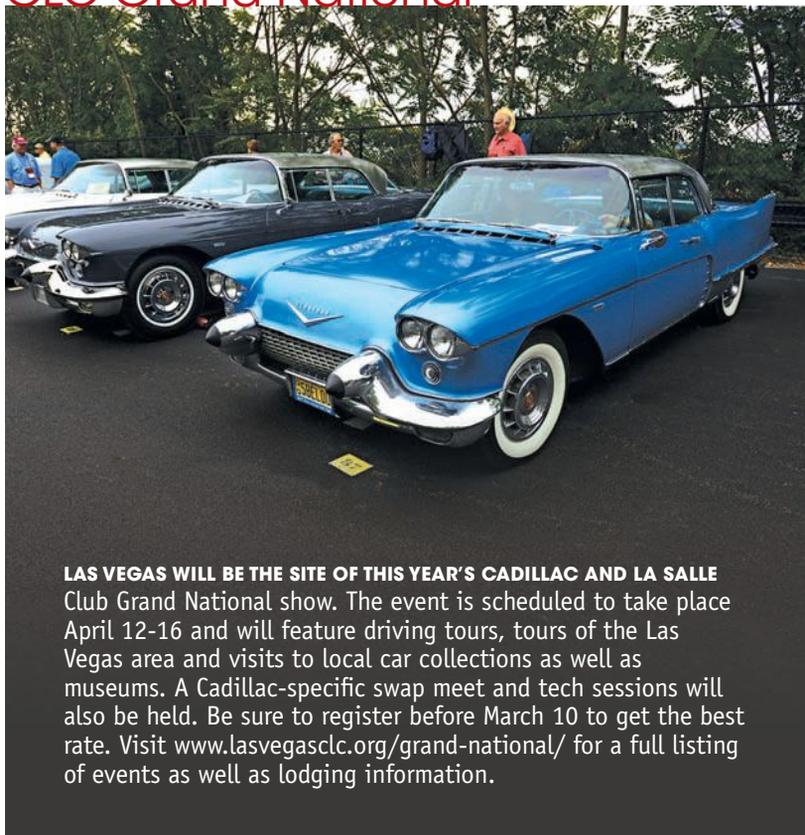
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**AVANTI OWNERS ARE INVITED TO ATTEND THE 2016 AVANTI FEST IN JACKSONVILLE, Florida,** which will take place March 3-6. Hosted by the Avanti Club of Florida, the activities scheduled include a tour of a private car collection, tech and historical seminars and a short driving tour to Amelia Island and Fernandina Beach. Feel free to show your Avanti for either display or judging. Concours judging will take place on Saturday. For more information, contact Tom Pinnel at 407-787-4572 or tom.pinnel@yahoo.com.

## CLC Grand National



**LAS VEGAS WILL BE THE SITE OF THIS YEAR'S CADILLAC AND LA SALLE Club Grand National show.** The event is scheduled to take place April 12-16 and will feature driving tours, tours of the Las Vegas area and visits to local car collections as well as museums. A Cadillac-specific swap meet and tech sessions will also be held. Be sure to register before March 10 to get the best rate. Visit [www.lasvegasccl.org/grand-national/](http://www.lasvegasccl.org/grand-national/) for a full listing of events as well as lodging information.

## MARCH Calendar

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**6 • Sumter Swap Meet**  
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**10-12 • Studebaker York Swap Meet**  
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**11-13 • Amelia Island Concours d'Elegance**  
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**16-19 • AACA Winter Meet**  
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**17-19 • The Norman Swap Meet**  
Norman, Oklahoma • 405-651-7927  
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**25-26 • Dallas Fort Worth Swap Meet**  
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## 300 Fun

**THE CHRYSLER 300 CLUB HAS PICKED HOLLAND, Michigan,** as the host city for its spring meet. Mark your calendar for May 18-22, and expect to see the beautiful brutes in action, as the "letter-car" series has now eclipsed the 60-year mark. All year letter cars are welcome, including the 1970 300 Hurst. This year's host hotel will be the DoubleTree Inn. For the latest activities and events to be held, visit [www.chrysler300club.com](http://www.chrysler300club.com).



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## A Beginning, Ended?

WITH THE VARIOUS 75TH ANNIVERSARIES OF THE JEEP HAVING EITHER COME (HMN.com/BRC75) or coming, and the recent recognition of the oldest-known existing Jeep prototype, the Ford Pygmy (HMN.com/FordPygmy), it's time to ask what happened to the Bantam Reconnaissance Car, the vehicle that everybody should by now know as the progenitor of the Jeep.

Sure, we all know the story of how the BRC made it in the nick of time to Fort Holabird in September 1940 and how the Army subsequently put it through its paces. We even know, thanks to a well-circulated memo, that the BRC drove away from a 40 MPH collision with a 1½-ton truck on its way back to Butler, Pennsylvania, after testing was done, but that's the last official word anybody seems to have on the BRC's fate.

We've read some speculation that the original BRC eventually made its way north of the border, where the Canadian military evaluated it, but that's only a theory so far, without documentation to prove it. Could this holy grail of jeepdom still exist?

## A Faster Horse

**THE AUTOMOBILE WAS** supposed to supplant the horse in everyday transportation, but perhaps some people would have preferred a combination of the two? Phil Stebbins had to

wonder exactly what he bought at the Hershey swap meet several years ago when he purchased this photo of a horse-car hybrid of sorts, but the answer is fairly straightforward: Moxie wanted

attention.

The soft drink maker, with its slogan "Distinctively Different," actually didn't come up with the idea of mounting a fake horse on an auto chassis and driving it from the horse's saddle. Instead, Hal Carpenter, a sales manager for automaker Dort, and Fred Wright, a Dort dealer, built the first Moxiemobile on a Dort chassis sometime in the mid- to late 1920s, as Marc Stern wrote in *Special Interest Autos* #68, April 1982.

Moxie bought into the idea, but decided to go upscale with the



## Mutant Libre, Part 3

**WE FIGURED IF WE STARTED POSTING UNUSUAL** finds from Cuba, we wouldn't see the end of it, and it seems we were right.

Take this bitsa ("bitsa this, bitsa that") that Frank Nemzer of Staten Island, New York, spotted earlier this year. "From the front, it looks to be a 1941 Packard Clipper," he wrote. "But the rear view is total custom from another era. Even the door handles are a newer flush design. Dark tinted windows made it difficult to see the interior, but bodywork and paint were of very good quality.

"As one driver told us (while we were trying to analyze his multi-generation VW Microbus/transporter), 'This is Cuba. Our cars are Frankenstein.'"



automobile chassis under the horses. La Salles were mostly used, but Moxie also slipped in a few Rolls-Royces and even a few Buicks,

as seen in Phil's photo. Matt Litwin, our resident Moxie fanatic, told us that a handful of originals still exist, as do a replica or two.



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](mailto:dstrohl@hemmings.com). For more *Lost & Found*, visit <http://blog.hemmings.com/index.php/category/lost-and-found/>.

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## March Madness

**FOUR AUCTIONS WILL BE TAKING PLACE AT AMELIA ISLAND, Florida, during the Concours d'Elegance weekend of March 10-13. Bonhams, Gooding & Company, Hollywood Wheels and RM Sotheby's will all have sales, ensuring there will be something for everyone. Unlike the sheer volume of Scottsdale, Amelia Island offers a smaller selection; in 2015, around 500 cars were available at the combined auctions. Be assured, high quality American Classics will be well represented.**

Last year, this Stutz Model K Bulldog sold for \$104,500 at RM Sotheby's and was one of several American cars to cross the blocks. Be sure to visit each individual auction house for more details; for our coverage, go to [blog.hemmings.com](http://blog.hemmings.com).

## Midwest Mecum

**MECUM HAS MOVED ITS DECEMBER** Kansas City Auction to March 11-12 this year at the Kansas City Convention Center. Last year's event was a success, with sales totaling over \$8 million; this year, over 700 cars are anticipated to cross the block. Consignments are now being accepted, with a deadline date of February 3 for the big-brochure listings. For more information, visit [www.mecum.com](http://www.mecum.com).



## AUCTION PROFILE

**THE 1964 CONTINENTAL GREW THREE INCHES** in length and wheelbase, bringing with it more interior room. Styling changes were minor, with the addition of vertical bars to the grille and the subtraction of the previous year's thick, horizontal bar. The Continental's calling card, the rear hinged "suicide doors," were still in use and would continue on for the rest of the decade. The convertible saw a production run of 3,328 units and was sold at a factory price of \$6,938.

This example was well-restored with its classic black-with-white interior. The mileage was low — only 65,000 showed on the odometer — and it had the correct 430-cu.in. V-8 engine with automatic transmission. The power features were all there, including the six-way seat,

**CAR**

1964 Lincoln Continental Convertible  
Auctions America  
Hilton Head, Florida  
October 31, 2015

**AUCTIONEER  
LOCATION  
DATE**

**LOT NUMBER**

119

**CONDITION**

#2

**RESERVE**

None

**AVERAGE SELLING PRICE**

\$60,000

**SELLING PRICE**

\$64,350

convertible top, windows, door locks, steering and brakes. The AM/FM radio and desirable air conditioning were

also present, making this a fully loaded and sought after Continental. Bought and sold at market value.

# MARCH

## Calendar

**3-5 • GAA Classic Cars**  
Greensboro, North Carolina  
855-862-2257 • [www.gaaclassiccars.com](http://www.gaaclassiccars.com)

**10 • Bonhams**  
Amelia Island, Florida • 323-850-7500  
[www.bonhams.com](http://www.bonhams.com)

**11 • Gooding & Company**  
Amelia Island, Florida • 310-899-1960  
[www.goodingco.com](http://www.goodingco.com)

**11-12 • Hollywood Wheels**  
Amelia Island, Florida • 800-237-8954  
[www.hollywoodwheels.com](http://www.hollywoodwheels.com)

**11-12 • Mecum**  
Kansas City, Missouri • 262-275-5050  
[www.mecum.com](http://www.mecum.com)

**12 • RM Sotheby's**  
Amelia Island, Florida • 519-352-4575  
[www.rmsothebys.com](http://www.rmsothebys.com)

**18-19 • Silver Auctions**  
Fort McDowell, Arizona • 800-255-4485  
[www.silverauctions.com](http://www.silverauctions.com)



## GAA Results

**GAA CLASSIC CARS FINISHED UP A** successful auction this past November in Greensboro, North Carolina, with a 65 percent sell-through rate. The mostly American lineup was comprised of 237 cars, with this 1933 Packard Super Eight Touring dual-windshield hammering at \$210,000 and taking the number-one spot. GAA has three sales scheduled this year, including one this March 3-5. Visit GAA's site at [www.gaaclassiccars.com](http://www.gaaclassiccars.com) for the latest details.

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



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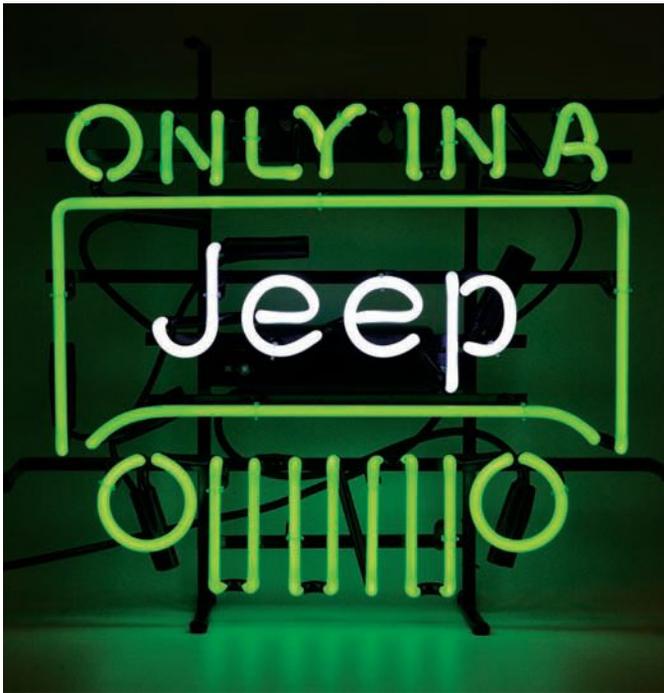
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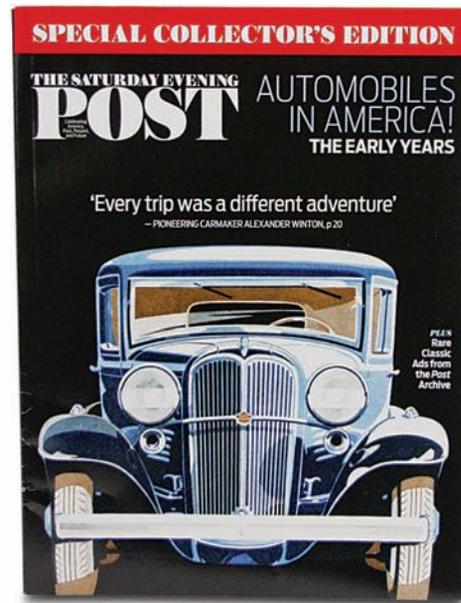
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Few vehicles deserve to be called iconic, but America's Jeep is one that has earned the distinction through decades of service. And few things are more distinctive than the early civilian Jeep's round headlamps, seven-slot grille and vertical windshield. Jeep lovers can pay tribute to this enduring automobile with this handcrafted neon sign, which measures 22 x 21-inches. It features real glass tubing, a heavy-gauge black metal frame, and runs off power from 110-240 volt wall outlets. It's a Jeep thing!



## Automobiles in America

800-558-2376 • WWW.SHOPTHEPOST.COM • \$9.99, PLUS \$2.95 S&H

Few publications are as venerable as *The Saturday Evening Post*, which traces its roots back to 1728. *Post* writers covered history as it happened, and they were there to record as the automobile—and the culture that grew up around it—was established in the U.S. This beloved title has put together a special collector's edition that celebrates the cars and the people who created them during the first three decades of the 20th century. It is lavishly illustrated with original black and white and color advertising, and its 128 softcover pages are filled with stories written (in contemporary and modern times) by and about those who founded and influenced the industry—Charles Duryea, Charles Kettering, Henry Ford II and more. It's an incredible resource for automotive history lovers, a beautiful keepsake and an excellent buy.



## 1956 Ford F600 Car Carrier

WWW.MODELS56.COM.AU • \$200 AU (ROUGHLY \$145), PLUS INTERNATIONAL S&H

Our friends at Armco Model Cars in Sydney, Australia, have established their reputation by specializing in 1/43-scale resin models of unusual classic race cars and road vehicles. Their latest offering in the Armco Truck Series is this Neil Scott 1956 Ford F600 Car Carrier. Scott ran a well-known hauling business, Transport Pty Ltd., in Deniliquin, New South Wales, which carried new Holden cars and utes in rigs like this right-hand-drive F600 towing a double-decker trailer. The truck has no opening panels, but is accurately detailed, as is the trailer, which has handsome advertising graphics and can hold four 1/43 cars. Our sample was #153 out of 300; it offers fine value for the money, and is sure to please Ford truck and heavy-hauling fans.

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## 1942 Oldsmobile 98

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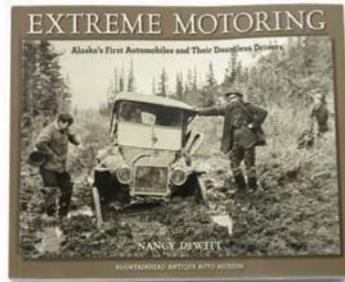
Oldsmobile was committed to America's war effort even before its 1942 model year cars were released, but that focus didn't stop this GM division from proclaiming that its 1942 models were the best it had built in 44 years of business—hence "B-44." The Brooklin Collection is honoring those final prewar Oldsmobiles with its sleek 98 Custom 8 Cruiser Club Sedan, aka Sedanette. This heavy white-metal 1:43-scale example is painted Tunis Blue Poly and features jaunty red-trimmed wheels, a camel interior and accurate, pre-"blackout" brightwork. It's an attractive rendition of a rare (just 1,795 built before production ended) flagship Oldsmobile.

## Extreme Motoring

907-450-2100 • MUSEUM@FDIFAIRBANKS.COM • \$19.95, PLUS \$6.95 S&H

At the turn of the last century, roads in America were less than ideal for use by the automobile. But in Alaska, when they existed at all, they were trails at best—in winter, buried under snow, and in warmer weather, deep with root-snarled, rock-studded, wheel-yanking mud. And yet, the automobile and its indefatigable driver had come to the Great North to stay.

It all began, Nancy DeWitt, historian of the Fountainhead Antique Auto Museum, tells us in *Extreme Motoring*, in 1905 with 22-year-old Robert Sheldon, who built the first automobile in Alaska from salvaged parts: springs and wheels from a cart, bar stools, miners' lamps and a 3.5hp engine pulled from a sunken boat. The 128 pages of this new book are filled with such stories of idealism, ingenuity and hard work. The well-researched, yet entertaining text and rare photographs will leave you wondering: How did they ever survive?



—BY J. DANIEL BEAUDRY

## Viva El Coche

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Longtime *Hemmings Classic Car* readers and automotive art fans will no doubt remember the beautifully distinctive watercolor paintings of Swedish automotive fine artist John Eyre (Auto Art, HCC #22). Inspiration abounded when John recently visited Cuba, as he got to experience the island country's famous old American cars on the streets. He's shared some of the results with us, in advance of the April 2016 exhibition, *Carros Clasicos de Cuba*, at Galleri Eva Solin in Stockholm.

"Going to Cuba has been a dream for me for many years, for the cars of course, but also for the Caribbean culture and the music. And it felt like a good time to go now, before it changes too much," he tells us. "It was truly amazing, standing on a street corner in Havana and seeing all these 50-plus-year-old classics rolling by. Some are quite nice and well-kept, but most of them are really used, to say the least. The Cubans are very proud of their cars and very innovative when it comes to keeping them running.

"It was really inspiring for me to see the cars and the houses of Havana, also very run-down, but still beautiful with their faded colors. My project now is to try to capture the feeling of Havana in a series of paintings and show them here in Stockholm," John says. Signed and numbered prints of these pieces are sized 24 x 16 inches and cost \$250, plus international S&H. Contact the artist to discuss purchasing original pieces.



'60 IMPALA HAVANA



'59 IMPALA HAVANA



'58 PLYMOUTH HAVANA



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We did find a magnificent cache of cultured pearls at the best price that I have ever seen. Our pearl dealer was stuck. A large foreign luxury department store in financial trouble cancelled a massive order at the last minute, so instead, we grabbed all of those gorgeous pearls. He sold us an enormous cache of his roundest, whitest, most iridescent cultured 6 ½–7 ½ mm pearls for only pennies on the dollar.

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— James T. Fent,  
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## Ford Wiper Assemblies

Bob Drake specializes in parts for old Fords, and now offers the wiper assemblies for late 1946-'48 models. The assembly is said to be a perfect copy of the original, and it includes the wiper base gaskets, chrome bezels and nuts and drive arm grommets with everything assembled. These wipers can be modified to fit 1941-'42 and early 1946 Ford cars (18.5 inches between tower centers). The parts are ready to install and accept an original vacuum motor or Drake's 12-volt electric wiper conversion motor kit. Cost: \$185.

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## Interior Ministry

LeBaron Bonney is branching out and now offers authentic interior upholstery kits for 1928-'62 Fords, Lincolns and Mercurys; 1916-'57 GMs and 1939-'41 Plymouths. LeBaron's Design Service duplicates original patterns as well as sources fabrics that replicate those originally used by the manufacturers. Whether you are looking for seat upholstery, door panels, headliners or carpeting, LeBaron Bonney's Design Service will reproduce them as high-quality kits ready for installation. For a specific quote, contact the company about your application. Cost: Components starting under \$1,000.

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# Polarizing Packard

*We take to the roads of Western Pennsylvania  
in the uniquely styled 1958 Packard Hawk*



WORDS AND PHOTOGRAPHY BY THOMAS A. DeMAURO

On occasion, notable cars have been born of dire circumstances. And though the styling of the 1958 Packard Hawk is revered by some and reviled by others, given Studebaker-Packard's mid-century era business catastrophes, it's a wonder that it was greenlighted for production at all.

Management missteps, the price wars waged by Ford and GM in 1953 and other factors contributed to the precarious financial positions of some independents like



Studebaker. In 1954, a merger between Studebaker and the smaller but more solvent and stable Packard Motor Car Company provided temporary hope, but once the depth of Studebaker's woes was fully realized by its new owners, it was too late.

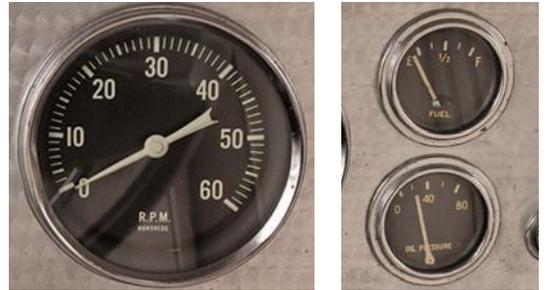
By 1956, Studebaker-Packard needed immediate assistance if it was to survive, and the Eisenhower administration suggested the Curtiss-Wright Corporation. A deal that was lucrative for C-W and was supposed to rescue S-P was approved. Part of it stipulated that C-W would help run S-P, which put its president, Roy Hurley, in a consultant position that wielded substantial power.

Sweeping restructuring came quickly via Hurley. Among the changes, Packard production ended, the Los Angeles

(Vernon) Studebaker plant was closed and "Packardbakers"—Studebakers fitted with Packard styling cues—were introduced for the 1957 model year. Hurley also brought Mercedes-Benz cars to Studebaker-Packard showrooms.

The Packard Hawk was born of Hurley's desire to be seen in a Packard that emulated one of his favorite European models. It doesn't sound like an economically prudent project to be involved in for a company that couldn't even afford to actually build the new line of cars it had already designed. Nevertheless, it happened.

Designer Duncan McRae, who would later add the Lark to his résumé, was tasked with designing this car for Hurley's personal use. He began with a 1957 Studebaker Golden Hawk 400 and formed a new front end and hood from fiberglass that



A tach and manifold vacuum/pressure gauge were included, since this is a supercharged model. The radio was replaced with the optional signal-seeking model by the owner.

eliminated the upright grille and small side inlets and instead provided a low and wide air intake. Hood clearance was required for the supercharger, so, like the Studebaker, the hood featured a (closed) scoop, but due to the new lower front end, the scoop was taller on the Packard. The normally chromed headlamp trim was painted body color, and a unique feature added to the doors was vinyl-covered armrests outside of the windows. The decklid was replaced with that of the 1953-'55 style coupes and hardtops and a faux spare tire cover was added to it, which differentiated the rear view from the Studebaker Hawk.

Gold "PACKARD" lettering was added just above the grille opening with a Hawk emblem above it, and gold script was on each rear fin and on the lower passenger-side rear of the deck lid. Hawk emblems also adorned the fins and trunk, and the wheel covers were new.

The 1957 Golden Hawk 400's handsome interior design was employed in the Packard Hawk, with tan (two cars had white) leather upholstery covering the seats and combinations of color-matched vinyl and leather employed for other surfaces. Within the thickly padded dashboard was the same engine-turned instrument panel found in the Golden Hawk, festooned with Stewart Warner gauges. Under the hood was the "Jet Stream Supercharged" 289-cu.in. V-8 from the 1957 Studebaker Golden Hawk, the model with which the rest of the drivetrain and chassis were shared.

Reportedly, Hurley was so pleased with his new executive toy that he ordered it into production for the 1958 model year, much to the surprise of its creator, McRae.

The Flightomatic automatic transmission and power steering and brakes were all listed as standard, and the base price was \$3,995. With the Golden Hawk at \$3,282 and the even less well-equipped Silver Hawk at \$2,352, there was some lower-priced competition from within. Add in 1958's recession and swirling reports of Studebaker-Packard's business issues

and you have a recipe for diminished sales, especially of higher priced models. Consequently, only 588 Packard Hawks were built.

For 1959, there were no new Packard-branded models at Studebaker-Packard. In 1962, the Packard name was dropped and a few years later, Studebaker would close its doors as well.

Bill Burcher of Brookville, Pennsylvania, checks in on the revered side of the Packard Hawk love/hate equation. He purchased this Midnight Black model from a friend back in 2008. "I'm usually more into muscle cars and street rods," he explains, "but I also owned a few Studebakers years ago, so the rarity and design of this one really caught my attention." The 73,000-mile luxury/sportster would require a full restoration, but was mostly complete, save the front seat and the jack.



The interior was reupholstered in tan leather and vinyl in the factory pattern, but the floor shifter is an aftermarket addition.



The 289-cu.in. V-8 was overhauled in 2011, retaining the factory replacement short-block installed by a prior owner. The supercharger blows through a two-barrel carburetor in a sealed chamber to help produce 275 horsepower.



One of the unique aspects of the Hawk's 289-cu.in. V-8 engine is its induction system. On the cast-iron intake manifold, a Stromberg two-barrel carburetor contained in a cast-aluminum housing is fed compressed air from a McCulloch supercharger at a maximum of 5psi of boost. The exhaust then exits through a two-inch stainless steel dual system with twin mufflers and aftermarket chrome tips.

An estimated 26 Packard Hawks were equipped with the no-cost, optional Borg-Warner T85 three-speed manual transmission with overdrive at the factory. To be clear, this Hawk isn't one of those. It was originally fitted with the Flightomatic, but a previous owner preferred to shift for himself, so it was removed and a 1958 T85 with overdrive was installed instead. An aftermarket Hurst floor-shifter was also added.

Though this Packard is mostly stock, save the transmission and shifter, Bill added wire wheels with American Classic Radials, halogen headlamps, signal-seeking radio with a rear speaker and the longer-lasting stainless steel exhaust to make it a more pleasurable and durable driver.

“  
I have been told by people that my Studebaker Packard is the ugliest car that they have ever seen, and I have been told by others that it's the sexiest car that they have ever seen.”

Regarding driving, a few days after the photo-shoot, Bill and I met again for my turn behind the wheel.

After settling into the luxurious leather upholstered bench seat, with one foot on the clutch and the other on the brake, I turned the ignition key and the V-8 engine fired right up. The needles on the cluster of Stewart Warner dials jumped to attention, reminding me how informative, elegant in their simplicity and easy to read they are.

After a twist and push of the handle to release the emergency brake, we eased out of the driveway in search of a few country backroads. Peering out over the hood scoop, I had an ever-present reminder that I was driving a supercharged Hawk. Planting my foot in the carpet confirmed it. The engine revs picked up, the Hawk was building on the pressure gauge and the Hawk pushed forward with a familiar muted whine from under the hood. Acceleration was brisk for a car of its age and class, but not muscle-car-like, spine-compressingly so. The transmission shifted smoothly via its non-stock Hurst handle and linkage, the clutch action wasn't too heavy, and the



For 1958, only the Packard Hawk had all three—the standup armrest, split rear seat cushions and the assist straps on the front seatbacks.



The horizontal-style jack that uses points under the car is unique to the Packard Hawk, as other models used a bumper jack.



I have been told by people that my Studebaker-Packard Hawk is the ugliest car that they have ever seen, and I have been told by others that it's the sexiest car that they have ever seen. I purchased it with the intent to restore it, and one of the main reasons I wanted it was for its rarity, which can be a double-edged sword. It became a challenge to restore because some of its parts were difficult to find, and their cost was high. As expected, parts shared with the Studebaker Hawk of the same era were cheaper and easier to find than those that were Packard Hawk specific.

exhaust note wasn't obtrusive at any speed.

The Hawk felt much smaller and nimbler from the driver's seat than its outward appearance would suggest. In the curves, there was moderate body lean, conceding to the luxury side of its sumptuous, yet sporty persona. Handling was stable, and the suspension absorbed road imperfections well. Its radial tires may provide somewhat different ride and handling characteristics than reproduction bias-ply tires would. Braking was adequate.

Power assist made steering nearly effortless, and the wheel, though large with a thin grip, was actually at a comfortable angle for me. The Hawk did wander a bit on center, but it was easily controllable. Visibility was ample in all directions from the driver's seat, due to the roof design. For parking, each of the four corners could be seen, thanks to the fender-mounted parking lamps up front and the rear fins.

Before we concluded the evaluation, I wanted to try the overdrive. As Studebaker expert and *HCC* contributor Bob Palma explains, "It can be engaged (that is, made available for engagement when the proper road speed is attained) by pushing the overdrive handle in, against the dash bracket stop. This can be done when the car is stopped or moving. It should only

be disengaged (i.e., pulling the overdrive handle out) when the car is stopped or is accelerating in straight third gear, out of overdrive."

When activated, the effective overall gear ratio is reduced substantially. Since the rear gears are still the 3.31s that were factory installed for use with the automatic transmission and not the 4.09 gears that were standard with the three-speed manual with overdrive, the RPM on the highway is even lower. Bill says, "Cruising at 70 MPH, the tach only reads about 2,000 RPM."

