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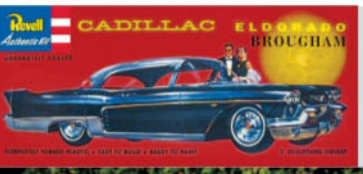

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LOT #1386 - 1934 PACKARD EIGHT RUMBLE SEAT COUPE
This restored car is a CCCA Full Classic that was an award-winner at the 2005 Meadowbrook Concours d'Elegance, among others. Features a Straight-8, factory synchromesh transmission, power brakes and dual side-mounts.
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This dual-windshield 5/7-passenger touring model is in excellent condition. The CCCA Full Classic features a Straight-8 engine, factory synchromesh transmission, power brakes, side-mounts and an elegant interior.
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LOT #1382 - 1932 ROLLS-ROYCE HENLEY ROADSTER
This Springfield Phantom II Henley Roadster by Brewster and Company has undergone a recent ground-up restoration. 6-cylinder, 7.6-liter engine with 4-speed manual transmission.

LOT #1278 - 1929 STUDEBAKER PRESIDENT
Beautiful complete restoration, FH President, L-head Straight-8 engine, 115hp, 125" wheelbase, manual 3-speed transmission. Original list price was $1,795. From the Charle Thomas Collection. **No Reserve**

LOT #1388 - 1938 ROLLS-ROYCE 25/30 CUSTOM BOATTAIL SPEEDSTER
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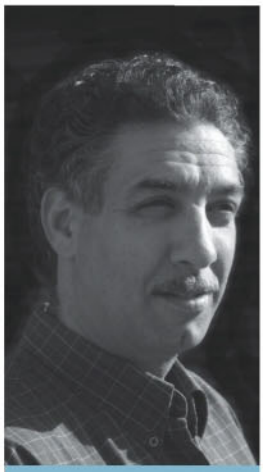

Enhancing ’50s-era Performance

The 1957 Buick Special convertible that I had the pleasure of photographing last October for this issue was one of my more satisfying photoshoots in recent months. Besides the perfect autumn temps of 70-degrees, bright blue skies and the striking colors of the fall foliage that helped make the black Buick come alive, the enjoyable drive through the countryside made it a “special” day, indeed. Cruising in big Fifties-era American cars is always a joy, which is made all the more entertaining when driving down winding secondary roads loaded with curves and sweeping bends. You quickly realize that you’re not in a sports car.

While these big, beautiful cars of the early postwar era are rewarding and a whole lot of fun to drive, the unnerving feeling you get when driving at speed on those twisty roads can be reduced greatly–if not eliminated–with just a few imperceptible modifications. Yes, they can be made to handle, and handle far better than we all once thought was possible.

Thanks to the street rod community, there are now several significant and commendable components available to help you transform that Fifties-era Detroit dreamboat into a car better suited to today’s crowded driving environment. They can now be made safer and easier to drive, steer and stop, all the while providing a far more reassuring level of satisfaction. Best of all, nearly every one of these modifications will be unnoticeable, thus keeping your car looking like the day it first rolled off the assembly line. So, if you like to drive your ’50s, ’60s or even ’70s car to the tune of several thousand miles per year, consider these upgrades.

Tires: The easiest improvement you can make is the substitution of radial tires over the original bias-plies. Radials will make your car hold the road far better, steer quicker, track straighter and stop faster, all the while being far safer in the wet.

Shocks: To get the most out of those radials you’ll need to upgrade to performance-quality gas adjustable shocks, which will help maintain better contact with the road while providing firmer, more reassuring handling. KYB shocks are excellent value for the money, but for something a bit more performance oriented, consider instead Bilstein or Koni.

Springs: Be they coil or leaf, there are modern versions of each that will enhance your car’s handing and ride qualities. The Super Slide leaf springs from Posies reduce friction between the leaves resulting in a far smoother ride.

Bushings: Modern suspension bushings such as those made of urethane will stiffen your car’s ride ever so slightly, yet they will sharpen the steering and eliminate that unpleasant mushiness that’s often associated with big old cars.

Anti-roll Bars: Adding an anti-roll bar, or upgrading the existing one to a larger-diameter bar, will greatly reduce body roll through the corners. You’ll be amazed at just how much more predictable your car will handle and ride.

Steering: The complaint we hear most about ’50s and ’60s cars is their lack of steering feel and that overly assisted “dead” sensation. Now you can replace that worn-out 24:1-ratio steering box with a brand new quicker acting 12:1 or 14:1 box, which will give you the ability to turn lock-to-lock in just three turns or less. Your old car will now steer like a modern car, with that fast-action making it feel more alive, and significantly far more pleasant and safer to drive.

Brakes: If maintained properly, four-wheel drum brakes will be more than adequate; however, if you drive a lot, especially in heavy traffic, and like to push your car to the limit every now and then, only disc brakes will do. And if your ’60s or ’70s-era car already has disc brakes up front, consider upgrading to larger-diameter discs and multi-piston calipers. Other braking components to consider are a dual master cylinder (which is far safer than the old single-line version), improved compound brake pads and shoes, and flexible brake hoses with braided stainless steel sheathing to help eliminate any mushiness of the brake pedal.

If there are any upgrades that you feel are worthwhile and would like to share, please do. We all benefit from owning old cars that are more entertaining, comfortable and, most important, safer to drive.

“We all benefit from owning old cars that are more entertaining, comfortable and, most important, safer to drive.”

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

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BY TOM COMERRO

Working Class Heroes

AMERICA'S CAR MUSEUM has opened its Tools of *the Trade—Powering the Working Class* exhibit, which pays homage to America's work trucks and includes 15 vintage vehicles ranging from paddy wagons, grocer's trucks, delivery vehicles and more. Exemplifying the changing sizes, shapes and configurations needed to usher in new economies and industries, the eclectic range includes a 1942 GMC one-ton stake-side truck (pictured) and features other working vehicles from 1907 to 1956. Supplementing the vehicle display will be an exhibit wall with informative video monitors. Few museums feature commercial trucks, so be sure to check out the LeMay America's Car Museum in Tacoma, Washington, and visit its site at americascarmuseum.org.

Chevy Sooner Scramble

THE VINTAGE CHEVROLET CLUB OF America has its Northeast Oklahoma 20th Anniversary National Southern Spring Tour slated to take place April 24-29. The tour is limited to 60 four- and six-cylinder 1913-'54 Chevrolets for VCCA members. The five-day excursion will tour around the forested hills and valleys surrounding the town of Wagner and will include several stops at vintage car collections and historic towns and sites. Visit www.vcca.org for all the details.

Fantastic Florida

THIS YEAR'S AMELIA ISLAND Concours d'Elegance is scheduled to take place March 10-12 at the Ritz Carlton at Amelia Island, Florida. Prior to the concours, on March 5-9, the Orange Blossom Tour will take place in Central Florida and feature sights such as Mt. Dora, De Leon Springs and Bok Tower. The concours will feature auctions, dinners, test drives and celebrity panels with Al Unser Sr. as the special honoree. The weekend culminates with the Concours d'Elegance on Sunday the 12th. Tickets are now available online at a discount. Visit www.ameliaconcours.org for more information.

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BY DANIEL STROHL

Stateline Somethingorother

BACK IN THE MID-1990s, Steven Christensen stopped along Woodswether Road in Kansas City, Missouri, just shy of the state line with Kansas, to shoot some photos of a dozen or so cars that had sat in the same fenced-off lot at least since the early 1980s.

"I passed this area on multiple occasions, but could never find any information on the owner of the lot or how to contact him," Steven wrote. "It was apparent that whoever he was, he had a soft spot for collectible cars."

And whoever he was, he wasn't just collecting willy-nilly. In the lot he had a 1957 Ford retractable, a 1963 Riviera and a mid-year Corvette. But he also had an odd little homebuilt roadster with a swingset rollbar and a tri-fin rear that looked as though it was hammered out of sheetmetal from a tornado-blown silo.

We looked on Google Maps, and saw nothing but dirt piles where the lot used to be, so we're relying on your memories to tell us what this car might have been and who might have owned or built it?

Wartime Custom

YES, AUTO PRODUCTION halted during World War II. And yes, many of those formerly working in coachbuilding and other manufacturing jobs found themselves in Uncle Sam's employ at the time, but that doesn't mean everything came to a standstill here in the States.

Or, at least, that's the word Walt Gosden passed to us along with this photo of an Inskip/Brewster-bodied Mercury from the war years. "This car was built on a 1939 Mercury chassis," Walt wrote. "Windshield, belt molding, front fender line all indicate former Brewster styling accents of cars they built in the previous decade. I believe the photo was taken outside of their premises on the south side of East 64th Street."

But that, and the "ex-Zaccone" inscription on the back of the photo, are about all Walt can tell us about the car. Anybody out there recognize it?

RE: Galesville Limited

BACK IN *HCC* #143, we uncovered some info about the Galesville Limited and its builder, L. John Schilling, but remained in the dark about exactly how he built it and where the giant land yacht ended up.

Fortunately, since then, we heard from Debbie Schilling, John's granddaughter, who put together a webpage about the Limited based on John's written memoirs. From the page, we learned that the Limited started out as a 1938 Ford school bus and went through a number of Ford and Buick engines as the Schilling family traversed the country. Last John knew of it in the late 1970s, the Limited ended up in a junkyard in Hastings, Minnesota. For more on the story, visit: bundlings.com/galesvillelimited.htm

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

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BY TOM COMERRO

SoCal Success

MECUM HELD ITS ANAHEIM 2016 AUCTION this past November 17-19 and saw an impressive $11 million in sales with 308 cars finding new owners. Among those cars was this 1957 Cadillac Eldorado Biarritz Convertible, which sold for $110,000. One of 1,800 produced in 1957, the original numbers-matching Cadillac was finished in burgundy with a black vinyl top and matching leather interior. To see the complete listing of all the cars that crossed the block, go to: www.mecum.com.

Amelia Auctions

IF YOU WERE UNABLE TO MAKE IT to Scottsdale this January, Amelia Island, Florida, offers an impressive array of auctions during the Concours d'Elegance weekend held March 9-12. Five different auction houses are now scheduled this year, with the type of cars ranging from high-end collectibles to nice daily drivers. Bonhams, Gooding & Company, Hollywood Wheels, The Finest Automobile Auctions and RM Sotheby's will be in attendance, with hundreds of cars expected to find new homes. Consignments are still available, so be sure to visit each auction house website for more information. Centralized coverage will be available at our website at blog.hemmings.com.

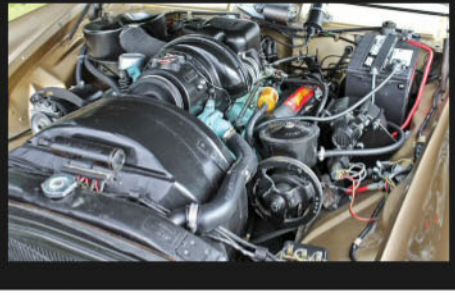
AUCTION PROFILE

CAR 1957 Studebaker Golden Hawk
AUCTIONEER Auctions America
LOCATION Hilton Head, South Carolina
DATE November 5, 2016
LOT NUMBER 153
RESERVE None
AVERAGE SELLING PRICE $47,000
SELLING PRICE $53,000

STUDEBAKER'S HAWK LINE was trimmed down for 1957, with only the Silver and Golden Hawks available.

The Golden Hawks were all two-door hardtops, and the 289-cu. in. V-8 was complemented with a McCulloch supercharger allowing for performance figures of 0-60 in 7.8 seconds and a top speed of 125 MPH. Impressive in performance like the Corvette or Thunderbird, the Golden Hawk was also a little more spacious at 204 inches in overall length and offered room for five.

This particular Golden Hawk has the traditional gold paint with white fins, chrome bumpers, whitewall tires and polished wheel covers. The McCulloch supercharger was in fine working condition, and the interior was finished with gold pleated upholstery and a padded dashboard. Instrumentation appears to be complete including the tachometer and vacuum gauge. With its power steering, this Studebaker is said to have been driven only 23,000 miles since new, which surely was the reason behind its above-average selling price.



MARCH

2-4 • GAA Classic Cars
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855-862-2257 • www.gaaclassiccars.com

9 • Bonhams
Amelia Island, Florida
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10 • Gooding & Company
Amelia Island, Florida • 310-899-1960
www.goodingco.com

10-11 • Hollywood Wheels
Amelia Island, Florida • 800-237-8954
www.hollywoodwheels.com

10-12 • The Finest Auctions
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www.thefinest.com

11 • RM Sotheby's
Amelia Island, Florida • 519-352-4575
www.rmsothebys.com

17-19 • Silver Auctions
Fort McDowell, Arizona • 800-255-4485
www.silverauctions.com

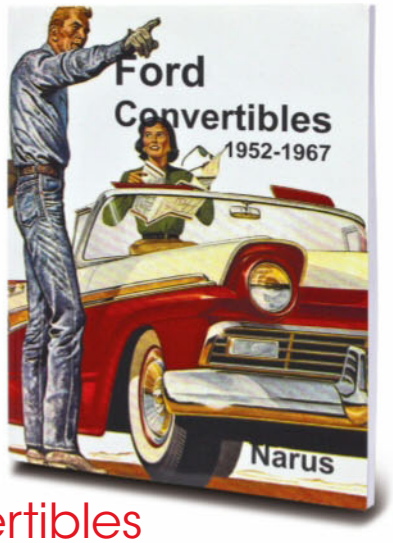
24-25 • Mecum
Kansas City, Missouri • 262-275-5050
www.mecum.com

Palm Springs Sales

KEITH MCCORMICK FINISHED its auction last November 18-20 with sales topping the $6 million mark during its three-day event at the Palm Springs Convention Center. A little over 60 percent of the 507 cars that crossed the block were sold, with a 1954 Buick Skylark convertible topping the sales and going for $152,500. McCormick runs two auctions a year, and its next event will take place February 24-26. Check out www.classic-carauction.com/Auction-62 for a list of featured cars and more information.

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

BY MARK J. McCOURT



Ford Convertibles 1952-1967

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The latest title from automotive historian Don Narus applies his casual style and thoughtful detail to one of his personal-favorite topics: mid-century Ford convertibles. This primer introduces newcomers to the Dearborn automaker's full-sized and compact soft-tops built between 1952 and 1967—including the retractable Skyline and Mustang, but not the Thunderbird—and is enhanced with basic specifications and production numbers. More than 150 black-and-white photos and period advertising illustrations are contained in its 87 softcover pages, for ease of reference; it's a fine go-to for the enthusiastic novice.

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1965 Chevrolet Chevelle Z-16

888-910-2889 • WWW.AUTOWORLDSTORE.COM
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Every time we encounter one of Ertl Collectibles' 1:18-scale "Authentics"-line models, we're excited by the amount of detail that they work into such small packages, and this '65 Chevelle hardtop was no exception. Limited to 600 numbered pieces, this Z-16 features opening panels that include a hood on sprung scale hinges, under which sits a believable rendition of a 375hp, 396-cu.in. Turbo-Jet V-8. The interior has credible bright trim and flock carpeting, while jacking decals are under the trunk lid, as original—the driveshaft even turns with the rear wheels! A minor disappointment is the radial tire tread design, rather than original bias-belted. No matter, it's a great buy.

★★★★★

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Continued from page 16

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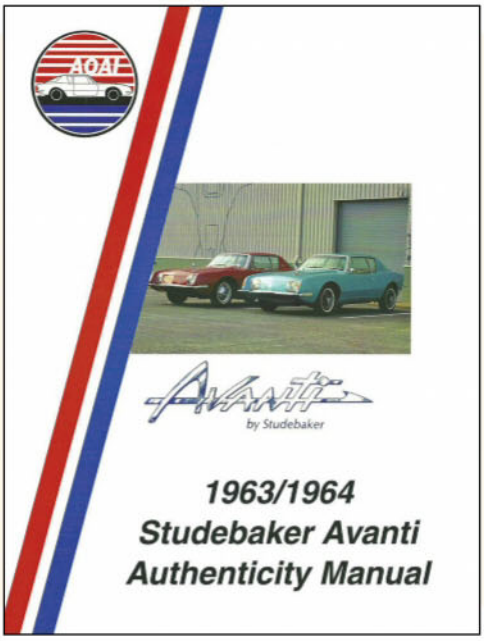
When the wrenching is done and it's time to kick back and treat yourself to a cold one, the Busted Knuckle Garage has you covered with its limited-edition Car Guy Bucket gift set. Perfect for a home bar—or even for that bit of clear space on top of your rolling tool chest in the garage—this gift box (item 08-BKG-78700) includes a sturdy five-quart metal ice bucket with handle, four pint pub glasses, eight cardboard coasters and a 100-percent cotton bar towel, all emblazoned with the company's amusing hand-and-wrench logo and the slogan, "Repair & Despair Under One Roof."

1963/1964 Studebaker Avanti Authenticity Manual

763-420-7829 • WWW.AOAI.ORG • $75

It's big! 356 pages of hardcore facts and details to restore an Avanti the most authentic way possible. Published by the Avanti Owners Association International, many knowledgeable club members contributed to this worthwhile effort, making this the first Avanti restoration guide ever produced. Plans are already underway to publish authenticity manuals for the Avanti II. The club's mission: "to boost the knowledge of owners and restorers in an effort to keep the Avanti preserved for future generations." The color photos are big, mostly one or two per page, with thorough captions explaining what's being shown. Be it details on the interior, the frame, exhaust, windshield wipers, or the trunk, jack and spare tire, as well as every other part of the car, all the information is here to restore an early Avanti to exact correctness. *– RICHARD LENTINELLO*



Vintage Charm

800-227-4373 X 79550 • WWW.HEMMINGS.COM/STORE • $12

Hemmings may be among the world's largest classic-car publishing empires today, but back in the 1950s and early 1960s, it was a small, family-owned concern. This T-shirt (item HMNNAT) is a new addition to the Hemmings Store, and it sports a brown HMN design that's a take on one of our flagship title's original logos. It's screen-printed on a high-quality, soft, beige-colored natural cotton tee, and is available in sizes ranging from S through XXL.

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917928-E21703

BY TOM COMERRO

Chevy Gauges

Classic Instruments introduces the Bell Era III Package, a near-stock gauge cluster that is a direct-fit for your 1955-'56 Chevrolet. It features a built-in ECM signal filter switch, turn signals, high-beam headlamps and a single-connector wiring harness for ease of installation. A new feature for added versatility and convenience is a fuel sender selector switch that allows for compatibility with any fuel resistance range by way of a simple switch set up during installation. The cluster is ready to install, including glass lens, in an existing housing, bezel not included. Four colors are available: black, white, gray and tan, with matching clocks and an optional gear selector with or without overdrive. Cost: $975 (gear selector not included); $250 (gear selector).

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800-575-0461
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AMSOIL's deluxe grease gun kit will allow you to perform a smooth, clean application of grease with ease. The gun boasts up to 3,500 psi and includes two grease-distribution options with both a flexible hose and rigid pipe. The pistol-grip and pipe allow one-handed applications, while the flexible hose eases access for difficult-to-reach spaces. Two head ports allow for increased flexibility and comfort, while the plastic tip cover protects against debris. The plunger makes for easy loading. Each kit comes with the gun, one grease cartridge, flex hose and pipe, plus grease coupler with protective cap. Cost: $39.00.

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Bob Drake Reproductions offers a replacement U-joint that is superior to the stock Ford units. This part will fit 1928-'48 Ford cars, 1928-'41 Ford pickups and 1936-'48 Lincolns. With the smooth functioning and long life of precision needle bearings, this part offers a significant improvement from the Ford bushing-fitted units. The sealed-bearing U-joint will give your old Ford smoother and more trouble-free driving. Cost: $100.

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Dixie Restoration Depot offers complete dashboard assemblies for G-body cars. Designed specifically for the 1978-'88 Chevrolet Monte Carlo, they also fit Malibu, El Camino, Cutlass, Regal and Grand Prix. They accept four-inch speakers and are made from UV-resistant ABS plastic. They feel much like vinyl and have a scratch-resistant coating with a soft finish. Each dash includes mounting brackets and can be customized with a choice of different colors, face plates and gauge clusters. Cost: $1,299.95.

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BY JIM DONNELLY
PHOTOGRAPHY COURTESY OF THE HENRY FORD

Ford's Designing Women


Leota Carroll

THE ROLE OF WOMEN IN THE AMERICAN CIVILIAN workforce during the years that encompassed World War II has been thoroughly documented. We all salute the memory of Rosie the Riveter in the West Coast shipyards of Henry J. Kaiser during the war years. In the auto industry, scores upon scores of women toiled in the assembly plants once they were converted to war production; the men who'd held the jobs were off fighting in two theaters of combat. Few probably know, however, that many women also worked in automotive styling studios, helping to plan the first postwar cars that would come to the public after peace was achieved.

At the Ford Motor Company, the lead stylist Joe Oros was married to Betty Thatcher, who had been a prewar designer at Hudson and just may have been the first woman hired by a major automobile manufacturer to work in its design studio. After she married Oros in 1939, Thatcher retired from the business to raise a family. But at Ford, women designers found employment in the later days of the war, when the corporation was beginning to tentatively refocus its vision on the coming wave of postwar cars. Several of the women hired by E.T. "Bob" Gregorie were fine-arts graduates of the University of Michigan in Ann Arbor, chosen for the jobs for the same reason as the women on the assembly lines, to take the place of men now in the military or in critical civilian defense jobs.

The first woman hired by Gregorie was Leota Carroll, chosen for her skill as an illustrator. She was assigned to work with Ross Cousins, himself the son of an automotive illustrator from Toronto. Gregorie wanted someone to generate proposals for submission to Edsel Ford, before Ford died in 1943. Later, Cousins would airbrush the first renderings of the eventual Ford Sportsman convertible. Carroll was a very photogenic woman, and in addition to her artwork, she was frequently a photo subject in Ford Design Department photographs, such as one that shows her demonstrating a reclining front seat alongside Ford stylist Steve Galla.

Carroll's success at Ford helped lead to the hiring of other women for the Design Department. One of them was Doris Dickason, who worked on the 1944 creation of a Model A-based concept called the Estate Wagon that Gregorie personally delivered to Henry Ford II following the death of Edsel Ford. The Estate Wagon never made it to production, but Gregorie considered it and other wood-bodied cars that the design team created in those years to be an excellent warmup for actual production cars like the Sportsman and the postwar Ford station wagons.

Dickason and Beth O'Rourke were assigned to the staff of John Najjar and worked at designing steering wheels and instrument panels. Florence Henderson created escutcheons and other ornamentation. Elre Campbell and Letha Allen were assigned to work on color and trim combinations. At the time they were hired, all the women were single. By 1948, all of these pioneering women had left the Design Department, generally either to make room for returning male employees or for marriage.


Florence Henderson

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TODAY - U.S. Money Reserve has scheduled what could be its final release of U.S. government-issued $5 gold coins previously held at the U.S. Mint at West Point. These government-issued gold coins are being released on a first-come, first-served basis for the incredible markup-free price of only $126 per coin. Please be advised: U.S. Money Reserve's at-cost U.S. government gold coin inventory will be available at this special price while supplies last or for up to 30 days. Do not delay. Call today.

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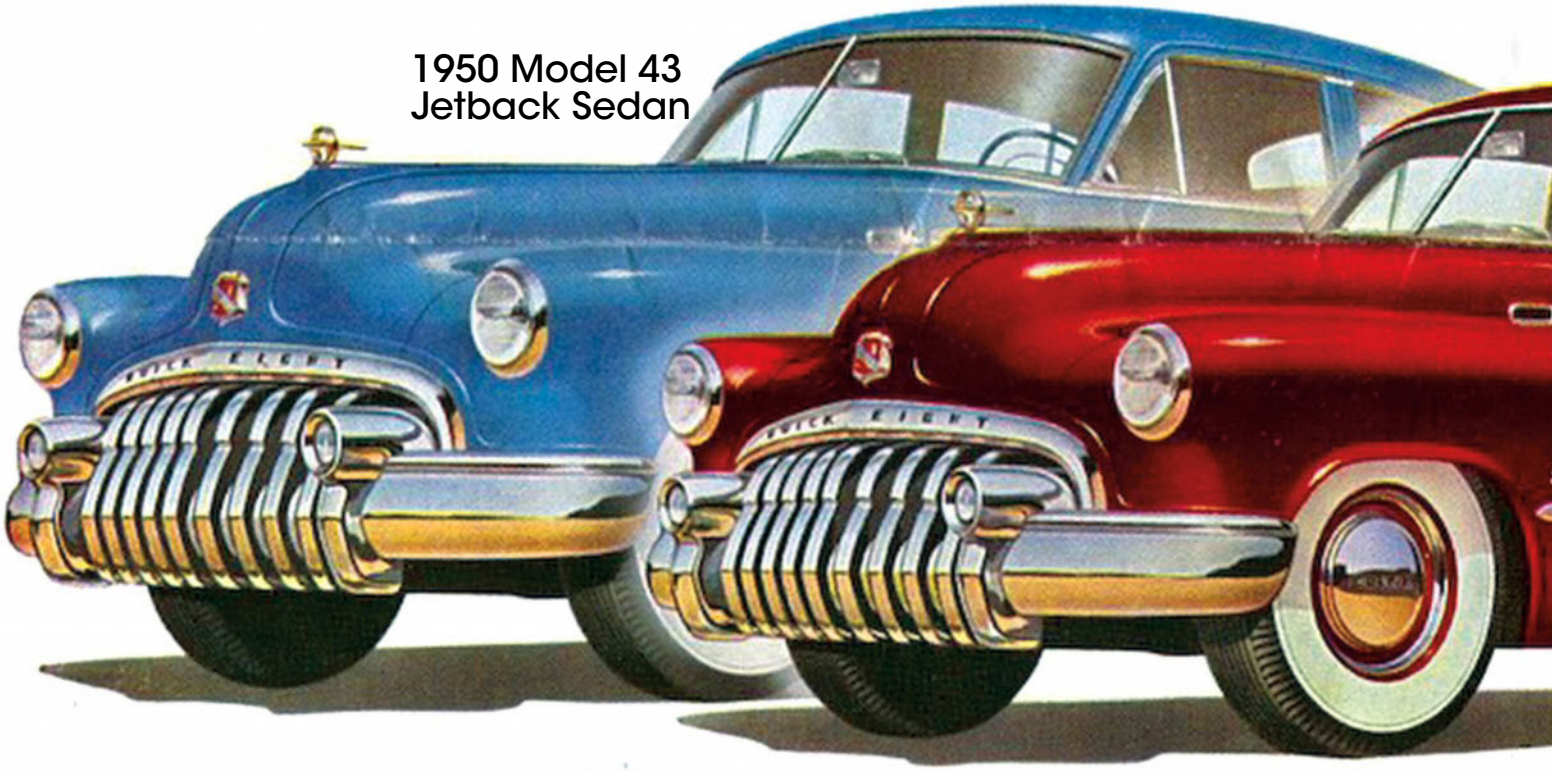


1950 Model 43
Jetback Sedan

The Significant Special

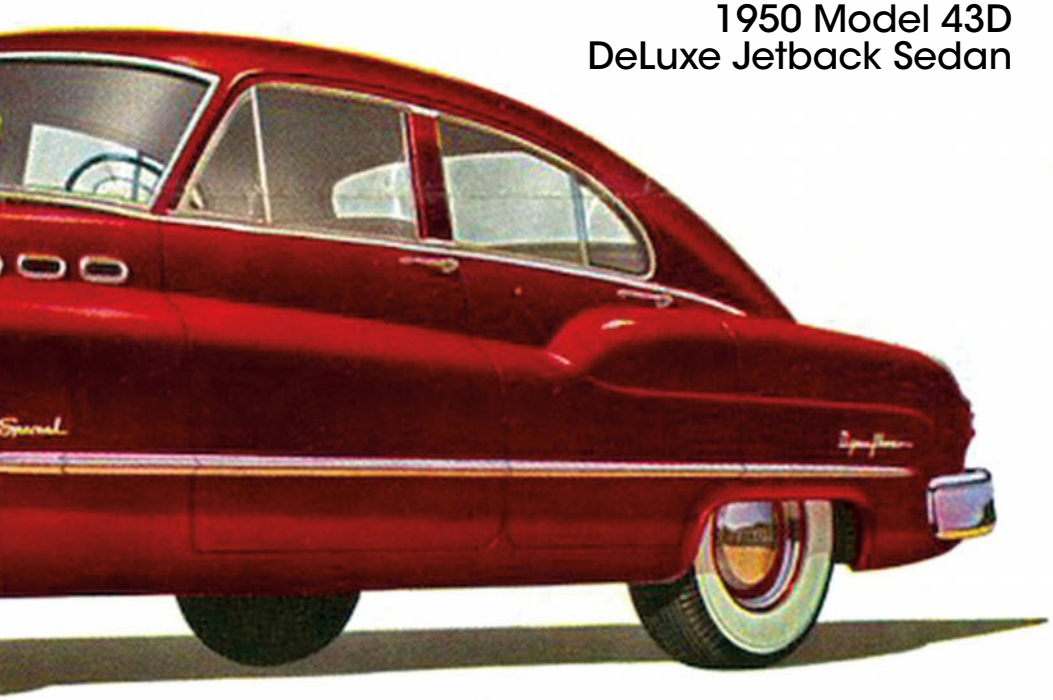
Introduced in the 1930s, Buick's entry-level model was a sales sensation in the Fifties

BY MATTHEW LITWIN

In a nutshell, Buick's Special was an entry-level model, built for those who had yearned for the comfort, reliability and styling the GM division was known for, but at a more affordable price. But the Special was far more than a dressed-up economy car. To fully understand its significance, we should begin our journey in 1929.

1951 Model 41D
DeLuxe Touring Sedan

1950 Model 43D DeLuxe Jetback Sedan



Buick had just introduced its redesigned models, and though bolstered by mechanical improvements, styling adversely stole the spotlight. It was hard to miss the body's beltline bulge, and the cars were quickly dubbed the "pregnant Buicks." Enthusiasm slackened, and total sales dropped from 229,229 in 1928 to 178,911. Stylists provided some visual relief a year later, but the stock market crash didn't help. Nor did the ill-timed Marquette. Sales slipped again.