Blending sporty-for-its-era performance with luxury trimmings, the Packard Hawk was satisfying to drive and comfortable. Its styling is dramatic today, but let's not forget how far a car would have to go in 1958 to stand out from

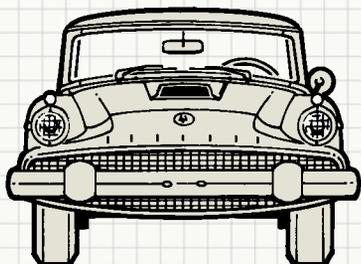
the rest of the finned, heavily chrome-trimmed automobiles it competed with.

Though the Packard Hawk seemed to garner little respect when new, nostalgic retrospection has provided it more recognition today as a collectible specialty vehicle from a bygone era. Though it may never eclipse the worth of some of those Mercedes models that were sold alongside it or some of its American contemporaries, the Packard Hawk has been gaining a following, and with it, perhaps some long-overdue respect. 🗨️

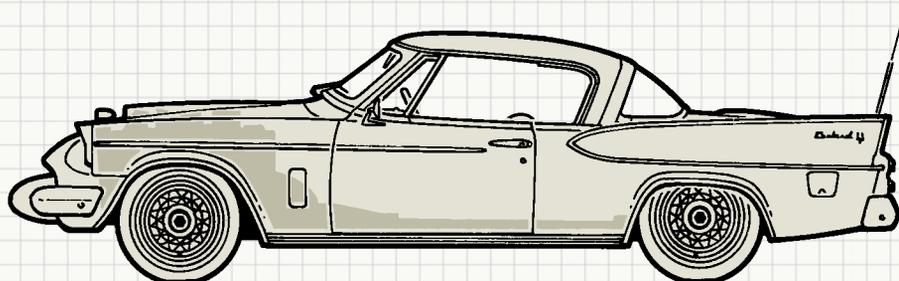


# 1958 PACKARD HAWK

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



← 57.1 inches →



← 120.5 inches →

## SPECIFICATIONS

### PRICE

BASE PRICE	\$3,995
PRICE AS OPTIONED	\$4,157.85
PRICE AS PROFILED	Dual rear antenna, \$11.95; Climatizer, \$71; Pushbutton Radio, \$79.90

### ENGINE

TYPE	OHV V-8, cast-iron block and cylinder heads
DISPLACEMENT	289 cubic inches
BORE X STROKE	3.56 x 3.63 inches
COMPRESSION RATIO	7.5:1 (7.8:1 claimed by the advertising dept.)
HORSEPOWER @ RPM	275 @ 4,800
TORQUE @ RPM	333-lb.ft. @ 3,200
VALVETRAIN	Mechanical valve lifters
MAIN BEARINGS	Five
FUEL SYSTEM	McCulloch supercharger, Stromberg two-barrel carburetor, mechanical pump
LUBRICATION SYSTEM	Pressure, gear-type pump
ELECTRICAL SYSTEM	12-volt
EXHAUST SYSTEM	Dual pipes and mufflers

### TRANSMISSION

TYPE	Column-shift three-speed automatic (currently floor-shift three-speed manual with overdrive)		
RATIOS		Manual	Auto
	1st	2.49:1	2.40:1
	2nd	1.59:1	1.47:1
	3rd	1.00:1	1.00:1
	O.D.	.722:1	
	Reverse	3.15:1	2.00:1

### DIFFERENTIAL

TYPE	Hypoid drive gears, open
RATIO	3.31:1

### STEERING

TYPE	Saginaw recirculating ball, power assisted
RATIO	20:1
TURNS TO LOCK	4.5
TURNING CIRCLE	41 feet

### BRAKES

TYPE	Hydraulic, 4-wheel drum, power assisted
FRONT	11 x 2.25-inch finned drum
REAR	10 x 2-inch finned drum

### CHASSIS & BODY

CONSTRUCTION	Steel body, fiberglass nose and hood, separate box-section steel frame with cross members
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BODY STYLE	Two-door hardtop
LAYOUT	Front engine, rear-wheel drive

### SUSPENSION

FRONT	Independent; unequal-length upper and lower control arms; variable-rate coil springs; telescoping double-acting hydraulic shocks, anti-roll bar
REAR	Solid axle; semi-elliptical five-leaf springs; full-length flanged plastic spring liners; double-acting hydraulic shocks

### WHEELS & TIRES

WHEELS	Steel with full covers (currently wire)
FRONT/REAR	14 x 5 inches (currently 14 x 5.5)
TIRES	Bias-ply wide whitewalls (currently radials)
FRONT/REAR	8.00-14 factory (currently 205/75R14)

### WEIGHTS & MEASURES

WHEELBASE	120.5 inches
OVERALL LENGTH	205.2 inches
OVERALL WIDTH	71.3 inches
OVERALL HEIGHT	54.75 inches
FRONT TRACK	57.1 inches
REAR TRACK	56.1 inches
SHIPPING WEIGHT	3,500 pounds

### CAPACITIES

CRANKCASE	5 quarts
COOLING SYSTEM	18 quarts with Climatizer
FUEL TANK	18 gallons

### CALCULATED DATA

BHP PER CU.IN.	0.951
WEIGHT PER BHP	12.72 pounds
WEIGHT PER CU.IN.	12.11-pounds

### PERFORMANCE\*

0-60 MPH	9.2 seconds
¼ MILE	17.5 seconds
TOP SPEED	108 MPH
FUEL MILEAGE	14.1 Highway

\*Courtesy of May 1958 Hot Rod

### PRODUCTION

TOTAL	588
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Includes 42 export models, although some sources report 46.

## PROS & CONS

- + Unique appearance and style
- + Distinctive upscale model
- + Matchless blend of luxury and sports car themes
- Love-it-or-hate-it styling
- Collector value not that high
- Packard-specific parts are scarce

## WHAT TO PAY

**LOW**  
\$9,000-\$20,000

**AVERAGE**  
\$30,000-\$40,000

**HIGH**  
\$60,000-\$80,000

## CLUB CORNER

### STUDEBAKER

#### DRIVERS CLUB

P.O. Box 1715  
Maple Grove, Minnesota 55311  
763-420-7829  
www.studebakerdriversclub.com  
Dues: \$24/year  
Membership: 12,500

### THE PACKARD CLUB

P.O. Box 1715  
Maple Grove, Minnesota 55311  
763-420-7829  
www.packardclub.org  
Dues: \$40/year  
Membership: 5,000

# Presidential Prestige

*A family's 1928 Studebaker President recreates one confiscated in the chaos of WWII Latvia*



BY DAVID CONWILL • PHOTOGRAPHY BY DAVID LaCHANCE

**B**ig Six." The name alone conjures up visions of a large car with an equally large six-cylinder engine, which is exactly what Studebaker's Big Six was. However, it wasn't the most flattering name, especially for such an important and imposing automobile. So for the 1927 model year, realizing that the market for cars in the upper-middle price range was exploding, the company split the Big Six line into two separate



models, and it gave those models names of prominence; thus were born the Commander and President.

Through numerous changes to its styling and equipment, the President was given top billing as Studebaker's prestige model. For the 1928 model year, the President was moved even further up market and away from its Big Six roots by the addition of an impressive eight-cylinder engine.

Studebaker was one of the first truly global vehicle makers. "Vehicle," because the company was already trading internation-

ally as early as 1881, selling its famous horse-drawn wagons worldwide. That infrastructure allowed the company to become a global automaker early on as well, with dealerships as far-flung from Indiana as Shanghai, China and Riga, Latvia. And it's in Latvia where this story begins.

In the 1920s, Latvia was a small, independent republic on the Baltic that had been carved off from the Russian Empire after the Great War. In 1939-'40, it was forcibly integrated with the Soviet Union as a result of secret agreements between Hitler and Stalin,



The driver's seat is tight and uncomfortable, but the surroundings include undeniably lavish features such as vases, engraved silver door medallions and deep-tufted upholstery. Instruments include eight-day clock, gas gauge and thermometer.



and in 1941 it was overrun by the Wehrmacht as a part of Operation Barbarossa, Hitler's ill-fated attempt to subjugate the USSR.

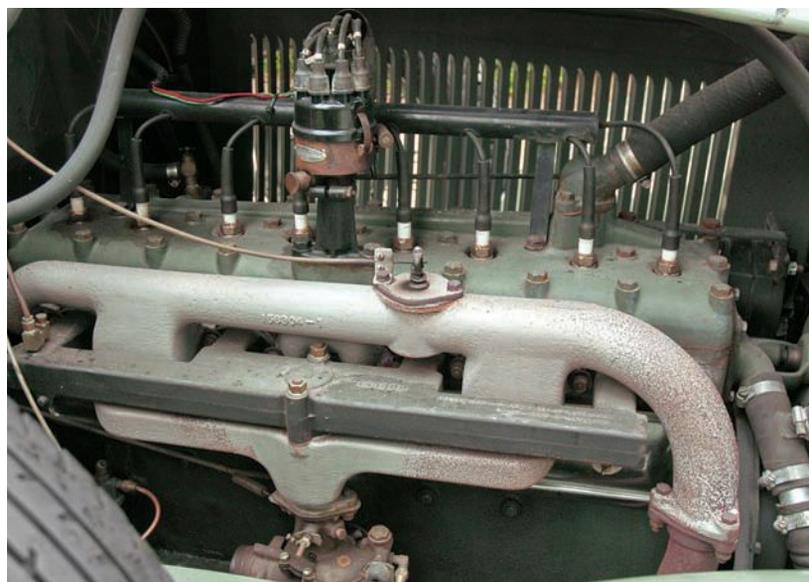
We've all heard the heartwarming stories of the poor college student who had his pride-and-joy automobile stolen years ago and finally returned to him. Usually the culprit was a run-of-the-mill car thief in a big city. As you might guess, the story behind this Studebaker is a more extreme take on that tale. In 1944, when August Grasis II was 19 years old and still living in his native Latvia, he had to suffer the indignity of watching the Red Army commandeer the 1928 Studebaker President his parents had purchased as a new car in 1929. Young August swore then and there that he'd get the Studebaker back one day.

August's attachment to his parents' Studebaker ran deeper than the mere affront of its theft, however, because it was the first car he'd ever known—his parents having purchased it when he was only four years old. As a boy, the somewhat rough-and-tumble August's best friend had been the family chauffeur. At age 12, August

even persuaded him to let him drive the car, which he promptly crashed into a tree. "It's a hard car to drive," August's son, Augie, of Kansas City, Missouri, quips when relaying the story. Power steering was not a feature found on any cars in 1928, and it's easy to understand why a preteen's arms might not have been up to the task.

The damage was repaired, however, and August was still quite attached to the car seven years later, when the Soviet Union recaptured Latvia from Nazi Germany. It soon became clear that the small nation was going to be reintegrated into the USSR after the war, so August and his future wife, Ruta, fled to Germany, where August attended college and became a civil engineer. In 1950, they immigrated to the United States, and August took a job working for Motorola in Chicago.

The next four decades saw August pursue a successful career and a relocation to Missouri, but the car he'd lost in Latvia was always there in the back of his mind. "When my father retired," Augie says, "the first thing he did was he started to look for a Stude-



The 1928 President featured Studebaker's new 100hp straight-eight five-bearing engine, which was renowned for its acceleration. Fuel was provided by a Schebler single-barrel carburetor.



baker he could restore."

It was time to get back the Studebaker President that had so impressed him in his youth. At that time, Latvia was still a part of the Soviet Union, and the odds of the original's survival understandably slim, so August decided the best alternative was to find and restore a twin to his parents' President. He and Augie looked at multiple candidates before finally settling on the 1928 President FA State you see here. August, while never having owned—let alone restored—a classic car before, dove in wholeheartedly and completed the restoration himself. He even refinished the big sedan in the original car's green hue. "He took the body off the chassis, the engine out—everything," says Augie. "He touched every piece of it. My father's attitude was that nothing is impossible."

August's can-do attitude proved warranted, because after its restoration, the old Studebaker gave him thousands of trouble-free miles over the next 20 years. In fact, Augie reports that the only major maintenance the car has received since it came into his possession was the replacement of an electric fuel pump that gave out due to ethanol deterioration. The big, seven-passenger sedan was equally happy cruising to South Bend, Indiana, or Elkhart Lake, Wisconsin, at 55 MPH as it was on 15-mile Sunday-evening dinner excursions with Ruta, a driving tradition that Augie continues today.

"My father was a proponent of the idea that cars are meant to be driven," says Augie, "He wasn't a fan of trailer queens, and he enjoyed that car exactly the way they should be—by sight, sound, smell and feel. That's exactly how I feel too."

All that driving even gained August a friend in legendary stylist Brooks Stevens, who was a regular attendee at Studebaker rallies before his passing in 1995. That association would also lead to another impressive Studebaker in the Grasis family: a factory-built, President-engined race car that competed in the 1933 Indianapolis 500. Stevens was so impressed by August's appreciation for the President that he directed that August be given the first opportunity to purchase the Indy car after his death.

With the passing of August in 2012, Augie is now the full-time



*“They really built a good car. The flywheel is so heavy—like 80 pounds—that you can shift without double clutching. It has mechanical, self-energizing brakes that were quite good for the time.”*

caretaker of both Studebakers. The 1928 President sees regular service on double dates where Augie and his wife are joined by another couple. Augie serves as chauffeur while everyone else enjoys the luxurious rear seating. It's worth noting that volunteering to drive is something of a sacrifice on Augie's part. "Seating is really excruciating, especially for me—I'm 6-3. After 30 minutes, you're ready to get out. The mindset back then was that the driver was a chauffeur, but the back seat is just fabulous! It's very comfortable back there."

Painful driver's seat and heavy steering notwithstanding, Augie is very aware of the Studebaker's quality and advancement for its era. "They really built a good car. The flywheel is so heavy—like 80 pounds—that you can shift without double clutching. It has mechanical, self-energizing brakes that were quite good for the time."

In contrast with the fixed, upright driver's seat, the rear passenger space features ample legroom along with deep tufting; double-deck, pillow-type seat springs; and heavily upholstered armrests. Original equipment in the prestigious President also included woodgrained garnish moldings, etched-silver door medallions, Wilton velvet carpets and opal iridescent dome lamps.

Perhaps the ultimate hallmark of quality for a luxurious car of the era, though, is that it can crawl in top gear, thanks to the very torquey engine with its long 4 3/8-inch stroke. Augie says the big President can drive well in third gear at just 25 MPH.

That 100-horsepower, 312.5-cu.in. straight-eight flathead engine would go on to build quite a reputation for Studebaker, including as one of the dominant stock blocks used at the Indianapolis Motor Speedway during the famous "junk formula" years of the 1930s.

Regardless of the speed, the big President sees the miles and proudly wears the road rash on its undercarriage to prove it. The car is a rolling embodiment of an immigrant's philosophy of perseverance and hard work, and the story of a family legacy that continues and will continue for future generations. We wonder if August's parents knew what they were starting when they visited the Studebaker dealer in 1929, but we certainly have to believe they'd be proud of their son's commitment to the family history. 🏠



## THE ARTICLE ON FORD'S SUNLINER

in *HCC* #135 was great reading. These convertibles are some of my favorites. But, I couldn't help but notice that there were several mentions that their styling was inspired by the Thunderbird; not so. Actually it was the other way around.

William Boyer, then in charge of the Thunderbird's development (along with Louis Crusoe, George Walker and Frank Hershey), was given the directive to reduce costs by using as much from the regular big-Ford parts bins as possible. As such, they used the Ford chassis, shortened of course, 292/312 Y-Block engines, transmissions, etc., that were already planned for the Fords. The taillamp assemblies were taken directly from the bins, as well as other components. Even the instrument cluster was almost identical. This would carry over for the entire run of the 1955-'57 Thunderbirds in one form or another. Even the 1958-'66 Thunderbirds, while using a unit-body versus body-on-frame construction, had stock Ford engine and transmission assemblies. Of course, as time went on, some styling cues were adopted by the full-size Fords, and almost all V-8s carried the Thunderbird name across the line.

About the only full-size Ford to be "directly inspired" by the Thunderbird was the 1958 model. It featured a front bumper, grille, four taillamps, hood scoop, etc., that were used on the 1958 Thunderbird. Unfortunately, it didn't translate well to the full-size models, which are often considered some of the ugliest Fords ever. Tom Kneebis  
*Port Charlotte, Florida*

## I ENJOYED RICHARD'S EDITORIAL

about four-door cars in *HCC* #133. My favorites are the full-size cars from the 1960s because those are the cars I grew up with, and those are the cars our parents needed to take their kids and neighbors' kids to school; their friends and relatives needed that extra hip room. That is why, since April, I'm the proud owner of a 1966 Ford LTD four-door hardtop, which I enjoy both driving and admiring in the driveway. James Lukas  
*Phoenix, Arizona*

## I TOTALLY AGREE WITH RICHARD'S

statement that many cars in their four-door

form are more aesthetically pleasing to the eye. I am the fortunate owner of a 1960 Cadillac four-window sedan. I think this model in particular proves the point that a four-door hardtop surpasses its counterparts in both the more popular two-door hardtop or even the coveted convertible format. Cadillac, after the "astonishing" 1959 model, had both time and reason to tone down its look. Just the fact that, of the five marques, only Cadillac incorporated fender skirts and a factory-chopped top (all for its overall aesthetic balance) made it one of the lowest cars available. With a minimalist C-pillar and rear visor overhang, at 18-feet 9-inches long, it is still one of the sleekest cars ever designed, I feel. The overhang "frown" gives this car a real attitude. Larry Rafferty  
*Las Vegas, Nevada*

## I FOUND PAT FOSTER'S COLUMN

in *HCC* #136 about Locomobile and New England manufacturers very interesting; it made me think of the Atkins Airmobile. To my knowledge it was never built, but apparently would have been added to the roster of Springfield, Massachusetts, automobile pioneers, circa 1904.

At a flea market back in the 1970s, I found original drawings of this car; they have been framed and on my wall ever since. Close examination reveals four-wheel drive, four-wheel brakes, four-wheel steering and what appears to be an electric side lamp; there's also what looks to be an air powered whistle mounted on the front differential. Pretty heady stuff for 1904! Motive power is beyond my ability to discern, but from its name I would assume it would have used compressed air for various functions.

Beneath the driver's seat, my imagination would like to believe that what looks like a pneumatic piston beneath the driver's feet would power both brakes and steering (follow the linkages). Maybe a combined internal combustion engine and air compressor would have maintained pressure in the tanks, which would somehow be used to make the car go.

John Darack  
*Wayland, Massachusetts*

## PAT FOSTER'S COLUMN ON THE

Locomobile was excellent. After Locomobile went out of business, a man named Buckminster Fuller acquired the Locomobile property and started building Dymaxion cars in the old factory. They were large vehicles, with two wheels in the front and one in the back. In another location in Bridgeport, the Trumbull brothers were making Trumbull cars between 1913 and 1915. So in its heyday, Bridgeport, Connecticut, had three automobile manufacturers.

In the summer of 1969, I got a job working for the local electric company in a power plant that was built on the Locomobile property. I used to wander around the property looking for anything left over from the Locomobile factory, but never found a thing. Then, after being transferred to another division, which was located in Derby, I was walking down Minerva Street one day and saw an old brick building with a badly faded, but still readable sign painted on the bricks that said The Lombardi Motorcar Company. I have never been able to come up with a picture of a Lombardi motorcar, so I don't know if they actually made cars there or not. How about it Pat, did Derby have a car manufacturer back in the day?

David Duggan  
*Shelton, Connecticut*

## IN *HCC* #136, JIM RICHARDSON'S

column, *What's It Worth?*, was right on. I get asked all the time about my LS85 Mack fire truck. It had a body-off restoration, and I'm the only one who knows how much it cost. Would I ever get the cost back if I sold it? Never. But that's not the point. It's the enjoyment of operating it, showing it and driving an open-cab Mack. An IRA will never make my grandkids smile, and that's worth a million.

Al Jacoby  
*Roebling, New Jersey*

## I AGREE WITH MUCH OF WHAT PAT

Foster said in his column in *HCC* #135; in fact, I don't disagree with any of it.

*Continued on page 34*

## Pickup a Packard

**R**oss Miller is a man I really admire, even though he cuts up Packards for a living. You will recall that I've written a few times about my opposition to cutting up perfectly good rare old cars. But Ross doesn't do that. He does his cutting not to create some silly rat rod, but rather to create something worthwhile, and to increase interest in the brand's less desirable cars.

Ross is a craftsman in Parkton, Maryland, with a strong interest in 1950s-era Packards. For the past 20 years, he's worked on Packards for a living. Restoring them, he says, "...for people who want to drive and go touring" is his stock-in-trade.

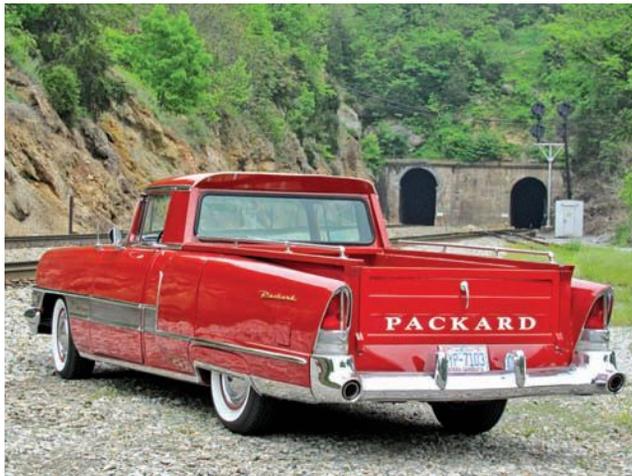
About 10 years ago, he towed home a solid 1951 Packard base model 200 series four-door sedan he'd bought for parts. The rear window was long gone, so the back half of the car was ruined, but otherwise seemed a good parts donor. Once he got it to his shop, however, Ross realized the Packard was in much better shape than he'd thought. He was faced with a familiar dilemma: The car was too good to junk or part out, but restoring it would cost many times more than it was worth. The demand for Packard 200s has never been very high because they're not luxury cars—they were Packard's entry in the medium-priced market.

Then Ross got an idea. He needed a pickup truck to service his growing business, and the thought came to him: To help advertise his business, why not construct a Packard pickup? After all, he now had the perfect donor car sitting in his garage. It's unlikely a rusty 1951 Packard 200 is ever going to be worth a lot of money and, being Packard's cheapest car, they're rather common, so Ross decided to take torch and saw to his donor car and build himself a shop truck.

To make it easier to construct, all four doors were retained, handily blending their lines into the overall look of the truck, while providing hidden storage space as well. Open up one of the rear doors and you'll see the sides of the pickup bed,

along with some hidden storage underneath. It's really very clever.

So, all's well that ends well, you might say. A Packard was saved from destruction, and he now has a fine shop truck in the bargain. Then fate stepped in. In the course of his work, Ross drives his truck here and there picking up parts and supplies, and he also likes to display it at Packard meets. Needless to say, his truck soon generated a lot of attention; much more than it would have as a fully restored 200. "Being a pickup made it more interesting and desirable than a sedan," Ross said. "People loved it. If it was just a pale-green Packard



200, most enthusiasts wouldn't even bother walking across a parking lot to see it. But as a pickup they swarm all over it."

Before long, a customer asked Ross if he would build him a truck too. Soon, other people wanted a Packard pickup of their own, so Ross started offering the work as part of his shop's specialties. Thus far he's built about a dozen Packard trucks, and each one is unique.

So, how much does it cost? Surprisingly, not a lot; Ross charges \$9,000 for the conversion. That's for doing the job on your donor car. It takes him about one month to complete a conversion. As Ross notes, decent 1951-'56 Packards can still be bought for as little as \$6,000. His current shop truck is a 1956 Clipper that is, he proudly boasts, very reliable.

So what he's doing is taking something of low value and little interest and turning it into something of higher value and tremendous interest. If you want a Chevy small-block in your Patrician, he'll tell you to go somewhere else. His forte is making stock Packard drivelines dead reliable so you can enjoy taking your Packard on trips anywhere you want to. With his pickups, he's creating approximately what the factory would have built if they'd ever decided to build a truck in the 1950s. It's too bad they didn't. 🐾



So, all's well  
that ends well,  
you might say.

A Packard was  
saved from  
destruction, and  
he now has a fine  
shop truck in the  
bargain. Then  
fate stepped in.



As a car-show outsider, though, and as a general flea-market vendor, there are a couple of points/questions that I'd like to discuss.

One of the big problems, as he mentioned, is the cost of the show for the vendor, or the folks who wish to display their vehicle. Did York lower their prices for those folks? I appreciate it when a show tells me why they're charging me more, and that's rarely the case. Why not lower rates to bring more vendors in?

The more cars, the more attendees, too, which is great for the other vendors—the food stands and folks who sell automotive-related parts and books, for example.

Speaking of which, it's amazing how many smaller car shows make little or no provision for vendors of the above items, or stick the few vendors that have begged them for a space, into a backwater location where few people see them. Having an automotive flea market in conjunction with a car show should be a natural.

Finally, lowering admission prices or having no charge at all is great—but not if the promoter is going to charge a fortune for parking, and I'd like to know how the York folks are dealing with that issue. I've seen flea markets take huge hits when parking prices went up by even one dollar, and it takes a long time to recover, as it's another death spiral which leads to fewer customers and then fewer dealers, and on and on.

Jim Bahler  
Janesville, Wisconsin

**I WAS HAPPY TO SEE THE OLDSMOBILE** Cutlass Ciera getting some respect, although I was disappointed (notice I didn't say "surprised") to see it in the Detroit Underdog section.

Mr. Stern said he "was determined to find someone who owns and enjoys a Ciera." Although mine isn't quite old enough to qualify as a classic (it's a 1992 model, light blue, "S" trim level, four-door sedan with the 3300 Buick V-6 and 4T60 4-speed automatic), I do enjoy it.

I bought it at a towing auction about 18 months ago for \$675. The guy bidding against me apologized for driving up the price. As it turns out, he didn't have anything to apologize for. I drive it almost every day, and although it has a few minor issues, it has aged more gracefully

than any other vehicle I've owned. It's reliable and surprisingly pleasant transportation. I hope to keep it on the road with routine maintenance until it's old enough to be a classic.

With the Ciera, and the nearly identical Buick Century, GM kept making the car for a long time for the right reasons. These were good cars that only got better each year (except maybe in 1994, when the torquey and bulletproof 3300 Buick V-6 was replaced by the 3.1L 60-degree V-6).

Brian Nickel  
Bothell, Washington

**UPON RECEIPT OF EACH ISSUE OF HCC**, after perusing the table of contents, I immediately turn to the Detroit Underdogs section. The bestsellers of their time have been written about and discussed *ad infinitum*. However, the unappreciated and forgotten subjects of "Detroit Underdogs" seldom get their due. Maybe it has something to do with falling into the "unappreciated and forgotten" category in high school, but I have yet to find a car lionized in this section for which I didn't long for more information when I was done. I seriously think you need to consider expanding this section to give it space equal to at least the Classic Truck Profile (another favorite section). That said, I love your magazine (and its companion *Hemmings Sports & Exotic Car*). Keep up the good work.

Jim Cormany  
Wadsworth, Ohio

**IN REFERENCE TO JIM DONNELLY'S** article "A brilliant GM automobile turns 50," I have a different take on it. Why would an engineer design a front-wheel-drive car with the engine facing forward? Only to make it very complex and prone for trouble? The power output makes a complete U-turn and then a right angle to the wheels; power loss here is incredible. It took until 1985 for GM to give up on the design.

Phil Aubrey  
Merlin, Oregon

**THANKS FOR RICHARD'S EXCELLENT** column on paints in *HCC* #136. It brought back memories, and I'm very curious

about the waterborne paints as well. I have no interest in clearcoating anything, either. Our last project was painted with acrylic enamel—a 1918 Mercer that my father and I finished in 1988. It has held up well; we had it judged the first year or so, after which it's been driven as often as we can.

Lacquer was great for looking better as it aged and every polishing job made it shine even better. I recall how Dad's 1929 du Pont Speedster smelled great when he had it painted in the late 1940s. I now have a 1929 Franklin that will need to be resprayed, and will most likely use acrylic enamel paint, that is, if it's still legal to do so.

Stan Smith  
Oak Hall, Pennsylvania

**MY DAD WAS A FORD DEALER IN A** small town in western Oklahoma back in the very early 1950s, and one of the selling points for Ford was its use of baked-on enamel to finish its cars instead of lacquer. Lacquers did not hold up well in the sun and soon cracked or wore through from too much polishing. Chrysler, as well, used baked enamel on its cars and trucks. I sometimes think this is why more of the old Fords had rust-free bodies, as their enamel-painted bodies held up better than lacquer.

I moved to Arizona in the early 1960s, and a lot of the paint finishes on GM cars were long gone from the intense sun before the Fords and Chryslers. I, too, share Richard's feelings that some restored cars just look way too shiny compared to how they really were from the factory at that time. As a young teenager in 1952, I took a tour of the Dallas, Texas, Ford assembly plant; watching the cars being painted was something magical to a teenage kid.

Larry Steward  
McMinnville, Oregon

**I TOTALLY AGREE THAT BASECOAT/** clearcoat finishes are out of line on most collector cars. I am 77 years old, and I remember working on the cars of the '40s through to the '90s, and I have painted a few with acrylic enamel myself. GM

Continued on page 36

## Dutch Treat

When I was a kid, one of my uncles gave me a book entitled *Small Car Guide*, published around 1962, by *Mechanix Illustrated*. He was a guy who was intrigued by off-the-wall cars, and had been using it to contemplate a purchase. I flipped through it, and for the first time, I ran into a lot of cars I'd never heard of, from places like France and Sweden and even East Germany. The page-thumbing led me to an entry on another unknown auto, called the DAF. What did they do, name it after Daffy Duck? It looked harmlessly oddball in a klutzy Ford Anglia kind of way, and had a thing called a Variomatic transmission, whatever that was. Much, much later, I figured out that it was a continuously variable automatic. I read further, and learned that it was built in the Netherlands. They built cars in Holland?

Indeed they did, and some of them were purely American, the last things you'd expect to see on the perfectly flat highways of this little land claimed from the sea. Even less expectedly, one of the biggest offshore automotive concerns in the Netherlands was operated by Kaiser-Frazer. One of these days, somebody's going to write a history of the car business viewed from the standpoint of salesmanship, instead of from the normal altars of engineering or design. When that history's written, Kaiser-Frazer will get its due as an aggressive, daring operation. At various points during the company's existence, Kaiser-Frazer assembled cars in India, Argentina, Israel, Canada and Mexico. The very first American-badged passenger car assembled in Japan following World War II was a 1951 Henry J. Kaiser-Frazer was a postwar creation, but its management was quick to realize the growth potential in a recovering overseas market. Ultimately, it didn't pan out, but Kaiser-Frazer believed that American cars should go to Europe, not the other way around.

A lot of that credit goes to Hickman Price Jr., the nephew of Joseph P. Frazer and a Kaiser-Frazer board member, who determined that the company's first overseas plant would be built in Rotterdam. Despite extensive World War II bombing, the city, located near the mouth of the Rhine, recovered relatively quickly and soon became Europe's busiest port. Under Price's plan, an assembly building went up in the Rotterdam harbor so Kaiser-Frazer components could be efficiently offloaded from inbound ships. The cars' bodies were welded together and painted in Holland, rather than imported all ready to simply mount on chassis. This was in 1948, and by early 1949, the plant had turned out its first

vehicle, a Kaiser Deluxe sedan. Around the same time, Kaiser-Frazer, an upstart firm to its core, was solidly in the top five among all U.S. auto manufacturers in terms of export sales. Kaiser-Frazer itself had a rough year financially in 1949, but its export and offshore-manufacturing operations were clearly profitable. One advantage the Rotterdam operation enjoyed was that its sales were conducted in Dutch guilders, rather than in stronger U.S. dollars, which made the Dutch-built cars attractive propositions for export. We spoke about the Rotterdam factory to Kentucky resident Jack Mueller, the longtime Kaiser-Frazer historian, who gave us his best estimate that about 6,000 cars were built by Kaiser-Frazer during its tenure in the Netherlands.

Precise records of Rotterdam production require a little extrapolation today, even for a very knowledgeable guy like Mueller. Apparently, the factory's output included a few 1949 Frazers, and at least a few Henry Js, although the bulk of the little cars' offshore production took place at Haifa, Israel, and to a lesser extent, in Japan. Production began to wind down after Kaiser-Frazer acquired Willys-Overland in April 1953. At that point, Willys was already operating an assembly plant in neighboring Belgium, producing Jeeps and Aeros. The best information is that the final Kaiser-Frazer cars were built in Rotterdam sometime in 1954. Soon after, Chrysler acquired the plant.

"Once it got going, the export operation of Kaiser-Frazer, and the offshore production, turned out to be consistently profitable for most of its history, and not just in the Netherlands," Mueller explained to us. "If you look back, you can see that a good 20 percent of Henry J production was for export. There are still Henry Js running around in Israel, in Turkey, and I'm told that there are still a couple left in Japan."

An ambitious, firmly grounded plan from a scrappy automaker that got tangled and tumbled by a changing marketplace, more at home than abroad, it seems. Oh, and DAF? It's been out of the car business for a while now. Makes heavy trucks that are very big sellers across both Europe and the Middle East. DAF is now a holding of PACCAR Inc., a thoroughly American company based in Bellevue, Washington, which also manufactures Kenworth and Peterbilt trucks. See what we mean? Good business really is anyplace you find it.

*Editor's Note: Jim Donnelly is on vacation, so we dipped into the archives and selected one of our favorites, from HCC #35.*



“

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”

used nitrocellulose lacquer until the early 1960s, when they switched to acrylic lacquer, which did not require machine polishing. Acrylic lacquer could be baked until the overspray melted into the finish. High-end GM cars were still buffed. Ford, Chrysler and the independents mostly used baked enamel.

Now, with modern acrylic enamel you need to use the hardener to get the best gloss and resistance to fading. Talk to Pat Foster about the green 1963 Rambler we saw for years at the annual AMC show. It looked nice and shiny when first painted, but got duller and duller as the years passed.

Bob Goyette  
Chelmsford, Massachusetts

**JEFF KOCH'S EXCELLENT ARTICLE**

on the ultra-rare 1955 De Soto station wagon in *HCC* #136 and the owner's reference to the *Sky King* TV show prompted me to go to YouTube to watch some of the old episodes, which featured Sky's 1955 Chrysler wagon.

I also searched *Highway Patrol* and hit a gold mine. I remember watching this TV show as a kid for two reasons: Broderick Crawford's gruff, squinty-eyed, fast-talking Dan Mathews character, and all the great mid-to-late '50s cars. To me, the cars were the stars of this TV series.

I usually fast-forward through the thin story plots to get to the locally-shot highway, street, neighborhood and diner scenes. You know, the good stuff. *Highway Patrol* ran from 1955 to 1959 and, thanks to its low budget, had to film at many actual outdoor locations. It stands today as a great time capsule for any fan of '50s cars and fashion, and shows us what Southern California looked like 60 years ago.

Ron Denny  
Lewisville, North Carolina

**JUST GOT ISSUE #136 WITH THE**

great Comet article within. Having owned a 1961 four-door and a 1964 wagon Falcon, I feel qualified to comment. Most articles, yours included, mention the acceleration being somewhat slow, the braking not quite what could be, and so on.

My experience, with a 50,000-mile original Falcon Deluxe, with the 170-cu. in. straight-six and Ford-O-Matic transmis-

sion, belies those impressions. I found the acceleration to be very adequate to near peppy. The braking was never in question, save for that one time with seven passengers, 60 MPH, and a downhill turn that came up a bit quickly. But I made it, though that was stretching more than just the braking capacity. True, there is more than modern noise on the freeway, easily understood within the car's price parameters and age. Still, 70 MPH was a reasonable speed on freeways (not much more, true) with the Ford-O-Matic and 3:50 rear gear.

Now, it is true that I drove my car every day, kept the engine tuned, familiarized myself with the Load-O-Matic distributor, adjusted the downshift linkage per Ford's own manual, and rebuilt the brakes, but not with NOS linings; modern brake linings make a world of difference. This all made for a truly enjoyable car, making it well understood how Ford could sell literally millions of the little darlings.

True, most of the cars you feature are driven little, if at all, and it is daily use that frees up and "self adjusts" the little things that then operate more as they did, back in the day. So I am sticking by my assertion that the Falcon is a viable and altogether enjoyable daily car, both then, and now.

Jeff Fennema  
Burlington, Wisconsin

**ISSUE #136 IS SUPER, ESPECIALLY**

the 1955 De Soto wagon and the Greyhound Silversides bus. But I noticed the Greyhound was described as having a four-speed transmission, (have seen other sources also say the same), but I always thought these buses had a five-speed, with fifth being electrically actuated, like reverse is on these units. I also remember some of these buses still in service as Greyhounds as late as 1970, (we used Greyhound on a trip in 1970, and there were some Silversides at the terminal).

Michael Benardo  
San Francisco, California

**REGARDING THE DETROIT UNDER-**

dogs in *HCC* #135, how well I remember the 1970 Ambassadors the U.S. Air Force bought for use by our missile crews at Ellsworth AFB, South Dakota. We thought these brand-new shiny station wagons

would be welcome replacements for the well-worn Fords that were no longer reliable. How wrong we were.

For starters, the military specification included six-cylinder engines and manual transmissions, but apparently the front springs were not told about that change, nor were they advised of no A/C under the hood, either, since the front ends of these Ambassadors jutted heavenward. Then, because the regulations said so, a huge winter survival kit was loaded into the cargo area; there was a lot of weight behind the rear axle. The combination made these cars so light in the front that they oversteered like a Corvair with too much air in the tires. It took only a couple of weeks before a major rolled one on the expressway, and the base commander ordered a 55 MPH maximum speed. At that point, nobody liked the Ambassadors.

Within a short time, these cars were replaced by some very nice Ford wagons. Eventually, Chevrolet Suburbans became the crew vehicle of choice, but we all remembered our slow, slow trips in the Ambassadors.

John Hart  
Troy, Michigan

**LOVED JIM RICHARDSON'S VIEWS**

in *HCC* #135 on the current crop of car restoration shows on TV today. Just recently, I was talking to a respected owner of a shop that specializes in the restoration of classic cars here in Southern Ontario, Canada. As you look across the floor, you see at least a dozen projects in various stages of completion. Thousands of hours of work go into returning these classics to how they may have looked on the showroom floor so many years ago. This particular shop was approached by producers looking to do a series on the work done here for television. He turned them down. Why? Because their main focus seemed to be on who got along with whom. Which ones were the lazy guys and who made the most mistakes? Could they get some drama going? He turned them down because his people were good at what they did and got along like family, and he was not going to jeopardize this relationship for a few extra bucks and some TV fame. Guess where I'll send my friends and their project cars?

Rick Berger  
Oakville, Ontario, Canada

## Lawrence Auto Company

**D**id you ever enjoy a summer job that augmented your chosen career? Such was my lot in the summer of 1969, when I was a service writer at Lawrence Auto Company Chevrolet-Oldsmobile in Lawrence, a northeast Indianapolis suburb.

That spring, I had been a freshly-minted Purdue University Industrial Arts Education graduate, teaching Auto Mechanics at Indianapolis Arsenal Technical High School. After fun summers in full-service Shell gas stations, I wanted new-car dealership experience.

Summer job inquiries at local dealerships yielded an offer from the Rice family, owners of Lawrence Auto Company. They received their Chevrolet franchise in 1928 and added Oldsmobile after World War II.

It was apparent by the end of the first week why I had been hired. I worked alongside their existing service writer, Art. Art's vocabulary was limited to the word *check*, followed by any vehicle system. Hence, his work orders only said, "Check tune-up," "Check alignment," "Check brakes," etc. This was terribly inefficient, because the mechanics had to get the car in and then find Art to see what the customer said it was or wasn't doing. Art had to then find the owner (in the days before cell phones) to approve even modest repairs.

I would more thoroughly record the customer's input and then solicit their pre-approval for likely repairs, assuring them I would call if anything else came up. The mechanics, working 50/50, could thus complete typical repairs in a timely manner. They began looking for work orders I had written, knowing they would be more useful than Art's.

All the above soon had the attention of high-strung Sales Manager Bob Taylor. We developed a good relationship. Bob would advise me of pet customers with specific problems, and he would tell them to ask for me when they came in, knowing they would be cared for properly. I enjoyed the challenge; it worked for both of us and, more important, benefited our customers.



Lawrence Auto Co. processed a few 1969 Camaro Indianapolis 500 Pace/Festival cars for wholesale distribution after the race. And since Oldsmobile Toronado was the Official Car of the 1969 Indiana State Fair, we also mustered two of them out after the fair.

However, as hard as it is to believe today, 1969 Camaro Pace Car convertibles were not so easily sold during the summer of '69. In fact, a pace-car-lettered Z11 Camaro Festival Car convertible with 2,400 celebrity miles on it languished unsold in the Lawrence showroom all summer—a 350-cu.in. V-8 with Turbo Hydra-Matic. Bob Taylor was getting nervous about it, afraid it might take root.

Bob approached me one day at the end of summer, just before I was to return to teaching, and said that he thought I'd be a good customer for it. He was right: I was 23 years old, single, and debt-free. So he offered it to me for \$2,860 outright. But I liked my 1964 Rambler American 440 convertible, so I passed. It was for the better; had I bought it, I probably would have driven it a couple of years and then sold it. Who knew that 1969 Camaros, especially Indianapolis 500 Pace Cars, would be the '57 Chevys of the 1960s?

The dealership's first 1970 Chevrolet arrived the next day; a gold Caprice sedan. I asked Bob if he wanted me to hide it for introduction day. He walked around it, tendered a less-than-complimentary opinion of the 1970 restyle, and said, "Nah, put it right out front. It'll help us sell the rest of the '69s!"

Bob later owned his own store southwest of Indianapolis in Mooresville: Bob Taylor Chevrolet. Our paths happily crossed 35 years later, when he sold it and came up to sell cars at Blanck Chevrolet Company in Brownsburg, where I live, before he passed away.

Lawrence Auto Company closed in the mid-1970s. Today, the building is a large U-Haul rental facility, but you can tell it was built as a car dealership. Thankfully, I still have this work shirt 47 years later. It's my only souvenir of an enjoyable summer with really nice people, when Bow Ties and Rockets were on top of their game. 🏎️



...as hard as

it is to believe

today, 1969

Camaro Pace

Car convertibles

were not so easily

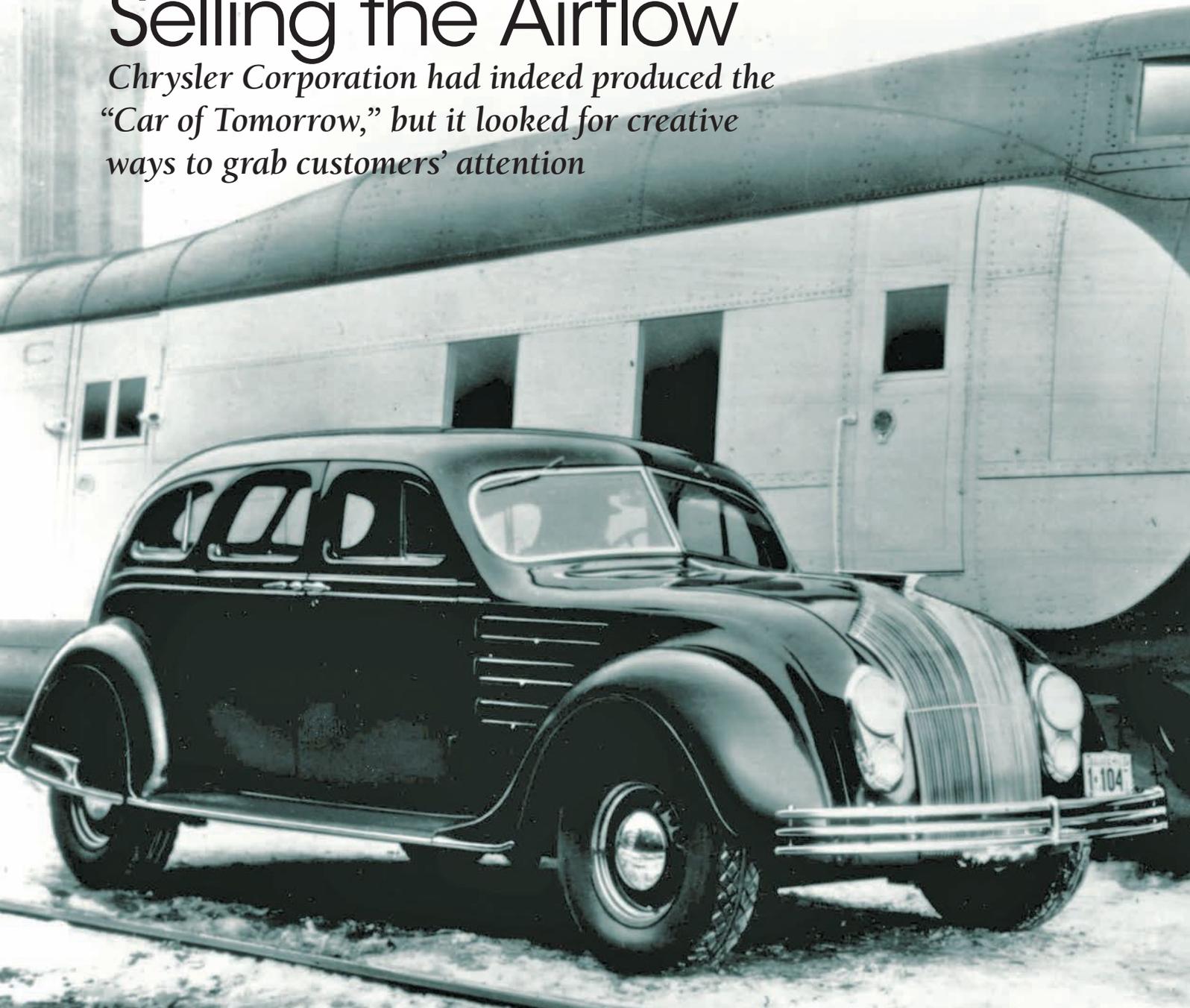
sold during the

summer of '69.



# Selling the Airflow

*Chrysler Corporation had indeed produced the “Car of Tomorrow,” but it looked for creative ways to grab customers’ attention*



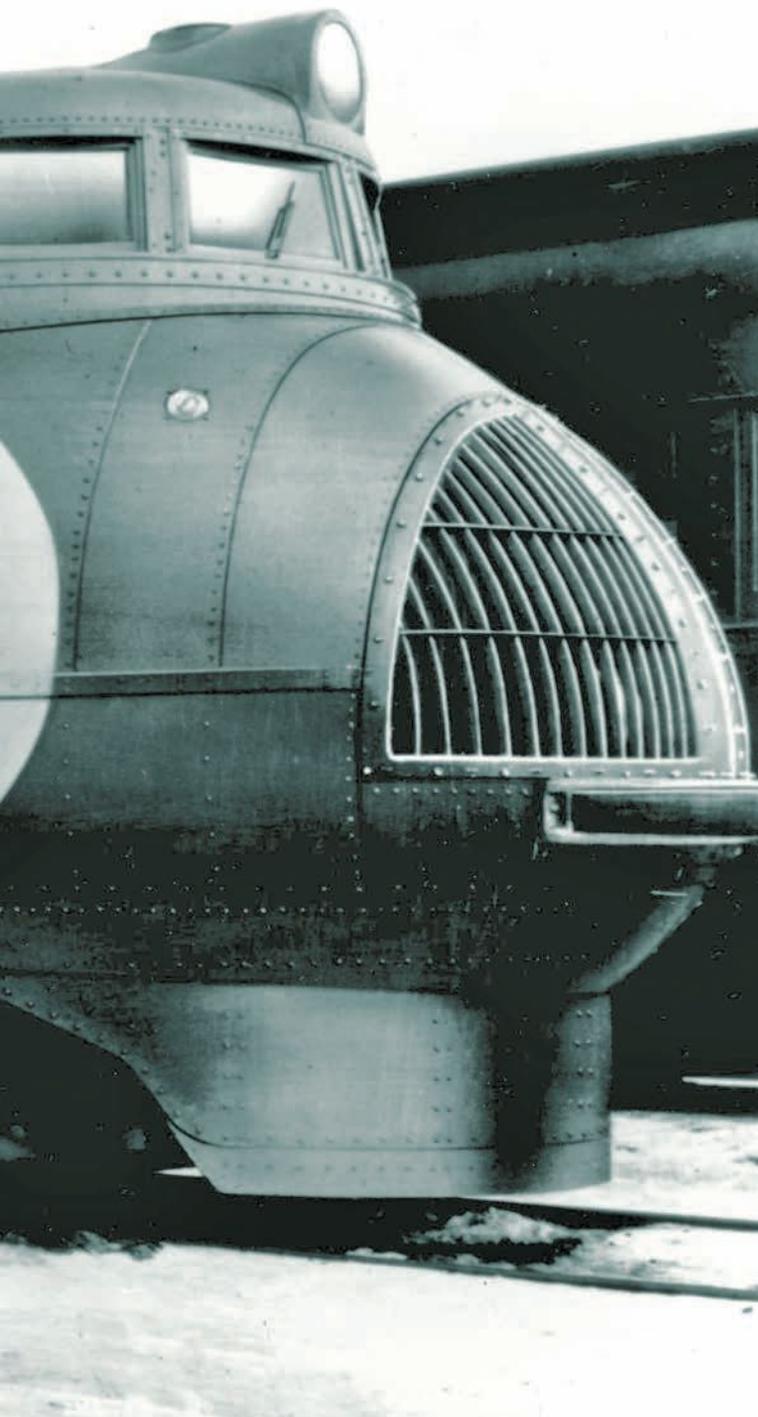
BY TERRY SHEA • IMAGES COURTESY OF FIAT CHRYSLER AUTOMOBILES

Riding on a wave of innovation, Chrysler Corporation’s Airflow models arrived in 1934 boasting design and engineering breakthroughs that remained unrivaled in the industry for years. Intense public interest gave Chrysler a hint that maybe the manufacturer had a huge success on its hands.

Unfortunately, a higher price than the competition, production delays and a public eye that turned skeptical kept the car from selling as broadly as Chrysler had imagined. When those sales headwinds picked up, Chrysler set about proving to the public that its all-new car had everything they wanted—and

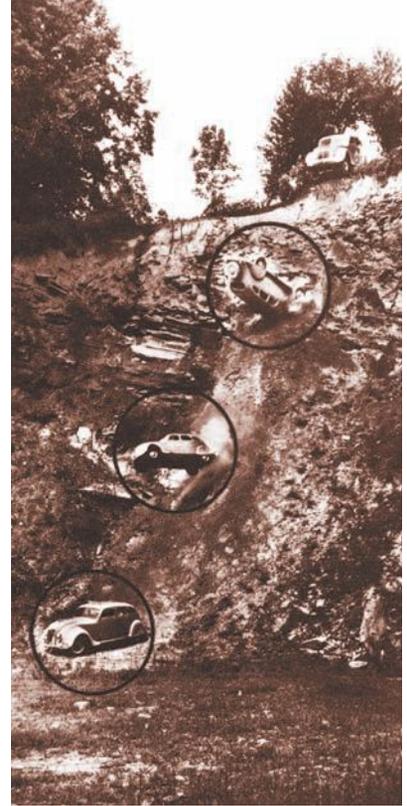
more. From a series of speed tests to economy trials to some far-fetched stunts to a good, old advertising campaign, Chrysler pulled out all the stops to get customers into its showrooms and out again with a new Airflow.

Even before the Chrysler Corporation launched the innovative



In a stunt for the ages, Chrysler pushed a stock Airflow sedan off a 110-foot cliff, the car tumbling end over end. At the bottom of the quarry, a man inspected the car—which had only some minor body damage—easily opened and closed all four doors, got in and drove away.

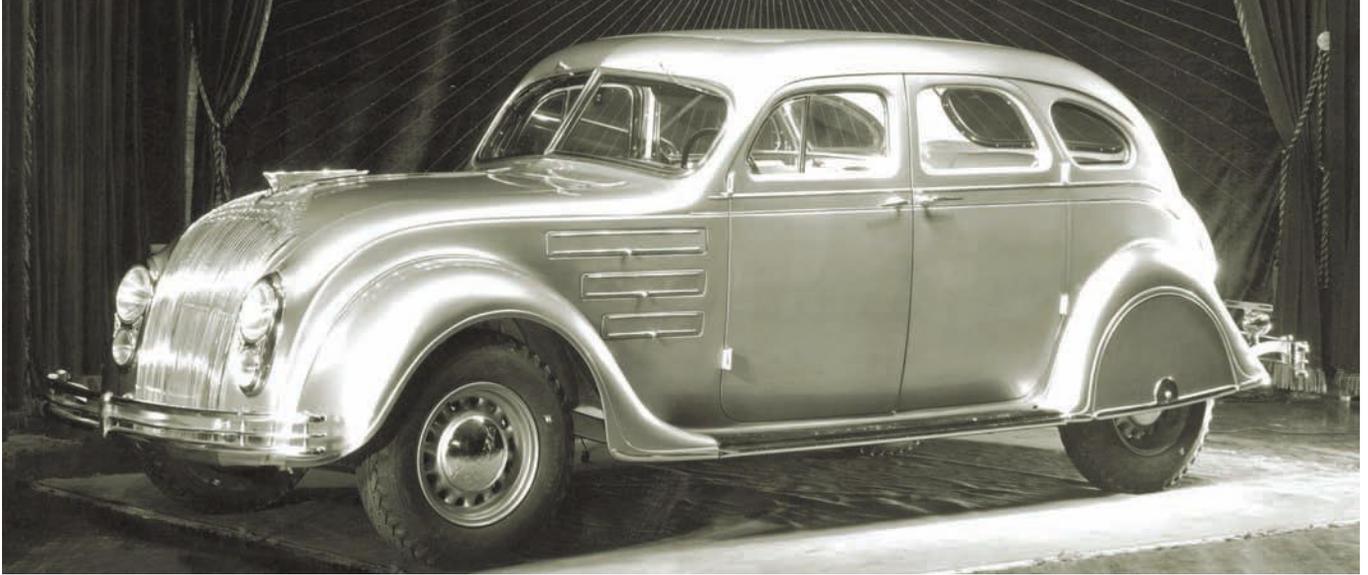
Chrysler's extensive advertising campaign suggested that people put off by the "radical" shape should get inside before they passed judgment on the Airflow.



With the railroad industry already embracing streamlining of locomotives and the public well aware of it, Chrysler photographed its Airflows with the sleekest trains and aircraft.

At the rear end, the Airflow showed off more new design elements, from the integrated trunk to the fender skirts.





Chrysler wowed the public at auto shows, but new techniques left the manufacturer unable to ramp up production quickly enough.



Harry Hartz drove this “backwards” De Soto cross-country the year before the Airflow’s debut, generating great PR.

Airflow in 1934, in six-cylinder guise as a De Soto and eight-cylinder form as a Chrysler, it began its stunts. During Chrysler’s years of pioneering wind-tunnel tests using scale-model cars, engineers determined that a conventional car cut through the air much more efficiently if it were driven backwards.

As noted in the Chrysler-produced short film from the era, *Fashioned by Function*, about the Airflow’s development, the engineers specifically noted that the contemporary shape of the car created “front-end resistance and rear-end back pull,” the latter of which we call drag today. They also made calculations that indicated that to fight a car’s wind resistance, doubling the top speed required significantly more power. The sample car required only seven horsepower to reach 40 MPH, but 56hp—eight times as much—to reach 80 MPH.

To soften the public’s reaction to the coming Airflow, Chrysler engineer Wally Zierer had a 1933 De Soto Custom sedan modified to be driven backwards. Rather than rebodying it backwards, Zierer had the front seat and instrument panel turned around and the ring gear in the rear-end swapped 180 degrees. With a new custom linkage for the steering gear—as the column terminated somewhere in the middle of the car—the Custom became a front-wheel-drive, rear-steered sedan.

The company hired Harry Hartz, a retired professional racer and, by then, successful team owner. (In his first five starts at the Indy 500 in the Twenties, he qualified on the front row and finished second three times against two fourth-place finishes; he took home the winner’s trophy as team owner in 1930 and ’32.) Hartz’s first foray into public relations for Chrysler might be considered guerrilla marketing today. Hartz drove the car from Detroit to New York. Though some reports had him driving at highway speeds, in

an interview with *Special Interest Autos* (January 1971), Hartz denied that the run included any high speeds. “With the rear wheels doing the steering,” he said, “it made for a pretty weird sensation.”

Hartz also related getting pulled over in New York’s Central Park for driving the wrong way as well as getting a ticket for being parked in the wrong direction. Taking reporters for drives and doing demonstration runs for movie reels did the trick to get the reverse-control Mopar in the press. As a racing team owner, Hartz was said to have a personal interest in streamlining, and his agenda included meeting an aeronautics professor at New York University.

Though Chrysler obviously had no intent of actually producing a “backwards” car, it did make the public aware that the manufacturer had something up its sleeve. At the New York Auto Show in January of 1934, Chrysler unveiled the groundbreaking Airflow. At a time when many cars still featured some wood-framing, typically behind the door skins, the all-steel Airflow represented the biggest step yet in a sea change for the industry.

Along with the streamlined, air-cheating shape that inspired the Airflow name (which Chrysler immediately trademarked), the new car was the first on the market with room for three passengers in the front row, with all seating between the axles instead of the rear row being above the axle, and with a revised front suspension and weight distribution that favored passenger comfort. Perhaps most groundbreaking, the Airflow became the first American mass-production car with an all-steel body integrated with the frame—the first foray into unitized construction. As part of that all-steel, body and frame integral as one unit, the Airflow’s structure, which was engineered with help from the Budd company, also featured one of the first uses of standardized body and frame components across different models. Integrating this new type of manufacturing into the Chrysler mix proved more complicated than at first imagined and constituted one reason for the car’s production delay.