Over the next three seasons, Buicks grew bulkier. Added weight forced further engine development—including the advent of a straight-eight engine—but at a cost: The base prices increased when many could ill-afford upper mid-priced cars. Domestic market production plummeted to 45,097 by the end of the 1933 model year. Even worse, the 2,600 Buick-exclusive dealers (in 1927) dwindled to a mere 67. Blame for the latter could fall, in part, to GM's 1933 formation of the B.O.P., designed to combine the sales organizations of Buick, Oldsmobile and Pontiac into one cost-saving unit. Distribution was controlled by Pontiac. The outlook was bleak until Harlow Curtice was selected as Buick's president on October 23, 1933.

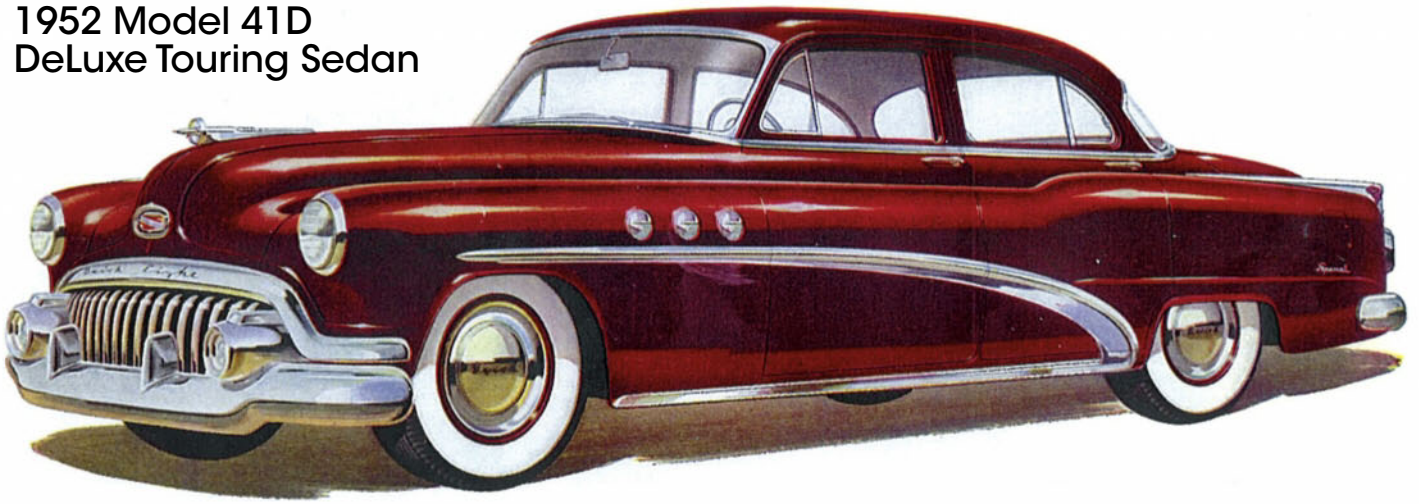
By then, the 1934 models were set for a December release—too late for any changes. However, Curtice immediately addressed the division's problems with the B.O.P. (he succeeded in having it dismantled within 13 months of accepting his post). He also examined the lack of depth in Buick's lineup. Curtice recognized that a low-priced, smaller model, bolstered by Buick's engineering reputation, could right the ship.

To make it a reality, Curtice turned to Chevrolet and Fisher Body (already building a smaller body), and GM's Art & Colour department managed by Harley Earl. The divisions cooperated and on May 12, 1934, just six scant months after approval, the new Series 40 Buick was introduced. Its 117-inch wheelbase frame held a 93hp 233-cu.in. straight-eight engine, supported by Buick's redeveloped suspension. Cloaking the platform was a 182-inch-long body offered in five styles. The bigger news was that the Series 40 shed an average of 550 pounds over its siblings, and cost an average of $300 less (or $5,376 in today's dollars) than the Series 50. Truncated as it was, Series 40 production ended at 26,401 units, becoming Buick's best seller while boosting overall output to 63,458 cars for the domestic market for 1934.

It was an auspicious start for the Series 40, which only saw an increase in production to 34,764 domestic cars a year later, even though changes to the 1935 Buicks were modest. The dramatically restyled, mechanically enhanced 1936 Buicks were an instant sales success. The Series 40, now given the formal "Special" moniker, was available in six styles, which amassed 113,097 domestic buyers as part of a cumulative 157,596-unit model year effort; an output increase of more than 300 percent over 1935.

The Special remained responsible for the bulk of Buick's yearly output: 74.14 percent in 1937, 83.33 percent in 1938,

1952 Model 41D DeLuxe Touring Sedan



1953 Model 45
Riviera Hardtop

COURTESY OF MECUM AUCTIONS

84.29 percent in 1939 and 64.52 percent in 1941, the latter welcoming a record-number 238,618 examples spread across nine body styles on two chassis. The exceptions occurred in 1940 and the war-shortened 1942 season. After the war, Buick released the Super in October 1945, while the Special—now offered in just two body styles—returned in November 1946, because management knew it could maximize profit by building mid-range Supers while new-car demand ran rampant. The Special existed in two styles with mild trim upgrades through 1949, which brings us to the boundless optimism of the Fifties.

To be fair, the 1949 Special was short-lived, a two-style series (four-door sedan and two-door Sedanet) existing on a mildly facelifted 1948 body. While the senior models received the wildly acclaimed redesigned bodies, the Special didn't and was phased out of production in December 1948; it was a temporary move.

On August 8, 1949, an all-new, completely restyled Special became available for the 1950 model year. The basic chassis utilized under the Special was essentially of the same girder X-type found under the previous generation, although the 121-inch wheelbase had been extended a half inch. Bolted to it was Buick's "Quadruflex Coil" suspension, complete with coil springs and double-acting hydraulic shocks. Four-wheel hydraulic brakes and a torque tube system were also installed.

Power was supplied by a 248-cu.in. straight-eight engine. Originally introduced in 1937, two different versions of the

1954 Model 41D
DeLuxe Touring Sedan

1954 Model 48D
DeLuxe Touring Sedan

"small" engine were fitted into the Special based on transmission selection. If the standard manual backed the engine, the straight-eight, fitted with mechanical lifters, was rated at 115hp, while the optional Dynaflow mandated a 120hp hydraulic-lifter variant.

"Taper-Through" styling was what Buick dubbed the new body design, with far more elegant, yet sweeping, sculptured body panels that provided the illusion of added value in length, even though the overall dimension was reduced from 207.5 to 204 inches. It was achieved by the redesigned "waterfall" grille, its nine large "teeth" enveloping the front bumper, effectively doubling as bumper guards. This quickly garnered the nickname "bucktooth." VentiPorts, which had appeared on the senior models a year prior, were restyled and relocated to the hood (except for 1958, the Special was adorned with three VentiPorts on each side of the body throughout the decade).

The Special's interior was typical of Buick, highlights being "luxury upholstery," recessed footrests, a "Pilot-Centered" instrument panel, "Permi-Firm" steering and vastly improved heating and ventilation system. Conversely, the Special lacked side armrests for passengers and a chrome steering wheel horn ring, leading one rival to suggest that the Special was a "stripped car."

Available in four body styles in standard trim, or three in DeLuxe trim (which added chrome brightwork between the wheel openings, side window molding and minor interior refinements), the Special—with starting prices ranging from $1,808 to $1,983—asserted itself, finding 81,817 owners before the end of the 1949 calendar year; the model year total was a far more impressive 337,909 units, or 50.6 percent of Buick's domestic sales for the year.

After such dramatic changes, both 1951 and '52 Specials featured minor refinements, both visually and mechanically. The most perceptible was the complete redesign of the grille. Once again, the VentiPorts were restyled and moved to the fenders while a new Buick crest adorned the hood. Base sub-series 1951 Specials—offered in just a four-door sedan and two-door sport coupe—lacked full-length side trim and were fitted with a windshield divider, whereas the four DeLuxe models now featured chrome "sweepspear" side molding and a one-piece windshield. And while 1951 would prove to be the last appearance of the Jetback body, the Special was given a convertible and Riviera hardtop. Chrome fins were added to the quarter panels for 1952.

A major mechanical change occurred when Buick eliminat-

1950-'54 BUICK SPECIAL PRODUCTION

1950

41	TOURING SEDAN	1,141
41D	DELUXE TOURING SEDAN	141,396
43	JETBACK SEDAN	58,700
43D	DELUXE JETBACK SEDAN	14,335
46	JETBACK COUPE	2,500
46S	JETBACK SEDANET	42,935
46D	DELUXE JETBACK SEDANET	76,902

1951

41	SEDAN	999
41D	DELUXE FOUR-DOOR SEDAN	87,848
45R	DELUXE RIVIERA TWO-DOOR HARDTOP	16,491
46C	DELUXE CONVERTIBLE	2,099
46S	SPORT COUPE	2,700
48D	DELUXE TWO-DOOR SEDAN	54,311

1952

41	TOURING SEDAN	137
41D	DELUXE TOURING SEDAN	63,346
45R	RIVIERA TWO-DOOR HARDTOP	21,180
46C	CONVERTIBLE	600
46S	SPORT COUPE	2,206
48D	DELUXE TWO-DOOR SEDAN	32,684

1953

41D	DELUXE FOUR-DOOR SEDAN	100,312
45R	RIVIERA TWO-DOOR HARDTOP	58,780
46C	CONVERTIBLE	4,282
48D	DELUXE TWO-DOOR SEDAN	53,796

1954

41D	DELUXE TOURING SEDAN	70,356
46R	RIVIERA TWO-DOOR HARDTOP	71,186
46C	CONVERTIBLE	6,135
48D	DELUXE TOURING SEDAN*	41,557
49	ESTATE WAGON	1,650

*TWO-DOOR MODEL

1955 Model 41 Sedan

COURTESY OF MECUM AUCTIONS

ed the 248-cu.in. engine, instead providing the same 263.3-cu. in. straight-eight employed by the Super series. With a bore and stroke of 3.187 x 4.125 inches, hydraulic lifters and a two-barrel carburetor, the venerable engine boasted a 6.6:1 compression ratio and 120hp when installed with a standard manual transmission, or 7.2:1 compression and 128hp in conjunction with the optional Dynaflow.

Hindered, somewhat, by government contracts related to the Korean War and a steel strike, Special production for the domestic market slid to 164,448 and 120,153 units for 1951 and '52, respectively. These totals still represented more than 55 percent of Buick's two-year output.

Buick's 50th anniversary was hallmarked by the limited-production 1953 Skylark and the division's first V-8 engine. While the senior models received the new 322-cu.in. V-8, the Special was left to continue with the 263.3-cu.in. straight-eight for another season, now making 125hp with a manual transmission, or 130hp with the optional "Twin Turbine" Dynaflow. Supporting the driveline, including the torque-tube drive system, was a continuation of the previous chassis and suspension systems, all hidden by mildly restyled bodies now available in just four styles within a single series.

Special interiors retained much of the traits of the previous years, including an instrument panel containing two primary gauge pods. Extra-cost amenities now included power steering and brakes. With restrictions from the previous years lifted, Special output rebounded to 217,170 units for the domestic market.

A truly redesigned Buick appeared for 1954. Like the senior models, the Special adopted a lower hood, higher decklid, and a new bodyshell that sat lower on the revised 122-inch wheelbase chassis. While the body, with crisp lines and a new "Panoramic" windshield, stretched to 206 inches of overall length, the chassis received dramatic improvements to the steering box and its associated linkage geometry, complemented by a new shock design. Interiors were dramatically updated with a new instrument panel highlighted by airplane-type controls.

The Special welcomed a six-passenger Estate Wagon, in addition to its own V-8, both firsts in the series' history. The latter featured a bore and stroke of 3.65 x 3.2 inches, displacing 264-cu.in. and rated for 143 or 150hp, again based on transmission selection. These changes brought forth 190,884 buyers to the Special series.

Sales skyrocketed with the 1955 models, which included an updated front and rear fascia, side trim and the addition of a four-door Riviera Hardtop to the Special. While tweaks were made to the cabin, power was increased by bumping compression, enlarging the carburetor venturis and changing the camshaft profile. Backed by the new Variable-Pitch Dynaflow, the Special's 264-cu.in. V-8 was now rated for 188hp, less against a still-standard manual transmission. Special output for the year

1955-'58 BUICK SPECIAL PRODUCTION

1955

41	SEDAN	84,182
43	RIVIERA FOUR-DOOR HARDTOP	66,409
46R	RIVIERA TWO-DOOR HARDTOP	155,818
46C	CONVERTIBLE	10,009
48	TWO-DOOR SEDAN	61,879
49	ESTATE WAGON	2,952

1956

41	SEDAN	66,977
43	RIVIERA FOUR-DOOR HARDTOP	91,025
46R	RIVIERA TWO-DOOR HARDTOP	113,861
46C	CONVERTIBLE	9,712
48	TWO-DOOR SEDAN	38,672
49	ESTATE WAGON	13,770

1957

41	SEDAN	59,739
43	RIVIERA FOUR-DOOR HARDTOP	50,563
46R	RIVIERA TWO-DOOR HARDTOP	64,425
46C	CONVERTIBLE	8,505
48	TWO-DOOR SEDAN	23,180
49	ESTATE WAGON	7,013
49D	RIVIERA ESTATE WAGON	6,817

1958

41	SEDAN	48,238
43	RIVIERA FOUR-DOOR HARDTOP	31,921
46R	RIVIERA TWO-DOOR HARDTOP	34,903
46C	CONVERTIBLE	5,502
48	TWO-DOOR SEDAN	11,566
49	ESTATE WAGON	3,663
49D	RIVIERA ESTATE WAGON	3,420

ceased at 381,249 units—part of Buick's domestic production record of 737,035 cars—but at a cost. Quality control issues arose as output stressed the assembly line.

It was a problem that carried over to the 1956 model year, which was further mired by a growing recession. Aside from changes to the front end and rear fascia, and some trim, little else differed visually or mechanically. The exception could be found under the Special's hood: the 322-cu.in. V-8 used by its siblings, though it was supplied with a two-barrel carburetor, versus a four-barrel, and thus made 220hp when backed by the still-optional Dynaflow. With six models to choose from, starting at $2,416 for the Model 41 four-door Sedan, it was Buick's highlight in a down year. At 334,017 units, Special output accounted for 62 percent of the model year sales.

As it happened, the 1957 and '58 models are two that—at the time—many Buick executives would probably have liked to forget. The redesigned bodies had been approved when market trends suggested the long, lower and wider look would still be popular. But that notion was met by consumers with a shift toward smaller and more economical cars. Buick's heft, which required more power, prompted many to refer to the division's cars as gas guzzlers. Regardless, their exterior trim, redesigned grille, and elegant profiles—in addition to the introduction of the Riviera Estate Wagon (called the Caballero in the Super series)—attracted 220,062 customers to the Special series in 1957, and another 139,213 buyers in 1958 despite the acres of chrome affixed to the car's flanks that year.

During this two-year run, Specials utilized a 250hp version of the 364-cu.in. V-8, when the Variable-Pitch (1957) or Flight-Pitch (1958) Dynaflow transmission was installed. A new ball joint suspension was installed for the 1957 model year, which carried over to 1958, improving ride stability and control, although it was still considered terribly soft for the era by critics.

Buick's Special disappeared with the entire revamp of both the Buick image and series redesign of 1959. However, as we'll see in a future issue, the Special was resurrected once again to aid Buick's recovery in the 1960s.

1955 Model 46R Riviera Hardtop

COURTESY OF THE HEMMINGS ARCHIVES

Spectacularly Special

"Long, low—Loves to go" was Buick's motto for 1957, as proven by the stylish Special convertible

WORDS AND PHOTOGRAPHY BY RICHARD LENTINELLO

Every car line has a base model that is lowest in price in order to help attract buyers to the brand. For Buick buyers, that entry-level model has long been known as the Special. Apart from some differences in exterior trim, and three ventiports instead of four, the 1957 Special looked just like the more expensive Century, Super and Roadmaster. It rode on the same type of chassis, had the same suspension and brakes, and was powered by the same V-8 engine. The ad copy in its 1957 brochure states: "Newest sensation for the budget-minded … the bedrock-priced Buick Special for 1957." And it was.

To further entice buyers to consider the Special convertible instead of the other, less-powerful models of its competition, the brochure goes on to say: "For sheer thrill in convertible driving, here's the low-swept Special Convertible combining snappiest styling with great new Buick performance. Adding still further to its new smartness is a wide selection of bright, all-Cordaveen interior trims with tops in colors to match."

Yes, the 1957 Special was, and remains, a great American automobile, regardless of its entry-level status. It was extremely well-built and engineered, and had an appealing styling about it that was both classy and sporty at the same time. Although fairly

large, its proportions are just right, with the perfect amount of front and rear overhang, a handsome grille design, and a long drop-sweep side trim that greatly enhances an already beautiful shape. The 1957 Buicks are truly spectacular automobiles, yet the Special, with its plainer look, comes off as the most attractive to those who don't like too much decoration.

Speaking of decorative exteriors, Buick had 36 exterior color options for 1957, eight of which were labeled "spring colors" because they were first made available in the spring of the year. One of the most popular colors was Carlsbad Black, just like our feature car. Where the new buyers were really able to have their Buick made their way was with the many interior choices, of which Buick offered 47 different colors and types of material. Not all upholstery options were available for Special buyers, but

"special" orders were readily accepted back in those days.

Convertible top material was a vinyl-coated fabric that was available in five different colors: black, tan, white, dark blue and dark green; steering wheels and the dust boot for the convertible top came in three colors: black, blue and green; and the carpeting was available in red, blue, black and green.

As odd as it may seem for an entry-level model, the Special had lots of standard equipment, too, including sunvisors, door armrests, robe cords, automatic dual courtesy lamps in the rear, a glovebox lamp, cigarette lighter, trip mileage indicator, and dust boot. Then again, the Special was a Buick, which was just one step below a Cadillac.

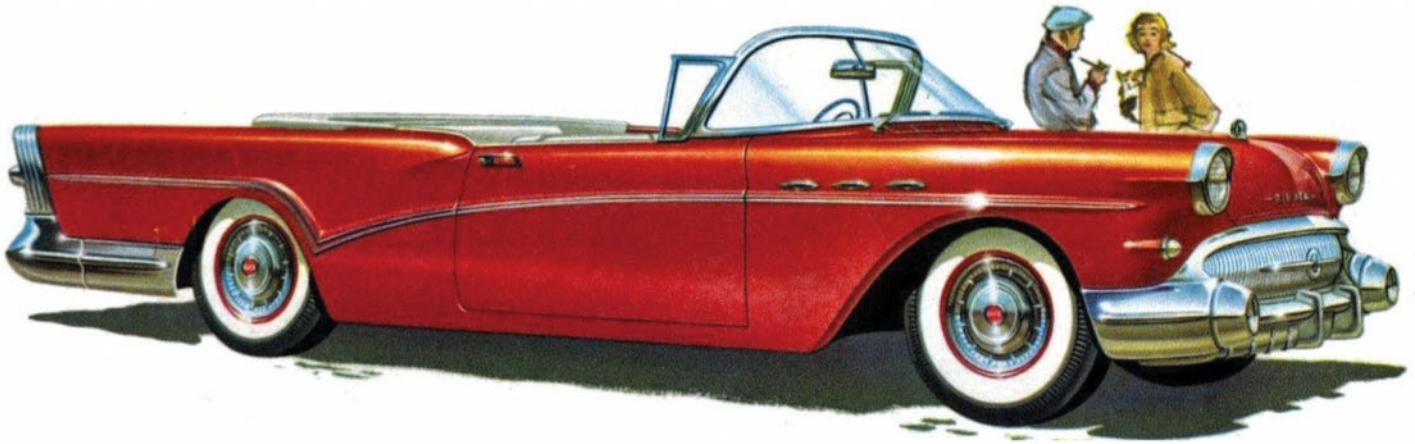
For the 1957 model year, Buick offered four different convertible models: the Model 46C Special for $2,987, the Model 66C Century at $3,680—which at that time was a sizeable jump in price—the Model 56C Super for a bit more at $3,981, and the luxurious Model 76C Roadmaster, for an additional $85, at $4,066.

Of course, the Special didn't come only in convertible form. Being Buick's most popular model, it was offered in six different body styles—the most of any Buick model that year. It could have been bought as a four-door Sedan, Riviera Hardtop or Estate wagon, and in two-door form as a Sedan, Riviera Hardtop and the convertible—all of which were six-passenger models.

The rarest 1957 Buick convertible is the Super, of which only 2,056 cars were produced, followed by the Century at 4,085 examples. The well-appointed Roadmaster convertible was ordered by 4,364 buyers, yet, as expected, it was the low-priced Special that attracted the bulk of Buick convertible buyers that year, with some 8,505 examples produced. But while 8,505 examples of any one particular model car does not make it rare, it nevertheless isn't very many. And when you consider the fact that the '57 Special is now 60 years old, and factor in the average rate of attrition, it's no wonder that so few Special convertibles exist today.

Sitting on Buick's shorter 122-inch-long wheelbase chassis, power was provided by Buick's only eight-cylinder engine for the 1957 model year: the all-new 364 cubic-inch "nailhead" V-8. While the Century, Super and Roadmaster had the 300hp version, the Special, when fitted with the Dynaflow transmission, was equipped with the less powerful engine. With its lower compression ratio of 9.5:1, versus 10.0:1, and a two-barrel Carter carburetor instead of the larger four-barrel unit, the Special's V-8 still developed a very respectable 250 horsepower at 4,400 RPM, and a mighty 380-lb.ft. of torque at just 2,400 RPM. At a cost of $220, Special buyers were able to order the optional Dynaflow in lieu of the standard three-speed manual transmission.

Finding a '57 Buick Special convertible for sale is fairly difficult nowadays, that is, unless you go to Hershey. Every October, thousands of old-car owners, collectors and enthusiasts make the annual pilgrimage to Hershey, Pennsylvania, to attend the Eastern Fall Meet of the Antique Automobile Club of America. Hershey is the place where you'll find those elusive parts to complete that restoration project, or find a new project. Each year there are some 1,000 cars for sale in the car corral, which lines nearly the entire perimeter of the swap meet field. It was here,



Top down, the Special convertible has a magnificent, sporty style about it, made all the more exceptional by Buick's 1957 designs.

By using the words "Power Steering" in the steering wheel's hub, Buick made sure Special owners didn't feel they owned a cheap model. Two-tone interior is plain, and mostly original, and it's very comfortable. Painted instrument panel is nicely detailed, too.

back in 2014, that this 1957 Buick Special was purchased by its current owner.

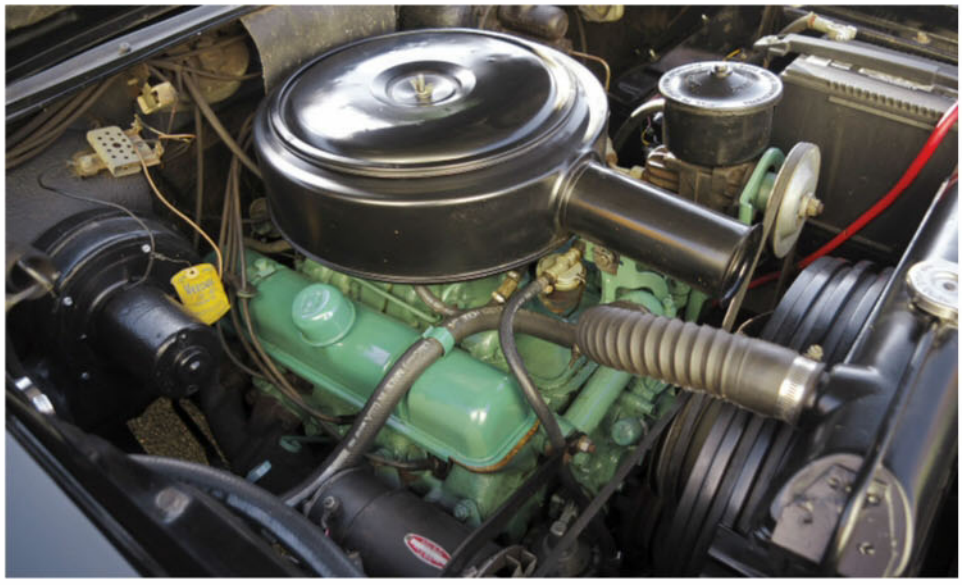
Ron De Vito of Sherman, Connecticut, recalls: "When I came upon this Buick in the car corral, I was amazed at its originality. It was completely original and in very good condition considering its age. The paint, chrome, glass and interior were all original. Not only was it in outstanding condition, and had low miles, but it had its owner history dating back to its first owner. It was also totally free of any rust or damage, so I knew it would not be too difficult to make it a concours-level car."

Although this Special still wore its original paint when Ron bought it, the quality of the finish was really poor. It had numerous chips and scratches, and showed its age with the primer showing through in spots. Because the body below was as solid as the day it was first built, it didn't have to be removed from the chassis or require any metal repair. Ron tells us: "The fact that I didn't have to dismantle the car was most important. All the body panels are free of any patch panels or plastic filler that might be used in restored cars. The floor and trunk pans are the same as when this car left the assembly plant; the original Fisher body fit is as it was the day it was built. Even though the original lacquer was stripped away, and new epoxy primer and urethane top coats applied, the integrity of the factory construction was never compromised. The end result is a show winner with all its original body panels."

With some old cars, it's difficult to maintain their originality, but because this Special was complete and well preserved that wasn't an issue. According to Ron, "there are very few reproduction parts out there for 1957 Buicks, but other GM reproduction parts can be used in some cases. The only non-original parts on this Special are the ashtrays that fit into the rear armrests; I used Chevrolet reproduction ashtrays instead."

As to the reasons why this Special is so dear to Ron, he says: "Growing up in the 1950s and '60s, I was a kid very much interested in cars; GM cars in particular. I lived in a small town in lower Westchester County, New York. Every GM dealer was in my town, and the Chevrolet and Buick dealers were within walking distance of our home. In the fall, when the new models would be coming out, my friends and I would walk over to the showrooms to see the new cars. Although my dad was a Chevy guy, I was always impressed by the Buicks. I had a friend whose father bought a new 1957 Century four-door hardtop. I remember riding in it; it was so smooth and quiet it just seemed to float down the road. It took 58 years for me to get one, but I finally did. Sometimes when I'm driving my Special, I'm brought back to those days of big American iron, and Ike in the White House with the interstate road system high on his list. The Big Three were building cars for the new highways, and the Buick Division came through in style."

"The nailhead V-8 performs flawlessly," Ron tells us with a



The original two-barrel 364-cu.in. nailhead V-8 has never been rebuilt, yet performs extremely well; it produces 250 horsepower. Apart from some minor paint touch-ups, all is as-built original, including oil tag; it reads: "Use only Veedol 10-30 Motor Oil."

I've waited nearly six decades to own a 1957 Buick, and it has quickly proven to be one of the absolute best cars I have ever owned. Not only do I think it's one of the most beautiful automobiles ever built, but to my eyes, it's the best-looking car from the '50s. This Special is so enjoyable to drive, thanks to its smooth-as-silk engine and Dynaflow transmission, that I add about 3,000 miles to its odometer every year. Weather permitting, I drive it practically every week. It receives lots of attention wherever I take it, no doubt because of its black-and-white color combination and chrome spokes, which blend together so well.

big grin on his face. "It starts easily, cold or hot. She never runs hot on summer days, has excellent oil pressure and the 9.5:1 compression ratio is as it was when it left the factory. The rear 3.07:1 ratio gears allow this two-ton beauty to cruise easily at 70 MPH without breathing hard; it runs smooth as silk. It can sit for weeks with every drop of oil down in the pan, yet as soon as I hit the starter, it will fire up instantly without a tick."

"Having never owned a Buick with a Dynaflow, I was a little skeptical. I have owned several GM cars with TH350s and TH400s and one Hydra-Matic in a 1955 Pontiac Star Chief, but when I first drove the Buick, I was greatly impressed. The Twin Turbine Dynaflow comes on strong as the engine builds torque. The power is seamless as you accelerate to speed. At highway speeds, the engine is not revving very high, only delivering a smooth, quiet ride. My Buick rides on American Classic wide white radial tires that help improve the handling and minimize body roll, but it is a big, heavy cruiser that loves to eat up the open road. I love to cruise the back roads, however, being mindful of its limits. This Special has large-diameter brake drums, which allows for smooth, safe stopping, but again one must consider its limitations, and give it some space."

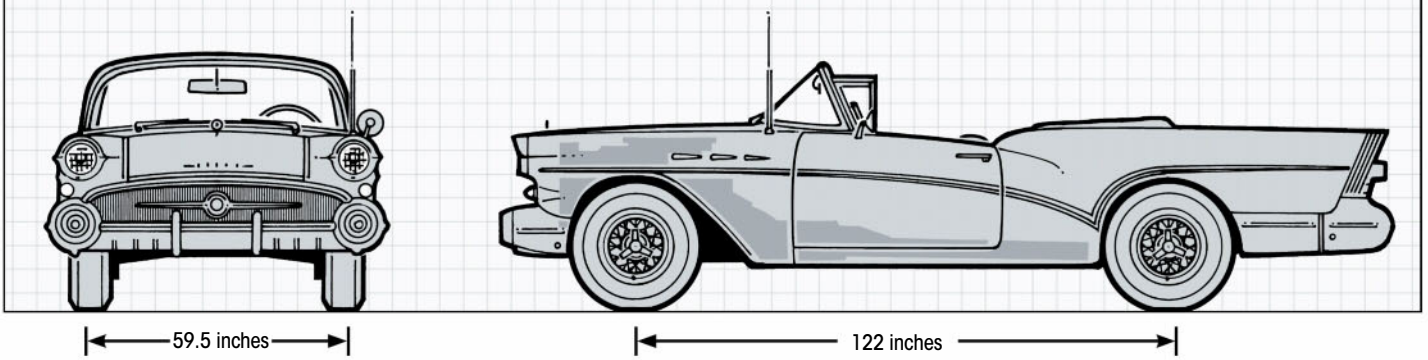
I can vouch for this Special's incredible ride qualities as I had the wonderful pleasure of riding in it for nearly an hour through the winding back roads that weave in and out of Western Connecticut and Dutchess County, New York. It was one of those warm autumn afternoons that are made all the more memorable when cruising around in a Fifties-era American car like the Special. At speed, the four-wheel coil-sprung suspension made the road irregularities seem as if they didn't exist; however when Ron pushed the 4,082-lb. Special through the turns quicker than it should have been pushed, the body did roll, but not to the point where it scared you. Most impressive was the ultra-smooth Twin Turbine Dynaflow; without question, the silkiest automatic transmission of all time. Upon acceleration, which this Special does extremely well thanks to its torquey 364-cu.in. V-8, an effortless serge of acceleration is all you feel, and oh, boy, is it impressive.

Ron sums it up best when he tells us: "I have owned many collector cars from the '50s and '60s over the past 25 years. I loved them all: Mercurys, Chevrolets, Pontiacs, Fords, Dodges, etc., but none of them can compare to this Buick Special. It is by far the best, and I feel honored to own this rare piece of American history."

Highlighted with a band of red for a striking contrast, the drop-down side trim lends the Buick a distinctive, racy appearance.

1957 BUICK SPECIAL

ILLUSTRATIONS BY RUSSELL VON SAUERS, THE GRAPHIC AUTOMOBILE STUDIO ©2017 HEMMINGS CLASSIC CAR



SPECIFICATIONS

PRICE

BASE PRICE	$2,987
PRICE AS PROFILED	$3,342
OPTIONS	Dynaflow transmission ($170), dual exhausts ($24), power steering ($84), Sonomatic radio ($77)

ENGINE

TYPE	OHV V-8, cast-iron block and cylinder heads
DISPLACEMENT	363.5 cubic inches
BORE x STROKE	4.125 x 3.40 inches
COMPRESSION RATIO	9.5:1
HORSEPOWER @ RPM	250 @ 4,400
TORQUE @ RPM	380-lb.ft. @ 2,400
VALVETRAIN	Valve-in-head
MAIN BEARINGS	Five
FUEL SYSTEM	Carter WGD two-barrel
LUBRICATION SYSTEM	Full pressure
ELECTRICAL SYSTEM	12-volt, negative ground
EXHAUST SYSTEM	Dual

TRANSMISSION

TYPE	Variable-pitch Dynaflow with two turbines

DIFFERENTIAL

TYPE	Torque-tube drive, semi-floating rear axle with hypoid gears
GEAR RATIO	3.07:1

STEERING

TYPE	Worm and nut
GEAR RATIO	28.8:1

BRAKES

TYPE	Four-wheel hydraulic
FRONT	12-inch drums, cast iron
REAR	12-inch drums, cast iron

CHASSIS & BODY

CONSTRUCTION	Body on frame, all-steel
BODY STYLE	Convertible, six-passenger
LAYOUT	Front engine, rear-wheel drive

SUSPENSION

FRONT	Independent; ball joints, coil springs, tubular shock absorbers, anti-roll bar
REAR	Solid axle, coil springs, tubular shock absorbers, radius rod

WHEELS & TIRES

WHEELS	15 x 5.50 inches
TIRES	215/75R15 radials

WEIGHTS & MEASURES:

WHEELBASE	122 inches
OVERALL LENGTH	208.4 inches
OVERALL WIDTH	74.8 inches
OVERALL HEIGHT	59.4 inches
FRONT TRACK	59.5 inches
REAR TRACK	59 inches
CURB WEIGHT	4,082 pounds

CAPACITIES

CRANKCASE	6 quarts
COOLING SYSTEM	18 quarts
FUEL TANK	20 gallons
TRANSMISSION	11 quarts
DIFFERENTIAL	3 quarts

CALCULATED DATA

BHP PER CU.IN.	0.69
WEIGHT PER BHP	16.328 pounds
WEIGHT PER CU.IN.	11.23 pounds

PRODUCTION:

TOTAL SPECIALS	213,425
CONVERTIBLES	8,505

PERFORMANCE

0-60 MPH	11.1 seconds
¼ MILE	18.7 seconds
TOP SPEED	112 MPH

PROS & CONS

+ Striking style
+ Plenty of power
+ Ultra-smooth ride

– Name lacks respect
– A bit slow off the line
– Few reproduction parts

WHAT TO PAY

LOW
$10,000 – 25,000

AVERAGE
$40,000 – 60,000

HIGH
$75,000 – 90,000

CLUB CORNER

BUICK CLUB OF AMERICA
P.O. Box 360775
Columbus, Ohio 43236
614-472-3939
www.buickclub.org
Dues: $50
Membership: 8,000

ANTIQUE AUTOMOBILE CLUB OF AMERICA
501 W. Governor Road
P.O. Box 417
Hershey, Pennsylvania 17033
717-534-1910
www.aaca.org
Dues: $35/year
Membership: 60,000

Frugal Ford

A value-leader for 1963, the Ford 300 sedan provided reliable and affordable transportation for many

BY THOMAS A. DeMAURO • PHOTOGRAPHY BY RICHARD LENTINELLO

Dearborn's entry in the thrifty full-size sedan market for 1963 was the new Ford 300. Competing with Chevrolet's Biscayne and Plymouth's Savoy, the dealer brochure said the Ford was, "priced to 'outvalue' every other full-size car in the low-priced field!" Galaxie powertrains and options could be added at extra cost, however.

Though popular for fleet sales, the 300 was also marketed to budget-conscious families, business professionals and anyone who desired practicality along with the space that a full-size car could provide. Its two-door and four-door sedan shared the 119-inch wheelbase and the revised-for-1963 body design of the higher-line Galaxie, sans its frills like fender-top ornaments and bright moldings for the body sides and drip rails. Diamond Lustre Enamel exterior paint in multiple solid color choices and two-tone combinations was offered, and a modest Ford 300 emblem on each front fender identified the model.

Cloth-and-vinyl seat patterns and the monotone door panel designs were specific to the 300, and the color choices were limited to blue, gold or red. An interior color-keyed rubber floor mat was standard instead of a carpet, and there was no bright trim panel across the dash panel.

The 300's chassis design was the same as a Galaxie's with a "Life-Guard" frame suspended by coil springs, upper and lower control arms, ball joints and an anti-roll bar in front with asymmetrical leaf springs in the rear and shocks all around. New was the "compliance link" front end that allowed the front wheels to swing slightly back when encountering bumps to help reduce harshness. Behind the body-colored 14 x 5.5 steel wheels and 7.50 x 14 bias-ply tires were 11-inch self-adjusting drum brakes. Manual steering with a 30:1 ratio to keep effort manageable was standard. Power assists for steering and brakes were optional.

A Mileage Maker 223-cu.in., straight-six that produced 138hp and 203-lb.ft. of torque was the base engine. The first extra-cost V-8 was a compact and lightweight, yet durable 260-

The engine and its compartment required a thorough cleaning and repainting when the current owner purchased this Ford. Following the rebuilding of the carburetor, the 260-cu.in. two-barrel V-8 runs strong today despite having accrued just over 100,000 miles.

cu.in. that produced 164hp and 258-lb.ft. of torque and featured a hydraulic camshaft, two-barrel carburetor, single exhaust system and an 8.7:1 compression ratio to run on regular-grade fuel. A 195hp 289 replaced it in full-size Fords later in the model year.

A 220hp Thunderbird 352-cu.in. V-8 was also optional and, for the performance-minded, a 300hp Thunderbird 390-cu.in. and 385hp or 405hp Thunderbird 406-cu.in. V-8 could be specified. There were even a select few 427-powered 300 two-door sedans built.

An 11-inch clutch was employed with V-8s and a 9.5-inch

The 300's price-leader intentions are revealed in the cabin where there's less bright trim and the door panels and upholstery patterns are simpler than in the Galaxie. A carpet has replaced the standard rubber floor mat.

one with the six-cylinder engine. The standard transmission was a column-shifted fully-synchronized three-speed manual, which was an advancement, as previous years' three-speeds were only synchronized for the second- and third-gear shifts. Options included the three-speed manual with overdrive, a fully-synchronized four-speed manual, a Ford-O-Matic two-speed automatic and a three-speed Cruise-O-Matic. Availabilities varied with engine choice, as did the assortment of rear gear ratios ranging from 3.00 to 4.11.

With a base price of $2,378 for the four-door sedan with the straight-six or $2,487 with a V-8 in the same body, (the two-door models were $54 less, respectively) Ford built 70,152 two- and four-door 300s for 1963. Sales for each model line above it—Galaxie, Galaxie 500 and Galaxie 500XL—were considerably higher, however. Ultimately, the 300 was replaced by the Custom for 1964.

Jim and Nancy Dwire of Ellington, Connecticut, purchased their 1963 Ford 300 in June 2015. Jim recalls, "My friend Skip Shaffer and I drove his 1962 Ford Fairlane down for our second year at the Ford Nationals in Carlisle, Pennsylvania. I wasn't seriously looking for a car, though it was always a dream of mine to own, drive, and work on an old Ford."

In the car corral, they discovered for sale this Glacier Blue four-door sedan with a factory-installed 164hp 260 V-8, AM radio and backup lamps. It also retained its standard three-speed with column shifter and 3.50 rear gear.

A cursory examination revealed that the body and its then-12-year-old exterior repaint had fared exceptionally well except for a few minor chips by the door jambs. Inside, the cloth portion of the front seat was torn, but the adjacent vinyl was excellent. Its dashboard was like new, but the paint on the upper area of the driver's side door was rubbed through from the driver resting an arm there. The hood release latch/grille ornament needed to be fixed, and the

Large, round, afterburner-appearing taillamps were a Ford design staple of the era. Optional backup lamps shown here were mounted in the center of those taillamps. The moldings at the base of the roof and on the deck lid were two of precious few pieces of bright-work used on the Ford 300's exterior. A Barnes Ford dealer nameplate remains on the deck lid, but the business has long since been sold off.

engine bay would require detailing. From the test drive, Jim determined that a new clutch, master cylinder and rear wheel bearing would be necessary, and the carburetor could use a rebuild.

There was a laundry list of items that required attention, but none were really major, so Jim and Skip came away with a positive impression of the 300. Even so, despite the fact that Jim appreciated its condition, especially considering its age—52 years old—a four-door wasn't really part of his plan. Its unique place in Ford history hadn't really sunk in either. After all, the 300 was a one-year-only model line, and even though it was produced in large quantities, it's seldom seen today at shows or on the road.

After further thought, it was Skip who put the situation into perspective when he said, "Jim, if you don't buy this 300, you'll never buy any classic car!" Jim took the comment to heart. "The next day, I made an offer to the owner that he accepted, and the rest is history," he says.

Since he brought it home, Jim worked down his list of to-do items, which also included having the front and rear seat cloth upholstery replaced with material from SMS Auto Fabrics while retaining the original vinyl. He decided to replace the decayed factory rubber mat with a new carpet, add matching outside rearview mirrors, which he says were a dealer option in 1963, and install the extra-cost clock.

Though a vehicle equipped like this one may have been overlooked by many who dismissed it as simply a low-option used car back in the 1960s and 1970s, that same lack of creature comforts is embraced by some collectors today because it suggests memories of a simpler time. For instance, Jim says that the manual steering and brakes and column-shifted three-speed, "make you really feel like you're part of the car while driving it. It's a tremendous feeling compared to the cars of today."

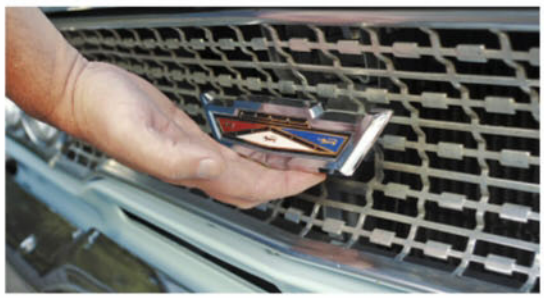
"It's a very smooth driving car, and I've received compliments from passengers on how comfortable it is."

He continues, "My 300 handles quite well for a large car of that period. With no power steering, tight corners and parking can be challenging, but otherwise it steers capably. Its four-wheel-drum brakes, with a single-reservoir master cylinder, perform as they should even without power assist, but of course they don't compare with the braking performance of a modern car, so I have to brake much earlier. It's a very smooth-driving car, and I've received compliments from passengers on how comfortable it is."

Having grown up in a Ford family, Jim is predisposed to having a deep appreciation for the marque. "I have great memories of riding in my parents' 1959, '60, '64 and '70 Fords; they'd owned a 1940, '50, '55 and '57 Ford before I was born. I can't help but think that my father, who has passed on, would have loved this car. It has already provided my wife, Nancy, and me with great memories of our trips throughout the Northeast."

Since its purchase, and due in large part to the additional work Jim put into it, the 300 has won awards at local cruises and a Hemmings cruise, placed third in class at an AACA show and even participated in the Hemmings Concours d'Elegance. One ownership journey already came full circle. When Jim and Skip attended the Ford Nationals this past show season—the same event at which the 300 was purchased just a year before—it earned second place in its class.

Regarding buying his vintage Ford, Jim asserts, "I couldn't have made a better decision. I love driving my 300, working on it, watching people smile while looking at it, and discussing it with fellow classic car owners. It's a release from the trials and tribulations of life's daily events—something to look forward to and share with my family." It appears from those sentiments, in this case, Ford "outvalued" its rivals by more than can be measured in simple monetary terms.



Highlighting attention to detail by Ford designers, the grille emblem also serves as the hood release. The new-for-1963 front end appears more aggressive than that of the 1962 Ford.

The Aristocrat of Small Cars

It always amazes me how many car brands have existed over the years and how many I've never heard of. For example, searching through my files the other day, I came across a photo of a car called the Gray. I don't recall how it got into my collection, but I decided to see what I could find out about the company that built it. I wasn't expecting to find much; after all, with so many obscure car companies out there, the chance of this particular company being interesting was nil. But it ends up the Gray has a fascinating story.

There actually were several cars that bore the Gray name, along with a handful of companies that were formed to build cars but apparently never did. One debuted in Sunnyvale, California, for 1916, another in New York City in 1908, still another in New Jersey in 1911, to name a few. The one we're talking about today was announced in 1920.

Headquartered in Detroit, Michigan, the Gray Motor Corporation was capitalized at a reported $4 million, which was quite a sum of money back then. Heading the company was Frank Beall, a former vice-president of the Packard Motor Car Company, and William Blackburn, a former Cadillac executive. Gray Motor Corporation took over the plant and equipment of the Gray Motor Company, an established engine manufacturer. The announced intention of the new automaker was to produce a medium-priced four-cylinder car. But that never happened.

About a year after Gray Corporation was formed, Ford Vice-President and Treasurer Frank Klingensmith took over the presidency of the company. Apparently, he decided to change the firm's direction. Although Gray had yet to produce a saleable car, management continued to talk about a new medium-priced automobile being readied for production. However, when the new Gray car finally did debut, in November of 1921 as a 1922 model, it wasn't the middle-priced auto they'd spoken of. Instead it was a low-priced competitor to the all-dominant Ford Model T. Was this possibly the result of bad feelings by Mr. Klingensmith? Perhaps his leaving Ford was not of his own doing? One can only speculate.

Ford fans will recognize similarities between the two brands. The Gray boasted a 100-inch wheelbase, same as the Model T, and was likewise powered by a 20-horsepower four-cylinder engine. One big advantage for Gray was its inclusion of a conventional three-speed sliding-gear transmission rather than the T's archaic planetary gearbox. Another advantage was its better springing system, with single cantilever springs up front and double cantilever springs out back. It apparently was also designed for fuel efficiency because in the fall of 1922 a stock Gray automobile driven from San Francisco to New York averaged over 33 MPG!

> "One big advantage for Gray was its inclusion of a conventional three-speed sliding-gear transmission rather than the T's archaic planetary gearbox."

The company did its best to price its cars to be competitive with the Model T. The Gray two-passenger roadster was tagged at $490 while a five-passenger touring car was $520. Top of the line, a five-passenger sedan, was $820. However, in the period between when the company was formed and when it finally introduced its cars, Henry Ford had steadily lowered the price of his T, and thus the new Gray, as well-priced as it was, was noticeably costlier than the Ford, though competitive with Chevrolet. Gray management hoped its better transmission and more substantial styling would offset Ford's price advantage. The company advertised its new automobile as "The Aristocrat of Small Cars."

According to published reports, Gray predicted annual sales of up to 250,000 cars but as of June 1923 slightly less than 15,000 had been produced. A four-passenger coach was added for 1924 with no apparent effect on sales, so for 1925, the cars were made longer by means of a four-inch increase in the wheelbase. Prices increased as well, which only served to put the struggling Gray a step up the ladder from Ford. Nothing worked. In January of that year, Frank Klingensmith resigned.

Gray's final year was 1926, when a one-inch wheelbase increase and slightly more engine power were incorporated. By this point, the writing on the wall was clear to see, and the company ended production. A year later, its assets were disposed of on the auction block.

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

RICHARD'S PHOTOGRAPHS AND Thomas DeMauro's article on the 1960 Oldsmobile Super 88 Holiday SportSedan in *HCC* #148 rekindled old love affairs—with my fifth-grade teacher and her 1960 Dynamic 88 SportSedan. My real romance was with her Oldsmobile! I spotted it in the teachers' parking lot one day at recess from atop the monkey bars. My grade school jaw dropped. I convinced another car-friend to wander from the playground to check it out. We escaped reprimand and studied her well. I loved the lines, particularly the rear deck, taillamps and "turned down" bumper and housing. And there was that classic De Luxe Safety-Vee steering wheel. To this day, I think of it as a work of engineering artistry.

So, imagine my 10-year-old delight when I found a 1960 Olds 98 Coupe produced by Johan Models—I called them "$2.00 cars," and I was an avid collector. Most of my lawn mowing money went to building my "empire." Now, as a retiree, this car remains a prized part of my collection, spawning such fond memories of flattops and love affairs.

Doug Johnson
Dassel, Minnesota

GREAT ARTICLE ON GM'S FLATTOPS. They were quite striking when they were introduced in the fall of 1958, although there was a strong love/hate for the design. Either you loved it or you hated it. In any case, they helped give the styling leadership back to GM.

The design actually survived into 1961 with all B-body cars (Chevrolet, Pontiac, Buick LeSabre and Oldsmobile 88) having the two-door and four-door sedans with the flattop design. Yes, the windshield changed, but the basic design of the roof was switched from the hardtops to the sedans.

Bill Watson
Surrey, British Columbia, Canada

THE DRIVEREPORT OF THE 1964 Corvair Monza in *HCC* #148 gave the false impression that all early Corvairs had poor brakes. Actually the 1960–'64 Corvairs always had a reputation for having good brakes, and in fact, the manual nine-inch drum brakes stopped the 2,400-pound cars with so little pedal pressure that a power brake option was never offered. I would have to assume something wasn't correct about the drive-Report car's brakes—possibly an issue with the dual master cylinder installed by the previous owner.

Two other common causes of poor drum brake performance on collector cars I've found in recent years have proven to be: incomplete shoe-to-drum contact, and shoes with the wrong lining material. Many new brake shoes are being lined with what appears to be a hard blackish metallic material that I suspect was formulated for disc brake pads, but manual drum brakes work far better with the softer, lighter colored, standard organic linings.

Dan Brizendine
Indianapolis, Indiana

DETROIT UNDERDOGS ON THE Panther Grand Marquis made me smile, smile, smile. Seven years ago, I accepted a job in rural home care where I lived in Saskatchewan, Canada. I had to give up on my small Honda as the gravel roads were ruining the suspension. Only $800 later, I had a 100,000-mile 1985 Grand Marquis with a hearty 351-cu.in. V-8. These cars sit absurdly high; wonderful for the dirt roads and busting snow drifts if you were the first car of the day. The rural roads in the Canadian prairies are arranged in a grid; one can see all directions at each 90-degree corner. I learned to drift the car regularly—what fun! Used it in this fashion for 1½ years. From 85 degrees above to 30 degrees below, it never quit. Even carried a 6 x 4-foot picture window on the hood five miles to a friend's cabin. Fast fading these cars; they'll be missed.

Bart Jensen
Victoria, British Columbia, Canada

I AM REMINDED OF A LONG- standing joke in *Car and Driver* magazine's annual new car issue, where new models, updates of existing models, and outgoing models were described. One of my favorite recurring entries was that of the Mercury Grand Marquis, for which they would say things like, "sadly, the de Sade edition is still not available," "has not yet been announced," or other such prose. Noting the first sentence of Milton Stern's article ("The 1970s were a laugh riot for U.S. automakers."), the de Sade option unavailability seemed to fit in perfectly.

Also, in Yates' obituary, in your magazine and others, no one seems to have remembered his influence with Plymouth in getting the Road Runner project started. I can't recall the exact words, but it was to the effect that what was needed was a business coupe with everything not required for speed eliminated, but with the biggest engine, most beefed-up suspension, braking, cooling, transmission, etc., in order to create an inexpensive, bulletproof muscle car. That memory from the late 1960s pages of *Car and Driver* has always stuck with me. RIP Brock Yates.

Larry Grinnell
Greenacres, Florida

JIM RICHARDSON'S COLUMN IN *HCC* #148 on how we used to deal with our cars' tires brought back memories from the '60s when I was learning how to keep my car on the road as a young high school driver with a part time job that paid the $1.25 per hour minimum wage. We used to get good prices on used tires, but having someone at a tire shop or gas station mount the tire cost too much, so my friend's father taught us how to change a tubeless tire using what we had.

It was pretty much a two-man operation, with one of us positioning the tire/wheel to be demounted on the ground near the front wheel, then the number-two man would drive the car over the edge of the tire, as close to its rim as it could be positioned. It usually took two or three rotations of the tire/wheel to get the bead to pop off the rim, but it always worked. Flip the tire, and do the other side. Then, lacking any tire irons, we used a pinch bar or heavy cold chisel with a two-pound hammer to work the tire off the rim. It took some effort and was pretty dirty, but it worked. The new tire went onto the rim with the irons and hammer—always went on easier than taking off the old tire.

Mounting the "new" tire required a gas station whose owner was either not around or found amusement in watching two young guys pop the tire's beads onto the rim. The first step was getting a soup can out of the trash so you could half fill it with dish soap from the kitchen of whoever's mom was not around. No one had dishwashers in those days, so everyone had dish soap under the sink.

We'd lube up the rim's bead area

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> One thing I've got to say up front is that this publication is all about you, our readers, the Hemmings Nation.

Anniversary Mileposts

Here at Hemmings, we get things called run sheets. The editor for each one of our magazines generates a document for each issue a couple of months before it goes out to the printer, which delineates the story and photo assignments and which senior and associate editor is handling them. It's a standard part of the production process at Hemmings World Headquarters in Bennington. Last night, I was sitting here looking up at the run sheet for the issue you're holding in your hands, and I abruptly noticed it was for issue number 150. That's 150 issues since we remade *Special Interest Autos* from a bimonthly publication into a monthly and called it *Hemmings Classic Car.*

A ton of effort has gone into making this magazine a success, something you folks will want to grab out of the mailbox every month and tear into. This month also means that we're starting the long process that will culminate with issue number 200 in a few years. I kind of figure that it's a good juncture at which to pause and look at where we're at and where we're going. One thing I've got to say up front is that this publication is all about you, our readers, the Hemmings Nation. We've tuned up the format a few times to increase the number of stories and features, working to add value to this title. By way of example, we have a monthly section at the back of the book on trucks, and have had it for several years now. The reader feedback on the truck stories has been positive. Since I write some of them, I'm very happy to know that.

I'm writing this to cast a net about how you, our friends and customers, might like to see this magazine evolve while we're moving forward. In the recent past, we've added some knowledgeable new columnists like Bob Palma and Walt Gosden, the humor of Milton Stern. What I'm thinking about more in this context is the lineup of features that we offer. What can we do to make them better, more entertaining, for you?

A lot of work goes into a *HCC* car feature. Here's how it generally works: We find a car that we think would interest you folks. Our executive editor, Richard Lentinello, who runs this magazine and is responsible for its content, will tell one of us editors to go out and chase it. A good recent example of this is the four-door Corvair that appeared in our Flattops edition a couple of issues ago. I drove down from Bennington to North Providence, Rhode Island, to photograph the car. That represents an investment in time and expenses, because it's about four hours on the road each way. Plus, you've got to pick out a suitable location for photographing the car, one without parking stripes on the road, overhanging power lines, signage and other visual distractions that would detract from the car itself. Then you come back to the office and go through what could be hundreds of digital images, trying to spot the ones of best quality, which then go to the art department where the story pages are designed and laid out. After that, it's up to the editor to research the car and write the story, which usually covers four pages in the magazine. So, as I said, it's a significant investment in effort and expense to produce the story that comes into your hands.

We always want to arrive at a good confluence of our efforts and your desires. So what do you think we ought to be focusing on as we gallop toward issue 200? Let me throw a few ideas out there, strictly for your perusal. Would you like to see more lifestyle-type stories on clothing and gear related to motoring or reader garages, maybe a few salon-type pieces on vintage race cars, some travel features on tours involving historic vehicles? More truck stories? How about "car" features that involve trucks instead? What about military rigs? The possibilities are endless, going way beyond the couple of ideas that I've kicked loose here. Our collective imaginations are the only limit.

Always remember our credo: Like any other of our titles, *Hemmings Classic Car* is all about you. If you've got an idea where our coverage ought to be going, let us know. We all love cars here, but we love our readers even more. Give us your ideas and we'll always take them under consideration.

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and the tire, slopping the dish soap all over the mounting surfaces, take the valve out of the stem (which was itself never replaced), and crank the old "ding-ding" air control at the station to as high a pressure as it would go. Then, the two brave tire changers would go to holding the chuck on the stem and jiggling the tire with the rim to get the two beads snug enough on the rim to let the high pressure air pop the tire into the edges of the rim. I think our greatest concern was having to admit to your dad that you got hurt during the process. No one was concerned that this was possibly dangerous. One of us later improved the process by placing a rope tourniquet around the circumference of the tire and compressing the tire by twisting the rope tighter and tighter with a short length of pipe. That seemed to allow the beads to be forced onto the rim with less hand work on the tire.

A good healthy bang/pop signaled the tire was mounted, and we'd take it to one of my friend's homes and his well-used, ancient bubble balancer. Weight selection was from the pile of used weights we had collected. Nobody had a tubeless repair kit, but being very experienced at repairing leaky bicycle tubes, we'd do the same pop-the-bead process and pretty much followed Jim's ideas of slapping on a "cold patch" inside the tires when we had a puncture. As I recall, the only place we'd go to buy patch kits was the local Western Auto store. Ah, the good old days!
Bob Foley
Mansfield, Massachusetts

I JUST FINISHED READING JIM Richardson's column about tires, and it brought back memories of my 1951 Studebaker back in the fall of 1960 when I was a senior in high school. I saw something red in the tread of my left rear tire. Upon investigation, I discovered the tread was almost gone and the casing was cracked; the red I was seeing was my inner tube. I drove to the local station and shelled out 50 cents for a used Gates tire. The station owner even mounted it (and my white Portawall) at no charge. That Gates tire got me through the rest of my senior year and my freshman year in college.
Duane Miller
Eldridge, Iowa

I THOUGHT JIM HIT THE NAIL ON THE head with his story about tires. If you felt around the inside of a tire for the sharp object, it could result in a loss of blood; a shop rag folded up worked better. I don't remember tubeless tires in 1954, but I do remember a guy rolling tires off from the rims on a new 1957 or '58 De Soto. The combination of a big V-8, wide tubeless 14-inch tires and the good-handling torsion bar suspension were the reasons. The interstate highway system started in the 1950s, but many were incomplete into the '70s. Finding a wooden barrier with reflectors and an arrow pointing to an off ramp to a little country road was not always funny in the middle of the night.
Richard DeMoranville
Lakeville, Massachusetts

I AGREE COMPLETELY WITH Richard's assessment of '70s and '80s cars. I owned a 1987 Plymouth Horizon four-door hatchback, and it was bulletproof reliable. Bought it used from a dealership where I was working at the time. Drove it for 10 years with no complaints, and I kept it in excellent condition, both cosmetically and mechanically. Sold it to a college kid with 135,000 miles on the engine for $500, and he was thrilled. Sadly, just like many low-price cars, they were bought, beat into the ground and junked, so it's no wonder that Plymouth Horizon/Dodge Omni cars are a rare sight today.
Kevin Knoop
Hobe Sound, Florida

I ESPECIALLY ENJOYED RICHARD'S column and the feature article about the fantastic Mercury Bobcat in *HCC* #147. Although I own the typical American muscle cars, I do have a soft spot (and perhaps an extra garage space) for the often-maligned cars. To me, all cars represent a time in history, and they are all beautiful in their own way. Just this past fall at a show, one of my car buddies teased me as I made a bee-line to an Eagle woodie wagon. This same friend of mine teases me when I search *Hemmings* for the perfect Gremlin. At another show, he said I got way too excited about a cute little powder-blue Chevy LUV that had somehow escaped the rusty fate of the others that had found their way to the junkyard. Well, what do you expect from someone who owned a Pontiac Aztek?
Jamie Sheppard
Charlton, New York

RICHARD'S RECENT COLUMN ABOUT the Bobcat and collector cars of the future brought to mind my own experience many years ago. I bought my first collector car in 1968—a 1939 Packard Six. My collector-car friends sneered that I was wasting my $300 on a bottom-of-the-line production car that would never be anything important. I should instead invest in a senior series Super 8 or Twelve, they hissed while looking down their noses. I loved my car and drove it for 10 years after restoring it and still remember it fondly. Today's Bobcat may hold the same fondness for some other young person one day.
Rodney Hobbs
Severna Park, Maryland

I READ THE AMC ELECTRIC CARS story, and in it, it asked if the Concord electric wagon survived. Well, it had, at least as of a few years ago. There was an ad in the Duluth, Minnesota, paper that had two AMC prototypes for sale. I went to look at them in the Kenwood area of Duluth, and the Concord wagon was all there, and the seller said it was powered by an electric submarine motor with the batteries in the rear compartment. When you opened the hood, the motor was quite small, and if I remember right, it was kind of round. I think the other car was a Gremlin, but I didn't look close at that. The wagon had rust showing, and if I recall, it did not run. What happened to it? I don't know, but it could still be out there.
Jack Hunker
South Range, Wisconsin

THANK YOU FOR YOUR ARTICLE ON the four-door flattops, especially the reproduced promotional artwork. I'd like to suggest that GM was at the height of its styling frenzy during this period, as evidenced by almost everything that its designers touched from 1959 through 1965.