With sales slower than expected—even accounting for the rough, Depression-era economy—Chrysler began additional publicity stunts with Hartz. In August of 1934, Chrysler engineers, under the watchful eye of the American Automobile Association, marked a 10-mile circle in the salt at Bonneville and let Hartz loose in a Chrysler Imperial Coupe Airflow. The California-born racing hero set a series of 72 records from a standing start to various distances up to 2,000 miles, including a 24-hour average of 84 MPH. At one point during the 24-hour, 2,026-mile run, temperatures of 105 degrees in the shade were reported. During the second half of the run, the Imperial Coupe managed 86.95 MPH, far better than the 80.93 MPH clocked during the first 12 hours.

Under the strict mandate of sanctioning the record, the AAA chose the car off a showroom floor, sealed certain components



# Goodbye "HORSELESS CARRIAGE"

Chrysler pulled out all the stops—from the emotional to the practical—to grab the public's attention for the Airflow, pointing out in some instances how the Airflow had shed century-old vehicle construction and also highlighting the car's comfortable ride, even with three abreast in the front.

## At 45 Miles an Hour a MIRACLE HAPPENS



to certify it as "strictly stock" and then supervised its transport to Utah. Chrysler, of course, filmed the entire episode and offered such sage observations as, "Its power is converted into speed rather than wasted fighting empty air."

Hartz then drove the Chrysler Airflow more than 3,000 miles from Los Angeles to New York on an economy run, the trip taking him back through Utah to Salt Lake City, on to Wyoming, Nebraska, Iowa, Illinois, Indiana, Ohio, Pennsylvania, New Jersey and—once again—New York. Over the course of this entire run, where Hartz was accompanied by a representative from AAA, the car averaged better than 18 MPG, burned just 2.5 quarts of oil and was reported to cost just \$35 in total fuel expenditures.

De Soto would get its speed records kicks in as well. This time, with a De Soto Airflow Sedan and Coupe, Hartz and company tackled class records at Muroc Dry Lake in California's Mojave Desert. Among the 32 new highs established—again under the watchful eye of AAA—were 86.23 MPH over five miles in the Coupe and a slew of records in the four-door sedan, such as 86.2 MPH for a mile on up to 74.7 MPH over 2,000 miles. Another economy run followed, with Hartz besting the eight-cylinder Chrysler Airflow's average in a six-cylinder De Soto Airflow four-door, yielding an impressive 21.4 MPG over a 3,114-mile cross-country trek said to cost a mere \$33.06 in fuel.

With the Chicago "Century of Progress" World's Fair in full swing for the second year in 1934, Chrysler had a demonstration track built into its pavilion with plenty of room for spectators to watch. The manufacturer showed off the Airflow's hydraulic brakes on a wet test track. A Buffalo Bill-looking sharpshooter named "Dead-eye Don" shot out a tire of a moving vehicle to demonstrate the car's stability in a blowout. A "speedball" pitcher hurled a fast one into the safety glass to show off its protection for passengers. In a precursor to an even more dramatic stunt, a test driver flipped an otherwise perfectly good Airflow on the rough, rutted and inhospitable unpaved center of the track, rolling several times before driving it away. A trio of Illinois State Troopers inspected the car before and after the stunt in another show of its safety.

Of course, as with other events, such as the Bonneville test and economy runs, Chrysler captured its World's Fair exploits on film, the footage finding its way into cinema newsreels throughout the country. Perhaps the biggest stunt of all was also captured on camera. In a Pennsylvania quarry, a Chrysler Airflow was pushed off a 110-foot cliff, where it rolled down end over end, landing on all four wheels. Despite some superficial body damage, none of the glass broke, and a driver stepped in and drove off. Though it probably proved nothing about the car's safety (after all, any unbelted passenger probably would have been thoroughly tossed

around inside that Airflow), the "test" still gets referenced today and even seemingly inspired a similar stunt from Volvo decades later.

Despite all of their best efforts, even unconventional ones, at selling a truly unconventional car, both the Chrysler and De Soto Airflows were ultimately duds in the marketplace—the De Soto dropped after 1936 and the Chrysler models after 1937. More than any other issue, the Airflow's design proved polarizing, so much so that a polling company surveying New York Auto Show attendees found that the Chrysler Airflow topped both the best-looking and worst-looking lists.

The Airflow's influence went far beyond the engineering that truly was ahead of its time and certainly far beyond the overall modest sales of the various models. Chrysler's various stunts and publicity, too, would be copied in later years, the sort of activity that generates headlines for years to come. ☞



By 1937, its last year, the Chrysler Airflow's design had edged more toward the conventional, even as other automakers were already adopting streamlined designs of their own.



# Lake Mirror Classic

*Lakeland, Florida's, sensational Classic Auto Festival*

WORDS AND PHOTOGRAPHY BY RICHARD LENTINELLO

Just because something is free doesn't mean that it isn't worth having or attending. Such is the case with the Lake Mirror Classic Auto Festival. By design, this is one car show that truly is different, and it's open to all spectators without charge. Yep, it's free, free, free!



The reason there's no admission charge is because this event is impossible to contain; yes, it's that huge. The nearly 200 cars that are entered in the concours are on display around Lake Mirror, which is located right in downtown Lakeland, in central Florida. The non-concours vehicles, which total around 700, are lined up on the streets that surround the lake. This street show alone takes up a half-dozen blocks or so, and is filled with all sorts of cars and trucks: American classics, sports cars, muscle cars, exotics, street rods, customs, Cobra kit cars and vintage trucks as well. It's a mind-blowing display of what the collector car hobby is all about. And with the comfort of shade trees lining the streets, and food vendors at every corner, it makes for a relaxing and extremely enjoyable stroll through Lakeland's reborn historic district.



Unusual Fords don't come any rarer than this beautifully restored 1935 two-door Phaeton; with its body built by the Haines Coach Company, it's the only example known to have been built. It's owned by Chris and Kathleen Koch of Palm Coast.



It's always nice to see these great little Falcons take part in a concours. This just about perfect 1963 Falcon Sprint was restored by its owner, Sue Payne of Lakeland.



Corvette enthusiasts were delighted to see this Briggs Cunningham-built 1960 Corvette that finished first in the 5-Liter GT Class and 8th place overall at Le Mans that year. Today, it's owned by Lance Miller of Carlisle, Pennsylvania.

Every year that we attend this spectacular show, we are amazed by the variety and rarity of some of the cars this event attracts. In the past several years, we've had the pleasure of seeing Auburns, Duesenbergs, Cords and Pierce-Arrows, as well as some truly rare Buicks, Franklins, Cadillacs and Lincolns. From Europe, we've seen Bugattis, Talbot Lagos, Citroëns and Zagato-bodied Lancias, to name just a few. Yes, the variety is amazing, and so, too, are the cars.

So, if you want to attend a car show unlike any other, one loaded with all types of collector cars, trucks and motorcycles—oh, and wooden boats, too—then put the Lake Mirror Classic Auto Festival on your must-attend list. The 2016 event is scheduled for Saturday, October 15, and as usual, Hemmings will be there. For all the details, go to [www.lakemirrorclassic.com](http://www.lakemirrorclassic.com).



Looking sharp in its new blue and white exterior, this restored 1965 Rambler 770 two-door sedan also features A/C. It's owned by Jeff Brekke of Lakeland.



Rick and Elaine Schmidt, owners of National Parts Depot, displayed their unrestored and totally original 1965 Oldsmobile Starfire. Powered by a 375hp 425-cu.in. V-8, it has been driven just 10,600 miles since new.



Rick and Elaine Schmidt also brought along their amazing 1965 Ford Galaxie 500XL, which has never been registered, and shows just 12 miles on its odometer. It now resides in the incredible collection at NPD's headquarters in Ocala, Florida.



Prewar Pontiacs are hard to come by, so it was a real treat to see this unrestored 1932 Pontiac Sport Coupe. It's owned by Ron and LeeAnn Laird from Sebring, who also own the navy blue 1910 Oakland Runabout.



The streets throughout downtown Lakeland surrounding the main concours area had many distinctive cars on display, one of which was this 1964 Corvair Monza convertible that sported factory A/C. It's owned by Lakeland residents David and Dawn Scardella.



From the nearby town of Bartow came Bill Adams and his incredible 1969 Oldsmobile Vista Cruiser station wagon. Driven just 33,000 miles, the car has an all-original interior and woodgrain, although the outstanding green exterior has been repainted in the original factory color.



Four-door sedans don't come much rarer than this 1935 Cadillac Series 20 Sedan that sits on a long, 136-inch wheelbase. Powered by a 130hp V-8, it's owned by Brando Pistorius of Odessa, Florida.



This striking Marlboro Blue and Pawnee Beige 1942 Cadillac Series 62 Sedanette is one of only 2,150 built, making it a truly rare example. It was restored over a 10-year period by owners Steve and Cheryl Cooley Jr. from Homosassa, Florida.



Powered by a supercharged 170hp flathead V-8, this is one of only 64 Cabriolet Cord 812SCs built in 1937. It's owned by Wellington and Janet Morton from St. Johns, Florida.



Built for only one year, this 1932 Packard Light Eight Model 900 had a distinctive "shovel-nose" grille; it's owned by Edwin Radson of nearby Eustis, Florida. In the background is Mary Schwitters's 1931 Ford Model A, which her great aunt bought new. It has been restored with the correct blackwall tires.

# Staying the Course

*With production cut short for WWII, rare is the 1942 Cadillac such as this Series 62 Deluxe Town Sedan that has remained unrestored*



WORDS AND PHOTOGRAPHY BY JEFF KOCH

Cadillac had quite the shake-up for the 1941 model year, though nothing like the seismic events that would unfold in the Pacific that December. Cadillac readopted its “one marque, one engine” policy as it had before the junior-Cadillac La Salle marque arrived in 1927. At the end of 1940, GM dropped the



La Salle marque altogether, while Cadillac discontinued the low-production but magnificent V-16-powered models. Cadillac would add a low-line Series 61 model designed to take the La Salle's place, but simplification of the range was clear to see: from 39 models for the 1940 model year down to 26 in 1941 (even with the addition of the new Series 61) to just 22 models in six series for 1942.

Big news had already come for the 1941 model year with the introduction of Oldsmobile's Hydra-Matic fully automatic transmission as well as air conditioning (both options) to the Cadillac. The 346-cubic-inch L-head V-8 retained the 7.25:1 compression ratio and 150 horsepower rating from 1941. Of course, since Cadillacs had V-8 power dating clear back to 1914, seeing such a power unit under the hood wasn't the novelty it might be



for some other marques.

Why the focus on 1941 models, when the car seen here is clearly a '42 model? Because so little changed from year to year, it's important to know what came before. Despite Cadillac referring to the new models as "the peak of engineering achievement, master coachcraft and precision manufacture," changes to the 1942 line, as you might imagine with the war coming, were minimal: A new type of thermostat better controlled radiator flow, the parking brake was changed from a lever to a T-shaped pull handle, new shock absorbers with a revised valve arrangement offered both better ride control and less noise, a new compound in the spring pads made them more wear-resistant, sealed drum brakes that saw the circumference of the drum mesh with the lip on the dust shield, and a new fresh-air ventilation system took air from the grille rather than a cowl vent. Inside, a new instrument panel greeted the driver and a new

seat material—"leatherette fabric combined with rice paper material," as factory literature described it—along with "covers in the brown material used last year are also available."

Style-wise, a wider egg crate-type grille with integrated round parking lamps presented Cadillac's latest face to the wind, and fog lamps were relocated to the spot between the headlamp and bumper. The reshaped pontoon-style fenders front and rear extended into the doors and featured a thick chrome molding. The usual passel of minor detail and trim changes were present and accounted for. Series 62s received two rear license plate lamps. Also new: small front bumper guards that would later expand to become a styling theme, early days for the treatment that would be named for an especially busy character named Dagmar, on the NBC program *Broadway Open House*, which aired in 1950 and '51.

Yet Cadillac, celebrating its 40th anniversary in the 1942



The 1942 Cadillac Series 62's interior sported a new instrument panel, with prominent speedometer and clock, along with a new seating material—"leatherette fabric combined with rice paper material," as factory literature described it, possibly as a wartime materials-conservation effort—although "covers in the brown material used last year" were still available.



model year, saw its ruby-season celebrations severely curtailed. The marque's 1942 production started on October 1, but lasted barely four months. War had been something of an inevitability for a while—period advertising boasted about Cadillac's engine parts for Allison-powered aircraft overseas, and in August 1941, the U.S. Office of Production Management had ordered automobile production cutbacks to just 73.5 percent of 1940 levels—so wind-down plans were in place when Pearl Harbor was attacked on December 7th and America declared war a day later. Even with those mandated production cutbacks, Cadillac production hit a record 66,130 units for 1941. Clearly, pruning back the Sixteens and bringing former La Salle customers on board with the Series 61 had been a winning strategy.

In the waning hours of 1941, Washington decreed that no new car should be delivered with visible chrome or stainless trim, save for the bumpers, and any cars already built would

have to have their chrome covered up somehow. Cadillac did so by painting the trim either off-white or light gray. Just five weeks later, barely four months into production, Cadillac car production ceased altogether so the factory could concentrate on engines and Hydra-Matic transmissions for the M-24 Chaffee light tank.

Total 1942 Cadillac production amounted to 16,511 cars. Just 4,961 of these were C-body-based Series 62 models, with 1,743 of them sedans. This, despite a rapid year-to-year increase in prices: a Series 62 Deluxe Four-door Town Sedan similar to the one pictured here would have started at \$1,585 in 1941; for 1942, the base price jumped a whopping 14 percent, to \$1,836—inflation soared to double-digit levels in the fall of 1941, pre-Pearl Harbor, but Cadillac's pricing still outstripped the inflation rate.

The Series 62 Deluxe four-door Touring Sedan seen on

**Cadillacs had V-8 engines from 1914, but the monobloc V-8 debuted for 1936, displacing 322 cubic inches with 6.25 compression and rated at 125 horsepower. Over time, both the cars and the engine grew, until for 1941, the 346-cu.in. L-head V-8 had 7.25 compression and 150hp. This specification was carried over into 1942. Cadillac's efforts for the shortened year concentrated on refining other elements of the car. Beyond fluids and belts, this 26,000-mile example is original, including the spark plugs.**



these pages was delivered to Mr. Wilfred Kemstedt of St. Paul, Minnesota, on New Year's Eve 1942. It had neither the rare air conditioning nor the new-but-popular \$135 Hydra-Matic transmission option, but it did possess the \$65 AM radio, \$10 radio aerial, \$24.50 fog lamps and the \$59.50 heater. Now, how Kemstedt managed to find a car for sale some 10 or more months after the last one had rolled off the assembly line is anyone's guess, but the original delivery paperwork remains with the car. Flying in the face of the order from Washington, there is no record or evidence of the chrome on this very original unrestored model having ever been covered up.

Even if this particular Series 62 Cadillac was one of the last new cars sold during the war, that it remains a low-mileage original may at first seem something of a surprise. But, likely due to the limitations of gas rationing, this prewar car made it through the three and a half years of conflict in pretty good shape.

With no replacements available in wartime, the nation's hunger for transportation had been suppressed, and after the war the floodgates opened and lots of old cars were cast aside in favor of the latest and greatest (much of which were warmed-over 1941 and '42 models). But this Cadillac managed to be spared this fate.



“

*It's a true time capsule and drives unbelievably well—as nicely as my late-model car.*

”

Current owner Kevin Cornish of Scottsdale, Arizona, fills us in on some of the details of this low-mileage original. “Mr. Kemstedt owned it for a while—maybe a dozen years. He bought the car when he was quite elderly, drove it some and then passed away. His family kept the car for quite a while before they decided to sell it.” The exact timeline has been lost, but it is known that a series of recognized collectors have owned this 26,700-mile example in the meantime.

How original is original? Beyond fluids and wear items, you're looking at what rolled off the assembly line. “I'm pretty sure it has the original spark plugs and brake linings in it still,” Kevin says of his 1942 Cadillac. “Only belts, hoses, tires, a fuel pump and the windshield washer bottle have been replaced. The vast majority of the paint is original, though the bumpers have been rechromed, and the body has had a few touch-ups. Otherwise, it's a true time capsule and drives unbelievably well—as nicely as my late-model car.” Nothing beyond basic maintenance has been performed, simply because “Nothing has needed to be done.”

In a scene of nationwide panic and upheaval, cars like this 1942 Cadillac Series 62 Town Sedan kept alive a generation's aspirations for a greater postwar America. 🏠



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# Getaway Car

*In spite of its notorious past,  
this 1970 Lincoln Continental Coupe has a bright future*

WORDS AND PHOTOGRAPHY BY MARK J. McCOURT

If you've watched any 1970s television detective and cop shows, you know that big Lincolns were a fixture, their imperious style, powerful engines and luggage-(and body!)-swallowing trunks attracting the good guys and bad guys, alike. The massive presence and superlative qualities of this never-restored 1970 Lincoln Continental gave it similar draw in real life, and its particular story is more exciting than most.

Our feature Driveable Dream was an unusual car from the start. This early-production example—one of only 3,073 Continental Coupes built for 1970—was specified with precious little additional content. Automatic temperature control air conditioning and an AM radio with power antenna respectively added \$523.20 and \$161.40 to the Coupe's \$5,976 MSRP; that base price being roughly equivalent to \$36,650 today. Otherwise, it was ordered without luxuries that were commonplace in the Continental's competitive set: no vinyl roof cover, no automatic speed control, no intermittent wipers, no leather upholstery or six-way power seats. Nor did this car receive Lincoln's advanced Sure-Track computerized rear-wheel anti-lock brake system—it was “a stripper,” in the words of its owner of 30 years, Steve Bullock.

But even Lincoln's most reasonably priced model had a wealth of appealing features, including a 460-cu.in. V-8, quad headlamps hidden behind vacuum-operated doors, comprehensive instrumentation, power windows and a two-way power seat. The lack of height adjustability of that front bench seat was likely the reason that its first owner gave it up after a short while. “This car was bought new in the Washington, D.C., area. A colonel bought it for his wife, but she must have been a little thing, because within three weeks, she brought it back to the dealer and said, ‘You keep it, I can't use it!’ She could barely see out well enough to park it,” Steve says with a laugh.

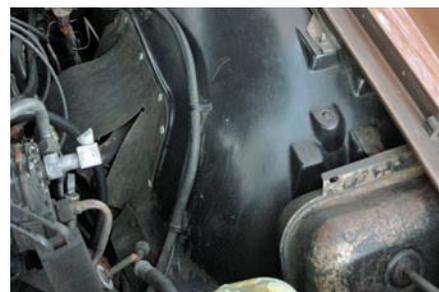
“I had just finished a miserable, 900-plus-mile trip from Florida to Washington, D.C., in the Alfa Romeo Spider I was driving in 1986. I told myself I'd never drive a piece of junk like that again, and decided to buy the biggest car I could



**This four-barrel-carbureted, 365hp V-8 has powered the Continental Coupe for more than 132,000 miles, and despite sitting inactive for 16 years, has never been rebuilt.**



**This 385-series 460 V-8 is related to the street-tuned race V-8 in Ford's Boss 429.**



**In an attempt to reduce this car's weight, Lincoln specified composite inner fenders.**

find,” Steve explains. He was searching the newspaper classifieds for Lincolns, despite having survived a bad ownership experience with a trouble-prone 1970 Continental Sedan a few years prior.

“I saw this Continental in the newspaper and called the seller. I asked how it ran—‘Oh, it runs good.’ Does it burn

any oil? ‘Well, yes, it burns some oil.’ How much does it burn? ‘About a quart every 1,500 miles.’ To me, that was like a brand new car!” he laughs. “I didn't think I would have another 1970 Continental until I met the seller. He was an honest gentleman, and was selling because he was getting on in years. I thought I'd better see it. When he backed it out of the barn, I nearly passed out. I'd owned that Continental Sedan and knew the Mark III, so you'd think I was aware of the Continental Coupe too, but I was flabbergasted—I'd never seen such a car. It was clean as a whistle, and drove great. He wanted \$1,450 for it, so I bought it on the spot.”

The new-for-1970 Sedan and Coupe shared their mechanicals, including the proven Select-Shift three-speed C6 automatic and four-barrel-carbureted V-8 engine which, thanks to its 10.5 compression and high-test fuel, made a gross-rated 365hp at 4,600 RPM and 500-lb.ft. of torque at 2,800 RPM. Both styles also shared new body-on-frame construction, as well as a generous 127-inch wheelbase and 225-inch overall length, although this

**Four round sealed-beam headlamps hide behind these vacuum-operated covers. They were styled to continue the grille's Cord 810-like horizontal motif, a treatment that the Continental only wore for the 1970 model year. Flaking paint and stone chips betray this car's 46 years.**





**This attractive padded dash put all major controls directly in front of the driver, but hid its comprehensive instruments behind the Rim Blow horn steering wheel.**

left the 4,860-pound two-door a mere 50 pounds lighter than the four-door. Power front disc/rear drum brakes and an independent ball joint/coil spring front and live axle/coil spring rear suspension were standard equipment.

"This was never my only car, so I didn't drive it daily, but it did make numerous trips between our place in Virginia and our house in Massachusetts," Steve says. "We'd sometimes put our bicycles on the back and take it to the beach. The trunk is enormous; I remember the previous owner telling me that, on camping trips, he and his wife would sometimes sit in the trunk and play cards on a cooler. The rain could fall, but with that big lid open, they stayed dry and had a good old time."

A few years after Steve purchased it,



**Power controls for the exterior mirror, two-way seat, four windows and door locks were grouped by the driver's elbow.**

this Continental was inadvertently mixed up in dangerous business. "I was storing it in an apartment garage. You needed a pass to get into the garage, but the pass wasn't required to exit. Stupidly, I'd left the car unlocked, with the key under the rug. Someone discovered that, and drove it right out of the place. It was used

during a convenience store robbery," he explains.

"I was out of town when this happened, and when I returned, the police were waiting to arrest me. They told me about the robbery, and that my car had been chased over the 14th Street Bridge, from Virginia into Washington, D.C., doing more than 100 MPH. I said, 'What are you talking about? This means my car isn't where I thought it was!' They realized I wasn't responsible, and that it had been stolen."

During that high-speed chase, the thief damaged the Lincoln's left front fender, pushing it into the door. That chase also caused the radiator and water pump to fail somewhere in the Ninth Street Tunnel, where the car was abandoned, and from where it had to be towed. "They caught the guy who did it, and I had to go to court during his trial. The attorney asked me if I'd loaned him my car. I said, 'I've never seen that man in my life!'"

The cooling system repairs—and that of the driver's fender—were made after Steve reclaimed his Lincoln. But its thrilling days in the D.C. metro area were numbered, and when he lost storage space in Virginia in 1992, Steve brought the car up to his Massachusetts home. He parked it in the barn where it's stored today, and where it would sit idle for more than a decade.

It was 2008, and he had moved to the Northeast full-time, when Steve awoke his Driveable Dream Coupe from its long slumber. "The tires had lost air, while the cement floor in the barn had



**The B-pillar-less body offered an elegant window line and made the large interior feel airy, despite thick C-pillars. The man-made nylon fibers used in the carpet and seat upholstery have proved unappealing to mice, which have left those materials intact.**

frozen, cracked and heaved. The day I finally started it back up, I drove it about two feet before the tailpipe hit the cement and punched the muffler into the gas tank," he remembers with a wry smile. In spite of that unforeseen danger, the Lincoln had survived storage and remained largely free of pest damage, a little-contemplated benefit of the non-edible 1970s nylon seat upholstery, vinyl and carpeting.

Unlike Steve's previous 1970 Continental, this one has required precious little to keep running like a top. "I had the radiator cleaned, rebuilt the carburetor and installed a starter motor and fuel pump, but that's all been peripheral. The engine has never been apart, neither has the transmission. I drive carefully because I'm afraid of spraining something on the car, but the only thing that seems to go wrong is that the transmission seal dries out periodically. If I drive it a bit and put in another quart of

**This Continental Coupe retains most of its factory-applied paint, despite having the roof and driver's front fender resprayed in the 1980s. That original paint has worn thin from polishing on the hood, while the trunk lid exhibits some scrapes and flaking.**



“My car had been  
chased over the 14th Street  
Bridge, from Virginia into  
Washington, D.C.”

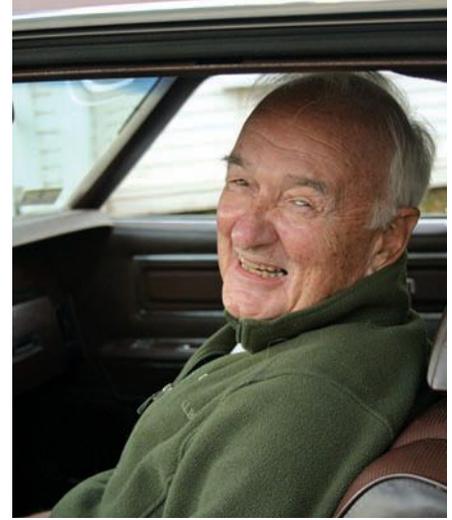
transmission fluid, it's good to go.

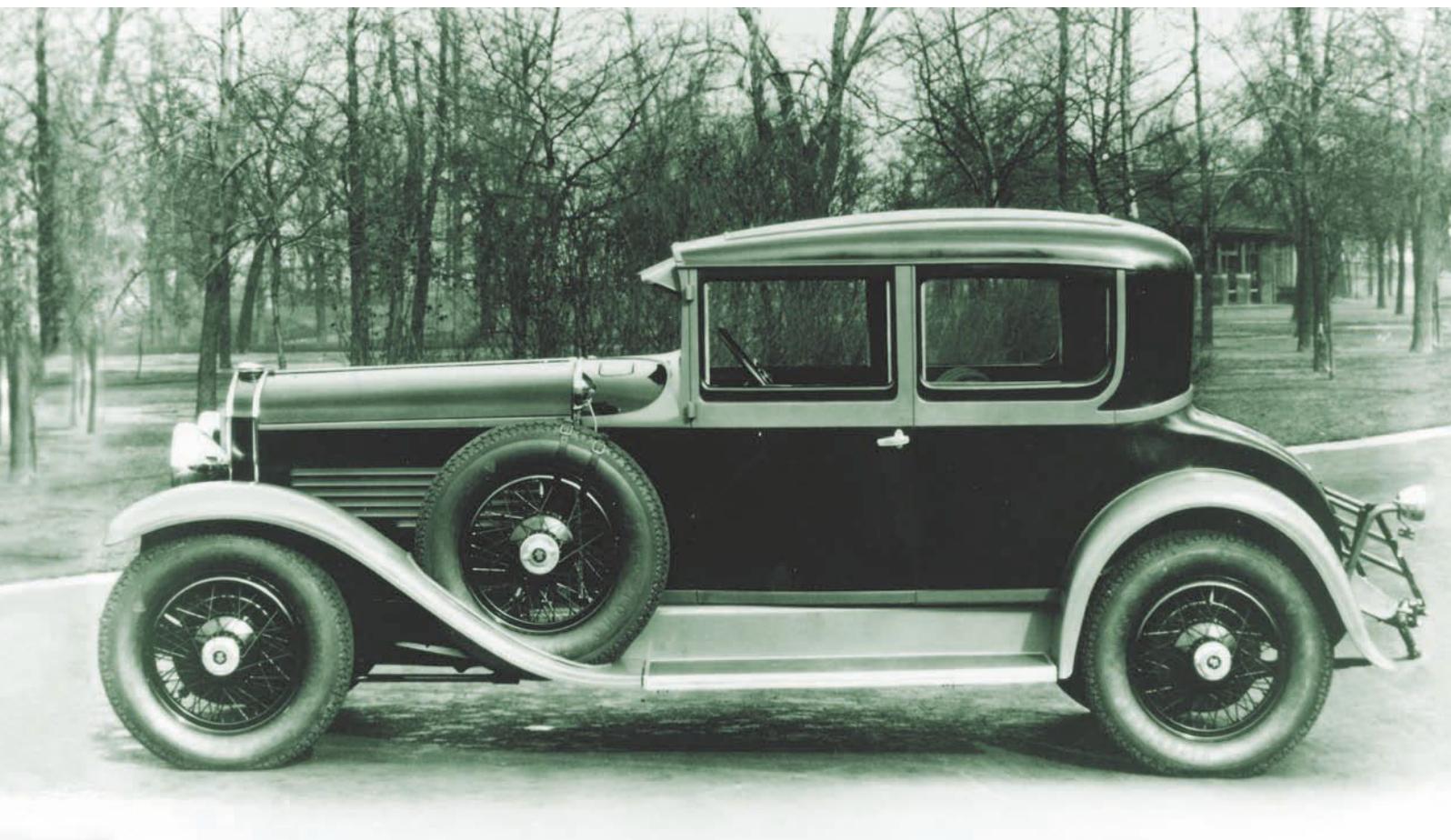
"I'm very careful about doing oil changes and keeping it polished," he continues. "Even though it's not been kept in a climate-controlled place, this car has always been covered to keep the sun off. It has very thin, Vietnam-era chrome. While there were paint repairs to the roof and front fender, the hood still has its

original paint, which has started to wear through a bit."