I remember attending a collector car show about 10 years ago. There was a full-sized 1962 Buick there, and I simply couldn't take my eyes off of that car. There was nothing particularly impressive about its paint or trim, but the whole package from any angle was a feast for the eyes; the proportions, surface tension and use of chrome were so spot on and thoughtful. I could have owned it even if it hadn't run—just for a piece of driveway art, perhaps?
Tim Faulkner
Jasper, Florida

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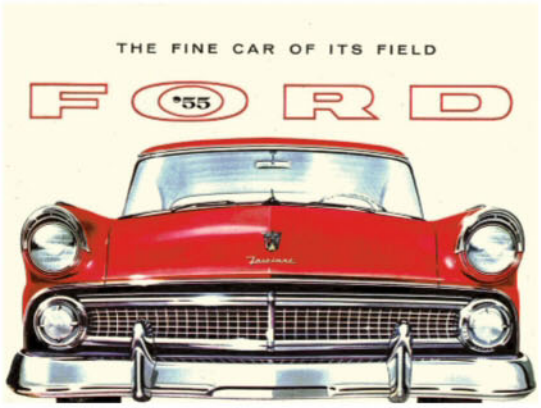
Ford's Postwar Identities

One happy reality of writing this column is discovering the genesis for a given topic in unlikely places. To wit: The idea for this month's installment came from a copy of the 1956 Indiana State Fair Horse Racing Program, of all things, I discovered in a rural Indiana antique shop.

Today, we would expect Ford advertising in a horse racing program to tout the virtues of Ford trucks. Instead, that program contained a full-page 1956 Ford car advertisement. Ford therein laid claim to being *the* V-8 King, boasting that 1955 Ford V-8 cars outsold 1955 Chevrolet V-8 and Plymouth V-8 cars *combined*.



That should come as no surprise, because it happened back in the days when cars had identities. I had a hunch that Ford's identities also extended to convertibles and station wagons during the postwar years leading up to that 1956 Ford advertisement. Tallying production records proved it:

From the end of World War II through the 1955 model year, Ford sold over 6.6 percent more convertibles than did Chevrolet and Plymouth combined. Ford also rightly claimed The Wagon Master title during that time because the company sold over 5 percent more station wagons than did Chevrolet and Plymouth combined. That's serious market penetration for a marque that was normally outsold by Chevrolet alone, much less in concert with Plymouth.

So, how did Ford come to outsell its two main rivals combined in two seemingly unrelated markets (convertibles and station wagons) from 1946 to 1955? (And in 1955 alone outsold not only their combined V-8 production, but also their combined convertible production and station wagon production!) Consider three market realities:

1. Henry Ford could pursue his vision of a low-price car for the masses when he finally arranged enough capital to build the Model T, starting in 1908. It set the stage for dominating the largest automobile market: low-price cars. That was not without risk, however. To dominate that market and make money on cars with slim profit margins, those cheap cars had to be good.

Ford's Model T was both tough and versatile, so it appealed to farmers and those in rural areas, getting a toehold in a market previously underserved. Those customers were demanding; their vehicles had to perform more functions under harsher conditions than their genteel brethren in town.

Customers and their parents who had flogged Model Ts and found them to be durable and versatile thus looked first to Ford after the war for a useful family and utility vehicle in the form of a station wagon. It was the right body style at the right time for postwar Americans relocating to the sprawling suburbs, siring baby boomers, and taking to the open road for vacations.

2. Ford's revolutionary (especially for its price class) monobloc L-head V-8 introduced in 1932 provided the power needed to make newer low-price Fords go fast. The speedy flathead V-8 would ultimately secure Ford's V-8 identity for decades. The "flatty" had become nascent hot-rodding's preferred engine by the onset of World War II, so customers wanting a low-price V-8 car would likely shop Ford when the war was over… not that they had any choice, of course, until Studebaker introduced its V-8 for 1951.

3. While the extent to which it was Henry Ford's "doing" will always be debated, Ford V-8 cars of the 1930s were generally some of the prettiest new models every year. This was especially so in cabriolet, coupe, convertible, and roadster body styles; those appealing to sporting young bucks. So, after the war, returning GIs who wanted a fast, good-looking convertible were predisposed to Ford's youthful image and V-8 engine.

Given all the above, is it any wonder Ford dominated the convertible and station wagon markets after World War II, and that 1955 Ford V-8s, convertibles, and station wagons each outsold equivalent Chevrolets and Plymouths combined even though those competitors had new V-8 engines?

That would change in subsequent years… but had the late Jackie Gleason been a Ford executive in 1955, he surely would have said, "*How sweet it is!*"

"So, how did Ford come to outsell its two main rivals combined in two seemingly unrelated markets from 1946 to 1955?"

Continued from page 43

I CAN RELATE TO RICHARD'S column in *HCC* #148 about donating automotive books, etc. instead of recycling them. I had a collection of over 40 years of car magazines, service manuals, models and assorted car parts. Other than items for my 1963 Falcon, I knew I would probably never use the rest of the stuff again. My wife had a great idea. She said, ''Why don't you donate what you don't need to a car museum.'' I said that's a great idea!

In May of 2014, we took everything to the Northeast Classic Car Museum in Norwich, New York. When we got there, the woman in charge of the gift shop came out. She went crazy when she looked in our car and saw all the stuff. After we unloaded everything she could not thank us enough. She said that we could take a free tour of the car museum and stay as long as we liked.

When we left, I felt good about donating all of my collection of automotive items, knowing that they would be put to good use.

Vincent Calderella
Yorktown Heights, New York

I SAW JOHN MCCALL'S 1922 Studebaker Special Six Roadster (*HCC* #148) at the Studebaker International meet in Warwick, Rhode Island, last summer. I was there enjoying the show with my favorite car, a 1940 Commander Club Sedan. I had hoped to speak to John about his car, but somehow we never met; I wanted to know about the headlamp lenses with their green-painted brow. I have a few of these brow-type lenses in my collection of old car stuff and still don't know their reason. Perhaps they were just a fashion statement? Do you or any readers know?

John Belcher
Westport, Massachusetts

I ENJOYED PAT FOSTER'S "PACKARD Styling" column in *HCC* #146, and fully agree that design and styling were big factors in Packard's demise. And his point about abandoning the luxury field was dead on. As we know, this strategy started during the Depression years with the introduction of the junior Packards that looked like the senior models, but were less expensive. That made sense at the time, but not after WWII.

There were many requests from buyers for the return of the Packard look with its vertical grille, prompting Dick Teague to design the one-off show car, the Request. This was a step in the right direction, but with the bulbous, high-pockets design of the 1951-'56 body, it didn't quite look like a luxury automobile.

After the merger with Studebaker, Packard tried to keep the name alive by rebadging the Studebaker President sedan and calling it a Packard Clipper. Nobody was fooled and sales were dismal. With almost no money for tooling, most people thought it was too late to save the Packard marque. I didn't agree.

To prove that the company could have survived longer if only they had dropped the Clipper name and returned to the classic styling of the 1930s, I have customized two Studebakers to show what the 1957-'58 Packard four-door sedan and the Packard Hawk might have looked like. The classic styling may not have saved Packard, but I believe they would have sold a lot more cars than they did. Can you imagine Rolls-Royce abandoning their signature vertical grille? I can't.

John Bridges
Nashville, Tennessee

AS A TEENAGER LIVING IN THE beautiful, mountainous western Venezuelan state of Táchira, my dad purchased a new 1949 Nash 600 two-door sedan. The car was unique in that the back seat consisted of two sections set at angles to each other as easy chairs. The Nash was dark blue with blue real leather upholstery. The blue paint, unfortunately, could not deal with the tropical sun without soon fading to a reddish-blue tint. The small straight-six engine also was not able to handle the steep roads in the area, so in a few months, he traded it in for a 1950 Nash Ambassador four-door sedan, light green with brown leather.

Being export models for the South American market, neither car came equipped with radios, let alone the Nash Weather Eye heating system, but they were very roomy, comfortable-riding cars. The Ambassador, with its larger OHV engine had no trouble climbing hills, but at higher, colder altitudes, the automatic choke would sometimes cause the engine to flood. My dad kept the big Nash for five or six years, driving it on business all over Venezuela.

Peter Tveskov
Branford, Connecticut

SINCE IT WAS APPARENTLY MY Crosley that caused Mr. Koons intestinal distress, I felt compelled to write. I will not "bash" the Corvette, as it surely is a significant vehicle in automobile history. I have, however, been "bashed" by other "sports car" owners on numerous occasions. The definition of a sports car according to Merriam Webster and Collins is "a small, usually two seater, two door automobile designed for spirited performance and nimble handling." Surely an example of the vehicle that won the first race at Sebring fits that definition regardless of its "ugly exterior." Nowhere in that definition is there a mention of being "successful," having "a V-8 stuffed between … fiberglass fenders," "beating the pants off anything similar in size" or any reference to its value. By the way, there have been a number of Crosleys driven at Bonneville above 100 MPH (also not part of the definition of a sports car), so there are people "brave enough." All I can do at this point is challenge Mr. Koons to a race. He may pick the course (unless it is all downhill), but we use my rules. The race is 40 miles long and we get one gallon of gas… I'm sure I won't be pushing my American sports car!

Dave Anspach
President, Crosley Automobile Club

SEVERAL ARTICLES IMPLIED Crosleys were built in Cincinnati, which is incorrect—they were built in Marion, Indiana. My father worked at Crosley from the beginning to the end, as a welder and in maintenance. His take-home pay for a 40-hour week was $44. After the plant closure, it was purchased by GM and reopened as a Fisher Body stamping plant that is still in operation today.

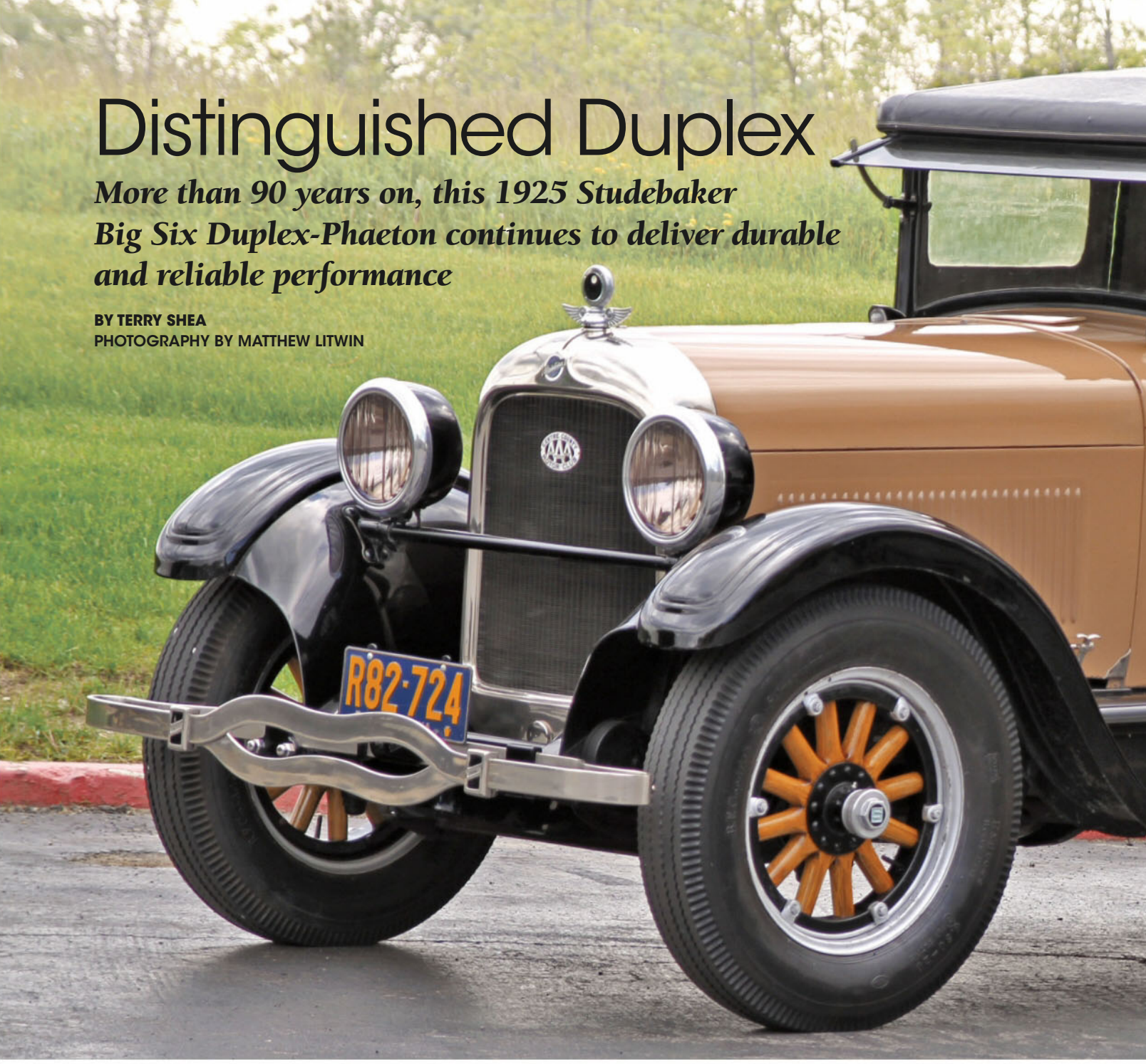
Don Bricker
Rancho Palos Verdes, California

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

Distinguished Duplex

More than 90 years on, this 1925 Studebaker Big Six Duplex-Phaeton continues to deliver durable and reliable performance

BY TERRY SHEA
PHOTOGRAPHY BY MATTHEW LITWIN

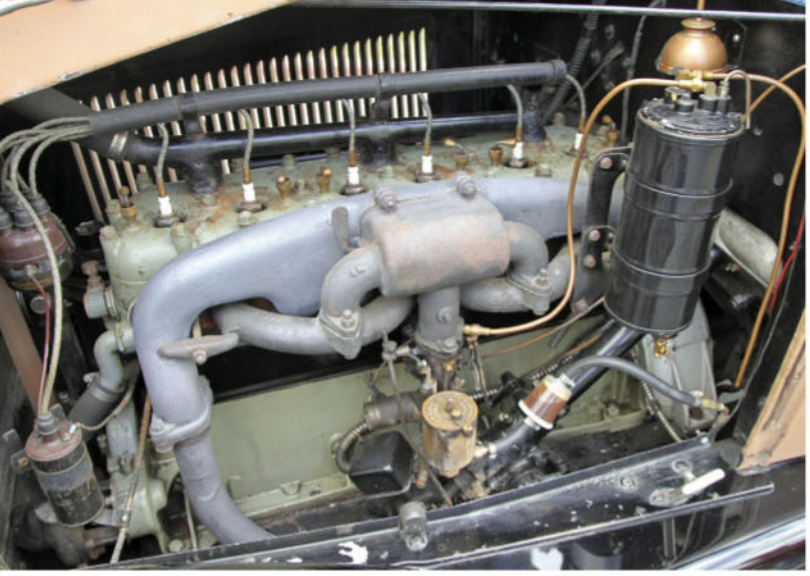


Long before building cars, Studebaker cemented its reputation by building rugged carriages. But its honest, reliable and durable automobiles set it apart from the rest of the mid-priced crowd during all of its years building cars. Their broad and deep appeal only served to enhance that reputation. Their innovations and solid engineering never wavered. And that's exactly the sort of reputation Studebaker built over its more than 100 years in business.

Fast forward to the 1925 model year, and the Big Six Duplex-Phaeton. This commanding automobile offered the company's longest wheelbase, at 127 inches, accommodating a wide range of models and including no fewer than eight different body styles. Officially the EP model, the Big Six lineup also included two Sheriff models, one a five-passenger Duplex-Phaeton that rode on the shorter 120-inch wheelbase.

At the heart of all of Big Six models resided, appropriately enough, Studebaker's biggest six-cylinder engine. With a bore of 3⅞ inches, a stroke of 5 inches and a 4.45:1 compression ratio, the Big Six developed a healthy and robust 75 horsepower from its 353.8-cubic inches of displacement. Road testers of

The original leather interior has heartily survived more than 90 years. With a full-pressure oil system in the new-for-1925 engines, Studebaker added an oil pressure gauge to the instrument panel that year as well.



Studebaker's 353.8-cu.in. L-head Big Six engine produced a very solid 75 horsepower in 1925, making it one of the most powerful mid-priced cars on the market.

the day noted that Studebaker spent such considerable care in the design, engineering and construction of its engines that the powerplants were virtually free of vibration. The L-head engines incorporated such features as automatic spark advance, greatly improving ease of driveability for less experienced pilots. A single Stromberg carburetor fed the fuel, and four main bearings protected the crankshaft. The Big Six engine was sufficiently powerful enough to also provide the motivating power in Studebaker's line of commercial buses. All Studebakers came equipped with three-speed manual transmissions.

Studebaker sent noted driver Ab Jenkins on a variety of speed record runs, beating cross-country records multiple times with a Big Six-powered Studebaker. He not only bested previous automobile crossings by as much as half a day, but also the nation's vast network of transcontinental passenger rail service by more than six hours when he made the San Francisco to New York run in just over 86 hours—a stunning feat in the 1920s. The only modification to his car was the use of a 45-gallon gas tank for extended runs, particularly useful in areas of the country where fuel might have been scarce or not available at all hours of the day. These successes only cemented Studebaker's already solid reputation as a reliable performer.

For 1925, Studebaker ushered in a new design, with some changes from the previous years. Most notably, it designed a higher, shorter and more rounded hood. At the front, a wider, rounder and beefier-looking radiator surround came nickel plated in place of the thinner and more squared-off unit painted in body color from 1924. The slightly raked-back windshield of the earlier car gave way to a more upright appearance for 1925. Overall, the look was one of a more substantial car. And when gracing the hood of the long-wheelbase Big Six models, the car boasted a rather substantial presence.

Mechanically, Studebaker introduced full-pressure oil systems on all three of its six-cylinder engines for 1925, adding an oil-pressure gauge to the instrument panel in the process. Studebaker also introduced four-wheel hydraulic brakes as an option for 1925 at the request of its dealers. This hybrid hydraulic/mechanical system cost buyers $75 and required also choosing solid-disc steel wheels in place of the standard wooden artillery wheels. The basic setup, as shown here, included mechanical brakes only on the rear wheels and a parking/emergency brake band on the transmission.

The improvements—and Studebaker's deft promotion of them—attracted millions to the company's dealer showrooms, with some 9,000 orders pouring in during the first few days on the market. Though 1924 had been an off year for Studebaker, 1925 saw a return to growing sales and profits. Of course, looking back now, Studebaker's seemingly solid financial footing was already on

Inspired by earlier aftermarket "California" tops, the Duplex-Phaeton's fixed roof offered open-air motoring and some weather protection. Big Six's long-wheelbase offered room for seven passengers.

> *"The neat part about the car, is that it was one-family owned, and supposedly it only had 25,000 or 26,000 miles on it when I acquired it. Everything worked and it was just a pleasure to drive."*

course to be done in by the double whammy of the Great Depression and the rather unsound fiscal practice of offering artificially high dividends to keep the stock price high and shareholders happy even as volatile sales returns didn't merit such action.

The big seven-passenger Duplex-Phaeton bridged the gap between an open touring car and a fully enclosed sedan. With a rigid, non-removable fabric top and roll-up side curtains (think roller window shades in your home), a Duplex-Phaeton could offer a reasonable amount of weather protection but also the airy feeling of a touring car with the top up. The side curtains were held down by a brass ring in the bottom that slipped over a stud on the outside of the door.

Before becoming a standard on the production line, the aftermarket produced such a structure, commonly referred to as a "California" top. You may even see such models advertised as a Studebaker California, particularly on overseas examples, but Studebaker used the "Duplex-Phaeton" tag for its cars. Even as pillarless hardtops came of age in the Fifties, people recognized that the inspiration had sort of come from Studebaker two decades earlier, though, it should be recognized that the idea had not originated in South Bend, either.

Studebaker offered the hardtop Duplex-Phaeton in all three wheelbases, including the Standard Six, Special Six and the Big Six, but while the former two were five-passenger models, the long-wheelbase version included occasional seats for seven-passenger capacity. With the occasional seats folded up and out of the way, the rear passenger cabin space is limousine-like expansive and quite commodious for a middle-priced car like the Big Six.

As the Big Six topped the Studebaker range, such models came equipped with nickel-plated bumpers front and rear, a winged Boyce Moto-Meter, a rear-mounted spare tire, a rear-view mirror and headlight controls on the steering wheel. Studebaker's high production quality came baked into every car it made.

Len Krautheim has owned and driven numerous vintage cars in his day. He also happens to be in the business of vintage autos, along with having a late-model used car lot. So, when he tells us he regrets ever selling his 1925 Studebaker Big Six Duplex-Phaeton, we believe him.

"It was a great, great automobile," Len recalls. "That's one of the cars I really, really miss to this day. I miss not having it. It was such a great car, so dependable, so reliable, so much fun to drive. And it was just so original." A while back, we met up with Len at an AACA meet to photograph this special Studebaker before he sold it, so we can vouch for that large degree of originality.

"The neat part about the car," Len says, "is that it was one-family owned, and supposedly it only had 25,000 or 26,000 miles on it when I acquired it. It was passed down through the family to a grandchild that didn't really want it anymore, and I bought it. Everything worked. It even had a clock that worked. Everything worked, and it was just a pleasure to drive. I never had an issue with that car, other than the initial service when I went through the whole thing completely." Len did the usual stuff—points and condenser, fluid changes, rebuilt the carburetor and cleaned the fuel tank. After that, it never let him down over 1,500 miles.

In *The Studebaker Century: A National Heritage*, writers Asa E. Hall and Richard Langworth described the period from 1925 to 1940 as Studebaker's "golden age." After getting up close and personal with this impressive—and impressively large—1925 Big Six Duplex-Phaeton, we can see why. More than 90 years on, this Big Six still shares the details, big and small, that it possessed to help usher in that golden age.

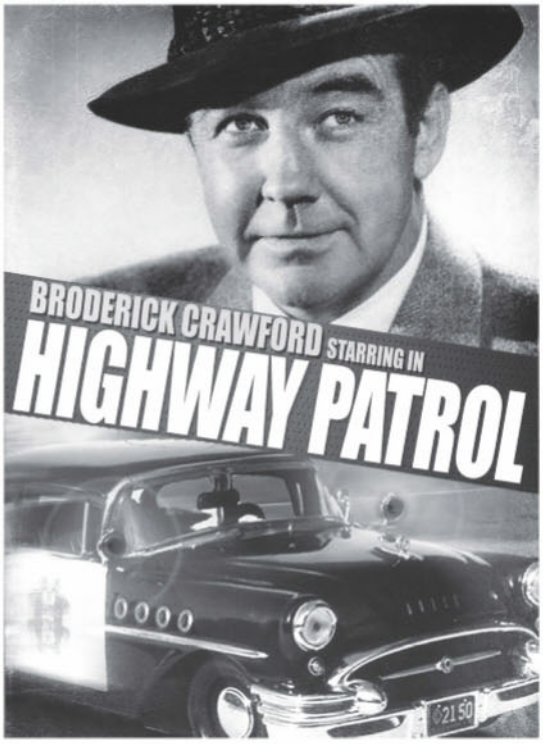
Famous TV Cars

The most memorable cars that ever graced the small-screen—including a few that you probably forgot about

BY JEFF KOCH • IMAGES COURTESY OF THE STUDIOS

We are the television generation. We love old cars. When the two mix, it's only natural that the results are going to get our attention, and, unwittingly or not, make memories for all.

For car companies, TV shows are a way to wave their wares under TV viewers' noses—an ad, of sorts, without having to pay for an actual ad. Ultimately, it's about exposure and selling cars, after all. But that's the commercial aspect of cars on TV. Done properly, a car is shorthand for the character who drives or owns it, and the right car in the right show becomes a character in and of itself. Who can picture Jim Rockford without his bronze Firebird, Nash Bridges sans his Hemi 'Cuda convertible, Rick Hunter without his clapped-out undercover sedan, or Fred Sanford without his 1951 Ford pickup? The mere presence of each of these vehicles says something about its owner; as a result, we feel as if we know each character better. So let's ride down memory lane, riding shotgun in the Highway Patrol Buick Special, Joe Mannix's custom convertible Olds Toronado, a black 1982 Trans Am, or in whatever your television memories seat you.



Highway Patrol

Over four years and 156 episodes, Broderick Crawford played Dan Mathews, head of the police force in a purposefully-unidentified Western state. That state is generally considered to be California, not least of which because Mathews drove a 1955 Buick Century two-door sedan—a car that was used exclusively by the California Highway Patrol. Later episodes saw a 1958 Century two-door substituted for the famed '55 model. Oldsmobiles, Dodges and Plymouths were also used as cop-car fodder in Highway Patrol. Car spotters will find plenty of contemporary American machinery from all marques as the series progresses.

Route 66

To the victor go the spoils; to the sponsors go the product placement. Either that, or Martin Milner's Tod Stiles did really well on his four years and 116 episodes going back and forth across the country, since he was able to spring for a new Corvette roadster each season. Though the series was in black-and-white, the '61 Corvette was Jewel Blue, the '62 was Fawn Beige and the 1963-'64 models were Saddle Tan. (A 1960 model was used only in the pilot.) Colors were chosen to be friendly to the black-and-white film of the day.

Dragnet

In the original black-and-white *Dragnet* shows, which are now in the public domain, a series of plain Jane, low-line Ford four-doors served as Sergeant Friday's ride. Everything old was new again, even in the late 1960s, and so it was when Jack Webb dragged his eternal radio-and-TV cop series out of mothballs for a new generation, calling it *Dragnet 1967* to differentiate it from the earlier show. Episodes were in color rather than black-and-white, but the car of choice was still a Ford: this time, a gold 1967 Fairlane sedan, sporting pie-pan hubcaps (despite the luxurious Fairlane 500 rocker trim) and twin antennae mounted in the rear.

My Three Sons

Over a dozen seasons and a startling 380 episodes, *My Three Sons* worked its way through four sons, two networks, and two GM marques. The earliest seasons, filmed in black-and-white and originally shown on ABC, were sponsored by Chevrolet; and a new Chevy could often be seen rolling along under the closing credits. Later, when production shifted to CBS and the show filmed in color, Pontiac was the marque of choice. Primarily full-size Pontiacs, like Bonnevilles, were featured.

Knight Rider

A show so popular it simultaneously vaulted the third-generation Pontiac Trans Am and star David Hasselhoff into the public consciousness, debuted in the fall of 1982 and lasted for 90 episodes over four seasons. Michael Knight was a 21st-century crime-fighter armed with his sentient, indestructible car named KITT, voiced by *St. Elsewhere* actor William Daniels. The scrolling red light on KITT's nose (and the accompanying sound effect) were meant to simulate a heartbeat. (KITT's evil doppelganger, KARR, occasionally made an appearance with an equally evil Van Dyke'd Hasselhoff behind the wheel.) Multiple Trans Ams supplied by Pontiac were used (and totaled) for stunt sequences.

Dukes of Hazzard

No list of entertaining car shows would be complete without *The Dukes of Hazzard*. Including Bo and Luke's long-suffering 1969 Dodge Charger, the *General Lee*; cousin Daisy's yellow Plymouth (initially a '73 model, then later a '71, and later replaced by a Jeep CJ-7 called *Dixie*); Boss Hogg's triple-white 1970 Cadillac deVille convertible with the steer horns atop the grille (and nephew Huey Hogg's VW Beetle cabriolet done to similar effect); Uncle Jesse's filthy white '73 Ford F-100 pickup; and Rosco Coltrane's, Enos' and Cletus' seemingly never-ending and perpetually-wrecked fleet of B-body Dodge and Plymouth sedans (with the occasional C-body Dodge and AMC Matador thrown in for good measure), it was seven seasons and 145 episodes of car junkie heaven.

My Mother The Car

Frequently cited among the worst sitcoms of all time, *My Mother The Car* debuted in the fall of 1965 and lasted a single season. As attorney David Crabtree, Jerry Van Dyke discovered the dilapidated machine was the reincarnation of his dead mother, Gladys (voiced by Ann Sothern). She would only speak to her son through the radio. The car itself, said to be a 1928 Porter, is in fact a 1924 or '25 Ford Model T Touring originally hot rodded by legendary builder Norm Grabowski. Thirty *MMTC* episodes were made, far fewer than is desirable for TV syndication packages.

Sanford and Son

Not a car-oriented show by any means, *Sanford and Son* chronicled the generational misadventures and race-based attitudes of Fred (Redd Foxx) and Lamont (Demond Wilson) Sanford, owners of a junk/antiques shop. Every one of the 135 episodes (over six seasons) opens with Lamont driving the business' 1951-'52 Ford pickup in the credits. The wing windows and the driver's-side mirror are both missing, presumably to better show Wilson behind the wheel. One of Fred's schemes saw him rear-ended by a Cadillac, feigning whiplash, and looking to plump on a new 1972 Chevrolet C-10 pickup to replace the Ford, but of course the scheme backfired.

A-Team

By the early 1980s, the custom-van trend had boomed and busted, but one show singlehandedly tried to bring vans back: *The A-Team*. Over the course of five seasons and 98 episodes, this fictional band of special-forces-turned-soldiers-of-fortune army jail escapees righted wrongs that conventional law enforcement wouldn't touch. The 1982 GMC Vandura in question had fender flares, custom wheels and tires, a roof spoiler, a push bar to protect the grille, and B.A. Baracus (played by Mr. T) behind the wheel. A replica of that van, based on an early '90s version, was destroyed in the first few minutes of the 2010 *A-Team* movie with Liam Neeson.

Nash Bridges

Airing on CBS from 1996-2001, *Nash Bridges* followed the adventures and personal life of the eponymous detective, a member of San Francisco's Special Investigations Unit played by Don Johnson. The storyline says that Bridges' brother left him a Curious Yellow '71 Hemi 'Cuda convertible, which is used prominently in the show; reality says that an off-the-shelf shade of yellow was applied to the six Plymouth E-bodies (one of which was a '73 coupe with some body alterations) used for filming. None of them actually had a Hemi under the hood, and few were real '71 models; all were 318-, 383- or 440-powered cars.

Hunter

For seven seasons and 153 episodes on NBC from 1984-1991, Fred Dryer's Sgt. Rick Hunter was hard on his cars—so hard that his abuse was written in as a character trait. A seemingly never-ending parade of 1977 Dodge Monaco sedans (and a couple of token Chevrolets), in a variety of paint schemes, were his rides over time, until he finally settled on a dark green '77 Monaco that lasted for several seasons. (He got a new 1990 Ford Crown Victoria for the final season.) Hunter's partner, Dee Dee McCall (played by Stepfanie Kramer), drove a turbocharged Dodge Daytona Turbo Z sports coupe (later, a Daytona Shelby Z).

Get Smart

Over five seasons and 138 episodes, Don Adams' super-spy Agent 86 had a proven affinity for European sports cars: recall the blue VW Karmann-Ghia and gold Opel GT of later seasons. Yet it was the first that lasted in viewers' minds: the red Ford 289-powered Sunbeam Tiger that pulls up in front of CONTROL's headquarters at the start of each episode. While the car in the opening credits is likely a real Tiger, other appearances may not be. Legend has it that the trick gun that pops through the hood wouldn't fit with the tight-fitting Ford V-8, and so a four-cylinder Alpine in Tiger trim was pressed into service.

CHiPs

Look too hard at the crash scenes, and you'll see horrors you can't un-see. All manner of clean California cars reduced to rubble for the sake of sheer spectacle. Alas. Instead, let's concentrate on a couple of hero cars. Larry Wilcox's Jon Baker had a blue 1977 GMC pickup for most of the show's tenure. Erik Estrada's Frank Poncherello had a far more interesting time with his Firebird: a victim of multiple wrecks, flips and fires, this early second-generation Pontiac sported a Trans Am shaker poking through a twin-scoop Formula hood... it also had '71 Firebird trim plates painted body color beneath the Trans Am-style air extractors.

Brady Bunch

Five years (1969-'74) and 117 episodes saw remarkable automotive turnover at the blended-family Brady household. Carol Brady (Florence Henderson) got a brand-new Plymouth Satellite station wagon, gold with tan interior, every year of the series. Mike Brady (Robert Reed) always had a convertible: a '68 Dodge Polara 500 in a single episode, followed quickly by blue Plymouths: a '69 Fury, '70 Fury, '71 Barracuda and, finally, a '72 Barracuda—a car that didn't exist except on television, despite sharing plates with the '71 model. Soon Mike switched to full-size Chevrolets, with a blue '72 Impala, then maroon '73 and '74 Caprice Classic convertibles.

The Monkees

Some may remember the music. The rest of us remember the car. (Really cars, plural: Dean Jeffries built two identical four-barrel, automatic-transmission 1966 GTO convertibles—one for the show, one to tour the car-show circuit.) This custom car was so wild it was barely recognizable as a GTO. It had exaggerated proportions, a tall windscreen, a blower through the hood, a parachute and a third row of seats where the trunk once was. MPC models sold seven million model kits.

Rockford Files

Perpetually down-on-his-luck ex-con private-investigator Jim Rockford had to get around, but had no use for a Trans Am—too showy, too expensive. And so, starting with the 1974 model year, Rockford would use a series of identically-prepared Pontiac Firebird Esprits—all of them Copper Mist automatics with whitewall tires and Rally II wheels. Star Jim Garner is said to have disliked the Firebird's 1979 facelift, so he stuck with the '78 model until the show ended in 1980. Jim's dad, Rocky (played by Noah Beery) had a mid-'70s GMC K1500 Sierra Classic pickup, which was also quietly and regularly updated.

Beverly Hillbillies

The *Beverly Hillbillies* ran across nine seasons and 274 episodes, and those who could tear their eyes away from Elly May Clampett would have noticed a couple of things. First, the beat up, old wreck of a truck that the Clampetts use to roll into Beverly Hills is an early '20s Oldsmobile—a Model 46 Touring Car that had a wooden truck bed grafted onto the rear. The other is that Miss Jane Hathaway, secretary to the scheming banker Mr. Drysdale, is often seen in a delightful variety of Mopars—often convertibles—from a 1962 B-body Fury to a '71 Challenger.

Adam-12

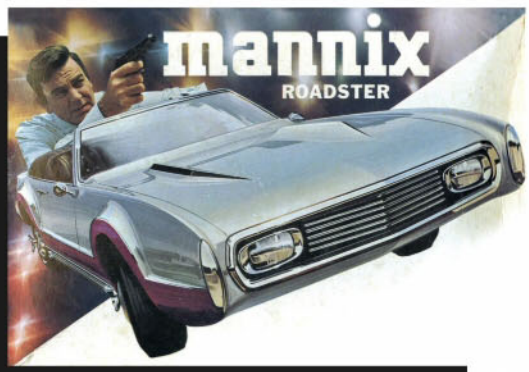
Jack Webb, producer of *Adam-12,* the spinoff of the revived *Dragnet 1967*, was said to want the LAPD police vehicle to become a character in and of itself. Throughout the show's seven seasons and 174 half-hour episodes, officers Malloy (Martin Milner) and Reed (Kent McCord) used six different black-and-white sedans, all of which were civilian models dressed to look like proper police cars. The pilot episode saw them in a 1967 Plymouth Belvedere, while the first season featured a '68 Belvedere, and seasons two and three used a '69. Season four saw a shift to a Plymouth Satellite, and the final three saw an LAPD-correct 1972 and (later) '73 AMC Matador.

Green Hornet

Monkeemobile builder Dean Jeffries built a pair of 1966 Imperial Crown sedans into a pair of *The Black Beauty* for the 1966-'67 *Green Hornet* TV series. Rockets with explosive warheads lived behind retractable panels below the headlamps, a drop-down knock-out gas nozzle was in the center of the grille, a "scanner" (what is now known as a drone) could launch through a panel in the trunk lid. Body mods included shaved door handles (activated by electric switches), a roof that extended back more than a foot, redesigned taillamps, and a relocated gas filler nozzle, as a gun lived where the fuel filler used to be.

Batman

Is there a more iconic TV car than George Barris' *Batmobile*? Over the course of three seasons and 120 episodes, it cemented its legend. Based on a discarded Ghia-built concept car, the Lincoln Futura, it was purchased by Barris for one dollar and then put aside. But when Barris was commissioned to do a Batmobile and was given three weeks to come up with something, he started with the Futura. The bubble-top canopy was opened, a flame-throwing exhaust fitted to the rear, the wheel openings were radiused, the fins were extended, everything was painted black with fluorescent red accents, and voilà! The old and unreliable mechanicals were swapped out for newer, more reliable Ford Galaxie running gear during production.



Mannix

Mike Connors played gritty private detective Joe Mannix over eight seasons and 196 episodes, from 1968-'75. Early episodes saw him in a variety of Fords—a 1966 Mercury Comet convertible, a '67 Comet Cyclone convertible, a '67 Galaxie and a '67 Fairlane 500 sedan, until a Barris-customized 1967 Olds Toronado roadster settled Mannix in for the rest of the season. Seasons 2 and 3 saw a pair of dark-green Dart GTS 340 convertibles, while Seasons 4-7 saw a series of Mopar E-bodies: a '70 'Cuda 340 convertible for Season 4, a '71 440-powered 'Cuda convertible for Season 5, a never-sold '73 'Cuda 340 convertible with correct grille and tail on a body style that didn't make it out of 1971; then a '74 Challenger 360 coupe and, for Mannix's final season, a Camaro Type LT.

Safari Success Story

A trusted workhorse for nearly 270,000 miles, the original owner of this 1978 Pontiac Le Mans Safari refuses to stop driving it

WORDS AND PHOTOGRAPHY BY MARK J. McCOURT

The American station wagon once roamed this land in vast numbers, but is almost extinct, having become threatened by the rise of the minivan and SUV in the 1980s and 1990s. This endangered species will never completely disappear, thanks to the preservation efforts of enthusiasts like Carlos and Kathy Heiligmann, who purchased their Pontiac Le Mans Safari brand new in 1978, and have faithfully maintained it in its original form, ever since.

General Motors had redesigned its intermediate line for that year, with the Chevrolet Malibu, Pontiac Le Mans, Oldsmobile Cutlass and Buick Century sharing the smaller, more space-efficient, A-body platform. It was a 1978 Malibu wagon, driven as a company car, that got Carlos's attention. "We had a Vega at that time," he recalls. "It had no power, acted up all the time, and was badly rusting. We had two large dogs that didn't fit in that car, so we decided to buy something a bit larger and more reliable."

That new-style GM wagon fit the bill, and Carlos and Kathy found this future-Driveable Dream on the local Pontiac dealer's lot. Assembled in Baltimore, and painted Platinum over a Carmine vinyl interior, it featured a Chevrolet-built, two-barrel Rochester-carbureted 305-cu.in. V-8 engine linked to a standard TH350 automatic transmission, with air conditioning, power steering and an AM/FM radio listed among its extras. The total MSRP of this Le Mans Safari was $6,570.54, the rough equivalent of $24,360, today. "I bought it as it was, because I wasn't too picky. I added a clock and a few accessories like Lucas fog lamps and air horns, because the factory horn wasn't very loud," Carlos remembers.

"Duffy," the Heiligmanns' Saint Bernard, rode in this wagon's cargo area for years.

The split-opening tailgate still displays scars from years of hauling dogs and cargo, inside and out.

The floor console and clock were accessories Carlos added in the 1970s. Thanks to careful use, the vinyl bench seat remains in good shape for the car's years and miles.

Pontiac's take on the A-body sported a crisp rendition of the GM division's trademark split grille, and its utilitarian lines were attractive. That V-8, which stood in for the base 231-cu.in., 105hp V-6, was 40 horsepower stronger, and its 245-lb.ft. of torque helped move the Le Mans Safari's 3,372 pounds. This car was comparably svelte, though, considering it weighed more than 750 pounds less than the 17.6-inch-longer 1977 model.

The five-digit odometer on this wagon rolled over ages ago. A/C and the stereo were options listed on the window sticker.

"I drove this car year-round. It had Michelin all-season tires, and was easy to drive in the snow—it was very predictable, and when it started to slide, I knew how to get it back in line. Aside from getting out of our own driveway, we never had problems with traction," Carlos laughs. "It was our workhorse. We put stuff on the roof rack, and filled the back with cargo. Our Saint Bernards were in there all the time, slobbering everywhere. I kept a cover on the back seat, which prevented some big scratches, because the dogs would sometimes jump forward out of the cargo area and lick the back of my head!"

At one point in the 1980s, Carlos—an engineer by trade—was tasked with setting up a plant in Mexico, and he had the Pontiac shipped down for his use, south of the border. "They didn't have unleaded fuel down there at that time, so I wrote to GM for advice," he explains. "They suggested I take the catalytic converter off. It didn't ping at all, but I never noticed it making any more power. I reinstalled that part after driving it back home, because Massachusetts has thorough inspections, and I was commuting to downtown Boston."

Carlos' detail-oriented personality meant this car was very well maintained through its decades of daily use. "I have all the manuals. When the car was under warranty, I had it checked by the dealer a few times. There were a couple of times I had them repair it for me, when I didn't have time to do a job myself… but I did almost all the work, especially preventative maintenance. I'd change the oil and filter at least every 2,000 miles, and always used Castrol, 10W-40 during the winter and 20W-50 in the summer months," Carlos says. "I washed it every week in the winter, even if I knew it was going to snow, and that helped a lot. A bit of surface rust did start in the mid-1980s, and I didn't want holes to develop, so I sanded those areas, did some rustproofing and priming, and re-painted them with matching paint from the local auto store. None of those paints match anymore, so it looks funny now."

In the 24 years this Safari was in regular service to the Heiligmann family, it racked up 260,700 miles, and never failed to start. And when Carlos retired, so did the wagon. "It needed work on the brakes, suspension, steering, carburetor, a lot of little things, then. I told myself I'd get back to it. I planned to preserve the car, not to restore it. I wanted it to be a fun job, and not to cost a lot—that's not a car you want to spend $30,000 on! After a few years, I started to fix it up little by little, working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Different shades of Platinum paint can now be seen on the car, at right, because surface rust was repaired as it appeared. Carlos resprayed portions of the roof, fenders and grille during this car's recommissioning. The aluminum fender trim was straightened and polished, and NOS hubcaps improved the looks. A Euro-style rear fog lamp was mounted on the tailgate.

on smaller projects, mostly through the winters."

As always, Carlos handled the mechanical refurbishment himself, installing a new master cylinder and rebuilt brake booster, and replacing ball joints. The Pontiac's cosmetic needs were a bit more challenging, he admits. "I initially thought about having the car repainted, and took it to several body shops, and each time, I was told they were not interested in painting it. When you show up with a clunker like that, people pre-judge you that way. So I decided to buy myself a good polisher and see how it came out.

"I took the aluminum body trim off, and looked for new wheel arch moldings, but couldn't find them. I took the originals to a chrome shop I found listed in *Hemmings*, and for $50 each, they were able to take the dings out and polish them so they look very nice. I also found new hubcaps to replace the worn-out originals, and added whitewall tires, which made it look presentable again. I was careful about polishing the paint, especially where it's getting thin on the roof, but these modern waxes brought back a bit of luster—that's all I really wanted.

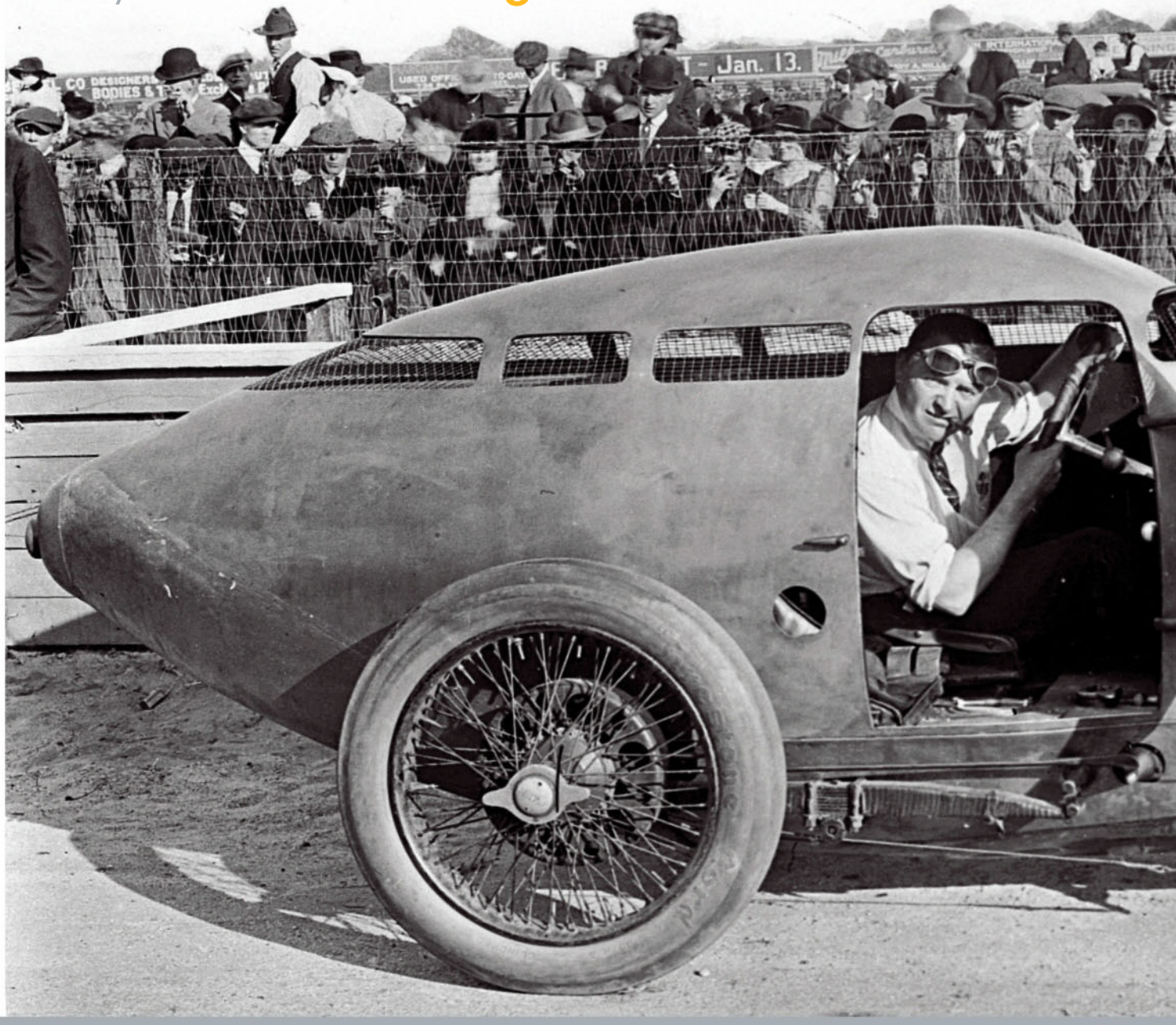
"It was my intent to preserve it, not to get into a full restoration, because you start taking the car apart, you can never go back. It's a full commitment, and when you lose the originality, it's gone forever," Carlos muses. "Even today's paints are different than they were in the 1970s—that paint wasn't as bright and shiny as what we have now, and I think that's too much on older cars. People tend to over-restore these cars, which had defects to begin with. They were not perfect, even when they were new!"

This Chevrolet 305-cu.in. V-8 has not been apart in more than a quarter-million miles. Retrofitting an R134A-compatible A/C compressor is a project for this winter.

In the years the Le Mans Safari has been back on the road, accumulating roughly 1,000 nice-day miles each driving season, Carlos has continued to improve it, dividing the work into time-manageable, less expensive projects. He notes that the popularity of these GM A-bodies means many parts are still available, with some—like the suspension bushings he recently installed—still made in the U.S. To improve the nearly 270,000-mile 305 V-8's pep and mileage on today's gasoline, he's advanced the timing a few degrees, and reports that the Pontiac gets about 22 MPG, and still cruises very well.

> *"I know it will never be a show-winner, but it's a lot of fun."*

"I wanted to preserve this particular car because we have a lot of memories with it, of course, but also because this is a station wagon, and so few are left," he says. "I know it will never be a show-winner, but it's a lot of fun."



The Golden Submarine

This 1917 racing car was a benchmark in early automotive aerodynamics

BY JIM DONNELLY • IMAGES COURTESY THE GORDON ELIOT WHITE COLLECTION AND THE INDIANAPOLIS MOTOR SPEEDWAY

When this car first appeared before a shocked public, there was only one known way to make a car—especially a racing car—aerodynamically sound. Basically, you made it skinny. In most cases, the engine was a narrow upright inline arrangement, so you made everything around it equally narrow, and then squeezed the driver in behind it. It was a great formula for speed that bore success for a lot of years. But now, we're talking about the flawed brilliance of Harry Armenius Miller, the Wisconsin-born designer of both engines and complete cars, for which the norm was never remotely good enough.

Miller was making the bulk of his money in his adopted hometown of Los Angeles during World War I by making specialized carburetors at his factory on Washington Boulevard. A major customer was the Hall-Scott Motor Company of San Francisco, which likely referred the

Cigar clenched in his teeth, Barney Oldfield glares out from the cramped cockpit of the *Golden Submarine* during its days in oval-track match racing.

barnstorming aviator Lincoln Beachey to Miller when he found himself in search of a new aero engine (Miller built them, too). Although much of the racing world was imitating twin-cam Peugeot and Delage competition engines around 1915, Beachey prescribed a straight-six SOHC lightweight engine for his new monoplane. Sadly, Beachy crashed the aircraft to his death during the Panama-Pacific International Exposition in San Francisco, but the idea of a SOHC racing engine was firmly implanted in Miller's head.

At the time, American competition rules laid down a maximum displacement of 300 cubic inches. Rather than a straight-six for his cars, Miller instead envisioned a lightweight, torquey inline-four with a single overhead camshaft. An order for a complete racing car by a team owner named A.A. Cadwell prompted him to build the first Miller four-cylinder for automotive use. It broke with Beachey practice not just by having two fewer cylinders, but

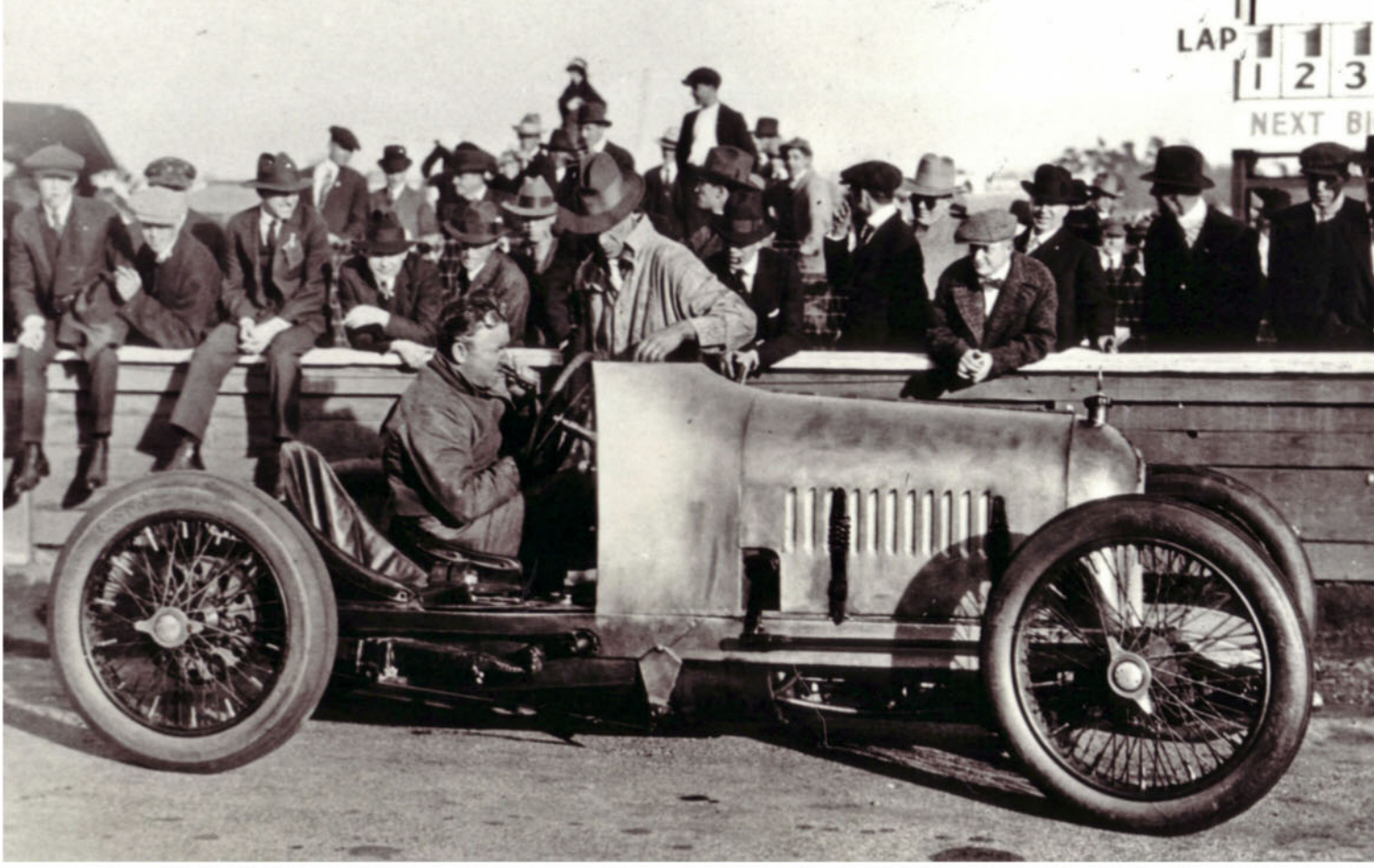
Miller's racing cars had yet to adopt the radically narrow frontal area that trademarked his front-drive cars of a decade later. Body construction was welded sheet aluminum over mild steel tubing, a very advanced procedure for that point in time.

Outside the Miller factory in Los Angeles, the *Golden Submarine* shows off its dropped tubular front axle. The unknown man demonstrates its low profile.

also with its barrel-type aluminum crankcase, spur-gear camshaft drive, huge port areas, detachable cylinder head, two-piece crankshaft and use of tubular connecting rods. With a long 7.0-inch stroke, the Miller four came to 289 cubic inches.

Then one day, Barney Oldfield wandered into the Washington Boulevard factory, saw the Cadwell machine taking shape and decided to order a Miller to replace his thoroughly worn Delage. That car had seen better days, but Oldfield believed deeply in its desmodromic valvetrain, and he persuaded Miller to come up with a similar setup for the Miller four-cylinder engine. In reality, those changes made it into an almost entirely new engine. It was configured around a cast-iron block with an integral cylinder head, and while Miller admitted to 125hp at 2,950 RPM, the engine was actually cammed to produce peak power at closer to 4,000 revs.

It was 1916, and a tragedy had just occurred in the racing world. Bob Burman, another Miller customer still regarded by many as the finest natural dirt-track driver of all time, had just announced that Miller was building him a new car when his Peugeot crashed at Corona, California, hurling both Burman and his riding mechanic into eternity. Perhaps due to the Burman disaster—both men were thrown from the

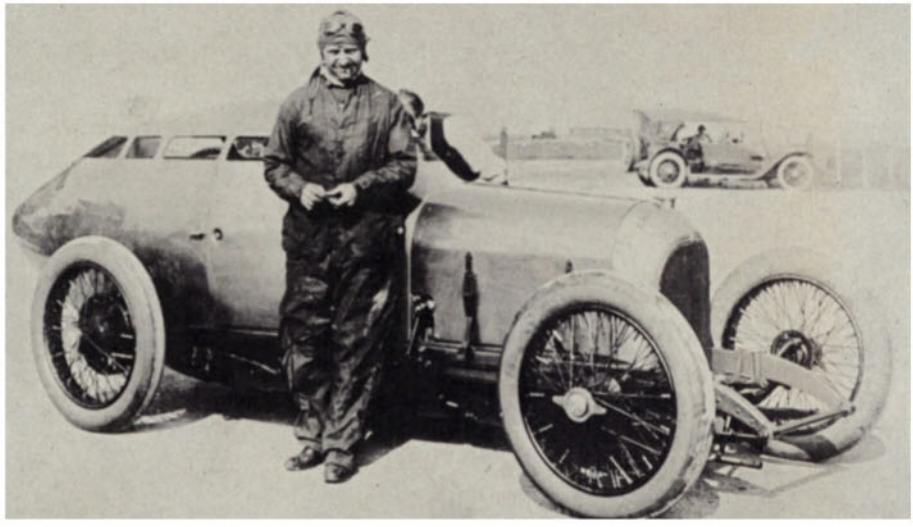


Nearly roasted alive following a crash in the *Golden Submarine*, Oldfield cut away its lovely bodywork and continued on with it as a normal open-cockpit racing car. This is at the original Ascot Speedway in Los Angeles during a match race.

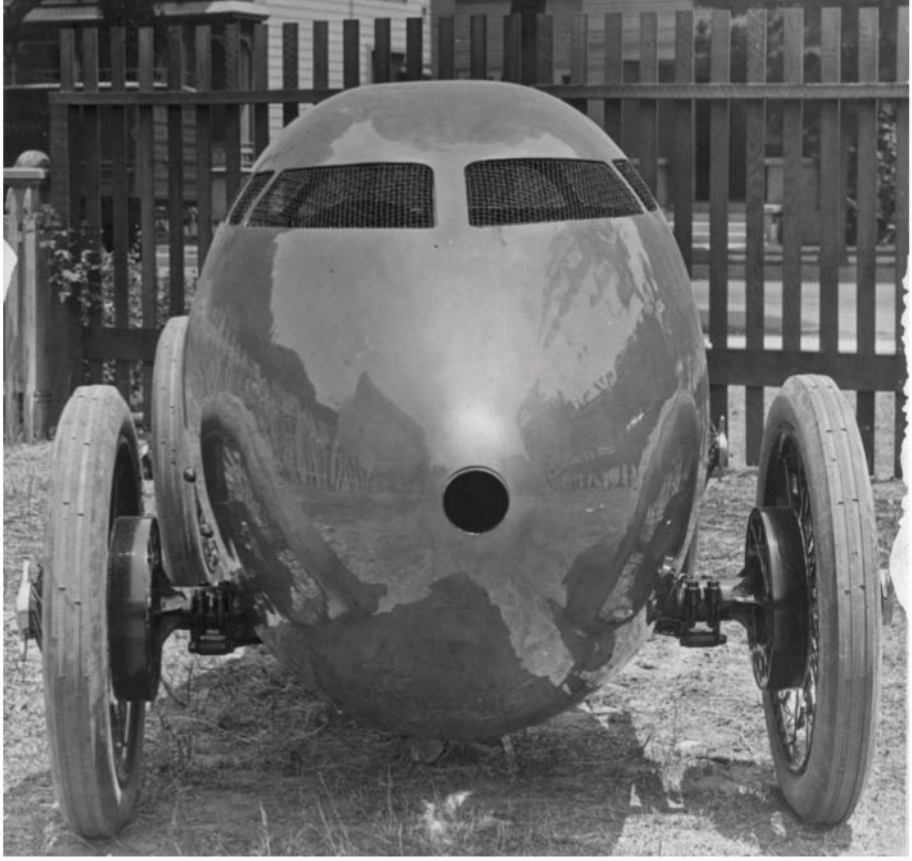
open car—Miller then took an incredible step in the fabrication of Oldfield's new car. It still had open wheels, of course, but was topped by a metal body that was shaped as a perfect teardrop. Miller, possibly prodded by Oldfield, came up with a construction technique that beat the Italian coachbuilders' superleggera practice of finding lightness by at least two decades. The car got lightweight steel tubing, which incorporated a roll bar, as its basic structure, which was then topped by arc-welded aluminum sheeting. No curved glass yet existed, so Miller filled the body's window openings with fine metal mesh. The whole project took a year to complete and cost Oldfield $15,000 in 1917 dollars, an astonishing sum. It was the most perfectly streamlined car of any sort that had ever been seen in the United States.