Unlike its first owner, Steve doesn't have trouble seeing over the wheel to drive this car, and he shares how different the experience is compared to a modern ride. "It's of another era! I think that brown color was the rage that year. Once you're in it, it doesn't feel huge, although you have to be careful when you're parking since it only has that one, puny little outside mirror. There's so much hood, but the fender edges stick up just enough so you can see them.

"I'm glad that this one wasn't built with all the doodads and vinyl on the roof. It's a nice-looking car. Back when I bought it, I don't think it was much sought-after, but I love it. These days, when I take it out, I wonder if it'll be alright, if I'll make it—so I bring my cell phone," Steve laughs. "But it's never let me down. I've put 30,000 miles on it, and it still runs great. It's just a good, original car." 🗨️





# The Moon Automobile

*The Missouri builders of the Moon, Diana and White Prince Motorcars*

BY PATRICK FOSTER • PHOTOGRAPHY COURTESY OF THE PAT FOSTER COLLECTION

**M**ost old-car enthusiasts have heard of Moon, but few really know much about the company. Starting in 1906, the Missouri-based firm was for a number of years a builder of fine, good-looking cars in the medium-price range. It ultimately failed, and the reasons are fairly easy to understand. However, before its end Moon earned a reputation for motorcars featuring excellent styling and meticulous construction.

Joseph Moon, founder of the Joseph W. Moon Buggy Company, was the entrepreneur behind the Moon automobile. Like many other horse-drawn buggy makers, he decided in 1905 to get into the automobile business as well. His first car, the 1906 Moon Model A tourer, was unique only in

that most of its parts and sub-assemblies were built in his shop, with the exception of its Rutenber four-cylinder engine. Priced at \$3,000, it was fairly conventional and enjoyed only modest sales—reportedly fewer than 50 were built. However, the next Moon was a completely new car, dubbed the Model C, and it was much more exciting. Introduced for 1907 and priced at \$3,500, it featured interesting engineering that included a 286-cubic-inch four-cylinder engine with full-pressure lubrication and an overhead camshaft, hooked up to a four-speed transmission. The Model C also boasted a handsome aluminum touring body mounted on a 110-inch-wheelbase drop-frame chassis. At the same time, the company renamed leftover Model A's as the Model B, selling them at reduced prices.

**1930** The last gasp of the Moon Motor Car Company was the new Windsor White Prince, a very handsome car that unfortunately couldn't save the company.

The Model C's solid engineering and decent styling brought a small rush of orders, and the little company was on its way. A sharp little Model C roadster was added in mid-1908, and a larger, costlier Model D seven-passenger touring car debuted as well.

The company expanded its line downward in 1910 with the introduction of the Model 30 series, which included a three-passenger runabout, five-passenger tourer and a four-passenger toy tonneau. With prices beginning at \$1,500, the new car boasted an interesting 30hp T-head engine.

**1906** In 1906, buggy maker Joseph Moon decided to launch a car company bearing his name. The Moon Model A was distinctive mainly because it was manufactured almost entirely within his shop, with the exception of its four-cylinder Rutenber engine. The car was shown at the Chicago Auto Show that year.

**THE 1906 MODEL A MOON**

**The Best that Brains and Experience Can Build or Money Can Buy**

...DESCRIPTION...

**MOTOR**—Special “Brammer” 30-35 h. p. four cylinder, vertical. Mounted on sub-frame.

**TRANSMISSION**—Sliding gear type, three speeds forward and one reverse. Direct drive on high gear.

**CLUTCH**—Latest improved multiple disc.

**LUBRICATION**—Hill’s Precision Oil. Sight feed.

**IGNITION**—Jump spark. “Whisper” storage battery and “igniter” coil.

**FRAME**—Cold pressed steel. Drop forged spring hangers.

**DRIVE**—Bevel gear.

**PRICE**—\$2,500 f. o. b. factory.

**RADIATOR**—Improved honey-comb pattern, with fan.

**SPRINGS**—Higher quality, coil-spring front and rear.

**AXLES**—Reinforced machine steel tubing; 14-inch ball bearings.

**WHEELS**—Wood, utility pattern, 32-inch front and rear.

**TIRES**—4-ply Standard Clincher, or detachable side flaps.

**WHEEL BASE**—60 inches. Travel, standard, 35 inches.

**SPEED**—Up to 30 miles per hour.

**WEIGHT**—About 2,400 lbs.

SEE US AT THE AUTOMOBILE SHOW  
Armory Space 48, Chicago

**MOON MOTOR CAR CO.**  
ST. LOUIS, MO.  
Members American Motor Car Manufacturers Association

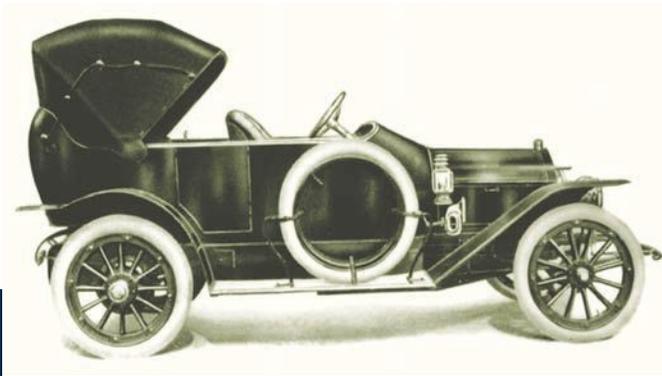
**Model C. 30-35 H. P. \$3,500**

The most up-to-date car in America. By this we mean that all unnecessary parts are eliminated, and that the best features of European and American cars have been considered and adopted after they had been simplified. The MOON 1907 MODEL was designed throughout by Mr. L. I. Mooers, who is known to the automobile industry for the success he has previously achieved in designing automobiles which today are the best known and best liked in America.

Our new car is known as MODEL “C”, 30-35 H. P., Price \$3500. It has Drop Frame, Steering Connections behind front axle, four speeds forward and reverse, multiple disc clutch, Full elliptical Rear Springs, I beam Front Axle, Honeycomb Radiator. Further details upon application.

**MOON MOTOR CAR CO., St. Louis, Mo.,**  
Members American Motor Car Manufacturers Association

**1907** The following year saw the debut of a completely redesigned Moon, dubbed the Model C. At the same time, the company offered leftover Model A’s at a reduced price as the Model B.



**1911** A popular body style in the Moon line was this 1911 Model 45 Torpedo. Moon dealers could have sold many more than they did, but the factory was producing cars at a somewhat leisurely pace.



**1912** The 1912 Moon Model 30 roadster was a sharp machine, with sleek lines on a 116-inch wheelbase, and a 32hp T-head four-cylinder engine under the hood.

Writers of the day praised the Model 30 as a stylish, well-built automobile. To remain in keeping with the new designations, Model D was renamed the Model 45, with a concurrent reduction in price to \$3,000. The only problem the company faced was an inability to keep up with orders; production volume was very low and dealers were hollering for more cars. Joseph Moon was used to the more leisurely pace of buggy construction and couldn’t seem to get his mind around high-volume auto manufacturing. In addition, he was a perfectionist, wanting to make sure every car was as right as it could be. The result was, the factory was producing only five or six cars per day, well below what dealers could sell.

All 1912 Moons came with self-starters as standard equipment, with

**“This Great Big Self-Starting MOON ‘40’ Is the Triumph of My Life!”**

Price \$1,800

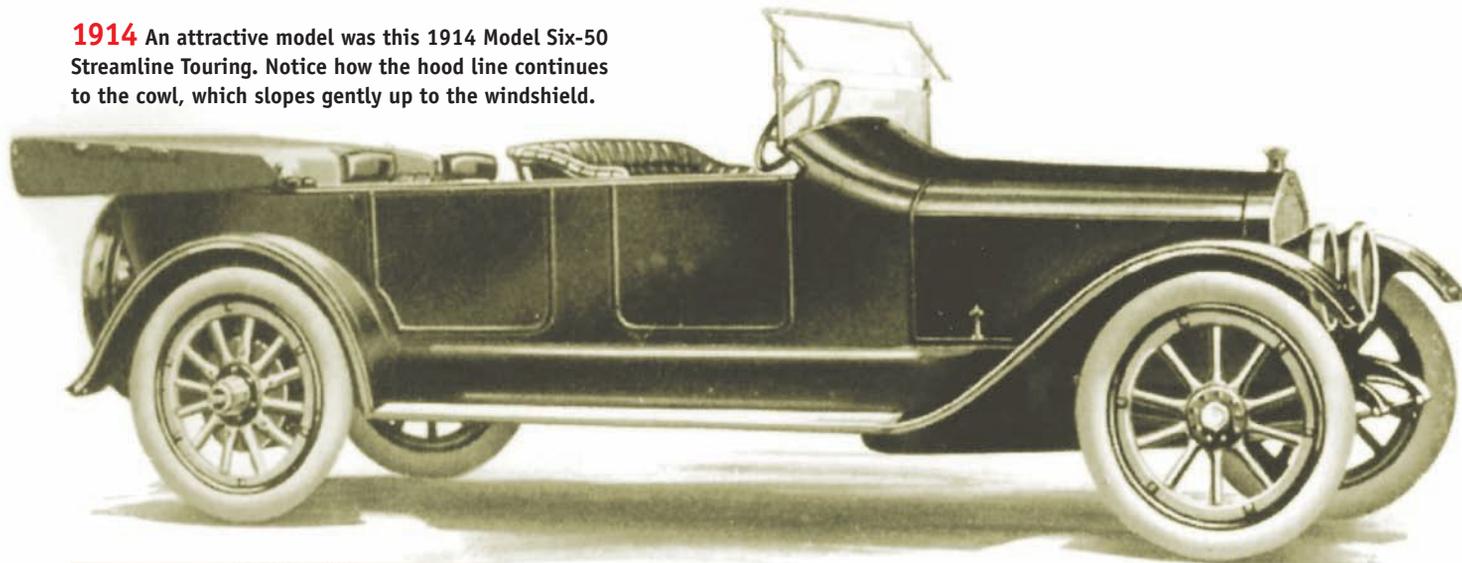
The MOON “40”

**I HAVE** put more than thirty years into fine machinery. My father before me was a manufacturer, whose one absorbing interest was high grade steels. Ever since the era of the automobile came in I have made this my task: To build the best automobile possible to the art. That first. Then a fair price. Never an excessive price—never to add \$500 or \$1,000, no matter how good the car—no matter how fine the automobile, business is going.

**Look at the Car— and What Comes With It**  
Self-Starter.  
Remountable and Quick- Detachable Rims.

**1912** Joseph Moon even appeared in ads on occasion, as shown here in this piece for the all-new Moon Model 40, with self-starter as standard equipment.

**1914** An attractive model was this 1914 Model Six-50 Streamline Touring. Notice how the hood line continues to the cowl, which slopes gently up to the windshield.



**1918** In this ad for the 1918 Moon line, notice the elegant lady standing with her soldier friend, a sign of the times. This year, the new Moon Six-36 was priced at a mere \$1,195 as shown.

**1919** To celebrate the end of the Great War, Moon announced a new model, the Victory, a Light Six offered at \$1,685 f.o.b. St. Louis. Powered by the famous Continental Red Seal engine, it came with a self-starter as standard equipment.

Models 30 and 45 having their wheelbases increased to 116 inches and 123 inches, respectively. Slotted in between the two was a new Model 40 series riding a 120-inch wheelbase and offering the same 32hp engine as the Model 30. Body styles included a coupe priced at \$3,000, plus a five-passenger touring, roadster and torpedo roadster, each costing \$1,800. In ads, Joseph Moon proclaimed the Model 40 "The Triumph of My Life."

Be that as it may, Moons were revamped for 1913, replacing the Model 30 with a slightly less powerful Model 39, the Model 40 with a Model 48 boasting an expanded lineup on a one-inch-longer wheelbase, and the four-cylinder Model 45 with a six-cylinder Model 65 five-passenger touring car tagged at \$2,500. An interesting new model was a handsome Gentleman's Speedster in the Model 39 range, priced at a bargain \$1,650. The highest-priced Moon this year was a Model 48 limousine that cost \$3,000.

Moon once prided itself on building most components of the car in-house, but as time went on, the company began to substitute components from outside suppliers in an effort to increase production. Engine production was one bottleneck; the factory could produce more bodies than engines, creating a seriously unbalanced inventory of engineless bodies sitting around the factory. To alleviate the problem, Continental engines were fitted in some models, and the company found it was able to build more cars. On the flip side, doing so made the Moon that much less unique and more of an "assembled car," reducing its prestige.

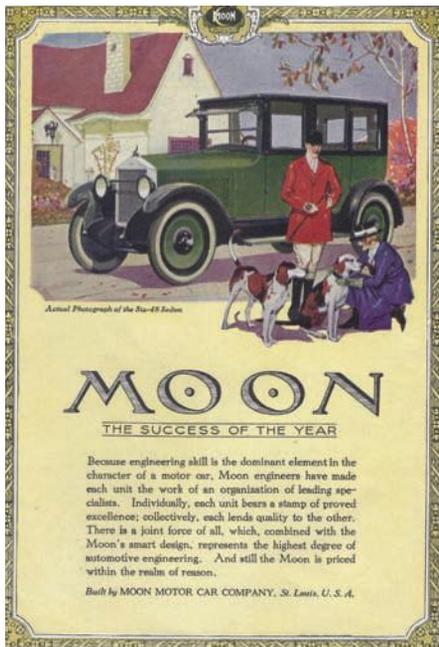
By 1916, all Moons carried six-cylinder engines, as befitted a medium-price car back then. This year, model names were rationalized to reflect engine power:

Model Six-30 was a 30hp five-passenger touring car or three-passenger roadster on a 118-inch wheelbase, Model Six-40 offered 40hp in a seven-passenger touring car or roadster on a 123-inch wheelbase, and the Model Six-50 was a seven-passenger, 50hp touring car on a stately 132-inch wheelbase. Sales for the calendar year doubled to 2,076 units.

By this point, an aging Joseph Moon had turned over day-to-day control of the company to his son-in-law, Stewart McDonald, who wanted to expand the company's output, but had an aversion to borrowing money to do so. He would attempt to slowly build Moon's production capacity from internal cash flow only, even as competitors were expanding by leaps and bounds.

To boost sales, McDonald introduced a lower-priced Model Six-36 line for 1918, with a touring car and roadster both priced at \$1,095, the lowest price thus far for a Moon. Powered by a 35hp six-cylinder engine, the "baby Moon" rode a 114-inch wheelbase. Demand far outstripped production, and prices soon rose. Other 1918 models included the Model Six-45 and Model Six-66, both riding a 125-inch wheelbase and offering 45hp and 66hp, respectively. However, in the end, wartime restrictions on materials held back production, so sales for the year totaled just 1,692 cars. It fell to 1,522 the following year as Moon shifted to production of munitions for the military.

In February 1919, Joseph Moon passed away. With the war over and munitions contracts coming to an end, McDonald was anxious to get back to auto production. He introduced a new Model Six-46 Victory model to celebrate the war's end, powered by a flathead Continental six. Victory's stand-out styling, reportedly the



**1920** This winsome advertisement is for the 1920 Moon, and shows the popular Six-48 sedan model, which the factory called “The Success of the Year.”

work of Joseph Moon’s son Earl, generated a great deal of interest among buyers. The radiator shell bore a striking resemblance to the contemporary Rolls-Royce, while body sides featured a neat beveled edge running the length of the automobile. The “beveled edge” look proved so popular it was soon applied to the rest of the Moon lineup.

By 1920, the Victory became the Six-48, and a new Six-68 seven-passenger sedan debuted. Sales shot up to 2,368 units for the calendar year. McDonald was a firm believer that among upper-class customers, style was more important than engineering, so he continued using components purchased from Timken, Continental, Gemmer, Delco, Spicer and others while concentrating his efforts on styling. Doing so meant he didn’t need to invest in production facilities to build those components, saving investment but increasing his per-vehicle costs. However, there was concern that Moon was acquiring the image of an “assembled car,” so company advertising took pains to defend the practice and even to tout it as a distinct product advantage. Moons, the ads claimed, were assembled of only the finest parts.

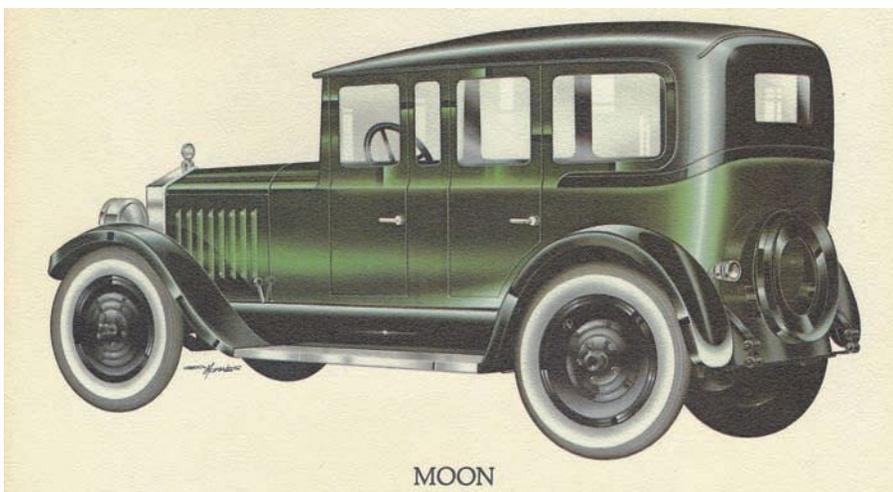
For 1922, Moon introduced a posh four-door sedan outfitted with blue silk broadcloth interior trim and silk window curtains with interior hardware finished in “French gray silver.” Called La Petite Sport Sedan, it had a novel front seat arrangement: two seats on a transverse rail could be separated to provide space between passengers or slid together for snuggling up.



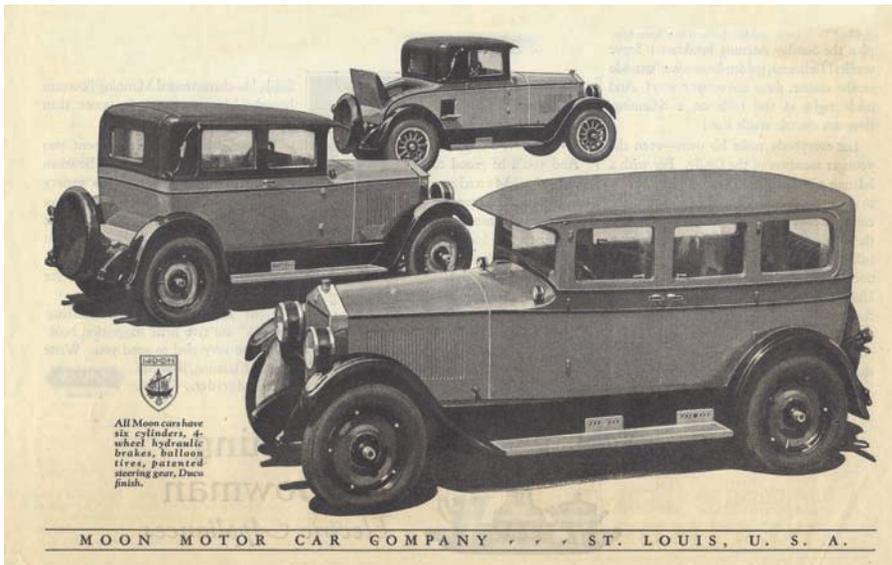
**1922** Perhaps the most stylish car Moon developed was the La Petite Sport Sedan, a sedan with beautiful custom interior trim. Shown here is a two-door model in the Six-50 series.



**1923** This frontal view of a 1923 Moon roadster shows off its grille very well. Any resemblance to the concurrent Rolls-Royce was purely intentional.



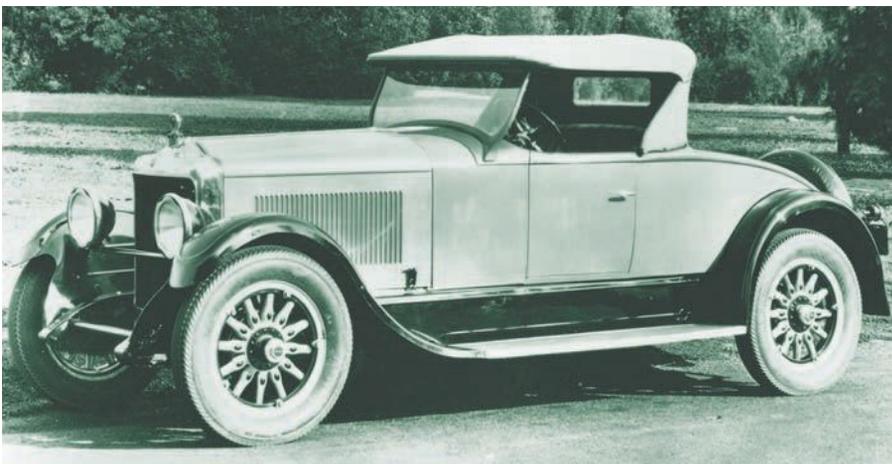
**1923** Shown here is a rendering of the 1923 Moon Model Six-40 Tourlux sedan, a big, fine car, perfect for long-distance touring in supreme comfort.



**1925** This advertisement shows three of the body styles available in the Moon line for 1925. The Moons were very handsome automobiles, but the day of the assembled car was drawing to a close and the company was headed for trouble.



**1926** The Moon four-door sedan six-window for 1926. This year, all Moons received attractive new styling.



**1926** Is it any wonder buyers flocked to the Diana? As this roadster shows, it offered sharp styling to match its eight-cylinder performance. Sadly, Dianias proved to be very trouble-prone and soon earned a reputation as a car to stay away from.

By 1923, Moon consolidated to just two series, the 115-inch wheelbase, 50hp Model Six-40 and the Model Six-58 with a 58hp six and a 128-inch wheelbase. Each included four body styles. This was a breakout year for Moon, with sales of over 5,800 cars. Perhaps encouraged by this more than doubling of sales in just one season, the following year the company was back to three series: Six-40, Six-50 and Six-58. Sales again rose sharply to 7,567 units. That seems to have marked the high point in Moon production. But McDonald had promised his dealers he would produce 25,000 cars, a figure he must have pulled out of thin air in view of the capacity constraints in his small plant, to say nothing of the company's production history thus far. McDonald belatedly tried to upgrade his plant's processes by replacing old-fashioned hand-painting with a modern spray system, but ran into trouble with it. Production slowed until the problems were sorted out.

For the 1925 model year, Moon introduced an all-new small car called the Series A, a very attractive auto riding a 113-inch wheelbase and powered by a 50hp Continental six. With prices starting at \$1,195 for a touring car, it proved popular and soon comprised nearly half of the company's sales, which totaled 7,525 cars. But profits fell as Moon began to find it increasingly difficult to compete with better financed companies producing cars at a faster clip than its own archaic practices allowed.

Towards the end of 1925, McDonald and fellow St. Louis automaker Russell Gardner were in talks about merging. Unfortunately, they could not reach an agreement. As Moon sales began to falter, McDonald launched a new car in hopes of moving further up the price scale. It would be an eight-cylinder vehicle—and he would call it Diana, rather than Moon. (In mythology, Diana is the goddess of the moon, and of hunting). McDonald set up a new subsidiary, Diana Motors Corporation, though its officers held the same positions at Moon.

The new Diana looked to be a rather fine car with a 72hp Continental straight-eight, 125.5-inch wheelbase and bodies of surpassing loveliness, with a radiator shape similar to the luxurious Minerva. Sales were strong initially. Meanwhile, a slightly revised Moon lineup now comprised four series: Series A, Six-40 Newport, Six-50 Metropolitan and Six-58 London.

For 1926, Moons received a long-overdue styling update with wider, deeper fenders, deeper radiator shell and mildly reshaped sheetmetal. One enthusiastic buyer was a young up-and-coming animator named Walt Disney. But Moon was



**1926** A new companion brand was introduced at the end of 1925 called the Diana, named after mythology's goddess of the Moon. The Diana was a beautiful car powered by a 72hp straight-eight engine and was very popular in its first year of production.



**1927** One very exciting model in the Diana range was this 1927 Diana Palm Beach Special Roadster, with rumble seat, wire wheels and deluxe equipment. It failed to sell in significant numbers due to the marque's reputation for poor durability.

sinking, a victim of trying to compete with cars that were produced in higher numbers and offered more for the money. The day of the assembled car was rapidly coming to a close; they could no longer compete with mass producers. Unfortunately, by midyear it was becoming obvious that Diana was also in trouble. The cars were plagued with engine problems, including defective piston rings and overheating that warped blocks. Diana soon gained a reputation for unreliability. Combined sales of Moon and Diana were about 7,000 units that year, but by 1927, that sank to less than 4,400 units, despite the addition of a very attractive Diana Palm Beach Special rumble-seat roadster.

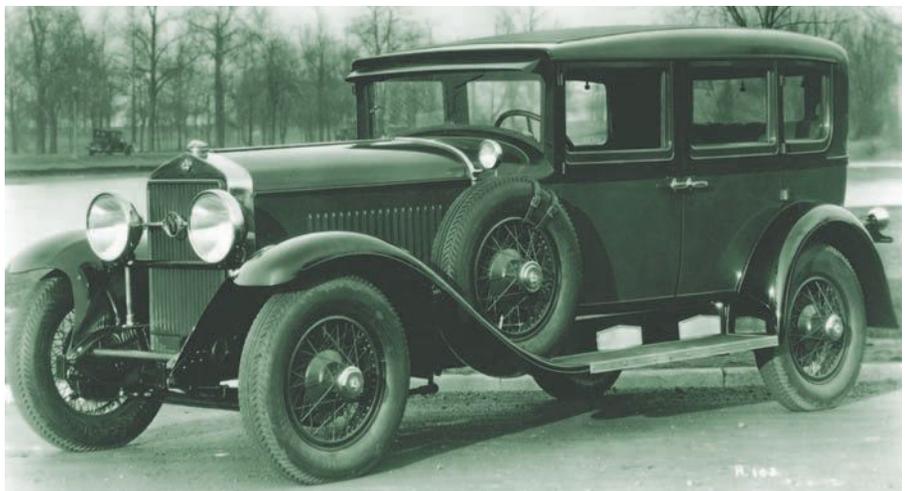
Desperately hoping for a comeback, Moon debuted all-new "Aerotype" styling for 1928, courtesy of Dutch Darrin. The six-cylinder Model Six-72 and eight-cylinder Eight-80 were handsome cars, and interest in them was fairly high. Leftover Diana chassis were given new Aerotype bodies and sold as Moon Eight-75s.

Getting a bit reckless, McDonald phased out the Diana and most Moons for 1929 and introduced a new line called the Windsor White Prince. The only Moon left was the Six-72, which soon became a Windsor model. The Windsor and Moon were decent, carefully-built automobiles, but the company was running out of money. Towards the end of the year, sales tumbled again and Moon announced a merger with New Era Motors, maker of the Ruxton.

New Era was a new firm formed by Archie Andrews, a controversial figure in automotive history. Andrews only wanted Moon for its production facility, and not long after gaining control of the company, both Moon and Windsor White Prince were discontinued, and that was the end of them. Ruxtons continued to be built in the old Moon factory for awhile, but unfortunately, the new car had hit the market just in time to be killed by the Great Depression, so it, too, faded away. ☹



**1927** Baseball legend Babe Ruth poses with a 1927 Moon coupe bearing British Columbia license plates. Moon sales were sinking fast that year.

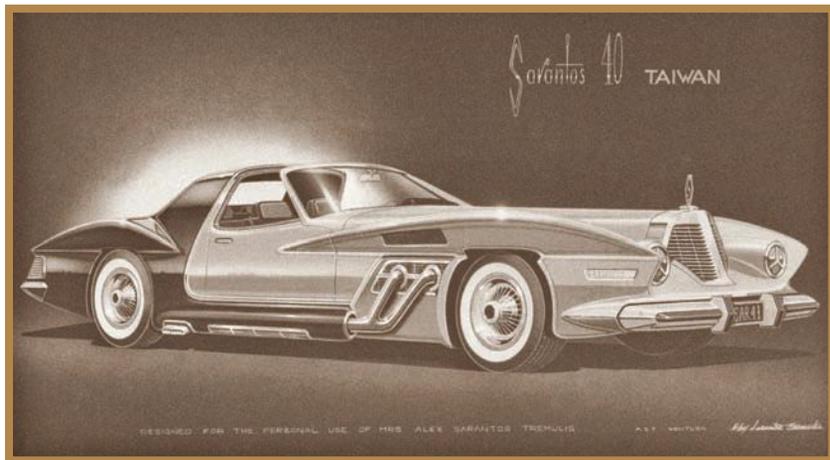


**1929** With its very elegant styling, this Model 8-80 Royal Sedan was one of the last Moons to be built. Moon was just about broke by this point, a victim of fierce competition from the volume automakers who could offer more car for less money.