Finished with a blazing mixture of bronze dust and lacquer, the new car was immediately dubbed the *Golden Submarine*, although it's not clear by whom. Oldfield, known for putting on "exhibition" or match races, liked it well enough, at least at first, because it wowed the fairground crowds. Some wags immediately took to calling it the Deviled Egg and the Golden Lemon. But Miller knew the car would be a bullet, just the ticket for the new era of steeply banked board speedways going up around the country. The *Golden Submarine* made its debut in June 1917 at the new Maywood board track in Chicago, where Oldfield turned laps up to 104 MPH until the lightweight engine failed just 10 laps into the race. A week later, however, Oldfield faced the Packard Twin Six of his arch-rival, Ralph De Palma, in three matches at the Milwaukee Fairgrounds Mile, winning all three matchups. Later still, in St. Louis, Oldfield undertook a record run using AAA clocks (thereby an "official" timed attempt, as opposed to a more suspect timing from an "outlaw" track) and shattered every existing record for dirt tracks between one and 50 miles in distance.

Oldfield's forte was match racing, a popular speedway promotion in the Teens that later led to the more familiar drag-



Oldfield was a legendary sports entertainer during the early 20th century who knew how to work a crowd like putty. The original *Golden Submarine* can only be said to have shocked the masses once Oldfield turned it loose on the nation's speedways.



A rear view of the Miller's tapered aluminum bodywork shows the exit for the exhaust positioned in the center of the tail. This was cutting-edge design for its era.

race take on the term. De Palma came back with the Packard to sink the *Golden Submarine* on the dirt at Detroit in the summer of 1917. Oldfield then countered by winning two of three rounds at Narragansett Park. He then split a best-of-three series against De Palma in Atlanta, despite losing a wheel and skidding into an infield lake during one of the match races. That August, Oldfield won three straight at the Indiana State Fairgrounds in Indianapolis. At Sheepshead Bay in Brooklyn, New York, Oldfield's fortunes soured to the point where he parked the *Golden Submarine* and went back to his Miller-modified Delage and still lost to De Palma and Louis Chevrolet. The summer went on with Chevrolet and Oldfield taking turns (literally, some believe) beating each other at a sequence of locales.

Then came an open-competition race on the dirt mile at Springfield, Illinois, during which Oldfield crashed hard into the guardrail, one wooden plank piercing the *Golden Submarine's* fuel tank and setting it afire. The car had only a single door on the right side, and Oldfield struggled to free himself. After that mishap, he cut away the lovely rear bodywork—according to some accounts, he always considered the full enveloping aluminum body panels to be claustrophobic—and turned Miller's creation into something of an early Sprint car, with no rear bodywork, whose added lightness actually benefitted it as a match racer.

In 1918, the *Golden Submarine* went through the match-racing season in that configuration, never returning to its original streamlined form. In the *Submarine's* open guise, Oldfield throttled it to victory in a match race with Chevrolet on the Uniontown, Pennsylvania, board speedway in May 1918, but was beaten by both De Palma and rising star Tommy Milton at Sheepshead Bay. The AAA then suspended auto racing for the duration of World War I, so Oldfield cast his lot with the outlaw Midwest promoter J. Alex Sloan, one of which marked his final start as a racing driver in Independence, Missouri, a finish that historians generally agree was a circus-like "hippodrome" outcome. That meant that Sloan had predetermined the finishing order, as was his common practice.

Miller and Offenhauser historian and archivist Gordon Eliot White said the *Golden Submarine* somehow ended up in Sloan's possession after the war, being stored in an Illinois barn along with several other Millers. The barn burned to the ground, consuming all of the *Golden Submarine* except for some engine components. The Miller aero engine was later blown up so thoroughly that only the timing-gear tower survived to be utilized again. The car never ran at Indianapolis although it certainly affected what Miller did there after the war ended. During the 1920s, the Americans finally caught up with Peugeot, Delage et al and turned the Speedway into their own playground, with Miller's increasingly narrow race cars most frequently facing off against the Indiana-built cars of Fred and August Duesenberg.

It's important to recognize that when Miller built the *Golden Submarine* for Oldfield, most of his racing work output in Los Angeles consisted of modifying engines and building carburetors for them. The *Golden Submarine* was one of Miller's earliest efforts at building a complete racing car. It's also incorrect to call the Miller aero engine a predecessor of the Offenhauser because the two

According to lore, the burly ex-bicycle champion Oldfield always felt confined within the *Golden Submarine's* enclosed bodywork. He ripped out the wire mesh screens from the "window" openings shortly after the Miller's maiden race. Oldfield won a slew of match races with the car, but how many of those were "hippodrome" finishes will never be known with certainty. Oldfield ended his long driving career in this car.

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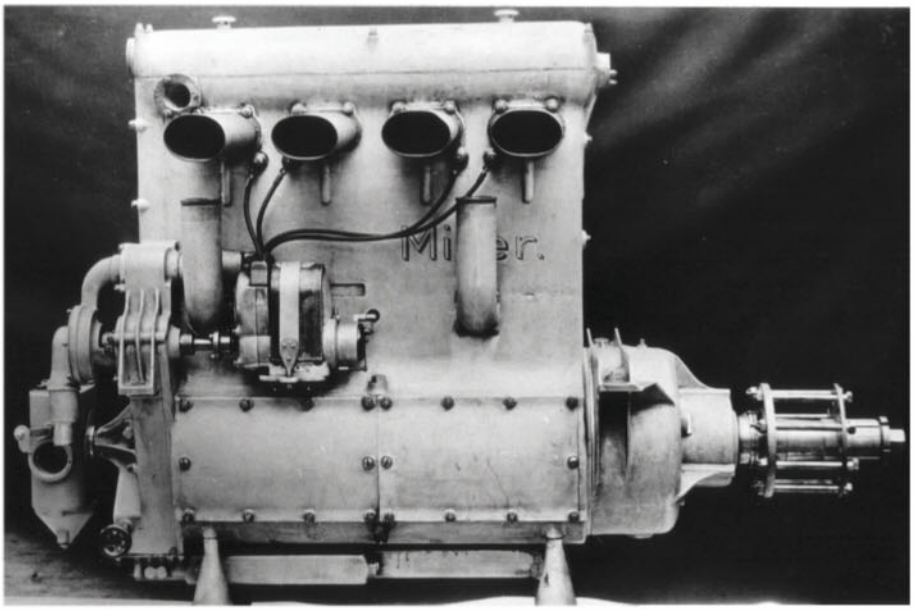


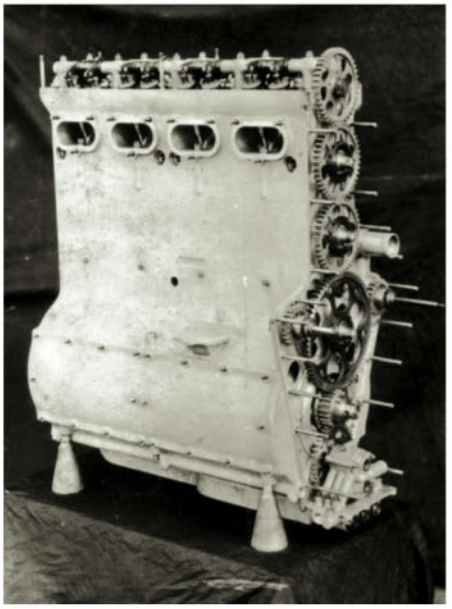
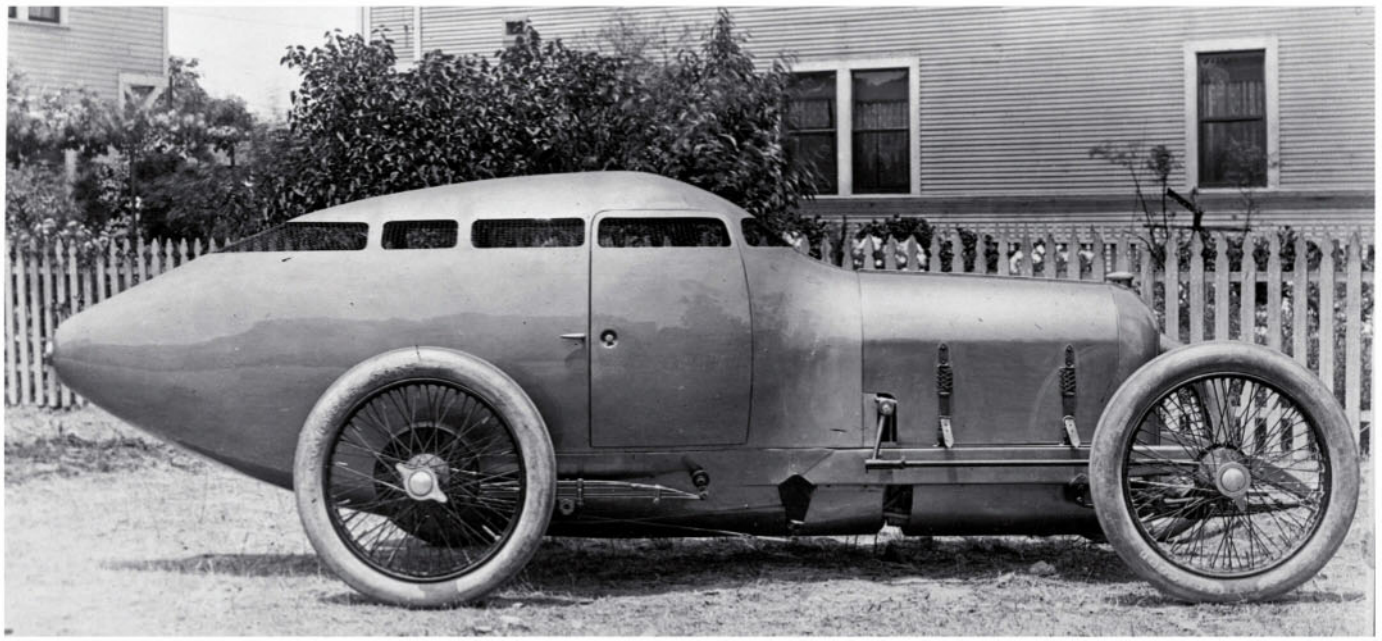


Photo on left shows Miller aviation engine in its original configuration, with propeller snout running off the crankshaft and stubby exhaust pipes. On the right, a later photo shows the SOHC engine without the snout, and its set of timing gears.

engine configurations were so dissimilar. Both were inline-fours, but the aero engine had an impractically long stroke for many tracks and used a single camshaft. The Offy, named for its namesake designer and builder Fred Offenhauser, was a twin-cam design that was spun off a DOHC Miller marine engine of about 1930, but that was a completely different design from the aero engine. The aero engine was more accurately a copy of a Peugeot racing engine from earlier in the Teens.

While the *Golden Submarine* never turned a competitive lap at the Brickyard, the lessons learned from designing and building unquestionably placed Miller firmly on the map as a top creator of American speed equipment. "I think that among racing people, the *Golden Submarine* caused Miller to be highly respected," Gordon tells us. "They understood what he was doing."

The *Golden Submarine* did live to race again, after a fashion. The late Miller enthusiast and collector Buck Boudeman decided to build a copy of it. A duplicate Miller aero engine had been found in Seneca Falls, New York, and transferred to the General Electric research facility in Fitchburg, Massachusetts, where superchargers were under development. Gordon tells us the engine stayed at Fitchburg for decades before it fell into the hands of Boudeman, a Michigan resident, who decided to replicate the *Golden Submarine* around it. Original parts were used when possible, and replacements were fabricated as needed. The car was controversial when it first appeared at Hershey during the early 1980s, not having any actual racing provenance as a re-creation, although it's still a prime example of how Harry Miller learned that using the invisible air to one's advantage could indeed make a racing car both faster and more efficient.



If looks won races, the *Golden Submarine* would have swept everything in sight. As it was, the car never ran at Indianapolis, and its usage was largely limited to Oldfield's specialty of lucrative match-racing exploits at small ovals around the United States.

Revell Models

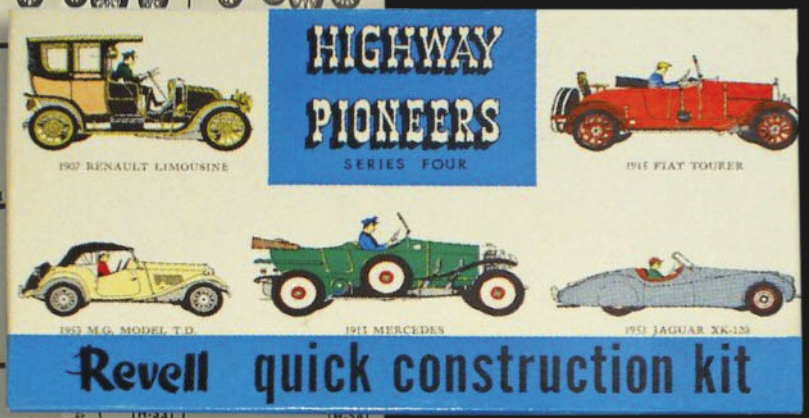
The pioneering company of the model-car hobby

BY JEFF KOCH • PHOTOGRAPHY BY JEFF KOCH AND RICHARD LENTINELLO

When we were too young to drive, and car magazines weren't enough to sate our automotive hunger, who among us failed to delve into the technical wonder of a Revell model kit? The labyrinthine array of parts... They couldn't possibly all go together and make a car, could they? With patience, they could and did. With practice, paint techniques improved, or fewer glue spots appeared on the windshield, or you discovered materials that could work as detailing (flocking for interiors? Sewing thread for spark plug wires?). More than a few hands-on mechanics and car fans got their mechanical interests fired up with a tube of glue, a paint brush and some imagination.

Revell is one of the great names in model car kits. The company started as Precision Specialties, a plastics-molding company in Hollywood, California, during WWII. As a vendor, Precision Specialties worked with a variety of clients, but it struck out on its own with a line of HO-scale trains and set decorations. By 1950 it was making a couple of 1/16-scale cars, including a Model T Ford and a 1911 Maxwell, with tooling from Gowland and Gowland of England. The old-timers had not fared well overseas but did rather better stateside, partly on the back of Jack Benny's famed Maxwell in his TV program. The burgeoning toy division of the company soon adopted the name Revell—said to come from the French word reveille, meaning "wake up," "new beginning," or "pay attention," depending on your translator. It's also a bugle call associated with waking military personnel and prisoners alike from their slumber; this seems apt, considering what was to come.

Revell soon carved out a niche for itself in the world of unassembled plastic model kits. The company, using the Action Pull Toys as masters, pantographed them down to 1/32 scale and sold them as unassembled styrene plastic model kits—to the extent that the larger-scale cars ceased manufacture. The first series of Revell Highway Pioneers launched onto the scene with a



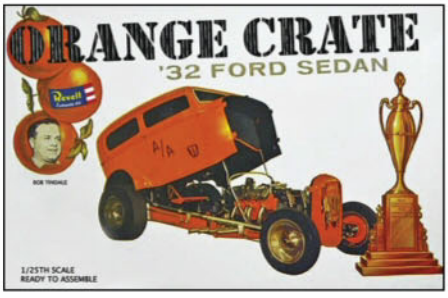
Revell soon carved out a niche for itself in the world of unassembled plastic model kits.

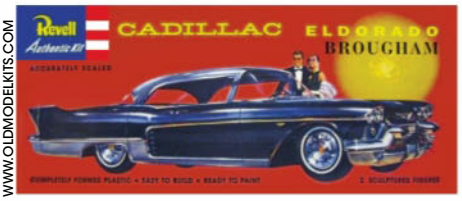
variety of veteran cars from 1900-1915: Stanley, Packard, Studebaker, Stutz, Cadillac, Rambler, Oldsmobile, Buick and more. These were the first mass-produced plastic model car kits, meaning the Highway Pioneers line was also a pioneer in other ways.

Planes and military equipment soon followed, and the plastic model kit hobby, as a segment, evolved quickly. By the mid-1950s, Revell was molding a series of show cars, including the 1955 Lincoln Futura that would one day become the Batmobile. These models did not yet feature opening hoods—they were what became known as curbside models, lacking engine detail. The Futura featured a multi-piece body—the chassis and rocker panels, complete with wheel and tire reliefs, were molded as a single piece, and the upper body was composed of a trunk, two fin sections and the combined hood and fender tops. The horizontal mold-break splitting body and chassis was hidden by two strips of chrome. Everything that was not chrome-plated or molded in clear was molded in a light silvery-green, the color of the actual Futura.

Revell quickly evolved and embraced a high-detail approach that made it a favorite among builders: The number of pieces could be challenging, but the results phenomenal. Revell kits also frequently offered genuine function: A number of models featured an opening hood, doors and trunk, along with poseable steering. The classic 1953 Chevrolet Sedan Delivery was one of these; so was the Henry J gasser (minus opening trunk). The four-Pontiac-engined Mickey Thompson Challenger I Salt Flats racer had removable body panels to show the detail beneath. The Orange Crate drag car had a reverse-hinged body to show driveline detail. The 1959 Ford Skyliner came with a reverse-hinged trunk and a mechanism that saw the roof fold into the trunk and stow away. Street rods frequently appeared with separate frames.

The high-detail approach also gave Revell a new sales avenue: parts packs cleverly called Revell Custom Car Parts. Entire engines, several models' worth of wheels, entire chassis... all could be purchased separately (usually for 69 to 80 cents) without investing in an entire model kit to cannibalize. If you wanted a 421-cu. in. Pontiac V-8 for your T-bucket, you spent only a few cents of your allowance money on parts instead of blowing all of it on another kit. This help-save-you-money approach was also seen with the Metalflake series, featuring bodies molded in color with a heavy metallic element already





COURTESY OF ALAN BUSSIE
WWW.OLDMODELKITS.COM

embedded in the molded plastic. It was a way that kids wouldn't have to fiddle around with paints—they could just build it from the box and get a "kustom" result.

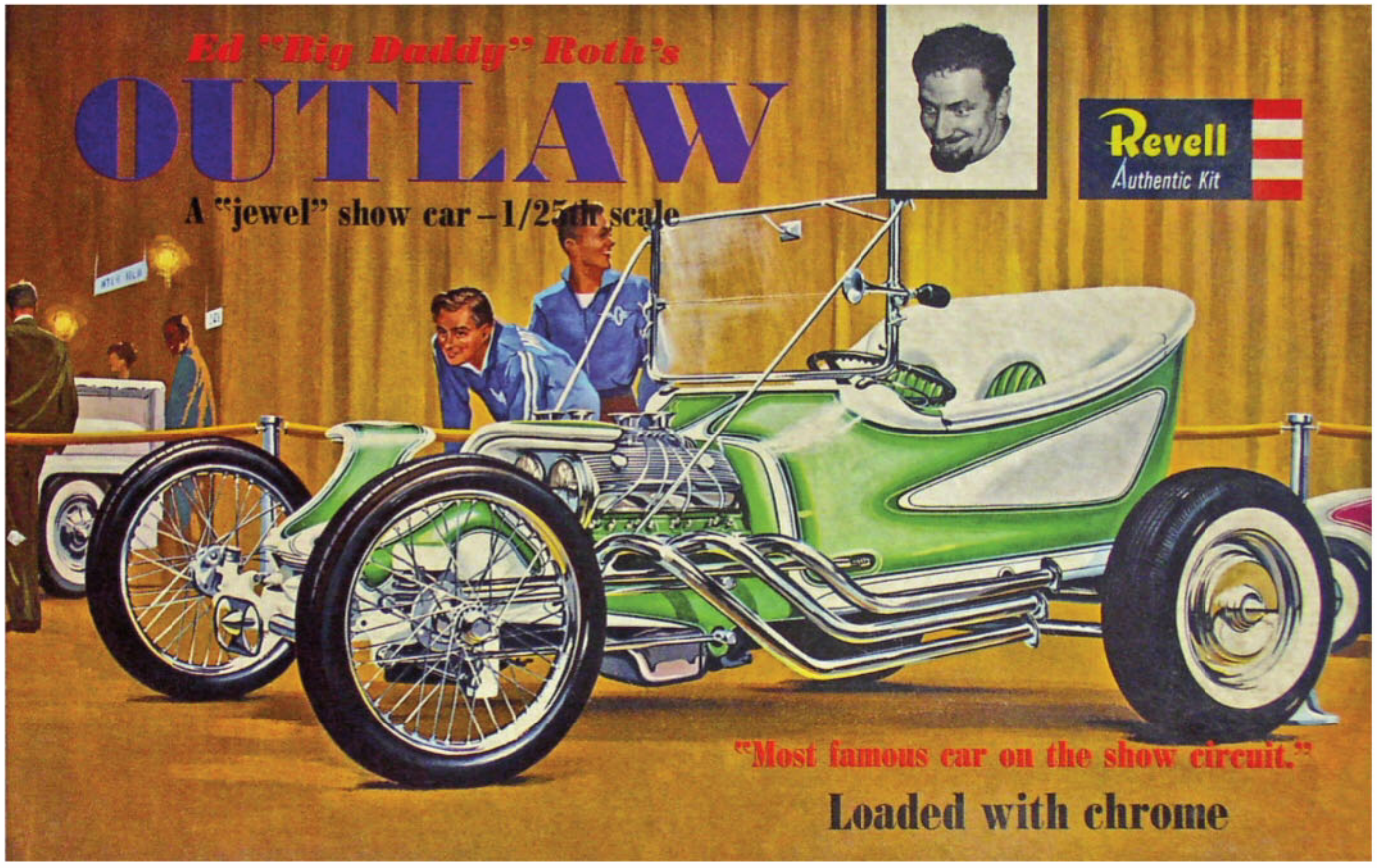
Even wheels and tires went through an evolution. Initially, tires were also molded in styrene plastic, with a front and a back half, along with chrome press-in hubcaps that pressed onto an axle. Later, two-piece vinyl tires came molded in black, but proved tricky to keep glued together. The familiar one-piece molded vinyl tire, with good tread depth, and a two-piece wheel (front face, rear backing to attach to a suspension spindle) didn't come until later.

Revell flirted with other scales and penetrated other markets, too. Hot on the heels of Renwal's popular Visible V-8 (a complete ¼-scale battery-powered, fully-operable engine) came Revell's ¼-scale Slant Six engine, depicting Chrysler's legendary "Leaning Tower of Power." Rather than molding the engine in clear, a piece of the block was removable so that you could see the working components—the pistons pumping up and down in the cylinders, the belts turning, the spark plugs (wires with a small light on one end) flashing in time with the motion of the engine. The valve cover could be removed to see the working valvetrain. Three hundred parts in all. Part hobby, part educational tool, and all fun.

By the early 1960s, the twisted imagination of Ed "Big Daddy" Roth had captured the minds of America's kids. Rat Fink was far hipper than King Kong or Godzilla, and Roth's custom creations (from the Outlaw to the Beatnik Bandit to the Road Agent and many more) were all replicated in 1/25-scale by Revell. Even Rat Fink himself, that fleazy green rodent with nitromethane in his veins, was turned into a kit. According to the official Ed Roth website, Revell paid Roth a single penny for every model kit they sold—and in 1963, Roth made $32,000 from model kit sales alone.

Model kits boomed with the boomer generation, and dropped off again as boomer kids grew up and discovered real cars. (Large-scale slot cars blew up and dropped off even more quickly in the '60s, leaving Revell holding the bag for a half-million-dollar slot-car investment that never paid off.) The isolation chambers that passed for cars in the '70s were very different than the go-go hot rods and muscle cars of the '60s, and model sales suffered as Revell continued to reissue its vintage kits with new box art, decals and even model names (the *Orange Crate* show car was later the *Chopped Deuce,* for example). By 1980, Revell was purchased by French toy company CEJI, as Revell still had a strong European division, but was spun off again in 1983. In 1986, Odyssey Partners (new owners of Monogram models) purchased Revell, and the two model companies have been paired ever since.

Today, many of these vintage kits are reissued on a semi-regular basis, both for builders and for a collector market hungry for nostalgia. We no longer have to go to the hobby shop to choose what we want—we can find it online from the comfort of our own homes, click a button, and it's delivered. But the excitement of cracking the cellophane off the box, getting out the glue and preparing to build your next 1/25-scale masterpiece with your own hands... suddenly you're 11 years old again, sitting in your mom's kitchen. Nothing can compare.



The International Project

Three decades ago, this 1929 Chevrolet Series AC International was complete and running but badly deteriorated. Now it's back.

BY DAVID CONWILL • PHOTOGRAPHY BY JEFF KOCH • RESTORATION PHOTOGRAPHS COURTESY LISA McDONALD

It takes dedication to hold onto anything for 25 years, especially something as large as a car, and especially when that car is in pieces. Lots of old cars in that situation never see the road again.

Although she was raised in a family business that combined a parts store and a machine shop, Lisa McDonald did not come to antique cars that way. Instead, it was her experiences in high-school marching band that introduced her to old vehicles, thanks to spending so much

time in parades.

Lisa's interest in old cars drew in her father, Gary Simmons, and together they co-own a pair of Model T Fords. Her collection has also grown over the years to encompass a 1955 Ford F-100, a 1956 Hiawatha camper trailer, a 1968 Ford Thunderbird, a 1976 Ford F-100 and, of course, the 1929 Chevrolet International Coach you see on these pages.

The Chevrolet was purchased from some of Lisa's fellow Walla Walla Historical Auto Club members in the fall of 1988. It was an older, amateur restoration that badly needed renewal. Her hope was to acquire a car with the same old-time feel as a Model T but with a bit more power and comfort for touring. The Chevrolet certainly offers those things, but the challenge of restoring a non-Ford car from the era would prolong the process.

The biggest hurdle in taking on a pre-1936 Chevrolet is the Body by Fisher, which held onto the coachbuilding process of old, crafting a hardwood framework to which the stamped body panels were then nailed. When those bodies get past a certain age, decayed wood is almost inevitable. In the 1980s, replacement wood was a repair-or-fabricate procedure, as kits were not yet readily available.

Neither Lisa nor her then-husband were woodworkers, but as a member of the Vintage Chevrolet Club of America, Lisa was able to contact a man in Indiana (likely Jim Rodman of Autowood Restoration) who was in the process of expanding his line of replacement wood. Lisa arranged to send the original wood from the 1929 Chevrolet to Indiana where it was replicated in oak. Because she was able to offer a new pattern to copy, she received a

As acquired in the fall of 1988, the Chevrolet ran, was mostly complete and was rust-free but needed its older, amateur restoration completely redone. When the car arrived home, it was immediately torn down for replacement of the structural wood.

With the wood kit installed, frustrations soon arose from fitting the body panels. Ultimately those would cause the project to stall in this state for many years. Lisa kept the faith and shepherded the project around until the right team was assembled.

Timmy Tilley of Jim's Body Shop in Milton-Freewater, Oregon, tackled the task of affixing the sandblasted body panels to the oak frame. The key, as it turned out, was to tighten down the fasteners in excess of the amount caution might suggest.

The splash aprons and running boards were the only body panels that were actually replaced on the car. The running boards themselves were serviceable, but their original rubber coating was not. It was determined that replacement was most cost effective.

With the body panels reinstalled, the upper bodywork was sprayed in a bright-red shade of Sikkens paint, meant to evoke the color on Lisa's Coca-Cola collectibles. The odd-for-Chevrolet whitewall tires were another nod toward the classic Coke color scheme.

To save on labor, new steel running boards were treated to new rubber coverings, glued down like the originals and sourced from The Filling Station in Lebanon, Oregon, which supplied most of the reproduction parts for the restoration project.

One of the pieces not included with the car when purchased was the rear-window garnish molding, which had been removed so the previous owners' grandchildren could wave to parade crowds. Unable to source an original, Lisa's team fabricated a new one.

In lieu of costly aftermarket sound-deadening materials, Lisa purchased one-inch foam insulation and spray adhesive from a home store. She says it was easily cut with a razor knife and conformed to the body panels. Most important, it works.

The original glass channel in one of the rear window regulators had been lost while the project was moving around. A simple replacement was fabricated from sheetmetal and installed. The original plate glass was also replaced with safer materials.

Solid-steel tops were still seven years in the future when Lisa's 1929 Chevrolet was built: Wood-and-fabric inserts were the order of the day. LeBaron Bonney supplied original-style materials to fabricate a new, weathertight insert to ensure comfort.

The top layer of the insert is a water-resistant vinyl material surrounded by welting of the same. Installation was performed by Lisa's cousin, Willard Smith, of Smith's Upholstery in Milton-Freewater, Oregon, who also handled the LeBaron Bonney seat upholstery.

The 46hp, 194-cu.in. engine was resealed and repainted back in the 1980s. It also received an accelerator pump scratch-built by Lisa's father, Gary Simmons. The engine is now back with Gary for a complete rebuild spurred by an ailing camshaft.

The 194-cu.in. engine was the first Chevrolet straight-six in an uninterrupted string that would continue until 1984. The six-volt electricals were deemed adequate and retained.

discount on her new framework.

Unfortunately, upon the arrival of the wood framework, reattachment of the body panels proved a bigger challenge than anticipated. Indeed, Lisa says finding someone to install the wood kit and achieve proper fit was the most difficult part of the restoration. "It wasn't being screwed down tight enough," Lisa explains she would later learn, but at the time frustration and disappointment caused the project to peter out, though not before the already running engine was treated to new seals and paint. Lisa's father, a crack automotive machinist, contributed his expertise to the project at that point to scratch-build a new accelerator pump for the updraft carburetor.

For her part, Lisa was determined to see the project through—packing up and moving the disassembled car multiple times over the years in an effort to keep the restoration going. She would ultimately hit paydirt when she met Timmy Tilley at Jim's Body Shop in Milton-Freewater, Oregon.

Timmy, a recent graduate of a college-level bodywork program, was undaunted by the wood-framed construction and successfully attached the sandblasted body panels and prepared them for paint. Not knowing the car's original color, Lisa chose to replace the previous owner's peach hue with a carefully selected red from Sikkens to match her Coca-Cola collection.

Although Chevrolet built in excess of 1.3 million cars for the 1929 model year, Lisa says that the International-specific parts have proved very difficult to find. She attributes this to the ravages of the Great Depression. Some of it may also be due to the teething issues of the first year of six-cylinder production. The "Six in the price range of the four," to quote period advertising, proved wildly popular, but not necessarily as durable as its competition from Dearborn.

This lack of parts required Lisa and her helpers to exercise some creativity at times. In addition to the scratch-built accelerator pump, a missing rear window garnish had to be fabricated, as did a portion of one of the window regulators, which had gone missing in one of the multiple moves the project had undertaken over the years. When the seized rear axle of the 1929 Chevrolet proved to be irreparable, a 1928-spec axle was adapted.

For those parts she had difficulty sourcing, Lisa often turned to an informal group in the VCCA who called themselves "The Junkyard Dogs." This group toured the countryside seeking hard-to-find parts at out-of-the-way salvage yards. When a reproduction part was available, Lisa almost inevitably turned to The Filling Station, in Lebanon, Oregon, one of the premier resources for restorers of early Chevrolets.

Like the body, the interior was a clean slate, thanks to a homemade reupholstery job at the hands of a previous owner. Lisa was able to order new materials from LeBaron Bonney in Amesbury, Massachusetts, and have them installed with the help of a cousin, Willard Smith, of Smith's Upholstery in Milton-Freewater, Oregon.

To add to the comfort for anticipated touring, Lisa installed foam insulation against the interior side of the body panels. Rather than pay a premium for special materials, she says she simply went to the home store and purchased one-inch thick sheets of insulation, which she attached with spray adhesive. Modern laminated glass was also cut and installed to increase safety over the original plate glass.

The interior was restored with materials from LeBaron Bonney. The instruments remain untouched, but the speedometer is still giving good service. The original plate glass was replaced with modern alternatives.

I enjoy the late '20s/early '30s vintage and was looking for a car with more than two-passenger capacity to allow family to join me on outings. The roomy back seat gives space to take family and friends along and the six-cylinder gives it more power for touring.

I like the distinctive style and the nostalgia. You see this car coming down the road and you know it's unique. Heads turn.

I've tried to keep it as original as possible, but still have a car roadworthy for out-of-town excursions.

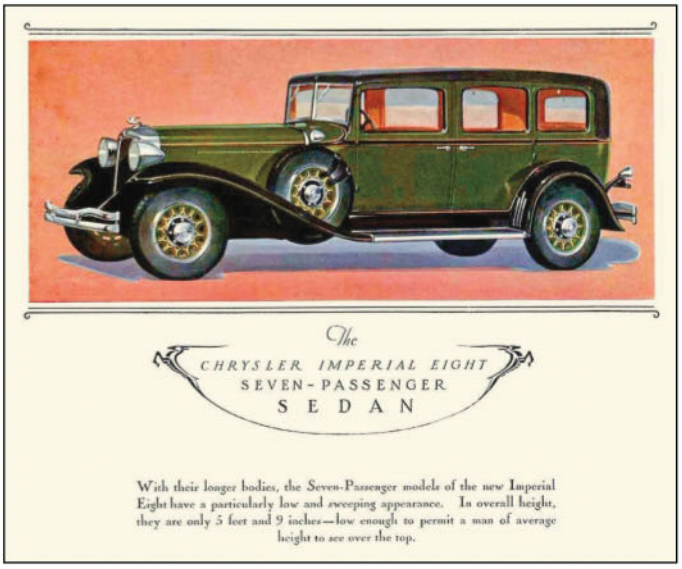
As a finishing touch, Lisa's "better half," Ronnie Speakman, was able to locate a replacement for one of the missing bumperettes in the rear (another casualty of multiple moves). The swap-meet find could stand a re-plating, Lisa says, but it's just fine for a driver. Ronnie, a muscle-car enthusiast and mechanic by trade, has warmed up to Lisa's passion for antique cars and has helped considerably with the mechanical aspects of the restoration. In fact, Lisa credits Ronnie for seeing the project through. "It couldn't happen without him," she says.

Of course no project is ever fully done. Lisa tells us that she intends to install bracketry to hold an external trunk from her great-grandmother's Model T Ford. Also, unfortunately, after these photos were taken the engine has developed an internal issue, likely a worn camshaft—it is currently in her father's shop for a complete rebuild to original specifications. That didn't stop Lisa from enjoying one or two rides in the Chevrolet, however, and she reports that she is highly satisfied with the restoration. It should fill its role as a more powerful, more comfortable tourer quite well.

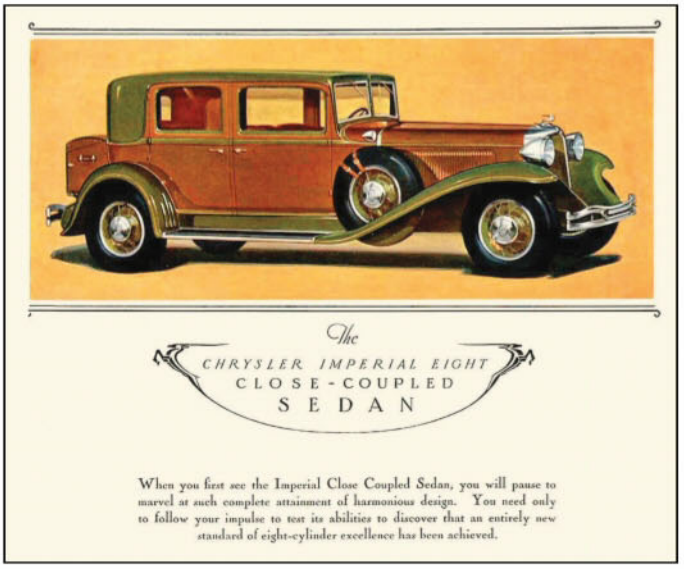
Although it has taken many years to get to this point, Lisa's long infatuation with antique cars has already informed her what she will like best about having the Chevrolet on the road. "I have a blast driving and showing the classic cars," she says, "You meet so many nice people anxious to hear the history and stories of the old cars that are unique and interesting to them, and you develop lasting friendships with fellow car-club members."

1931 Chrysler Imperial Eight

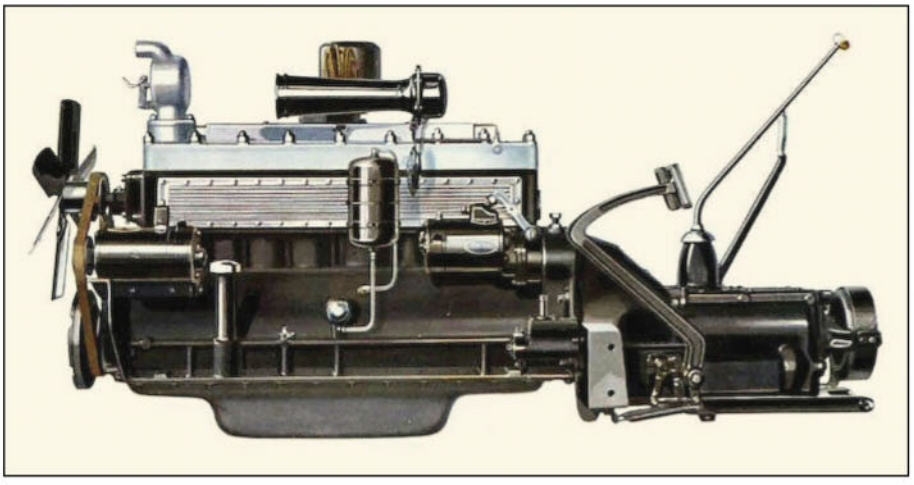
All progress is change. Only by change do man and the factors of his civilization move from the lower to the higher state; from the cruder to the finer development. Our Chrysler engineers devote their lives to study, to analysis, to experimentation. And of this constant searching and trying come the knowledge, conviction and decision that lead to progress. In announcing the New Imperial Straight Eight, we now register our most important change and progress – all designed, all worked for, all created to give the world better and more satisfying transportation. In our progress there is no departure from fundamental principles. To maintain public approbation, we must give always finer, more dependable, more dynamic car performance – must offer always greater value, as well as cars better suited to the needs of modern transport. Thus, the New Chrysler Imperial Eight – containing as it does, engineering and style improvements which antiquate all earlier standards – is, we believe, a milestone along the course of automobile progress. — W.P. Chrysler



CHRYSLER IMPERIAL EIGHT SEVEN-PASSENGER SEDAN
With their longer bodies, the Seven-Passenger models of the new Imperial Eight have a particular low and sweeping appearance. In overall height, they are only 5 feet and 9 inches – low enough to permit a man of average height to see over the top.



CHRYSLER IMPERIAL EIGHT CLOSE-COUPLED SEDAN
When you first see the Imperial Close Coupled Sedan, you will pause to marvel at such complete attainment of harmonious design. You need only to follow your impulse to test its abilities to discover that an entirely new standard of eight-cylinder excellence has been achieved.



The engine of the Chrysler Imperial Eight – the outstanding triumph of the most progressive group of engineers in the industry, is an achievement in high powered smoothness such as eight cylinders have never been known to produce. It develops 125 horsepower at 3200 revolutions per minute.

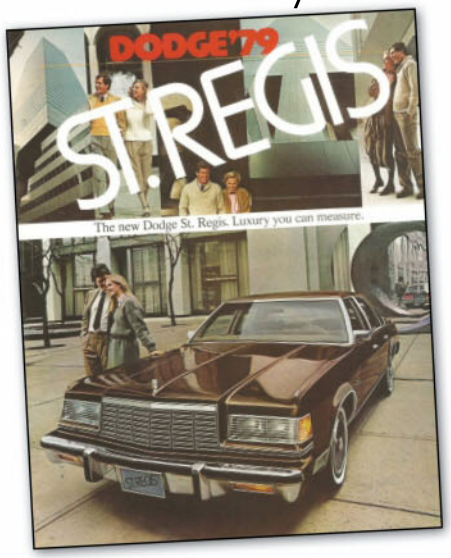
Thousands of hours of exhaustive experimental trials; thousands upon thousands of miles of exacting road tests, is your assurance of its performance and durability.

Characteristic of the excellence of design of this fine engine is the large nine-bearing crankshaft (main bearings 2¾" in diameter and supported for a total length of 13"). It is counter-weighted at eight points and equipped with an impulse neutralizer.

Other features of this motor include Chrysler down-draft carburetion, Chrysler Iso-therm pistons, accelerating pump, fuel pump, air cleaner, oil filter, fuel filter, crankcase ventilation and full pressure lubrication.

BY MILTON STERN

R-Body Chryslers Living Large



HAVING JUST INTRODUCED THE Horizon/Omni twins for 1978, Chrysler was in no position to develop an entirely new full-size car to compete with GM and Ford, which is why in 1979 it debuted a new line on the 1971-vintage mid-size platform. Chrysler would offer Fifth Avenues, New Yorkers and Newports, and Dodge, the St. Regis. In 1980, Plymouth, which had become a shadow of its former self, selling Volares, Horizons and "captive imports," would bring back the Gran Fury in response to fleet buyers, even though the potent 400-cu.in. V-8 was no longer available. The platform's continued use of torsion bars up front and long leaf springs in the rear—with new geometry—provided the handling and ride one expected of a rear-wheel-drive Chrysler of this era.

The formal lines and bulky styling on the 118-inch wheelbase managed to make them look bigger and heavier than they actually were. While GM with its two-year lead on downsizing, and Ford with its new Panther-based LTDs and Marquis offered two-door sedans and wagons, the new big Chryslers were only available as four-door sedans.

No mention of the cars' smaller size is found in the Fifth Avenue and New Yorker brochures. The Newport brochure states, "We feel it is the right car at the right time. With an all-new design that's lighter in weight and more efficient. With an all-new size that doesn't sacrifice six-passenger room and comfort." For the Dodge St. Regis, it says, "From the standpoint of engineering, the St. Regis is considerably lighter than the previous full-size Dodge. This ingenious weight savings results in improved fuel economy."

Sales were not stellar to say the least, but the Fifth Avenues and New Yorkers, with their concealed headlamps and "unique landau roof" extending ahead of the C-pillar and surrounding the "specially lighted quarter windows," proved the most popular. As a matter of fact, I remember only seeing and admiring the Fifth Avenues and New Yorkers when they were new. Did anyone buy a St. Regis? There were plenty of Gran Fury police cars and cabs, but who remembers seeing one in civilian guise?

Some blamed the poor sales numbers on the fact that these Chryslers weren't all new. I disagree. Unless someone is a real car guy or gal, they wouldn't have known that these were an evolution of an old platform. At the time, Chrysler's precarious financial position, coupled with its build-quality issues, and the lack of coupes and wagons affected sales. In addition, concealed, glass-enclosed and square headlamps, slightly different grilles and taillights did little to differentiate one from the other. Fortunately, the landau roof gave the more luxurious models some level of distinction.

Engine choices included the 318-cu.in. V-8 for the entire three-year run, and the 360-cu.in. V-8 for the first two years. The base engine for all but the Fifth Avenue and New Yorker was the 225-cu. in. Slant Six, generating (according to the literature) 85 horsepower. Someone please tell me this is a misprint, although it is stated as such in each model year's brochure.

Interiors featured the overstuffed and tufted luxury that had long since been a Chrysler hallmark in its most expensive models. Color choices, including two-tone options, were aplenty the first year and tapered off by the end of their run.

The R-bodies would last through 1981. After which the M-body New Yorker Fifth Avenue and Diplomat would be the largest Mopars, and Diplomat police cars would soon be ubiquitous. In addition, the future M-body Fifth Avenue would become quite a popular car for those seeking a traditional rear-wheel-drive cruiser with trim dimensions and little sacrifice to interior volume. The Gran Fury would make another comeback on the M-body platform, too, and yours truly was very close to trading in his trouble-prone 1986 Chrysler LeBaron for one in 1987. I wish I had.

Now, the good news. I've always been a huge fan of the R-body Mopars—no that's not the good news. Most of these last, large Chryslers were purchased by older drivers, who wanted the closest thing to traditional full-size cars with all the luxurious touches, which for all intents and purposes, they were. Therefore, what you will find are usually Fifth Avenues and New Yorkers loaded to the gills, so you can have your cushy cake and eat it, too. What's even more curious is why every R-body Chrysler Fifth Avenue and New Yorker I've discovered over the last several years is either Linen Cream or Nightwatch Blue.

Want another reason? The platform, which was vintage at the time, means parts availability and maintenance should be easier than with most short-lived models. And as with any Detroit Underdog, it doesn't take a lot of money to buy one. The landau roof and that overstuffed, pillowy interior are pretty cool. Your friends will always insist you take them in your car.

I WAS THERE

David Payne

Engineer
Chevrolet Motor Division

AFTER GRADUATING FROM NORTH Carolina State College in 1961 with a degree in mechanical engineering, I went to work for Chevrolet Engineering in Warren, Michigan. They put me into a two-year training program that was to familiarize me with several of Chevrolet's manufacturing operations.

My first three-month assignment was in the test lab at the engineering center where I was given a box of electrical parts, a blueprint and was told to build a test fixture for measuring oscillation frequencies for crankshaft dampers. I was a mechanical engineering graduate, but what the heck did I know about building electrical stuff? But build it I did, and the darn thing worked! My next assignment was running heavy truck steering knuckle fatigue tests on a Sonntag machine, and writing reports as failures occurred, etc. I don't remember what I did next in the lab, but I was soon sent to the drafting room for my next three-month training assignment.

There I spent three months in detailing and three months in layout; we did it with a pencil and paper back then. It was an art, and I have to admit I did some pretty nice work. Technique was very important because it affected accuracy, but I kind of had a leg up because I had been trained and worked in a structural steel company drafting room right out of high school. My writing is hardly legible today, but then my lettering looked almost like print. Of course, I don't think I was given much high priority stuff to do; they probably just trashed it when I left.

My next job was a three-month stint at the proving ground where I was given several projects; a leaking power steering pump reservoir cap was one. I had a lot of freedom to just observe how things worked there. I did some acceleration testing on a turbo Corvair using an analog graphic printer. That was a smoking job—literally—when smoke began to pour out of the heater vents. I wasn't allowed to drive durability test vehicles on their regular test cycles, but I did get to drive some big trucks on the test circuit; I was still a trainee.

In June of 1962, I went to the transmission plant in Cleveland for my three-month stay where I learned a lot. I saw how prop-shaft tubing was made from flat stock, rolled into a tube, welded, and cut to length in one operation. I learned how raw prop-shaft yoke forgings were broached and machined from the broached surface. This was heady stuff for me, but it was essential to any future design work because I needed to know how these things were made. In fact, I think that was the purpose of the training program. However, I did get to disassemble and reassemble the new aluminum case Powerglide transmission. Another interesting project was attempting to construct a device to pressure test rear Corvette axle shafts to a pressure of 5,000 psi so the shafts could be spot checked for weld integrity in production. The shafts were hollow tubes much like a prop shaft.

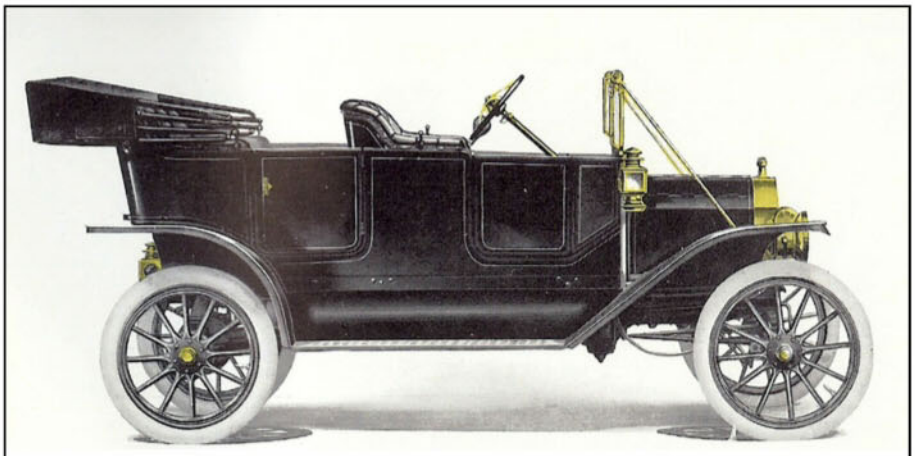
In November of 1962, I went on to the engine plant in Tonawanda, New York. There I spent time in the foundry and the forge watching all the various production line operations. The foundry is a pretty dirty place because of all the sand used to make the molds and the slag from all the finished castings, not to mention the molten iron being poured. The molds are made mostly of sand with inserts to make the hollow places inside the engine block such as water passages, cylinder bores, etc. They made engine blocks, cylinder heads and miscellaneous other castings, all of which were machined and assembled into engines—348s and 409s. I also was able to take a trip to Massena, New York, to the aluminum foundry where Corvair cases, cylinder heads and other castings were made: some poured, others were die-cast. They also found a make-work job for me—disassembling and assembling a Corvair engine—and didn't tell me that I would have to assemble the pile of parts I made taking it apart!

In February, I went on to the assembly plant in Flint. Before working there, I always thought if you bought a new car, it would be perfect, but after watching new cars being assembled I was amazed that they even ran coming off the line. My primary job was trying to find places to use leftover parts from previous models, such as springs, fasteners, brackets, etc. That's why the part numbers in some restoration projects don't seem to be the right ones according to the parts catalogue because they aren't the right ones. But watching cars being put together was fascinating, and the speed at which it's done makes you appreciate those guys who do it. While there, I ordered a new 1963 Corvette Sting Ray that I wish I still had.

Sometime later, I was assigned as a layout designer along with a group from Chevrolet to Paramount Engineering, an independent outfit that rented Chevrolet space and layout men. One project was the quarter-scale packaging program for the entire 1967 truck line. There were 10 or more different engines that had to fit into the new-for-'67 truck frame and body—from four-cylinder diesels to 427 V-8s. A problem arose with the smallest front axle clearance in full jounce, because the desired turn radius could not be achieved without tire/frame interference. But since the frame rails were new, they could be angled inwards so as to use the same spring hangers on the left and right, saving new part numbers. Another challenging project was fitting a 6-71 Detroit diesel. The firewall had to be cut to allow the engine to fit into the cab between the seats because of its length. We built one GMC truck and it howled so loud that the 14th floor would not let Chevrolet put it into production.

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

BY TOM COMERRO



FORD HAS OVER 100,000 CARS IN USE TODAY, AND THE MODEL T CAN BE FOUND everywhere in the civilized world. With over 4,000 dealerships in the USA and Canada, you can expect prompt service and assistance. The five-passenger touring car pictured features detachable doors and a four-cylinder engine with 20 horsepower. The Model T comes with brass windshield frame, oil lamps, gas lamps, generator, horn and tools. It starts at an affordable $690.

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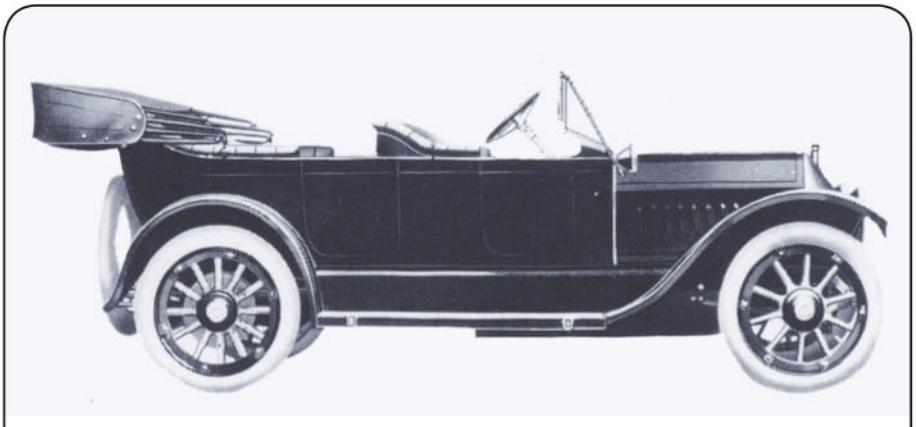
Ticket to the movies – $0.10

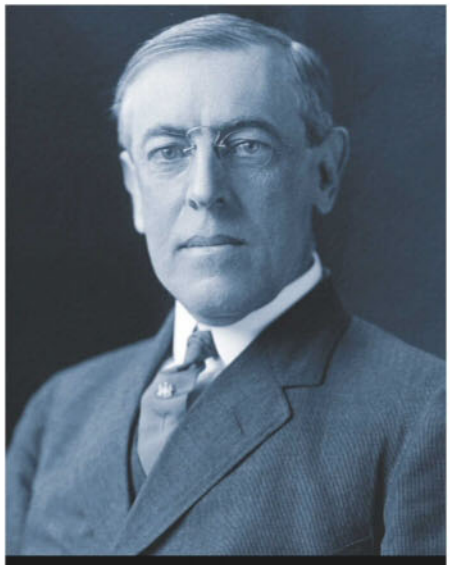
THE STUDEBAKER E.M.F. MODEL 30 RETURNS for its final year and comes in four different body styles. The powerful 30hp engine is surrounded by a chassis made of the best materials available. The lighter chassis allows for better performance and efficiency. The Model 30 can be owned for as little as $1,100.

THE SECOND running of the Indianapolis 500 takes place at the Indianapolis Motor Speedway and is won by Joe Dawson and Don Herr in a National car.

INDIANA ENTREPRENEUR
Carl Fisher maps out a plan for a transcontinental highway to answer the growing support for an interstate roadway. The plan is set to connect Times Square with San Francisco; possible names include the "Ocean-to-Ocean Highway," "Coast-to-Coast Highway" and the "Lincoln Highway." Fisher hopes to complete the project by May 1, 1915, in time for the Panama-Pacific International Exposition in San Francisco.



AFTER OVER A YEAR OF PRESS, THE NEW CHEVROLET FOUR-DOOR TOURING CAR is now available. Built on a 120-inch-wheelbase chassis, the car is powered by a six-cylinder 30hp engine. Standard equipment includes a top, windshield, speedometer, self-starter, demountable rims, electric lights, 20-gallon gas tank and running board-mounted tool kit. Pricing starts as low as $2,150.



WOODROW WILSON, governor of New Jersey, wins the presidential election over Theodore Roosevelt, William Howard Taft and Eugene Debs.

THE *RMS TITANIC* STRIKES AN ICEBERG in the North Atlantic on April 14, sinks 2½ hours later and results in the death of over 1,500 people, including the ship's captain.

NEW MEXICO AND ARIZONA BECOME the 47th and 48th states admitted to the Union, respectively.

JIM KROEGER
FAIRLAWN, OHIO

Memories of Mentzer Motors

THE DODGERS OF THE 1960S AND the Cardinals of the '80s won MLB championships by playing smart against seemingly more-powerful competitors. A walk, stolen base, sacrifice bunt and sacrifice fly could generate a run with no hits. That, and good pitching and defense led to success.

Mentzer Motors in Barberton, Ohio, did the same in the auto business. Owned by my mother's aunt and uncle, Don and Clyta Mentzer, this small dealership sold independent brands—cars that Uncle Don said were eventually losers that nobody wanted (with one exception). In spite of this, the Mentzers ran a successful business for part of four decades, until their retirement in 1965, competing with larger dealers and dealer chains.

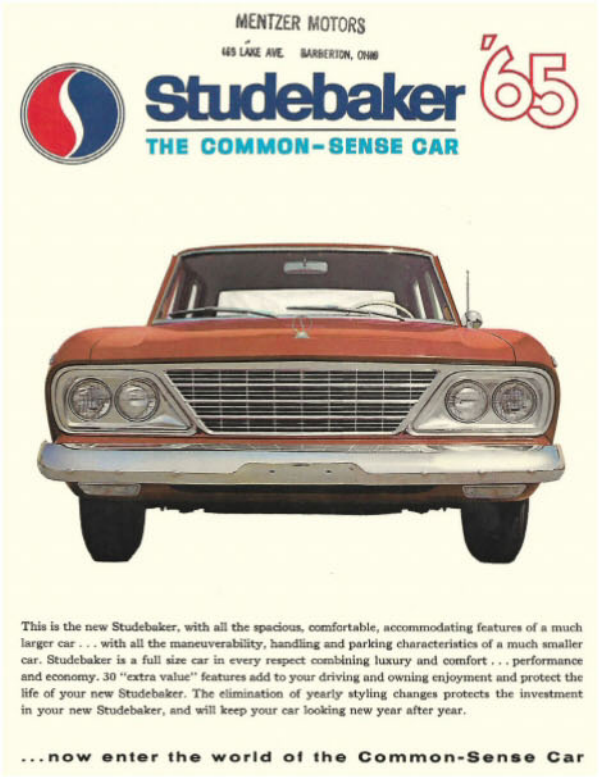
They started with Graham in the late 1930s, moved on to Studebaker and Packard, and also sold Mercedes-Benz toward the end. They operated out of a 6,300-sq.ft. building on 469 West Lake Avenue in Barberton, an industrial city adjacent to Akron. Their one-story brick building had a garage door in the middle of the façade that led back to the service department, with the showroom on the right that held one car—two in a pinch—and the office on the left. Inside, were six service bays and a mezzanine over the office and showroom for parts storage.

Used cars were displayed on a vacant lot that was rented across the street. At the close of business each day, the used cars and some new ones that were parked on the same lot were driven into the building for the night—they all barely fit.

The dealership employed only five people. Uncle Don was general manager, Aunt Clyta managed the books, Howard was the salesman, Bob was the master mechanic, and Bob usually had a helper/apprentice.

Mentzer Motors was successful playing "small ball" for four reasons:

Customer Service: Repeat customers always got a premium on their trade-ins, and Bob the mechanic was the best in the business.



Network Marketing: While they ran newspaper ads, most of their customers came via contacts at church, service clubs and their stock broker.

Investing in the Business: One year before retirement, they were installing new lighting in the service and showroom areas. Also, they regularly sent their one mechanic to Mercedes' technical school at their own expense.

Taking Calculated Risks: During World War II, with no new cars available, they survived via service/repair business and used car sales. In 1958, with Packard going away, Studebaker was the Mercedes-Benz distributor for the United States. The Mentzers, who had never been outside North America, took off for Germany with Howard, their salesman who had been an Army officer in Europe during the war, signed a contract with Mercedes, picked up a car and toured the continent before returning home and using the vehicle as their first demonstrator.

A number of interesting cars stand out in my memory of Mentzer Motors:

1956 Packard 400 Hardtop: Uncle Don and Aunt Clyta stopped at our home in St. Louis, where my family was living at the time, on a return trip from California. This car was red with a white top and had the electric load-leveling device using the torsion bars when the trunk was loaded. For desert driving, an evaporator filled with water was positioned on the closed passenger-side front window.

1961 Studebaker Lark: My maternal grandfather and grandmother (Uncle Don's sister) bought this vehicle from Mentzer Motors as their retirement car. After my grandfather's death, Grandma continued to drive this car until 1968, and I drove it and worked on it regularly for her.

Mercedes 300SL Gullwings: They had one customer with two of these supercars. One was black and one white and both had the Rudge wheels with knockoff hubs.

Mercedes 220SE Sedan: This was the one car that the Mentzers kept after closing the dealership. It was a 1964 model, which they titled for the first time as a 1965. I drove this car on several occasions, and it is one of my favorite examples of the Mercedes marque. It was white with red leather and equipped with a Mark IV aftermarket air conditioner.

After closing the business in 1965, the building was used at various times as a restaurant, night club and youth center. The office and showroom windows were bricked over and the garage door opening the same, leaving a single door in the middle. The building was razed in 2015 and the vacant lot is now for sale. The last realtor listing price for the building and lot combined was $29,000. My fantasy is to acquire and restore the property to its dealership appearance and store vintage Mercedes-Benzs, Packards and Studebakers inside.