# Alex Tremulis

*Advocate of Aerodynamics*

WORDS AND PHOTOGRAPHY BY JOSIAH WORK



**Flamboyant Sarantos was designed by Tremulis for his wife and has overtones of the Gaylord and also of the neoclassic look which came into vogue in the Seventies.**

**A**mong the small, select company of top-flight automotive designers, there was no more creative and controversial talent than that of Alex Tremulis (1914-1991).

Back in 1984, in the predecessor of *HCC*, *Special Interest Autos* (#82), we spent a morning with Alex at his Ventura, California, apartment. The designer spoke of some of the cars that have had a special meaning for him in the past and reflected upon his hopes for the future of automotive design.

We asked him first about the Tucker "Talisman," the stunningly beautiful fastback that was intended to become the 1952 model of that ill-fated marque.

AT: Everybody loves that automobile! If we had only survived!

SIA: Did Preston Tucker ever really have a chance to make it, given his thin capitalization and the fiercely competitive nature of the automobile business?

AT: Well, one of the major magazines stated that, at the basis of their survey, it looked like it was possible that we were going to sell 300,000 cars in the first year, based on the interest the public had, that we would out-sell established marques such as Packard, the big Buicks, the big Oldsmobiles.

Now, of course our plant only had a capacity of perhaps 100,000 cars in the first year. We had teams out here in California, looking for war surplus plants—mainly the aircraft-type plants—so that we could increase our production....

SIA: As we understand it, the Securities and Exchange Commission moved in on Preston Tucker because his car used a different engine than what he had advertised to his dealers and his stockholders.

AT: The original Tucker was to have had a 589-cu.in. engine. It was a very exotic engine, a flat-opposed "six." Supposedly a lot of the technology came from Harry Miller. The engine had a 5-inch bore and a 5-inch stroke, and it only weighed 300 pounds. Tucker's dream, of course, was to have two torque converters,

one on each rear wheel. It was a masterpiece of simplicity in its concept.

SIA: Was that intended to eliminate the transaxle?

AT: That's right.

SIA: Then how would you reverse the car?

AT: Well, they were experimenting with a reverse mechanism that would be incorporated on the inside part of the torque converters. That was still in the experimental stage.

Now, the engine had a very sophisticated valve assembly. There were no pushrods as we know them, nor overhead cams. When the engine was started, a hydraulic pump would actuate the hydraulic valves. The engine idled at 100 RPM, and 50 MPH was 500 RPM. Maximum was 1,300. Tucker expected to get 150hp out of that engine, but there was no way! It never developed more than 50 to 55hp. On paper, it was a very

sophisticated engine, but it would require a good five years of development time...

But as luck would have it, Tucker approached Carl Doman. He was the world authority on air-cooled engines. And we took a look at the 335-cu.in. engine that Syracuse Air-Cooled Motors was selling. What impressed us was, that engine was the basic unit used in all the Bell Army helicopters. Consequently, it was designed to meet all aircraft specs, such as, it had to run at full throttle for 150 hours at full-rated horsepower. And, hell, in those days, the life of a Cadillac might have been 35, 40 hours at wide-open throttle! It was a bulletproof engine if there ever was one!

So we changed the specifications on it. Tucker insisted that it had to be converted to water cooling. That was one of the most beautiful engines in the world, and Tucker realized that the 589-inch engine would take an enormous amount of research and development. So he finally realized that we just had to get that Syracuse engine.

Ben Parsons, who was our chief engineer, and Preston Tucker converted it to water cooling. It was an aluminum engine; it only weighed about 500 pounds. Now, that engine had tremendous torque, about 350-lb.ft.. We rated it at 150 horsepower, but it turned out more like 166. The rate of acceleration of the Tucker car is really phenomenal, when you remember it weighs 4,250 pounds!

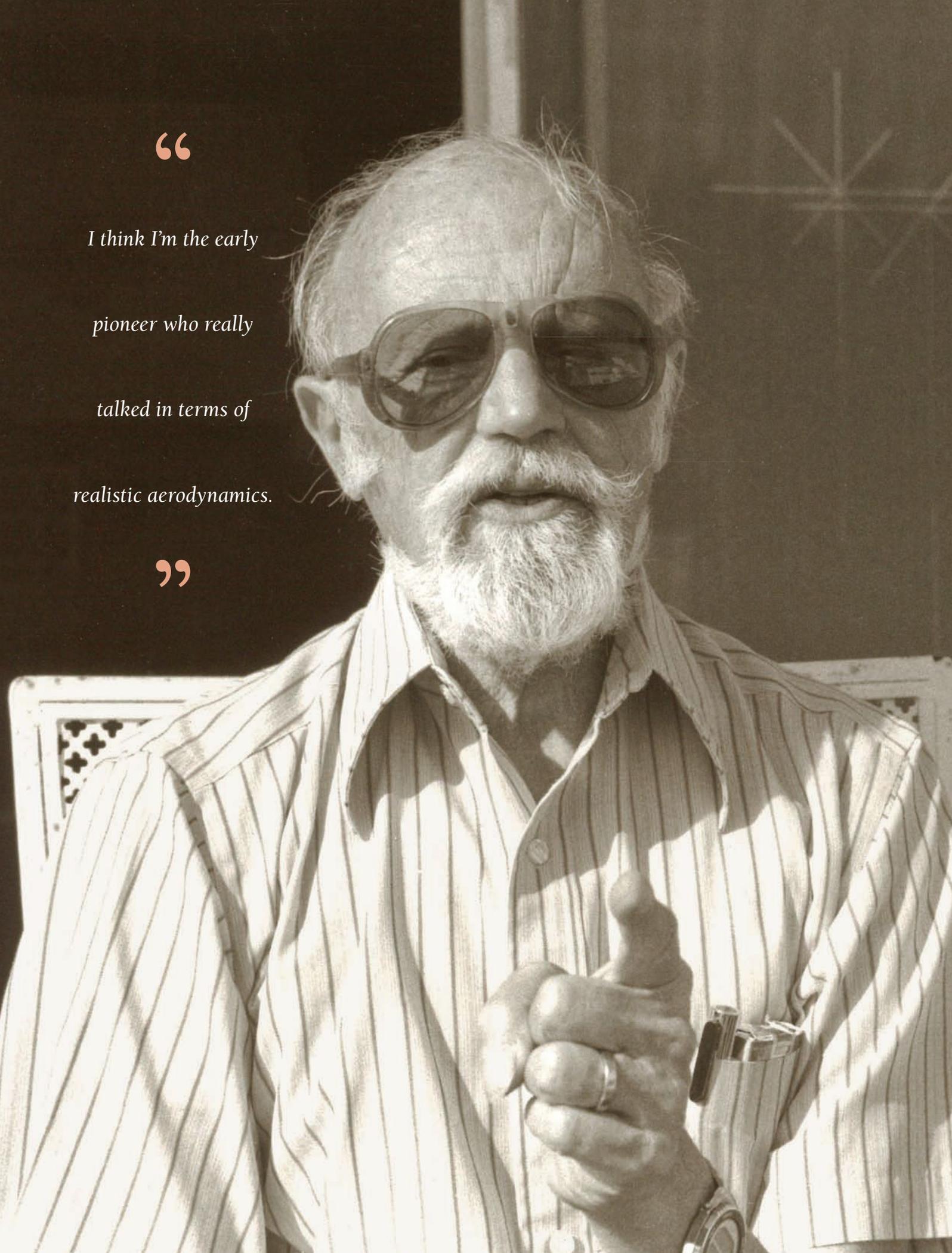
SIA: We've ridden in a Tucker, so we take your meaning! And we noted that there's no nosedive, even in a panic stop.

AT: That's right. You know why? Because we put trailing-arm, torsialastic suspension in the rear. And when you apply the brake, if anything, that pushes the rear of the car down! You have terrific braking power. We put the kingpin at the center of the wheel, and that eliminated the need for power steering. Why spend a hundred dollars for power steering when we got it for nothing? We really thought we had a roulette wheel; we'd have no road-feel. And we

“

*I think I'm the early  
pioneer who really  
talked in terms of  
realistic aerodynamics.*

”



did have problems, until we straightened them out. We rented the Indianapolis Speedway. All we needed was sway bars, front and rear, and that made it an entirely different automobile!

SIA: Let's go back a few years. Was there any particular car, when you were young, that inspired you to want to become a designer?

AT: Oh, when I was a kid, I think it was my dad's Templar roadster. I loved that automobile! We were in Chicago; my dad was a doctor. So there was snow on the ground when Dad brought the car home. My mother took a look at it and she said, "Where are the doors?" Well, it hadn't any doors! ... Dad ordered it with a Munson-Duesenberg engine. Oh, it was a wild machine! And to me, it was the most beautiful car in the world. I was a kid then, about five or six, and I used to sit behind the wheel and watch people walking by, just to see their admiring glances!

SIA: How did you break into the business?

AT: It was back in '31 or '32. I was still in high school. I walked into the Duesen-

berg showroom, and I was so impressed! And I thought, somehow I've just got to get a job working for Duesenberg! So I showed up with a lot of sketches. They were very crude, but there was a fine gentleman there who was in charge of sales, Don P. Hogan. He encouraged me to keep making sketches, and pretty soon I got to the point where he could call me up and say, "Alex, I want you to make a drawing of a Judkins limousine, but this man wants a trunk built into the back of the car. Can you make up a sketch?" In those days, they would send requests like that down to Auburn, Indiana, to Gordon Buehrig. It might take a week or 10 days to get a drawing. But this way he could call me at five o'clock, and I could show up at nine the next morning with a pencil sketch. He would show it to the client, and if the client was further interested and wanted a drawing in color, then I'd go from a dollar for a pencil sketch to \$2.50 for a color sketch. Pretty soon, I was getting fairly busy; a good week was worth 10, 11 dollars.

Later on, when Gordon Buehrig left Auburn-Cord-Duesenberg to go to greener pastures, Roy Faulkner and Harold Ames

hired me to come down there and replace him. That was in 1935; I was 21. And my job was to design a new, 12-cylinder Duesenberg based on the Lycoming engine that they had used in the Auburn. We could supercharge it to 240hp and perhaps come out with a Duesenberg that would sell for \$8,500. That was the target price.

SIA: That was still a stiff price!

AT: It was then, sure. But it was a lot different than the \$15,000-\$16,000 cars!

SIA: Were the Duesy "twelves" to have had factory bodies?

AT: No, the bodies were to have been built by LeBaron. We designed five bodies. I collaborated with Phil Wright, who was working at Briggs-LeBaron at that time. Phil was the designer of the Pierce "Silver Arrow," you recall.

SIA: Whatever happened to the 12-cylinder Duesenberg?

AT: I think there were four or five cars built, and then they decided it might cost more than they had thought.

I asked Harold Ames, "Why me? Why call me down here when you've got Gordon Buehrig, the world's greatest?" And his answer was real funny. He said, "We're looking for a fresh viewpoint. Gordon's Duesenbergs all look like Duesenbergs!" And what's wrong with that? Can you imagine that?

SIA: That must have been about the time Buehrig went to General Motors.

AT: He came back in '35 and built the small Duesenberg, the car that triggered off the Cord. It had the "coffin nose."

SIA: Did you have a hand in designing the Cord?

AT: No. My real contribution was, I was the one who supercharged the car, put the pipes on the outside.

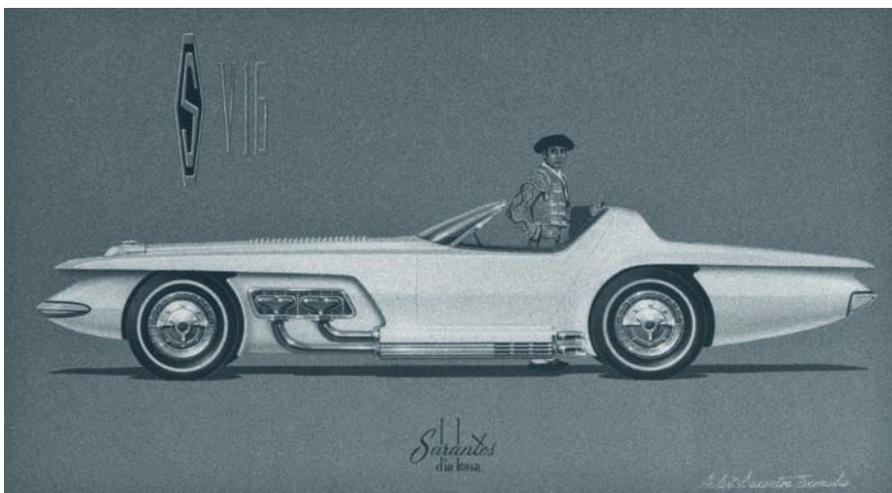
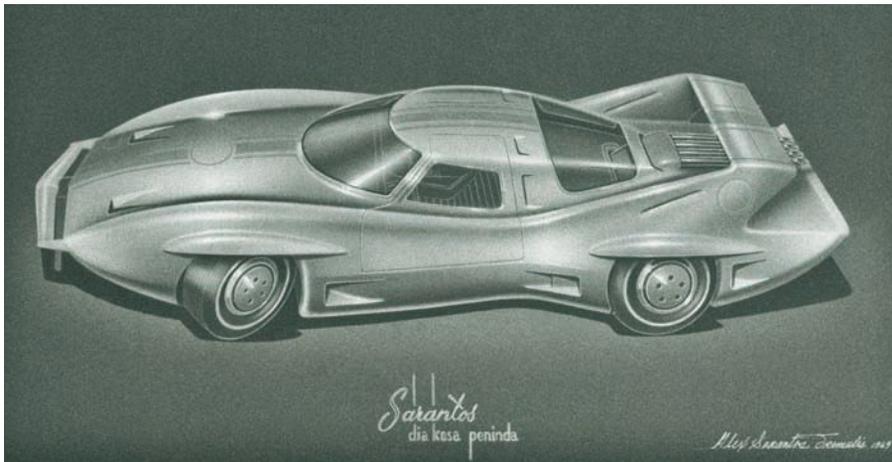
SIA: That was a nice touch!

AT: Oh, it was! Our engines ran cooler for one thing. Got the exhaust heat out quicker.

SIA: Where did you go when A-C-D folded?

AT: To Briggs Body. I had two sessions there, 1937 and 1939. In '39, I came up with a proposal to build two exciting cars. I said to Ralph Roberts, who was chief of Briggs-LeBaron, "Let's build a couple of show cars for Chrysler." So, over the weekend I came up with some rough sketches entitled "The Measured Mile Creates a New Motorcar." So, Ralph and I went to Chrysler and met with K.T. Keller and Dave Wallace, who was president of the Chrysler Division. I extolled the virtues of the Chrysler Airflow—I didn't call it the "Air-flop"—as the first automobile that made its contribution to the aerodynamic era.

So, I did the "Thunderbolt" and Ralph did that very beautiful dual-cowl pha-



Tremulis's design sketch from 1969 has plenty of Corvette overtones, but used a midships location for engine and transmission. Sarantos V-16 (bottom) blends classic proportions and touches with contemporary linear styling themes.

eton, the "Newport." (SIA #28.) Keller was excited and so was Wallace. The question was, could we build these two cars in 90 days? We talked with our engineering people, and they said, "Yes. It'll be a crash program, and we'll never be able to build the windshield that Tremulis is talking about for the Thunderbolt. There's no way; we don't know enough about curved glass." I said I'd compromise if they would give me a V-shaped windshield with flat glass. But meanwhile the glass companies did come up with the first big curved glass. They went through a lot of windshields to do it, but they did it!

Ford, too, had a lot of problems designing their first curved glass windshield. Waterhouse was in charge of styling at that time, and he was pushing it. They called it "Waterhouse's Folly." They called him up at two o'clock one morning and said, "We finally got a windshield, Mr. Waterhouse. It's number 52." They went through 51 windshields before they got a good one! That windshield forecasted the wraparound windshield.

SIA: When was that?

AT: Oh, that had to be in 1950, '51 maybe. I was with Kaiser-Frazer then; joined Ford in '52.

SIA: Were you responsible for the design of any production cars at Ford?

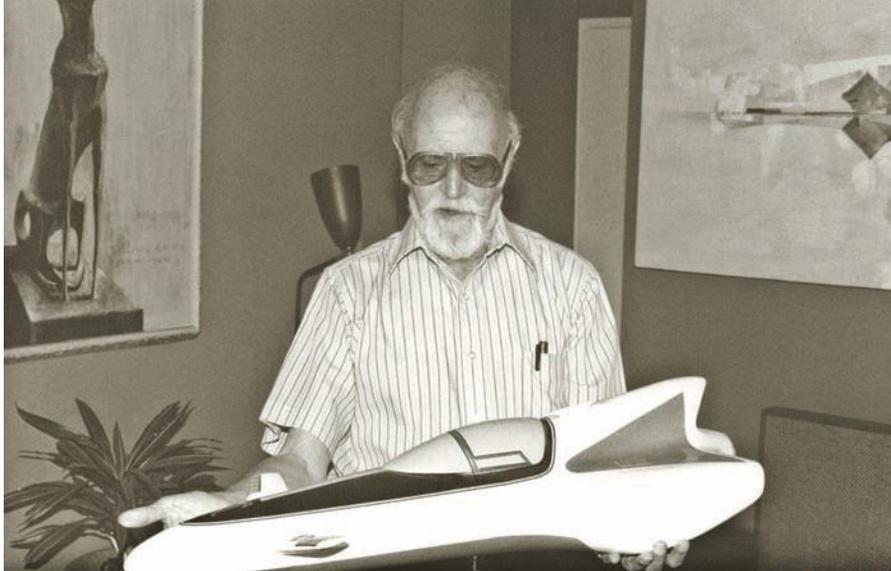
AT: I hate to talk about it, because at Ford it's very difficult. There are so many people involved. As far as Ford was concerned, the only time you really knew that you'd designed a car, or established a theme, was when you got blamed for it! So, I was blamed for the '60 Ford and the '61 T-Bird. Everybody at Ford was mad at me! I had taken the sharp, stilted roof lines which were popular on the '59 Galaxie, and the T-Birds with all the straight lines, and I had lowered the cowl, given it a nice, slanted windshield and all that. They always referred to the '61 T-Bird as the "banana nose." My argument—my defense—was that the car weighed the same as the previous model, same horsepower, and yet we were six miles an hour faster. It's because we had lowered the coefficient of drag! Of course, I did all the show cars.

SIA: How would you describe your design philosophy?

AT: I think I'm the early pioneer who really talked in terms of realistic aerodynamics. Every time I write an article they say, "There he goes again!" The engineering department, one time, sent me a turtle with a big cardboard fin taped to it. And it said, "To Alex Tremulis, who will put a tail fin on anything that moves!"

SIA: And we always credited—or blamed—Virgil Exner for the fins!

AT: Well, I was interested in them for



**Alex with one of his airplane-inspired cars. He argues that since airplanes must exhibit efficient aerodynamics in order to fly, automobiles should also be guided by their shapes.**

directional stability. You've got to keep people alive!

SIA: What do you think of the current crop of automotive designs?

AT: I've got some misgivings about some of the show cars that are coming out. They've got the coefficient of drag down to .14. I'm searching for the absolute bottom, but I'm changing the whole configuration. I'm tired of looking at four-wheeled cars. In order to get the ultimate streamlined shape—people refer to it as a "raindrop," but I don't think raindrops look like we think they do—you have to go to a three-wheeled configuration. I'm only talking about the two-passenger cars....

You place the engine in front of the front wheels, and you put a wide track on it.... You can cut down the frontal area to a minimum, and that gives you the excuse to do the most beautiful, streamlined underpan underneath the car!

SIA: Do you think we'll ever see such a car in production?

AT: Oh, definitely!

SIA: All right, now what about the four-passenger configuration?

AT: I would do this; we've learned that these long, tapered tails eliminate base pressure drag—that's the suction that takes place behind the car. What I see coming is a wide-tread automobile, 60 to 65 inches for the front wheels. It's got to be a front-wheel drive, and the engine's got to be ahead, like they are today. It might have a rear tread of 48 inches; I've got to have that taper to eliminate the base pressure. And we can literally double the MPG without losing any performance!

SIA: If you were going to be remembered for just one car that you've designed, which car would you want it to be?

AT: I think I'll be remembered for a number of cars. The Tucker, because it was

the first "low-drag" car. It had a c.d. of .30, and we're talking about 1948! That car will do 100 MPH in 33 seconds, and it's really a tank; 4,250 pounds! The reduced drag was worth between 50 and 55hp, so instead of 150, in a conventional car, we would have needed 205hp! Then the next one would be the Ford Gyron, which was a show car. It was a two-wheeled car, gyro-stabilized, a most sophisticated concept. I got fired for doing that car! I was asked to leave the Ford Motor Company. Engineering said, "We build automobiles, not motorcycles!" They didn't understand that we were going to have a gyroscope that would control the vehicle to the point that if you changed lanes you banked like an airplane. This was a two-wheeled car that even on icy pavement could not fall down!

I'm proud of the Subaru X-100, which was a small car with a two-cylinder engine. We rented the Ontario Speedway for a day; we were the last ones to use it. I wanted 100MPG. Nobody believed we could do it, but we did it! We could have done 120 with the right gear ratio. We went 200 miles at 55 MPH, and on the straight we were getting between 115 and 120 MPG... Now it wasn't a slush pump. This thing would go from zero to 50 in 12½ seconds! Of course, it was a three-wheeled vehicle, classified as a motorcycle. But I've always wanted to design a car for the man who needs a go-to-work vehicle. Because out here in California, it's nothing for us to drive 50 miles to work! And if a gasoline shortage crops up...

SIA: We take it, then, that your interest really lies in the future rather than in the past.

AT: I want to accelerate the progress. That's all I want to do. I will consider myself a real success if when I leave this planet I will have, in my own little way, left it in better shape than when I was born. ☺



# Swedish Six

*The many challenges of restoring a 1969 Pontiac Le Mans Overhead-Cam Six in Sweden*

WORDS AND PHOTOGRAPHY BY JIM BLACK • RESTORATION PHOTOGRAPHS COURTESY OF ROGER FRIDH

Imagine, just for a minute, restoring an American classic: finding the necessary expertise, restoration parts, knowledge and guidance, and then locating a

suitable example locally. All this, and to make it just a tad more difficult, add to it that you live in a foreign country. Certainly, this would be quite a challenge, especially

during those years prior to the Internet, but nevertheless it's still a daunting task today, right?

While retired railroad worker and Ka-



trineholm, Sweden, resident Roger Fridh, has never owned one, he's long been a big fan of American cars, particularly those from the '50s and '60s. "Sweden, unlike other mainstream countries in Europe, has a huge following of the American classics," Roger explains. "Our country even has a host of clubs and annual shows to celebrate these cars." It's easy to understand why Sweden seems to enjoy the big American classic cars rather than the more pedestrian European models: The better roads, wide-open spaces and smaller population, to name a few reasons, just

make the big cars more attractive to own and enjoy.

After Roger retired in December 2007, he started looking for another project and decided the time was right to locate an American car to restore. "I was open to just about anything, but wanted to find something locally," Roger says. "The cost to have a car shipped in from the U.S. or purchased in another European country would be expensive, and it would be a complicated process."

"During the winter of 2007, I found a Pontiac Le Mans for sale for about \$1,250

U.S.," Roger recalls. "So my wife, Lilian, and I decided to take a night train to Kiruna, located in northern Sweden, and give it a look." The Le Mans had just 55,930 miles on it and was a complete and running car, still with its original engine, transmission and rear end. "After a test drive, we then drove it the 1,350 km (840 miles) back home." The Pontiac performed flawlessly on the return trip, so Roger was as excited as ever with the purchase and pending restoration.

"The Le Mans was imported through a dealership in Stockholm in 1970 and sold



A cosmetic restoration of the original overhead-cam six engine included stripping its exterior, then priming and painting the block with several coats of the correct Pontiac Blue Metallic. The engine was not removed; rather, it was refinished in place.



In the beginning, Roger would roll the Pontiac out of his garage and work outside on nice days. Instead of sanding down the entire car, he worked on just a few areas at a time, before proceeding on to the next area of the body that had to be sanded.



During the stripping of the right side quarter panel to remove rust bubbles that were showing through, it was discovered that the corrosion was far worse than originally thought. This is why the quarter panels and inner wheel wells had to be replaced.



The Le Mans's body was in good shape, but ultimately, new reproduction quarter panels were installed on both sides because there was corrosion all around the rear fender lips. It cost the owner \$3,000 for the parts and labor to have them installed.



The windshield, as well as the rest of the glass, was taken out, which allowed for the removal of any surface corrosion in the windshield channel. Two coats of a rust-inhibiting primer were applied, then sealer before the final urethane topcoats.



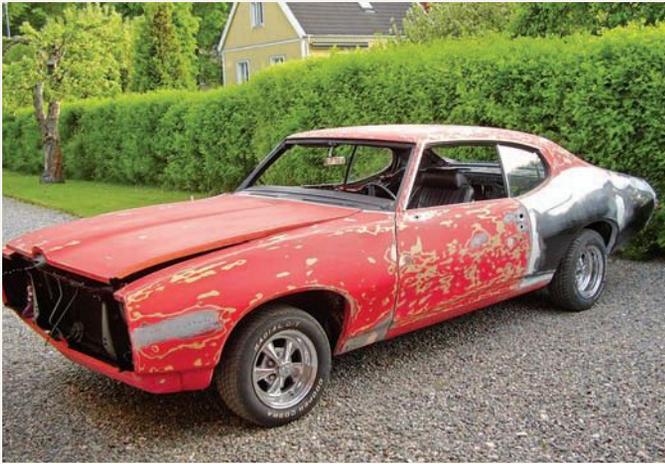
The section of the body with the worst corrosion was the area at the bottom of the rear window. It was due to water getting under the window and rotting out the metal channel. This rusted section was carefully cut out, using the replacement panel as a guide.



The replacement rear filler panel, which stretches between the quarter panels, was carefully trimmed to fit, then slowly MIG welded in place by a local autobody metal specialist. Fortunately, the water damage did not extend into the trunk area.



Thanks to northern Sweden's use of sand instead of salt, the entire floor pan was solid and free of any corrosion. After everything was removed, the floor was degreased, then sanded smooth before a coat of primer and a thick coat of POR-15 were applied.



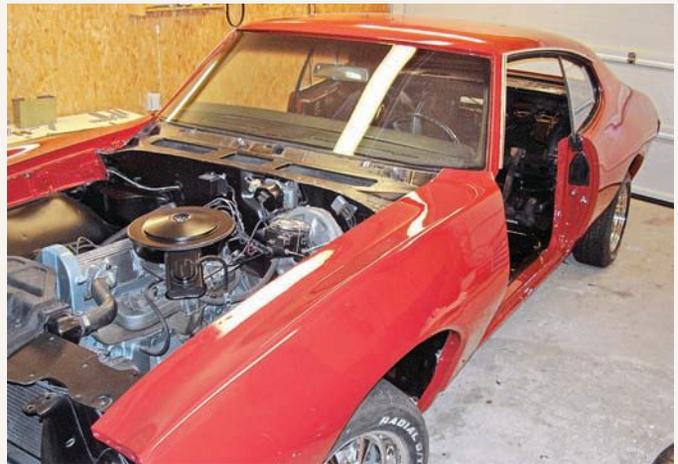
Because most of the existing paint and the condition of the body panels below were in such solid shape, the old paint wasn't stripped off, just sanded smooth after lots of block sanding. The bottom of the front fender did require a patch panel, though.



After taping off the interior and engine bay, two coats of a high-build epoxy primer were applied, followed by a double wet-coat of primer sealer. Roger did all the priming work in his home garage in order to save money on the final refinishing process.



After the exterior was primed and sealed, the Pontiac was taken to an autobody specialist for the color top coats; the total cost for the paint and labor was \$4,100. For temporary rollers, Roger used the tires and Cragar SS wheels that came with the car.



The Le Mans's top coats were sprayed with Standox Standoblue waterborne paint; three coats of base color, followed by three coats of clear. The entire body was then sanded with successive grades of paper to 2000 grade, then buffed to a brilliant shine.



Aside from new carpets, everything else about the Le Mans's interior is original to the car, including the upholstery and door panels.

to a couple who lived in northern Sweden, just north of the Arctic Circle," Roger says. So, naturally, Roger was a bit concerned about the state of the body after enduring those extreme winter conditions and its potential impact on the future restoration.

Built at the Framingham, Massachusetts, plant, the Matador Red 1969 Le Mans was equipped with the standard 250-cu.in. Overhead-cam six engine with a single-barrel carburetor and a two-speed ST300 automatic transmission. Options and accessories included power brakes, console with bucket seats and headrests, deluxe steering wheel, AM radio, Rally clock, rocker and wheel-lip moldings, and deluxe wheel discs.

Roger started the restoration in the fall of 2008. "To keep the restoration

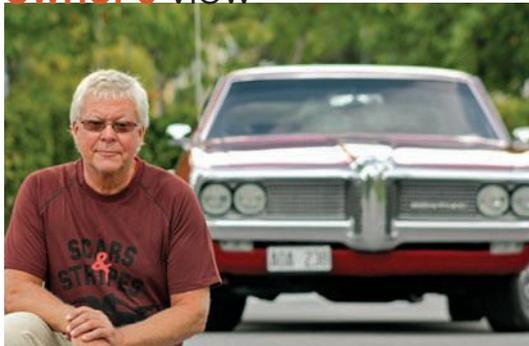
affordable, I decided to do the body-on-frame rather than the more costly and time-consuming body-off-frame variety," Roger admits. "I started by doing an engine repaint and engine bay detail first." The engine ran fine, so no mechanical work was required, just a carburetor rebuild and miscellaneous details to get the engine looking bone-stock. "After stripping, washing and sanding the engine, I painted it in place instead of removing it," Roger states. "The engine color I used was Bill Hirsch Pontiac Metallic Blue. I also used Hirsch's high-temperature cast-iron gray paint for the exhaust manifold." After painting the engine, Roger masked it off, then painted the firewall, inner fenders and radiator support in satin black. The only apparent deviation from the stock look was the

camshaft housing, which was left bare aluminum. "After stripping off all the old paint and doing a light machine-buff to the camshaft housing, I just couldn't bring myself to cover it up with paint," he says.

Regarding the Pontiac's previous Arctic Circle location, Roger tells us: "That far north, they sand the roads in the winter because it's too cold for road salt. Because of that, only the rear wheel lip openings and the filler panel beneath the rear window were rusty; the rest of the body was in good shape overall." Still, after digging into the project, Roger decided to replace both rear quarter panels, the outer wheel houses, and the rear window filler panel, using imported reproduction panels sourced from Partco AB in Sweden. "I had a local welder do all the welding, edge to



Mechanical components for old Pontiacs are easy to find, even in faraway Sweden. For an authentic appearance, original-style black ignition wires were used, along with all the correct hoses and fittings, including the original air cleaner.



To keep the restoration affordable, I decided to do a body-on-frame rather than the more costly and time-consuming body-off-frame variety. I was fairly confident in my abilities to do the required primer work, but the final painting was another story, because the paint processes have changed dramatically. I had recently finished the restoration of a 1969 Volvo 144 prior to tackling the Le Mans, so I was well aware of my strengths and weaknesses for the Pontiac project. I did all the final assembly myself, which included the installation of a new front wiring harness. I have tried to make the car look all-original, like it did when it came from the factory.

edge; nothing folded or anything like that," Roger says. "The metal repair alone cost me around \$3,000, parts and labor."

Roger performed all the preparations before painting, including priming the body with epoxy and primer sealer. The final painting was done by a body shop in Katrineholm at a cost of \$4,100. The correct Matador Red color was not in the computer, but Roger found a good sample of the original color behind the front fenders on the cowl, and after a scan of that sample, the shop was able to match it. "The painter used a Standox Standoblue waterborne paint system and applied three coats of base color, followed by three coats of clear," Roger says. "They later wet-sanded and compound buffed the paint for a great shine."

The frame and suspension were also sanded and repainted using two coats of Eastwood Chassis Black. Nothing else needed to be done to the chassis or front suspension, because there was no damage or rust and only minimal wear to existing

components. Brakes and associated components were replaced.

The interior is all original, except for new carpets and rear package tray and floor mats. Roger also replaced the windshield, but all the other glass is original. The radio is an AM Delco unit that does not work, but is nice to look at. The Rally clock didn't work, either, but Roger was able to find a replacement. All the other gauges cleaned up nicely and work as new.

Other miscellaneous items restored included a cracked front grille, which was replaced; chrome moldings and other accessories that were sourced from Ames Performance. "I did all the final assembly myself, which also included the installation of a new front headlamp harness," remarks Roger. "I have tried to make the car look all-original, like it did when it came from the factory."

The restoration was finally completed in the fall of 2011, and Roger maintains that it turned out far better than his ex-

pectations. To celebrate, Roger and Lilian made the trip up to Västerås the following July to attend the Big Power Meet, one of Sweden's largest automotive events. Since then, Roger and Lilian have continued to enjoy their Le Mans on a regular basis. 🏁



BFGoodrich radials were used in conjunction with the correct PMD wheel covers.



# 1948 Frazer Manhattan

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of tests. Upon it have been lavished the genius of pre-eminent body designers, automotive engineers and custom stylists. There never was a car like this before. This catalogue is an invitation and a challenge — an invitation to see the Frazer Manhattan and a challenge to drive it. You do so at the risk of being unhappy with the car you now own — *no matter what it is!*

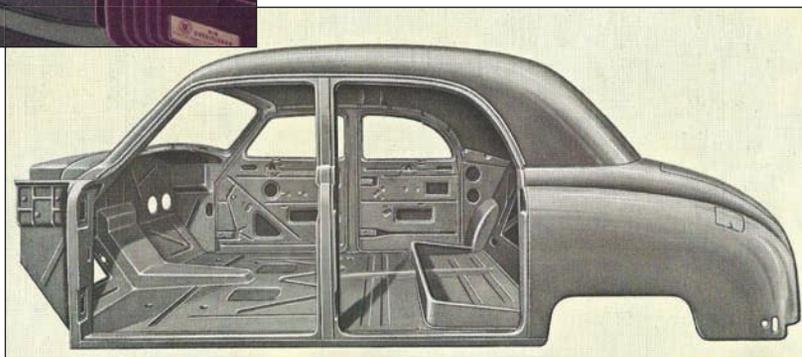


The superb all-steel Frazer Manhattan body is mounted on an equally well-designed, fully postwar chassis. Smart lines, fashionable colors, and luxurious appointments are but the outward expression of a smoothly functioning marvel of modern automotive engineering.



Here is the beautiful, ultra-modern, concave instrument panel of the new Frazer Manhattan. Its shape gives added roominess and safety to the front compartment.

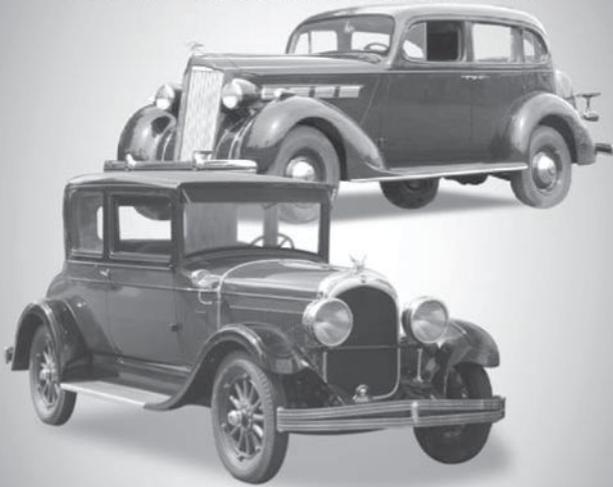
Part of the luxurious ride you enjoy in the Frazer Manhattan is the result of peace of mind that comes from an assurance of safety. So it is worthwhile to examine this body illustration and realize what postwar engineering has accomplished — to enclose you in protecting walls of steel welded into one sturdy unit. *Kaiser-Frazer builds its own bodies, complete, at Willow Run.*



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# Safety First: 1926 Stutz AA



**FREDERICK MOSKOVICS BECAME** the president of The Stutz Motor Car Company in 1925 and was immediately charged with a daunting task. He was asked to introduce a completely new Stutz to the market in 1926 and to make it so new and exciting that it would dazzle the public. The car that Moskovichs made was the Series AA, a “sophisticated beauty” that boasted several new features including a brawny 92-horsepower Vertical Eight engine and a new “Safety Chassis.” Stutz sales literature for 1926 fully describes the Safety Chassis concept and uses it every step of the way to sell its new cars.

The first piece of literature is a 21½ x 14½-inch folder based on a *Saturday Evening Post* ad that ran in January 1926. The folder highlights the “revolutionary” new features of the Safety Stutz chassis, including a low center of gravity, four-wheel hydrostatic brakes, safety-glass windshield, running-board side-bumpers and the Vertical Eight engine. A man is shown with a measuring stick alongside a new Stutz—illustrating that the new car’s body sat five inches closer to the ground.

Most notably, Stutz issued a fantastic 32-page catalog for the new Safety Chassis, and it features one of the most beautiful covers we’ve seen. Measuring 11¼ x 9¾ inches, the red cover has a Celtic pattern on it that uses purple, black and gold ink.

At the center of the catalog is Stutz’s new hood ornament, which was based on the Egyptian sun god, Ra (Egyptian art was in vogue after the discovery of Tutankhamun’s tomb in 1922).

The first and foremost feature that makes the new Stutz a “Safety Stutz” is the car’s low center of gravity. “This was accomplished by the adoption of the worm-drive rear axle.” A two-page illustration shows a cutaway of the car with driveshaft and axle exposed. While the worm drive lowered the car, it still afforded “generous head room.” Another safety feature built in to the car was its rigid frame that “incorporated steel running-boards, actually ‘side bumpers,’ that” are coupled with front and rear bumpers, creating a “veritable armor-belt of steel about the car.”

For braking safety, the new Stutz used “a hermetically sealed hydrostatic four-wheel system of a new but thoroughly proven principle.” During operation, the six brake pads in every wheel were pressed out against the drum by an expanding diaphragm that filled when the driver pressed on the brake pedal. Brake fluid in this system was a mixture of alcohol and water. This catalog fully illustrates the braking system and includes a brake line diagram.

Other safety features of the car included safety glass that eliminated “the hazard of injury from flying shattered glass,” an

automatic chassis lubrication system, a locking transmission and use of the Fedco Numbering System to deter theft.

Lastly, the new Vertical Eight engine is credited as a safety feature since it could provide “quick and alert acceleration” to “bring the car out of tight places.” The features of the engine, fully described and illustrated in the catalog, included a nine bearing crankshaft, chain-driven overhead cam that made direct contact with the valves, dual ignition to “deliver a greater explosive force against the piston head” and the use of an asbestos oil rectifier—one of the first uses of a filter in the industry.

In 1926, Stutz offered six body styles in the Series AA and sold 3,692 cars, a 69 percent increase over 1925. Clearly, the New Safety Stutz was a success. In 1927, the Series AA would feature a slightly bigger engine and extended wheelbase. In late 1927, Stutz offered a “Challenger” engine that was based on Stutz’s racing engine of that year. That Challenger engine would be the foundation for the Series BB introduced in 1928.

Stutz would use the “Safety Stutz” marketing term until it announced that it would cease passenger car production in January 1935. While General Motors would jump on the safety bandwagon when it introduced “Turret Top” bodies, Stutz was a full decade ahead. ☞

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# Condensed and Classy Catalina

**ONCE UPON A TIME, IF YOU WERE IN** the market for a full-size car, you could choose anywhere from one that was comfortably equipped to an ultra-luxurious family car. Just about every automaker offered a full range into the early 1970s: For example, Ford, its Galaxies and LTDs and Chevrolet, its Impalas and Caprices. Also offered were even more basic models like the Ford Custom and Chevrolet Biscayne, which often found themselves painted yellow with a taxi meter installed.

We love entry-level and base-model cars because they weren't expected to survive. Cars with painted wheels, button hubcaps and minimal trim were the most used and abused. Few teenagers were given the keys to their parents' Chevrolet Caprice Classic when they turned 16, but they were handed the keys to the Biscayne or, in better neighborhoods, the Impala, or in the case of one of my friends, his mother's no-frills 1977 Oldsmobile Delta 88, which didn't even have white walls or a vinyl roof.

When a family had moved up the ladder to a Mercury or a Pontiac, the entry-level offerings were more desirable. Last month, I told you about my dad's 1967 Mercury Monterey, which was a beautiful car with no luxury options, except air conditioning. Back then, if your family was shopping for a car by Pontiac—one of my two favorite GM divisions—and in the market for a full-size car with few frills but lots of style, they most probably considered the Catalina.

The difference between a Catalina and a Bonneville was usually the number of chrome accents and whether you were

treated to fender skirts or not. Engine options were usually quite similar across product lines, while some luxury and power options may not have been available in the Catalina, depending on the model year.

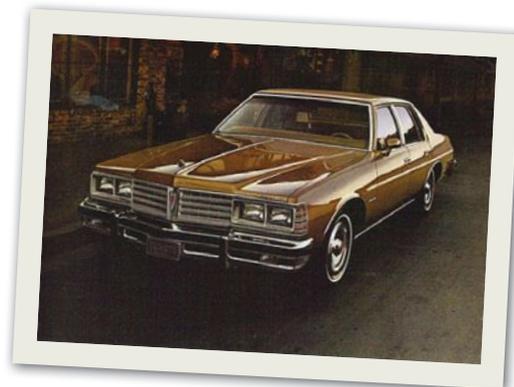
Today, if you are in the market for a Bonneville, don't limit yourself. Check out the Catalinas. After doing a bit of research, I have found that you can put yourself behind the wheel of an early 1970s Catalina for a bit less money than a comparable Bonneville; this includes convertibles. I recently spotted a nice 1972 Catalina convertible selling for under \$8,000, which was not surprising since many who saw it commented in their best Thurston Howell III voice, "It isn't a Bonneville."

Real Pontiac bargains begin with the 1977 Catalinas, which were part of the first wave of GM's downsized models. Shrinking their full-size models to wheelbases that were fractionally smaller than their existing mid-size models was a huge gamble that paid off due to more cleanly styled, fuel-efficient cars with slightly more spacious interiors. Dealers must have had a real time explaining to customers that the Le Mans was still a mid-size car based on interior volume.

Pontiac said of its fresh, new Catalina, "Designed to be one great full-size value, Catalina features all new styling and spacious new comfort... All offer the handling and smooth ride you expect from Pontiac. Catalina—the right value at the right time."

Model offerings included the two-door coupe, four-door sedan, two-seat Safari station wagon, and three-seat Grand Safari wagon. The most distinguishing features were the Catalina's exposed rear wheels and less formal grille.

Base power was provided by a 3.8 liter V-6 "designed to meet the day's performance standards." Standard features were power front



disc brakes, Turbo Hydra-Matic, variable-ratio steering and Pontiac's "famous" radial-tuned suspension.

The 1977 Catalinas were also equipped with a new modular heating and cooling system for easy servicing. This would also be the year the column-mounted headlamp dimmer switch made its debut. Two-door models featured inertia seatback locks that allowed passengers to enter and exit without lifting a lever. Thankfully, a bench seat was still available. My dog loves riding in a vintage car with a bench seat.

Initial engine options included the 301-, 350- and 400-cubic-inch V-8s. For 1980-'81, a 350-cu.in. Oldsmobile diesel was also offered; I wonder if any of those are still around. Interestingly, Pontiac-built V-8s were banned from sale in California beginning in 1977, so cars purchased in the Golden State were equipped with engines from other GM divisions.

After 1981, the Catalina was dropped from the Pontiac lineup, with more than 3.8 million sold since its introduction in 1959.

Our focus on the downsized Catalinas doesn't mean you shouldn't consider the big boats of the 1970s that immediately preceded it. There are great buys to be had if you're in the market for one of those, too. Prices for the last of the Catalinas average around \$5,000 for a four-door sedan, and for a wagon, an average of \$7,000, depending on options and condition.

If you like to drive a full-size car that you can park just about anywhere and get acceptable gas mileage while not sacrificing style, a 1977-'81 Pontiac Catalina just might be the car for you. Another plus is that the rear wheels are so much easier to clean when there aren't any fender skirts to get in the way.

Pontiac said of the 1977 Catalina, "Years from now, they'll still be talking about its value." They were right. 🐶



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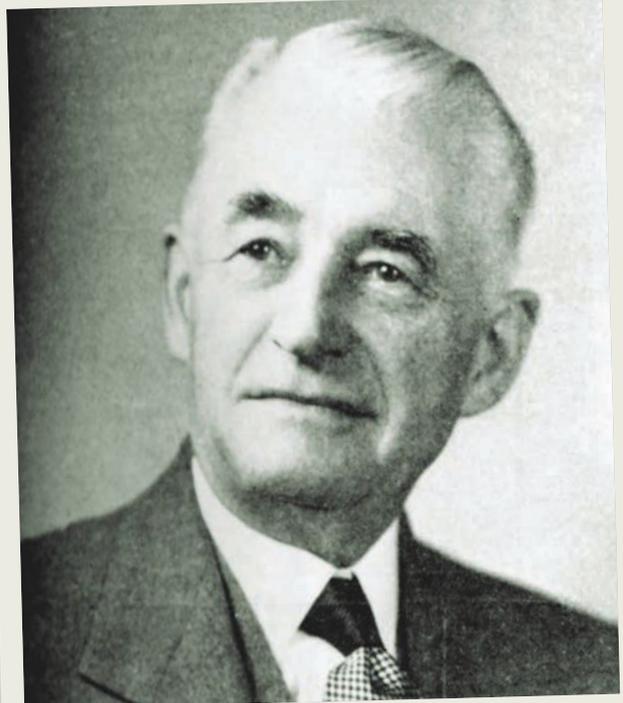
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## George Holley



**GEORGE MALVIN HOLLEY. THOUGH** his name is synonymous with carburetors that perform well, little is known about the man behind the venturis.

Born in 1876 in Bradford, Pennsylvania, George M. Holley had an instant fascination with all things mechanical. As a teenager, George began racing motorcycles in his hometown. During this time, little else held the interest for him that his motorcycles did. Rebuilding, repairing and modifying them on a regular basis was the reason for his many victories.

At age 19, he and his younger brother Earl set out to build their own automobile, with plans George had drawn himself. Though it was no easy task, it quenched his burning desire for mechanical innovation. Many in his hometown who kept close tabs on his project were skeptical of his results. However, when it was finished, not only was his three-wheeled, single-cylinder vehicle a success, it was rather fast for its time, too, achieving speeds of up to 30 MPH.

It wasn't much later that George and Earl decided to team up and build motorcycle engines to sell. So, in 1899, the

brothers incorporated Holley Motor Co. George was the self-appointed chairman of the board, while Earl, with his strong background in banking, was the company's president. Incoming orders for these engines were very slow, nearly crippling the business. So, the brothers decided to sell complete motorcycles.

In 1902, the Holley brothers were not only selling their motorcycles, but racing them, too. George won the very first Motorcycle Endurance Contest and eventually set numerous motorcycle speed records at the Pan American Exposition in Buffalo, New York.

The following year, the Holleys expanded their business to selling French Longuemare automobile carburetors. During this

time, business was slow in both the motorcycle and carburetor divisions. In their true mechanical spirit, George and Earl built a second automobile, the Holley Motorette. The new horseless carriage, complete with tiller steering and front and rear kerosene lamps, made 5.5hp and sold for \$550. From 1903 until 1906, more than 600 Motorettes were built, giving the brothers much needed capital to get on with their business practices.

While their autos were relatively unknown, they had a reputation within the industry for running well. In 1904, Henry Ford approached George to produce a carburetor for his original Model A. It was then that the brothers decided to forget about motorcycle and automobile production and instead focus on carburetors and ignition systems. Its motorcycle and automobile lines were sold off for pennies on the dollar, and a new company emerged: Holley Brothers Co.

Within a few short years, not only did the long-standing Model T and other Ford products use Holley Brothers carburetors, but many other manufacturers used them, too. With the massive influx

of business, the company packed up and moved to Detroit.

Soon Chevrolet, International Harvester, Buick and many others were using Holley carburetors. They nearly cornered the market, and their business could only increase.

With the country gearing up for war, Holley also had a major part to play. In addition to producing carburetors and ignition systems to aid in World War I, Holley also produced 75mm shells.

By January 1918, it reorganized again as Holley Carburetor Company. By the second decade of the 20th century, millions of its carburetors were built; they could be found on nearly any device with an internal combustion engine. Soon thereafter, Holley began making carburetors with the development of permanent mold casting. In 1926, the company bought another plant in Detroit and began expanding into the new aviation market; they sold carburetors to Curtiss-Wright and virtually all of the other major airplane manufacturing companies.

In 1933, they were making distributors, circuit breakers and fuel pumps. Holley was so huge that, during World War II, more than one half of all carburetors used in the war effort were manufactured by the company. When peace returned, it was business as usual, with civilian carburetors.

The automobile industry celebrated its Golden Jubilee in 1946, the same year that George Holley was inducted into the Automotive Hall of Fame. George, who by this time was 70 years old, turned his half of the business over to his son, George Jr. By 1953, Earl had also retired from the family business. Sadly, he passed away five years later at the age of 76.

By 1960, Holley had facilities in Warren and Clare, Michigan; Paris, Tennessee; and Bowling Green, Kentucky. Three years later, on June 26, 1963, George quietly passed on at the ripe old age of 86. From the time Henry Ford first approached George until shortly after his passing, Holley Carburetor Company had produced more than 100,000,000 carburetors. Today, the legacy lives on in Holley's high-performance automobile, truck and motorcycle components. 🏆

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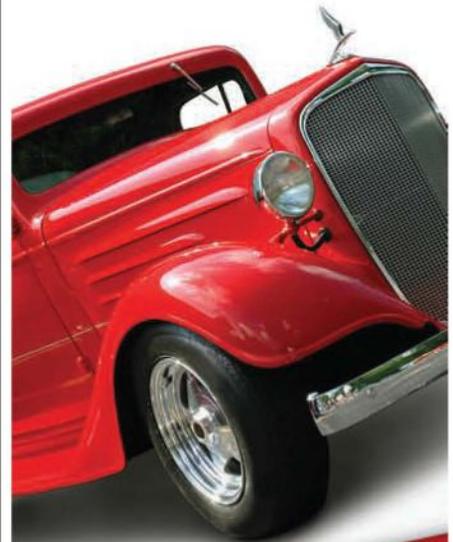
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The crew at S&S Mercury Comet, with Carter standing third from left.

**READING ONE OF YOUR FEATURES**

on the 1960 Edsel automobile gave me pause to take pen in hand and share a few memories from one who was there.

Back in the late 1950s, I was a certified Mercury-Edsel-Lincoln mechanic for a small Edsel agency, Sonnett Sirocky, in Western Pennsylvania, which was located down river from the city of Pittsburgh. Typical of the era, this dealership consisted of a two-car showroom and three mechanics. As we were starting out fresh, we felt this was a great opportunity to be part of the new Edsel experience.

As a Ford man, I, along with my fellow workers, looked forward to great things with the introduction of the new Edsels. Unfortunately, the new line of automobiles did not get off to a spectacular start. It was plagued by leaking intake manifold gaskets, faulty valve lifters, shift-motor failures and other assorted gremlins, and if you recall, bad “sucking a lemon” jokes about the design of its distinctive grille.

Starting in 1959, things began to look up at Sonnett Sirocky with the advent of a

much improved product. The story that the 1958 Edsel had not been ready for market was born out when compared to the 1959 Edsel models. During this production run, there were rumblings in the Motor City about labor union problems, and the Edsel seemed to take the brunt of it. This left the agency mechanics with the responsibility of figuring out and solving the mechanical problems the goons on the production line inflicted on the “new” Edsel. Coke bottles in rocker panels and washers and wire created interesting rattles. There were also holes put in the vacuum hoses and half of the exterior trim was sometimes left in the trunks.

We soldiered on through 1959, ensuring a good product, and when the 1960 Edsel models were introduced, we felt our future was secure, until (and this is totally true), over the radio came the news that the Edsel line had been cancelled.

I rushed to our office with the news, as no one at the dealership had yet been informed or notified by anyone from the Ford Motor Company. My boss thought I was making a bad joke, as I was always prone to being a joker. But there was no

joking around this time.

What a shame; the entire line of restyled 1960 Edsel models were sure winners, as they were well thought out and damn good looking, too. We had one of the model 76 convertibles in our agency that came off the production line. I serviced out that car, painted my “Tech #3” inspection mark on the radiator shroud and then watched the new owner of this car, a house painter, sling five-gallon paint cans into the trunk and drive off. Really?

Thereafter, we became Sonnett Sirocky Comet Mercury. Having had enough, I left the agency for good during the middle of 1960. 📷

 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](mailto: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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## A BLUE OVAL FOR HIS OLDS?

**Q:** I know this will make R. E. Olds spin in his grave. I have a 1984 Olds Cutlass that I had the engine rebuilt in last year, but it has either a cracked cylinder head or block, as it started blowing out steam through the tailpipe and, on turning the engine off, seems like it's overheating.

I'm wondering: Will a 351-cu.in. V-8 and C6 transmission from a Ford LTD work in my Cutlass? The engine is from a wrecked parts car that I bought for another LTD I have, and it has a low-mileage and well-maintained engine. I hate for the engine to go to waste, as it will be heading for the crusher and I really like the way my Cutlass drives.

Gil Moore

San Antonio, Texas

**A:** I'm not familiar with this particular swap, but I'm going to make an educated guess that when you try to install the 351, you will run into interference with the front sump oil pan, which could mean finding and switching to a rear sump or split sump pan. But that's just the tip of the iceberg in terms of issues that I can only imagine will come up. The engine mounts, exhaust, the driveshaft, throttle and shift linkages, coolant hoses and more will all have to be reworked, for sure. Is there any savings or advantage in this, versus trying to determine what is wrong with your recently rebuilt 307?

White exhaust smoke and overheating would point to coolant entering a combustion chamber, but before assuming that the problem is terminal, I'd want to test for a blown head gasket. A cracked cylinder head could be the problem, but a head could be repaired or replaced far more easily than swapping in the 351.

Let's assume the worst and say that the 307's block is cracked: It would still probably be cheaper (and definitely easier) to look for a running Cutlass that you could take the engine out of, since these cars are affordable these days. Maybe you could sell the 351 and C6—to someone with a car designed to accommodate them—to help offset the cost of your Oldsmobile parts car.

## THINKING COOL THOUGHTS

**Q:** I am contemplating converting the factory air conditioning system in my 1993 Dodge Stealth from R12 to R134a. What

components of the original system do you recommend changing in order to realize optimum performance with the R134a system?

Mike Hines

Ferndale, Washington

**A:** If your car's air conditioning is working fine now, I'd leave it alone. If it isn't working because it needs to be charged, then you'll first need to locate and fix any leaks as part of the conversion to R134a. There are a lot of different opinions out there about this. Many people report good results with one of the off-the-shelf kits sold at auto parts stores. The R12 replacements on the market seem to have a following, as well.

The more thorough method involves replacing all of the O-rings in the system, the seals in the compressor, as well as the drier and the expansion valve to R134a compatible units. You'll also need to drain and flush out the oil in the system with a flush agent, refill with R134a compatible oil and install R134a charge ports.

Personally, I'd look for a shop willing to do the work for a reasonable price. You can't vent the R12 into the air (assuming there's any left), so you'd need a way to capture it before starting the conversion. Plus, a shop will have all of the equipment needed to test and recharge the system.

What's good about your car is that just a couple of model years later, it came from the factory with R134a, so there are components out there compatible with the newer refrigerant, should you ever need to replace any major parts.

## NAME THAT NOISE

**Q:** The clutch on my 1964 Chevrolet Impala has become really noisy. The pedal squeaks when it's moved in and out and I hear a grinding sound when the pedal is first pushed in. I've sprayed WD-40 around the linkage and the pedal pivots, but the noise persists. Is it time for a new clutch? Is clutch replacement a job I can do myself? The engine is a 327-cu.in. V-8, and the transmission is a four-speed manual.

Bob Wright

Las Vegas, Nevada

**A:** The grinding, moaning noise you hear is most likely the throwout bearing crying out for lubrication, though it could also be a worn pilot bearing or bushing.

The squeaking from the in-and-out action of the pedal, that lubrication doesn't seem to help, is either the ball the throwout fork pivots on or the ball that the Z-bar rides on, suffering from a lack of grease.

The clutch disc and pressure plate might be okay, but unless you know when they were last replaced, I'd plan on changing them and on having the flywheel resurfaced when you address the other problems. It's all cheap insurance against future breakdowns.

If you're handy, you can change the clutch, throwout bearing and the pilot bushing or bearing yourself. You'll need to elevate the car and remove the driveshaft, the transmission, the starter and the bellhousing. Make sure the clutch kit you buy includes a new throwout bearing and an alignment tool—most do. Some auto parts stores might be able to handle the flywheel resurfacing in-house or point you to a machine shop that can do the work.

With the bellhousing out, you can remove the clutch fork and inspect the ball as well as the clutch Z-bar and linkage. New clutch forks and pivot balls are available if yours are badly worn. Coat the surfaces of the pivot balls with grease when you reassemble everything.

To remove the pilot bushing (or bearing) you can rent a puller, or pack the center with grease and then tap an old input shaft or a bolt that just fits into the center of the bushing, into the hole. After a few applications of grease and tapping, the grease will force the bushing out. To install, leave the new bushing in the freezer overnight then carefully tap it into the crankshaft with a soft-faced hammer. Once it's started and straight, drive it in the rest of the way with a block of wood and a hammer.

The job doesn't require any special equipment, just basic hand tools, a torque wrench, a floor jack, jack stands and a willingness to get dirty. When you install the clutch, you'll want to make sure that the alignment tool slides freely in and out of the center of the clutch and pilot bushing. You then lift the transmission into place and slip it in, which might require turning it slightly to get the splines aligned. A shop manual will discuss the work in greater detail and list the torque specs.



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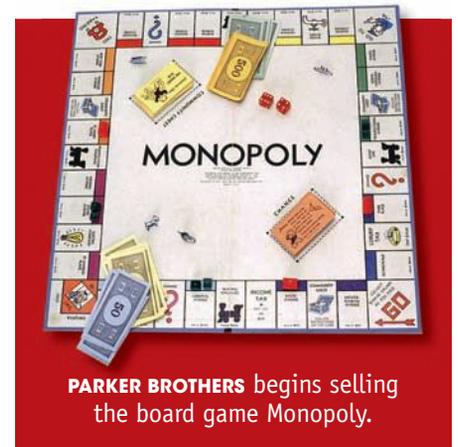
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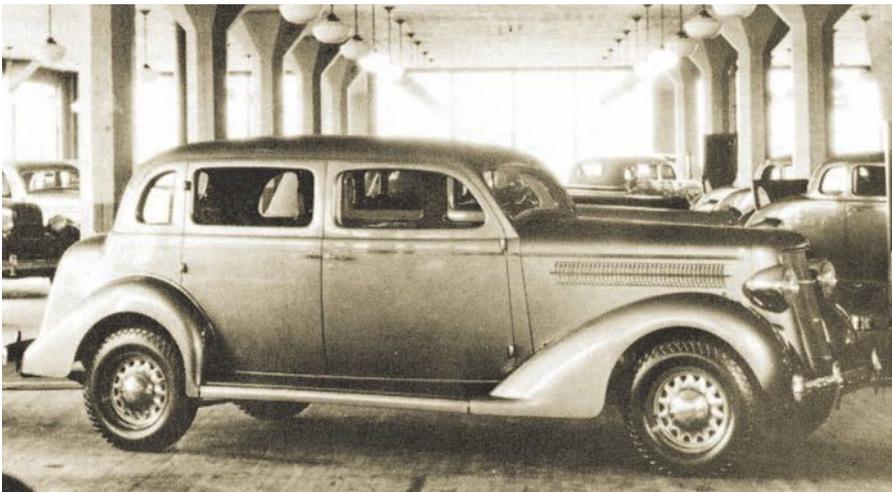
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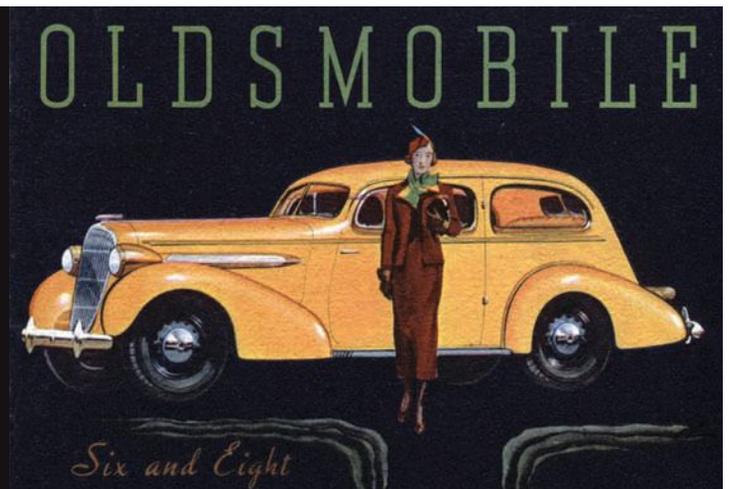


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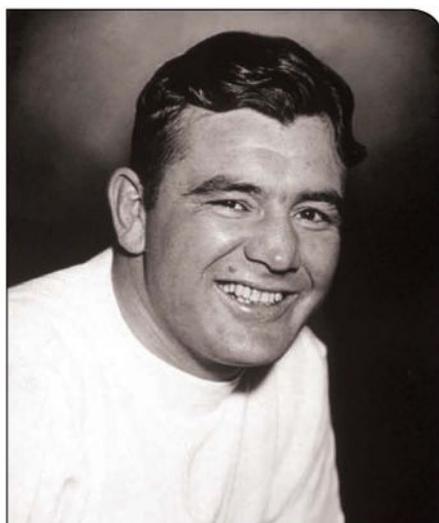
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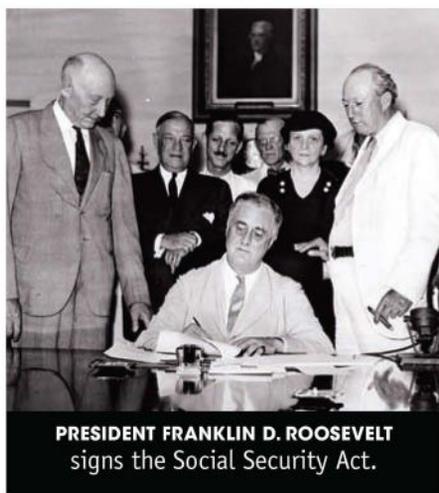




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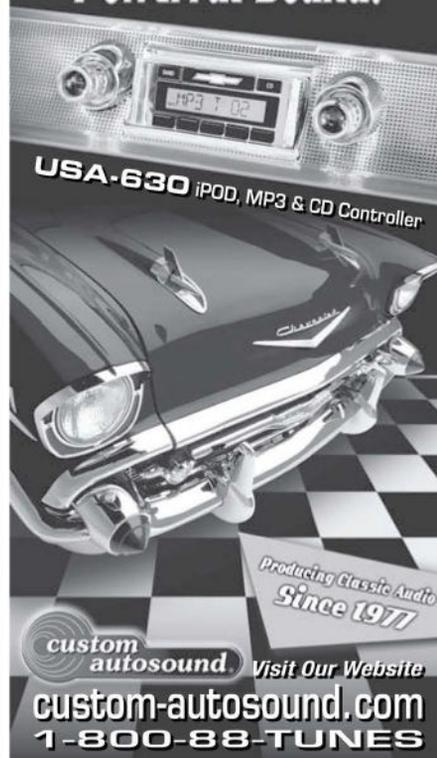
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# Zorch

## MY "ONE THAT GOT AWAY"

was a 1947 Chrysler Windsor convertible, tan body, with a maroon and tan interior, and a grille that always looked as if the car was glad to see me. Under the enormous hood there was a stout Spitfire Six hooked into Chrysler's version of a food processor and semi-automatic transmission called Fluid Drive. No fast getaways at stop lights. But if you were a teen-aged driver like me, you weren't in any hurry to smoke rubber and cheat the sidewalk crowd of a chance to dig the cool car and its "cooler" driver.

I had given up life in the fast lane after my hot rod Ford got rolled in an intersection. The Ford survived with severe battle scars and front wheels that wobbled like a grocery cart. I figured, let the other guys "peel out" and go fast.

Life was good and a whole lot more predictable in my cool Chrysler, as a lot more girls preferred to let their pony tails blow in the wind of a convertible than in a ride that didn't have fenders.

Chrysler used the same body for both the Windsor and New Yorker models. The New Yorkers had straight-eight engines; the Windsors, minus the eight cylinders, had a two-foot space between the radiator and the grille. That "front storage" came in handy when chilling Cokes and an occasional "adult beverage."

The snazzy Chrysler convertible was dubbed "real Zorch," a term considered in coffee houses and beatnik-hip culture to mean "cool," "real gone" and "wow, man." The nearest coffee house was a thousand miles from where I lived in the Midwest, and the nearest thing to a beatnik was an old hermit-like guy who lived in an abandoned street car and liked to hunt, fish and drink wine, though not necessarily in that order.

Came time for college and *Zorch* served as my moving van when I relocated to Denver. It was my transportation between university and home for the



holidays. On the Friday afternoon of a holiday weekend and after classes, I'd top off the gas tank and point the big nose of the Chrysler east on Highway 40 across Eastern Colorado toward the Kansas line.

To paraphrase the old Jordan advertisement, "Somewhere east of Denver," the sun would sink below the Front Range of the Rockies, and I would snap on the headlamps and dial in the radio. I always listened to Denver's booming 50,000-watt Voice of the West because its signal could reach into Kansas.

Where the deer and the antelope played, also was home to the Sante Fe railroad. The highway paralleled the tracks for mile after mile. Along this stretch eastward, I'd be overtaken by *El Capitan* or by the *Super Chief*, the railroad's fast streamliners. I'd see the diesel's headlamp glowing in the rear-view mirror, its warning light swinging back and forth like a giant probe. I'd push *Zorch* up to about 80 on the speedometer, but the Spitfire Six was no match for the Warbonnets. Soon, the train's rear warning light disappeared ahead of me in the prairie night.

About 700 miles later, *Zorch* would deliver me red-eyed and weary in the folks' driveway. It was ready after I caught some winks, and we would be off again, checking out old friends. Then, late Sunday, it was back to Denver.

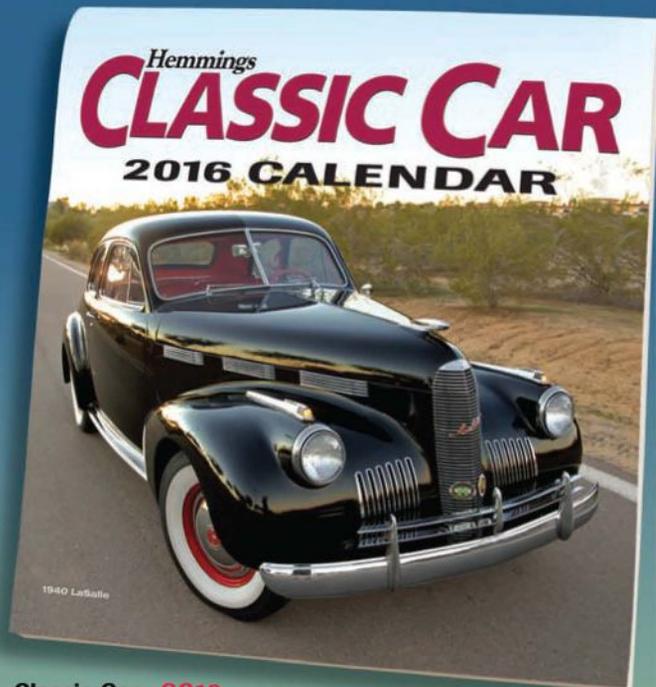
Good cars associated with good times have finite life. One of the many errors of youth was never knowing whether to keep a good car or trade it in. I came to that crossroads one snowy day at a dealer's lot in the Mile-High City. My attention was drawn to a 1953 Chrysler Windsor four-door. I never once thought of all the good times *Zorch* had provided. In the Denver winter, I knew the car's weatherstripping was drafty and the six had a touch of bronchitis. I ended an old friendship for the sake of some new sheetmetal, and drove away in the '53.

As I left, I felt guilty about my shabby treatment of an old friend. I sneaked a good-bye look at ol' *Zorch*. It sat there amid the snowflakes blowing across the lot; built-in class and loyalty shining through the gloom. The convertible's grinning grille still looked like it was glad to see me. 🐾

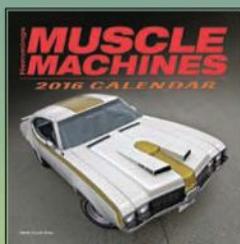
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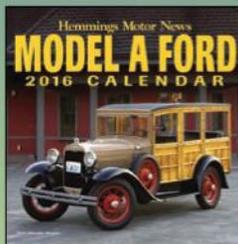
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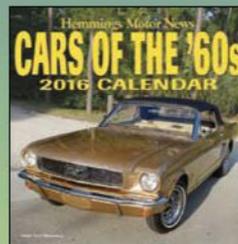
Classic Car **CC16**



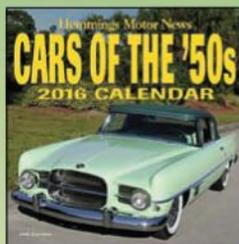
Muscle Machines **CM16**



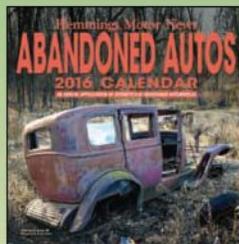
Model A Ford **CF16**



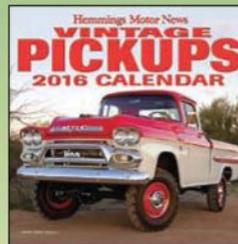
Cars of the '60s **C616**



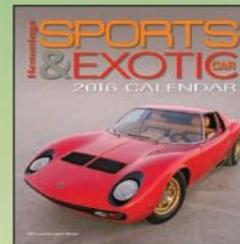
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# CLASSIC TRUCK PROFILE

## The Working Stiff

*Built Ford-tough, the 1948-'52 F-Series medium-duty trucks soldiered on long past retirement*



BY MIKE McNESSOR • PHOTOGRAPHY BY DINO PETROCELLI, COURTESY OF RM SOTHEBY'S

Since the dawn of the F-Series in 1948, Ford has been a leader in producing competitively priced light-, medium- and heavy-duty trucks to shoulder this country's freight, while staring down stiff competition from GM, Dodge, International Harvester and a whole host of others, including Studebaker.

The 1948-'52 F-Series was not only a standout when new, but it has long been a standout with collectors and enthusiasts. Handsome, right-sized 1/2-ton F-1 pickups, sparkling with new paint and chrome accessories, draw premium prices today. But heavier rigs, like this painfully original-looking two-ton 1951 F-6, offered at RM Sotheby's Hershey Auction last year, remain stuck in the realm of overlooked, postwar bargains—too old for serious

work and too big for many people to want to restore, or to drive them.

This was a lot of truck for the money in its day. Prices for F-6s in 1951 started in the neighborhood of \$2,000 with a rack body—more than \$18,000 in today's dollars. Compare that to the \$7,700 the buyer paid for this old workhorse when it crossed the block at Hershey with no reserve. Clearly, big delivery trucks are not a blue-chip investment. You've got to be

into one of these purely for the love of it.

Ford introduced its now legendary 1948 F-Series on January 16, and hailed it as the "Bonus built truck" featuring the "Million dollar cab." There was some truth in advertising there, as Ford claimed it spent approximately \$1 million developing its new operator-friendly, aesthetically pleasing cockpits. Improvements over previous rigs included more headroom, a seven-inch increase in interior width,



For 1951, Ford F-Series trucks sported a bold new grille with a center bar and teeth, larger rear windows, dual wipers and an updated dash with two big round instruments. The F-6's Big Six L-head engine put out 110hp.

and horizontal grille bars were even more striking, while the front fenders, often described as shelf-like, were squared, enhancing the F-Series' sturdy look.

During its first three model years, the F-Series cab underwent minimal cosmetic changes, which makes identifying the early trucks a bit more difficult to the untrained eye. The first noticeable alteration to the exterior was a change to the grille for the 1951 models. A massive single horizontal grille bar with three teeth became the new F-Series' face. There were also larger rear windows, as well as minor changes to the cab's interior, including an updated dash, dual windshield wipers and improved sound-deadening material if buyers selected the deluxe Five Star Extra package.

The lightest of the F-Series lineup was the 1/2-ton F-1, and payload capacities grew larger as the numbers rose: F-2, 3/4-ton; F-3, heavy-duty 3/4-ton; F-4, one-ton; F-5, 1 1/2-ton; F-6, two-ton and the Extra Heavy Duty, F-7 2 1/2—and F-8 three-ton rigs.

Traveling thrill-show hero Joie Chitwood was an early adopter of the F-8 "Big Job" and other F-Series heavies, which he used to haul his 25 Ford stunt cars and equipment to 300 performances around the country in 1949. Chitwood, through his partnership with Dearborn, had nine new F-Series Ford trucks traversing the East and Midwest, including conventional cab tractor trailers and rack-body-equipped



and door openings shoved forward by three inches to allow for easier ingress and egress. The bench, or "coach," seat was adjustable, and the F-Series' cab was bolted to the chassis via insulating mounts at the front corners, with torsion-type rubber bushings in the rear corners, which helped alleviate vibrations. There were significant changes to the outside as well, starting with the use of a one-piece windshield for better visibility. The recessed headlamps





Rack bodies were popular on the single-axle F-6. Many of the 70,000 2-tonners Ford sold that year were outfitted like this. Dual 20x6 wheels on this truck are shod with 7.50 tires.



straight trucks like the one featured here. Chitwood would've had plenty of varieties to choose from: In all, Ford produced a whopping 115 different F-Series body-and-chassis combinations, including cab-overs, school buses and delivery vans. By 1951, that number had swelled to 180.

The base powerplant for the new F-Series trucks—F-1 through F-5—was the 226-cu.in. Rouge straight-six engine. Ford boasted that the 95hp L-head six-cylinder could haul 1,440 pounds up a nine-percent grade in high gear and up a 30-percent grade in low. Famously, Ford was the only truck maker offering both a six-cylinder and a V-8 that year. For an extra \$20, buyers could get the flathead, 239-cu.in. Rouge V-8, which made 100hp and 180-lb.ft. of torque. The big F-7 and F-8s were powered by the 337-cu.in. 145hp Lincoln V-8, and diesel versions were built only for export.

Sales of medium- and heavy-duty models were slow in 1949, but came roaring back in 1950, reaching 358,810 units. Light-truck sales were brisk, too, at 114,421 examples built for the year. With the outbreak of the Korean War came government controls on raw materials, which had an impact on vehicle sales across the board in 1951. Still, Ford moved a lot of trucks that year. Sales of F-6s, for instance, exceeded 70,000 units.

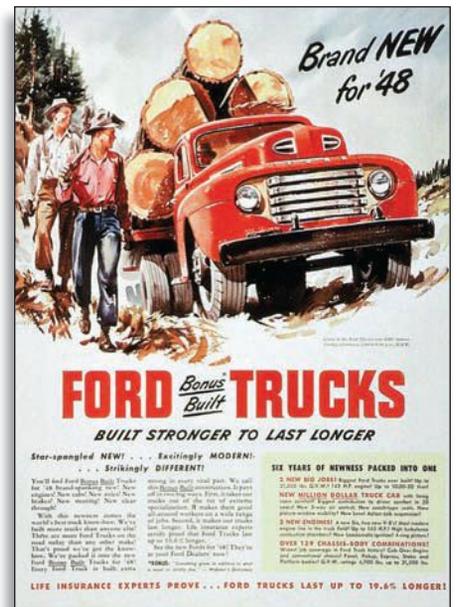
For 1952, the final year of the post-war F-Series, there were few updates on the outside, but a number of changes under the hoods of these iconic trucks. For instance, in the F-1 through the F-5, the L-head six-cylinder engine was phased out in lieu of a more modern overhead valve engine. This OHV "Cost Clipper Six" made 101hp at 3,500 RPM and

185-lb.ft. of torque out of 215.3-cu.in.

The F-6 conventional and cab-over still used a flathead for its base engine, the 254-cu.in. "Big Six," which had first been available only in cab-overs. The Big Six was rated at 112hp in conventionals and 110hp in cab-overs, due to the use of an updraft carburetor in the blunt-nosed rigs. In 1952, Ford sold 62,728 F-6s, almost half of which rode on the mid-sized 158-inch wheelbase. (It was also offered on 134- and 176-inch wheelbases.) Ford claimed that an F-6 with the Big Six engine and an optional two-speed rear could haul 16,000 pounds up a 5.7 percent grade in high gear and maintain 55 MPH fully freighted on a level highway.

The 239-cu.in. flathead V-8 remained optional in the F-Series, making 106hp by 1952. The F-7 and F-8 Big Jobs moved up from the Lincoln flathead V-8 to variations of the OHV Lincoln V-8. In the F-7, the engine was downsized to 279-cu.in., and it produced 145hp and 244-lb.ft. of torque. F-8s got the 317.7-cu.in. version with 155hp and 284-lb.ft. of torque.

By the time production of the Bonus Built trucks ended, an all-new lineup of



trucks, launched in time for Ford's 50th anniversary, was already waiting in the wings. The 1953-'56 F-100 through F-900 rigs would not only prove to be worthy successors, but some of the most popular American trucks of all time. 🐾



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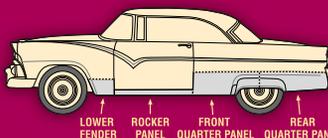
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NEW PRODUCT PREVIEW



## Carting Coal

*Now is the winter of our discontent...*



BY DONALD F. WOOD • REPRINTED FROM *SIA* #45, JUNE 1978

Coal and its refined derivative, coke, was once widely used in this country to heat homes, offices, stores, factories and schools. Large-scale coal users received it directly by rail, unloaded the railcars, and stored the coal until needed. Other major users received coal in dump truck lots. A third category—homes and other

relatively small users—also took coal by truck but needed different ways to carry the coal from the truck to their bins.

When being dumped, a load of coke didn't require as high a pitch as did soft coal in order for the load to start flowing. Some large coal users also wanted to be able to haul away their cinders in the same truck body, and cinders presented distinct handling and corrosion problems.

Home deliveries of coal provided the

greatest challenge to truck-equipment designers. Homes were so different from one another that a number of special devices and types of coal bodies evolved. Most coal haulers adapted conventional dump trucks, the major innovation being a small rear door in the tailgate that could be opened slowly. This door let the coal flow out at a controlled rate so it wouldn't overwhelm the chute. The driver increased the pitch of the dump body as the load emptied.

Coal dump bodies usually had a dividing bulkhead in the center, parallel to the axle, so that two separate loads could be carried. Sideboards were added if coke or cinders became cargo. The main problem in using dump bodies was that deliveries couldn't be made if a house stood so far from the driveway or street that an ordinary chute wouldn't reach.

Another innovation presented itself when someone decided to elevate the



coal box so the chute could have a steeper angle. The elevated box either had the dump feature or else it had a steeply sloped floor, which fed the coal through a door in the bottom of the center.

As suburban homes were set farther and farther back from the street, coalmen had to keep raising the height of their truck bodies. As optional equipment, these elevated bodies could be supplied with an opening for bagging, so that coal could be placed in baskets or bags for customers whose homes were unreachable by chute.

Elevator bodies were often built on cab-over-engine (COE) trucks. The COE's shorter wheelbase made the truck more maneuverable and let the driver place it where it could lift without hitting rain gutters, wires, eaves or second-story porches. A few coal trucks were designed to be unloaded by a man using a shovel. These trucks looked like today's pickups, although many of them had dual wheels on the rear.

Rubber conveyor belts, driven by the truck's power takeoff, were developed to carry coal into the building. A few dumpsters with conveyors were devised that fed to the side instead of rearward.

An alternate use of trucks in the coal industry was—and still is—at strip mines, where the huge off-highway behemoths carry coal from the shovel to the tippler where it's loaded aboard railcars. Early literature on the use of diesel engines in trucks show examples from strip mines. Truck makes mentioned included Mack, Kenworth, Autocar, Peterbilt, Walter, Euclid and Dart.

Today, about half the coal mined in the United States comes from strip mines, and this represents an impressive market for these extra-large trucks.

Local coal trucks that make home deliveries have all but disappeared from the nation's streets and highways. They might reappear, though, as we learn to convert back to coal as a winter heating fuel. ☞



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](mailto:jdonnelly@hemmings.com).

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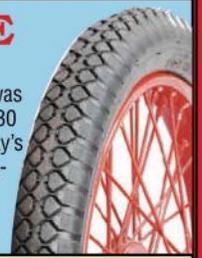


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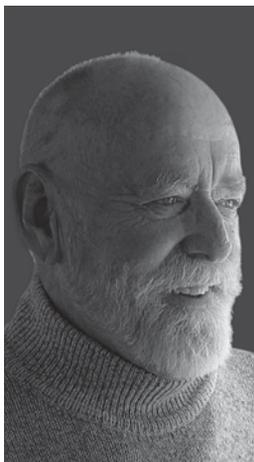
ing to the actual user. Three of the great national weeklies—Collier's, The Saturday Evening Post and The Literary Digest—carry the fascinating story of MoToVoX to more than 7,000,000 readers. This is your advertising, producing the kind of action that brings customers to your store asking for MoToVoX by name. In addition there is a MoToVoX demonstrating display (free to you) that does half the sales work—to say nothing of plenty of effective folders and booklets. All in all the idea behind MoToVoX is not to sell to you but to sell for you.

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Automobile Trade Journal and Motor Age  
 July 1930



## Rushed "Restoration"

I misspoke recently when I said that auto restoration takes months and possibly years. Truth is, I once did a "restoration" in two hours! It's true. You see, we were all down in New Zealand on vacation, and we sort of went overboard. We were in that beautiful little country to see the picturesque scenery and do some fishing, but we fell in love with the place.

So much in love, in fact, that we bought a house in a seaside resort town while we were there. The purchasing power of the U.S. dollar was at an all-time high, so we were able to get a place with a stunning view for a low price. We had only been there a few days when we made the purchase, and were taking buses to get around. Renting a car was not in the cards because we had spent most of our stash on the house. What to do?

We were strolling the beach and enjoying the sun when an ancient 1973 Holden Kingswood (essentially an Australian Chevrolet) shambled up and a surfer got out. It was then I noticed the "for sale" sign in the window. I asked the fellow what he wanted for the car, and he replied, "Aw, mate, ye don't want this old thing."

It was a rusting hulk, but it didn't smoke and seemed to run fine, though it needed a muffler. I told him I just needed it while I was in town for a vacation, and he said, "Awright then, mate, how about two hundred dollars?" I said, "How about a hundred seventy five?" We had a deal.

There were gaping rust holes in the body, the ignition was a toggle switch installed with solderless wire nuts, and the driver's seat was just a heap of crumbling foam that stuck to your posterior when you sat in it, but it ran great and the transmission shifted smoothly and crisply. We drove it the rest of the trip and then parked it at the new house when we went home.

The next year when we came back, we went to register it in our own name. That meant getting a Warrant Of Fitness, and that entailed taking it to the local garage and having it inspected, which we did, or at least attempted to. But when the mechanic saw the old hulk, he laughed himself into a coughing fit. "Ya

bought Mac's old Holden, eh? Well, it hasn't been warranted in years. He just used it to take his surfboards to the beach. It's got huge \*\*\*\*\* holes in it mate! Can't pass it. It's too dangerous, and it will cost more than the car is worth to fix it."

Next, we rumbled over to the hardware store and purchased a pop rivet kit, some galvanized



sheetmetal, a caulking gun and some rattle-can paint that was sort of similar to the color of the car. The old Holden was actually nicotine beige and the spray paint was yellow, but it was in the right family, so we thought. And who says you can't paint over rust?

We then ran a bead of caulk around the rust holes and pop-riveted pieces of sheetmetal over them. We topped that off with the yellow paint, and it didn't look bad.

Well—it didn't look *as* bad. We then took an old pillow off of a couch in the house and put it in the hole in the front seat. Rips in the upholstery, as well as minor rust holes, were patched with duct tape, and another piece of sheetmetal was wrapped around the leaky muffler and wired securely into place. Our classic was transformed, and the entire process only took a couple of hours.

The mechanic at the garage shook his head in disgust, but he passed it, and we registered the car. That old Holden, which was almost identical to a Chevy Nova of the time and had a 202-cu.in. six-cylinder engine and an automatic transmission, kept us on wheels for another four years.

We joked about renting it out for weddings, and when we went to social occasions, we parked it in a discreet spot, but it never let us down. And we didn't have to lock it when we got out of it either. Nobody ever tried to steal it despite its handsome countenance and keyless ignition. In fact, I wish I still had it or a duplicate in good shape, because it was comfortable and dependable.

So, yes, I can say I "restored" an old car in two hours, though not, uh... to Pebble Beach standards. I later replaced the Holden with an even older 1966 Morris Minor convertible that actually took me several years to restore. But it's a fact: If you set your standards low and settle for less, you can "restore" a car in as little as a couple of hours. 🐼

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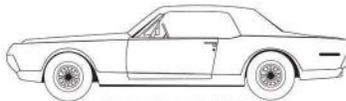
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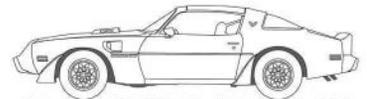
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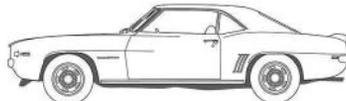
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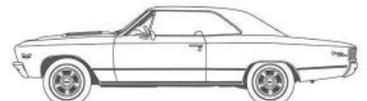
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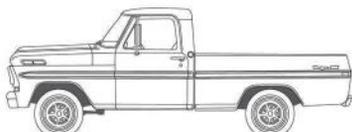
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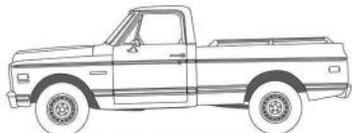
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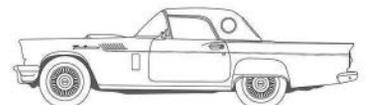
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