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Plowshares Pickup

A return to peacetime production, the 1946 Dodge Series WC has a lineage that extends back before the war

BY ARCH BROWN • PHOTOGRAPHY BY BUD JUNEAU

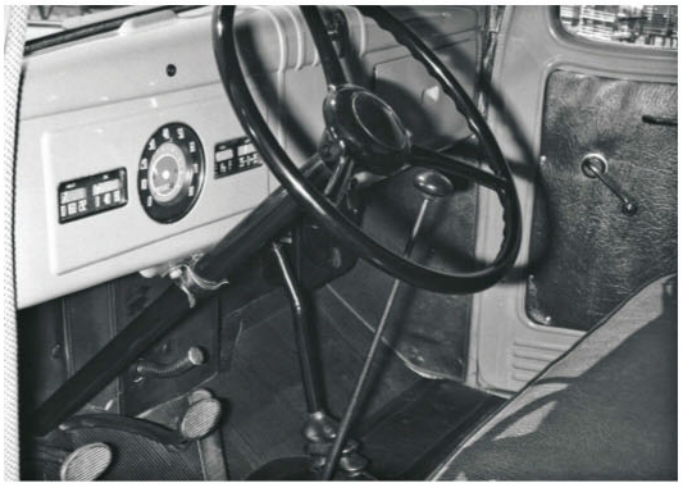
By the end of World War II, Dodge had supplied some 400,000 trucks to the U.S. military. But with the surrender of Japan, a number of uncompleted contracts were cancelled and the reconversion to peacetime production began. Dodge's 1946 line of civilian trucks was announced in December 1945. Customers were literally standing in line awaiting their chance to buy, at long last, the new trucks they needed so badly.

There was no time to develop new models for the postwar market. Nor, for that matter, was there a need for anything different than the prewar trucks. Given the tremendous demand for new vehicles at that time, Dodge, like its various competitors, would have been foolish to invest money in developing a new line. So it is hardly surprising that the 1946 Dodge trucks were virtually identical to the 1942 models.

For that matter, in many respects the company's light trucks strongly resembled their counterparts as far back as 1933. Take the engine: For some years Dodge had powered its light trucks with four-bangers from sister division Plymouth. But late in 1932 Plymouth replaced its four with the six-cylinder PC Series, and a few months later there appeared a new line of Dodge light trucks using the Plymouth PC engine. A 189.8-cu.in. flathead, the "new" mill had actually originated with the Dodge Division, where it had been used in the DD series of 1930-'32, though certain refinements such as a higher compression ratio and downdraft carburetion had increased its output for the 1933 applications from 60 to 70 horsepower.

New styling, patterned after Dodge's passenger cars, had also been adopted for the 1933 light trucks, making them among the smartest-looking vehicles in their field. And the price, $440 for the half-ton pickup, was just 10 dollars higher than the comparable Chevrolet.

The 1933 styling theme continued unchanged through 1935, though the appearance of Dodge's passenger cars was altered substantially in 1934 and revised again the following year. Then in 1936 the Dodge light trucks were fully restyled



once more, again taking their cue from the division's passenger car line. At that time, too, the wheelbase of the commercial units was stretched from 111¼, to 116 inches.

Plymouth, meanwhile, had introduced a more powerful engine for 1934. Displacing 201.3 cubic inches, it was rated at 77 horsepower. Detuned slightly to 75 horsepower, that same flathead six was also fitted to the Dodge half-ton trucks that year. And then for 1935 it was further detuned, as fitted to the commercial vehicles, to 70 horsepower.

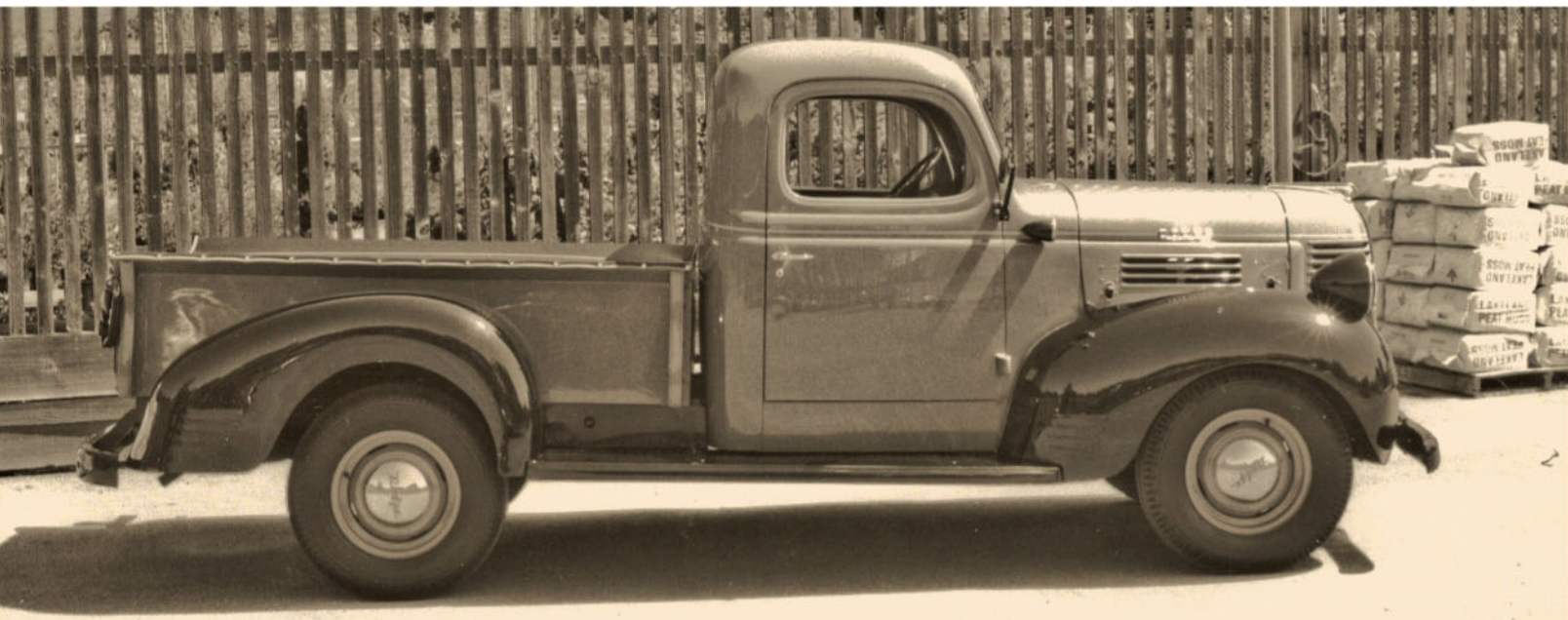
An entirely different engine was used by Dodge for its 1937-'38 light trucks. A longer block than the previous unit, it shared the 3-⅜-inch bore of the Chrysler and De Soto sixes, but at 4-1/16 inches its stroke was shorter by 7/16 of an inch. It was rated at 75 horsepower.

Not since 1933 had Dodge light trucks shown changes as great as those represented by the 1939 model. Engine displacement reverted to 201.3 cubic inches, and horsepower was once again advertised at 70. Wheelbase remained at 116 inches, and the weight was increased by 275 pounds, which suggests that performance must have suffered somewhat, though it remained fully competitive. Torque was down just slightly, from 155 to 148 pound-feet.

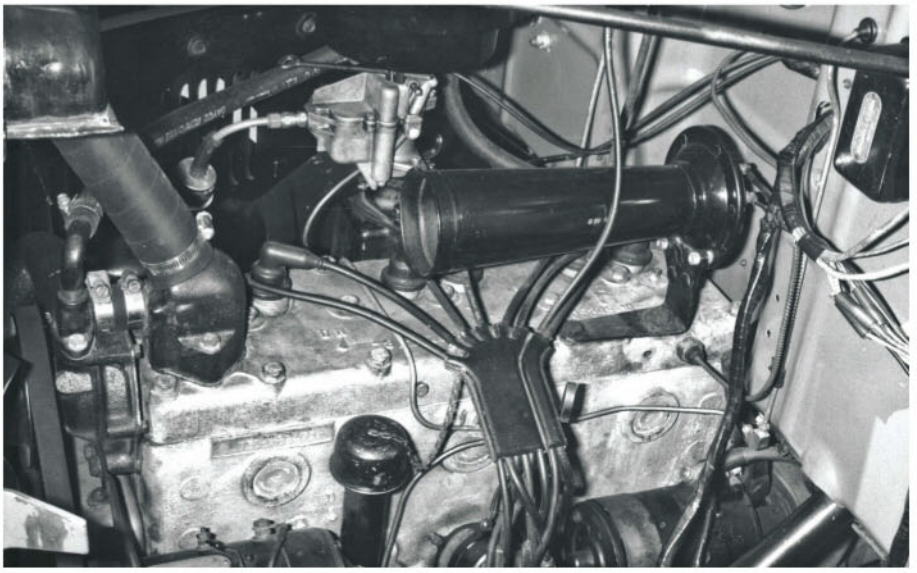
But the biggest change in Dodge's 1939 truck line had to do with styling. No longer was there any apparent effort to resemble the passenger cars; these vehicles were trucks. And they looked like trucks—sturdy, tough, functional. Nobody could have accused them of being beautiful, yet they were not unattractive. The price was cut by $10 to $590. Meanwhile, Chevrolet had shaved its ticket to $572, maintaining its traditional competitive edge.

Dodge called its 1939 line "the truck of the year," and took the occasion to open what was then the world's largest exclusive truck plant in Warren, Michigan. Truck production came to 89,364 for the year, including 5,704 units built in Canada, an increase of nearly 43 percent over the recession-plagued 1938 figure.

Cab design is standard for the day; matching painted metal dashboard carries full instrumentation; side lamps (below) fitted on both sides of the cowl, while the grille is little more than a large badge.



Manually operated, fully functional louvers are on both sides of front hood; the 217.76-cubic-inch flathead six-cylinder makes 95 horsepower at 3,600 RPM; it dates back to early 1930s.



The most visible change for 1940 was the use of sealed beam headlamps, which necessitated relocating the parking lamps to small pods mounted atop the headlamp shells. More significant were modifications to the engine, which increased the horsepower from 70 to 79, while torque was boosted from 148 to 154 pound-feet.

Nor were changes particularly apparent in the 1941 models, though the headlamps were moved outboard, giving the trucks something of a bug-eyed look. Parking lamps, meanwhile, were moved to the cowl. Two-tone color schemes were available at no additional charge, an oil bath air cleaner became standard equipment, and a new high-lift camshaft increased the horsepower to 82.5 and the torque to 160.

With the introduction of the 1942 models on July 25, 1941, Plymouths were fitted with the 217.8-cubic-inch engine that had formerly powered the Dodge passenger cars, while the Dodges received a 230.2-cu.in. block that was, in effect, a stroked version of the previous mill. Light trucks from the Dodge Division, as well as Plymouth's passenger cars, received the 217.8 unit, raising their horsepower to 95 and their torque to 172, a substantial difference and an important one in the face of competitive pressures. Frames were strengthened by means of increased stock thickness, clutch housings were beefed up, and a redesigned radiator core provided improved cooling. Visually, however, the trucks were unchanged except that bumpers, in accordance with wartime restrictions, were painted gray or black in lieu of the previous bright finish.

When the postwar models were at last introduced, in December 1945, no change had been made to the appearance of Dodge's light trucks. But there were a couple of unseen improvements: The steering gear was strengthened and its ratio increased; more comfortable seating was supplied. But basically it was the same rugged, businesslike truck as its prewar counterpart.

In the half-ton line that is the focus of our attention for this Truck Profile, five configurations were available: chassis and cowl, chassis and cab, canopy, panel and the pickup represented here by our featured truck. Prices were substantially higher at introduction time than those of the 1942 models, and additional hikes followed as postwar inflation took its toll. The pickup, for instance, started the 1946 model year with a factory-delivered tab of $861, compared to $651 for the 1942 model. Within a year, that figure would rise to $989, and by 1948 a restyled pickup, still powered by the 95-horsepower flathead six, would sell for $1,263. Given the nature of the market in those early postwar times, the cost would have been a good deal higher yet, had it not been for government price controls.

In these circumstances the reader can readily imagine the anticipation with which delivery of our featured pickup must have been awaited by its original buyer.

***Excerpted from an article that originally appeared in the August 1990 issue of* Special Interest Autos *(#118)*.**

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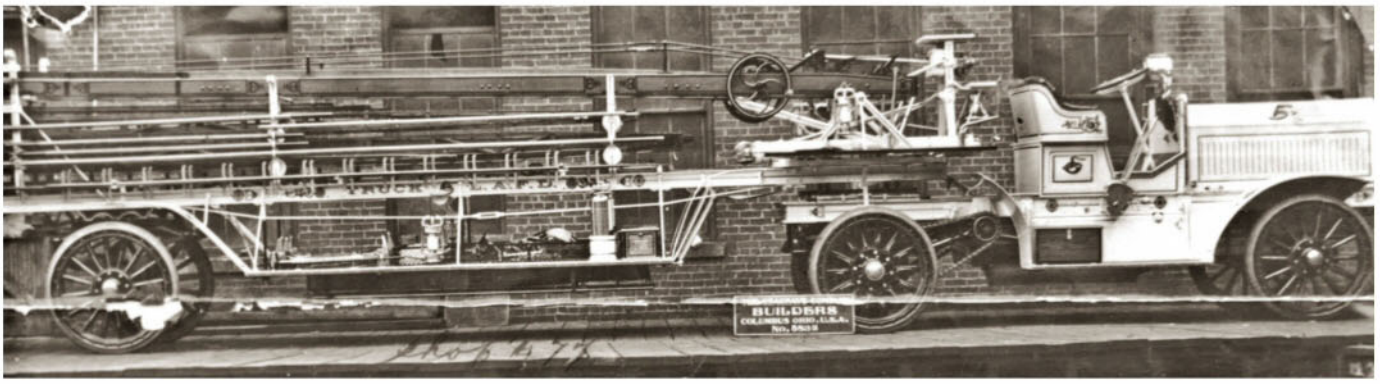

Sticks by Seagrave

Inside the world of the motorized aerial ladder

BY JIM DONNELLY • PHOTOGRAPHY INTERPRETED BY WALTER M.P. McCALL, FROM HIS ARCHIVES

Inside the firehouse, they called them the big sticks. They were two-section wooden aerial ladders, capable of reaching the upper stories of buildings in the pre-skyscraper era, raised by counteracting metal springs. If you were hanging from an upper-story window with flames licking behind you, this is what you wanted to see clattering down the street to your rescue. The spring-raised aerial, drawn by draft horses, was a technology that could trace its roots back into the later 1800s. Only it was an imperfect setup. That largely had to do with the horses less than the ladder truck.

Horses, and their stalls, took up a lot of space in the firehouse and caring for them—which meant mucking out the stalls—was a disfavored duty generally left to "probies," or rookie firefighters, unless a local fire buff could be persuaded to do the job for free. There were up-front costs for feed, water and veterinary care that were inevitable when horses pulled the rigs. Plus, their response time and range were severely limited. Fire historian Walter M.P. McCall of Windsor, Ontario, Canada, who furnished the photos that accompany this article, recalled that horses would begin to become lathered by exhaustion just a few blocks into their pull.

Tradition sometimes dies hard in the fire service. History is venerated. But when fire chiefs gathered at conventions and listened to apparatus manufacturers explain the immediate cost savings and advantages in speed and range that a motorized ladder truck represented, they relented quickly. That was true for Los Angeles, the city on wheels that adopted motorized rigs more quickly than most. Yet it was another West Coast city—Vancouver, British Columbia, Canada—that moved first. In 1909, Vancouver bought the very first motorized ladder truck that Seagrave built at its base in Columbus, Ohio. Coincidentally, Vancouver also bought the first three motorized rigs of any kind that Seagrave built, in 1907, establishing it as "a very progressive fire department," as Walt describes it.

The end of the horse-drawn era can trace its beginnings to the coming of the motorized pumping engine. American LaFrance was first into the market in 1911, with Ahrens-Fox and Seagrave joining the fray the following year. Yet there was a fair amount of overlap between the motor-

ization of pumpers and aerials. In fact, several manufacturers, including Seagrave, produced huge gasoline-fueled tractors that could be slid in front of a horse-drawn aerial in place of a hitch of horses. As Los Angeles proved by buying this 1911 Seagrave ladder truck, the first motorized aerial to be delivered in that city, the merits of mechanical power quickly became obvious to department commanders. This rig was virtually identical to the white-painted ladder truck that Seagrave had delivered (via railroad flatcar) to Vancouver. The lower photo depicts another nearly identical rig, a Seagrave with a 65-foot aerial, that Detroit placed into service in 1912, and which is believed to be that city's first motorized ladder truck. All three cities, and others, were persuaded to absorb the higher initial cost of a ladder truck by the motorized rig's extended range and vastly higher response speed. As Walt says, "The fire chiefs soon learned that one motorized truck could do the work of three horse-drawn ones."

The big sticks generally ran to two telescopic sections of wooden aerial ladders, backed up by a contingent of wooden ground ladders, the latter of which were often toted to fire scenes aboard a non-aerial rig called a city service truck. The springs forced the ladder to elevate, and a firefighter would be assigned to crank the sections closer to the fire building. Obviously, this was labor-intensive work before anyone could do any climbing, but the powered aerial—in the sense that the ladder sections could be electrically winched into position, rather than hand-cranked—didn't come into wide acceptance until the 1930s.

That was because the powered aerial dovetailed with the adoption of metal, rather than wood, as the main material used in making the aerial ladder. There were immediate advantages: The metal aerials could exist in three or four sections, making the truck shorter and thus more maneuverable in tight quarters, in addition to increasing its height. This was the era of the 85- and 100-foot aerial, which became the industry standard for generations. But as we've noted, tradition counts for a lot. For example, the Chicago Fire Department was still buying old-style wooden aerials as late as 1956.

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

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450-18	A	$119.00	475/500-20	A	$139.00	33x5	A	$269.00
525/550-18	A	$129.00	600-20	B	$159.00	32x4	A	$259.00
600/650-18	B	$149.00	440/450-21	A	$ 99.00	33x4-1/2	E	$269.00
475/500-19	A	$ 99.00	525-21	A	$149.00	33x4	A	$269.00
550-19	B	$149.00	31x4	A	$239.00	34x4	A	$275.00

U.S. ROYAL TIRES

GENERAL TIRES

TIRE SIZE	WW WIDTH		PRICE	TIRE SIZE	WW WIDTH		PRICE
750-14	2-1/4"	C	$164.00	800-15	3" or 4"	B	$195.00
800-14	2-1/4"	C	$179.00	820-15	Black	C	$175.00
950-14	2-1/4"	A	$229.00	820-15	1" or 2-3/4"	C	$209.00
670-15	Black	A	$147.00	915-15	1"	C	$209.00
670-15	2-11/16" or 3-3/4"	A	$173.00	600-16	Black	A	$144.00
760-15	3" or 4"	B	$186.00	600-16	3-1/2"	A	$169.00

SPECIALTY TIRES OF AMERICA, INC.

TIRE SIZE	CINTURATO	PRICE	TIRE SIZE	CINTURATO	PRICE
165VR14	CA-67	$199.00	185/70VR15	CN-36	$299.00
155HR15	CA-67	$269.00	205/70VR15	CN-12	$329.00
165HR15	CA-67	$229.00	205VR15	CN-72	$499.00
185VR15	CA-67	$389.00	185VR16	CA-67	$399.00

MICHELIN

MILESTAR

TIRE SIZE	WW	PRICE
155/80R13	1/2"	$59.00
175/80R13	1/2"	$66.00
185/75R14	3/4"	$76.00
195/75R14	3/4"	$87.00
205/70R15	3/4"	$90.00
205/75R15	3/4"	$92.00
215/70R15	3/4"	$95.00
215/75R15	3/4"	$95.00
225/75R15	3/4"	$103.00
235/75R15	3/4"	$105.00

American Classic

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BLOCKLEY

TIRE SIZE	TREAD	PRICE
550-15 (tube type)	5-Block	$282.00
550-16	5-Block	$328.00
600-16	5-Block	$356.00
650-16	5-Block	$381.00
450/500-18	3-Block	$258.00
550-18	3-Block	$321.00
400-19	3-Block	$226.00
450-19	3-Block	$236.00
205/70VR14	Dog Bone	$379
205VR14	Dog Bone	$429
165VR15	Dog Bone	$219
185/70VR15	Dog Bone	$299
185VR15	Dog Bone	$269
205/70VR15	Dog Bone	$299
185VR16	Dog Bone	$359

SPEEDWAY

TIRE SIZE	PLY	PRICE
600x16	NDT 6-P.R.	$89.00
700x16	NDT 8-P.R.	$114.00
750-16	NDT 8-P.R.	$125.00
900x16	NDT 8-P.R.	$219.00
750-20	NDT 8-P.R.	$219.00

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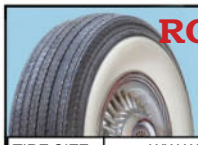
WARDS RIVERSIDE

TIRE SIZE	COLOR	PRICE
30x3-1/2	Black	$152.00
30x3-1/2	All-White	$219.00
30x3	Black	$151.00
30x3	All-White	$212.00

GOODYEAR

ROYALTON 78 Series



TIRE SIZE	WW WIDTH	PRICE
G78-14	1", 2-3/4" or 3-1/4"	$165.00
560-15	Black	$149.00
560-15	1" or 3"	$166.00
600-15	Black	$152.00
600-15	1" or 3"	$169.00
G78-15	1", 2-1/2" or 3-1/4"	$168.00
H78-15	1", 2-5/8" or 3-1/4"	$169.00
L78-15	1" or 3"	$179.00
L78-15	4"	$185.00

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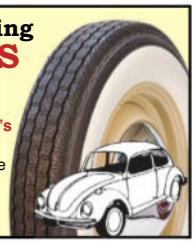

Universal

BEDFORD

SIZE	BLACK	SINGLE WW	DOUBLE WW
700-17	$229	$309	$399
750-17	$239	$319	$439
700-18	$219	$309	$399
750-18	$229	$319	$439
700-19	$259	$329	$429
750-19	$259	$349	$469
600-20	$179	$279	
650-20	$180	$299	

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10 x 1-3/16".....$47.95	15 x 3".....$76.95
12 x 1-1/2".....$59.95	16 x 1-7/8".....$59.95
13 x 1-7/8".....$59.95	16 x 3".....$79.95
13 x 2-1/2".....$65.95	19 x 1-1/4".....$59.95
14 x 2".....$59.95	***Sold in sets of 4***

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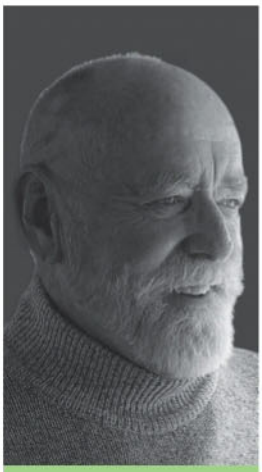
Laurel and Hardy checking the "fine" points of the Studebaker President Sedan. Circa 1932

Advertisers in this issue



> Gas stations were called service stations in the old days because they did more than just take your money in return for fuel.

Paving a Path to Success

After I left high school in 1960, I realized that to get anywhere in life I would need further education. I was washing dishes at an all-night truck stop at the time, but found that position wanting in terms of earning potential and intellectual stimulation.

It was then I decided to pursue a career in the automotive field, so I enrolled in the Standard Oil service station attendant training program. Younger readers may not know that there used to be a cultural expectation called *service*. It involved being helpful, polite and respectful. Gas stations were called service stations in the old days because they did more than just take your money in return for fuel.

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The Standard Oil program featured a rigorous curriculum that took an entire week in which we learned to step out to the pump islands when the bell rang, smile and say "Hello Mr. _____. Fill'er up today?" They also taught us the arts of making change, washing windshields, airing up tires and checking engine oil and coolant. The program was a challenge, but I wanted to be the first in my family to go on to higher education.

Just to show up for the program we had to wear clean white uniforms with little bowties and garrison caps, and keep our black shoes shined. However, the most challenging aspects of the training were learning how to change oil, do lube jobs, adjust brakes, fix flats and do ignition tune-ups. A couple of the guys dropped out when they found out how rigorous it was.

The final exam was to do a lube and oil on the next car that came into the station. This was not difficult because there was a big manual to tell you how much oil the engine took with (or without) a filter, where all the grease fittings were, and the intervals at which maintenance needed to be done.

By the time the final test came around, I was feeling pretty confident that I would soon be a real attendant with all the prestige that went along with that distinguished appellation. But then the unexpected happened. The next customer to cross the bell hose for service was the proud owner of a 1954 Muntz Jet.

Fewer than 400 of these beauties were built between 1949 and 1954, and I had never seen one before. It was named for entrepreneur and car salesman Earl "Madman" Muntz, who came up with the idea for a luxury sports car using a Kurtis Kraft chassis similar to the ones Frank Kurtis built for Indy car entries.

Muntz started out after World War II as a used car dealer and was one of the first people to use television to advertise. He would appear wearing bright red long underwear and a top hat shouting: "Come on down folks, This is Madman Muntz saying we're crazy! We're GIVING them away Ha Ha Ha!" He later came out with his own line of televisions that earned him a fortune before he tried his hand at auto making.

The first Muntz Jets were aluminum-bodied and powered by Cadillac 331-cu.in. OHV V-8s, but later ones such as the '54 model that came in that fateful day, were made of steel and powered by Lincoln V-8s. Of course there was nothing in the manual on the Muntz.

Our instructor was delighted because the car allowed him to show us how to service an off-brand. He coached us on how to look for zerk fittings on the steering and suspension, check the fluid in its Hydra-Matic transmission, change its bypass-type oil filter, and service the car in general. This knowledge has helped me countless times over the year, with La Salles, Packards, Australian Holdens and other uncommon marques.

Also, thanks to my education I was able to make a living at something I enjoyed. And though I went on to study subjects such as astronomy, art history and hygiene, those courses never proved to be as valuable as my service station training. I still use it today. I misplaced my diploma from Standard Oil, but a good friend of mine still has his, and it's framed and on the wall next to his master's degree.

I heartily advise younger readers to attend night classes at the local junior college if they want to work on old cars. You can learn troubleshooting, body and paint, engine overhaul, and welding for very little money, and those skills will serve you for a lifetime if you love working on classic cars.

Too much education these days seems to be aimed at college prep, and doesn't offer much about self-reliance. I wish Standard Oil would bring back its training program. But in the meantime, if you are an old guy and have an interested grandson or neighbor kid, try teaching him how to smile, make change and look after a car. It will serve him (or her) a lot better than majoring in French poetry.

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SATURDAY, JUNE 24
START: Main Street, Jacksonville, FL - 8:30 a.m. to Noon
OVERNIGHT: Main Street, Downtown Tifton, GA - 4:30 p.m.

SUNDAY, JUNE 25
LUNCH: West Broad Street, Downtown Newnan, GA -- Noon
PIT STOP: 6204 Martha Berry Hwy, Armuchee, GA - 3:15 p.m.
OVERNIGHT: Riverfront Pkwy, Chattanooga, TN - 5:15 p.m.

MONDAY, JUNE 26
LUNCH: Cannonsburgh Village, Murfreesboro, TN -- Noon
OVERNIGHT: Fountain Square Park, Bowling Green, KY - 5 p.m.

TUESDAY, JUNE 27
LUNCH: Maple Street, Downtown French Lick, IN - Noon
OVERNIGHT: Courthouse, Downtown Franklin, IN - 4:30 p.m.

WEDNESDAY, JUNE 28
LUNCH: Auglaize St., Downtown Wapakoneta, OH - 12:30 p.m.
OVERNIGHT: ACD Automobile Museum, Auburn, IN - 4:30 p.m.

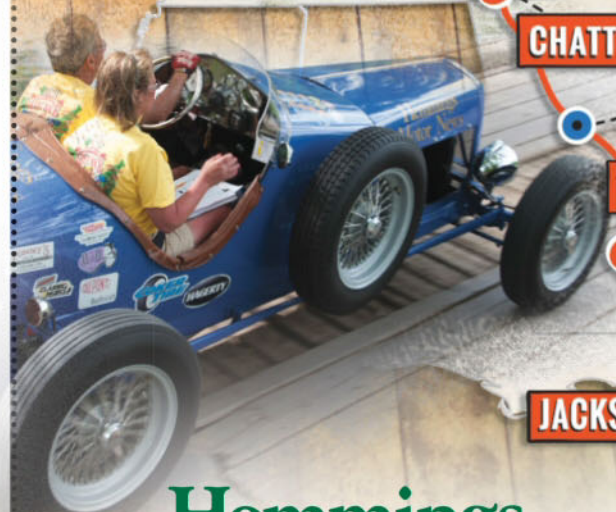
THURSDAY, JUNE 29
PIT STOP: Hudson Auto Museum, Shipshewana, IN - 9:45 a.m.
LUNCH: Gilmore Car Museum, Hickory Corners, MI - 12:15 p.m.
OVERNIGHT: Depot Town, Downtown Ypsilanti, MI - 4:45 p.m.

FRIDAY, JUNE 30
LUNCH: Stahls Automotive Museum, Chesterfield, MI - Noon
OVERNIGHT: Main Street, Frankenmuth, MI - 4:45 p.m.

SATURDAY, JULY 1
LUNCH: Bay View Park, Downtown Alpena, MI - 12:15 p.m.
OVERNIGHT: Valley Camp, Sault Ste. Marie, MI - 5:15 p.m.

SUNDAY, JULY 2
FINISH: Union & Seventh, Downtown Traverse City, MI - 3 p.m.

TRAVERSE CITY, MI
SAULT STE. MARIE, MI
Alpena, MI
FRANKENMUTH, MI
Chesterfield, MI
YPSILANTI, MI
Hickory Corners, MI
AUBURN, IN
Wapakoneta, OH
FRANKLIN, IN
French Lick, IN
DIXIE THE HIGHWAY
BOWLING GREEN, KY
Murfreesboro, TN
OVERNIGHT STOP
LUNCH STOP
CHATTANOOGA, TN
Newnan, GA
TIFTON, GA
JACKSONVILLE, FL



Hemmings Motor News

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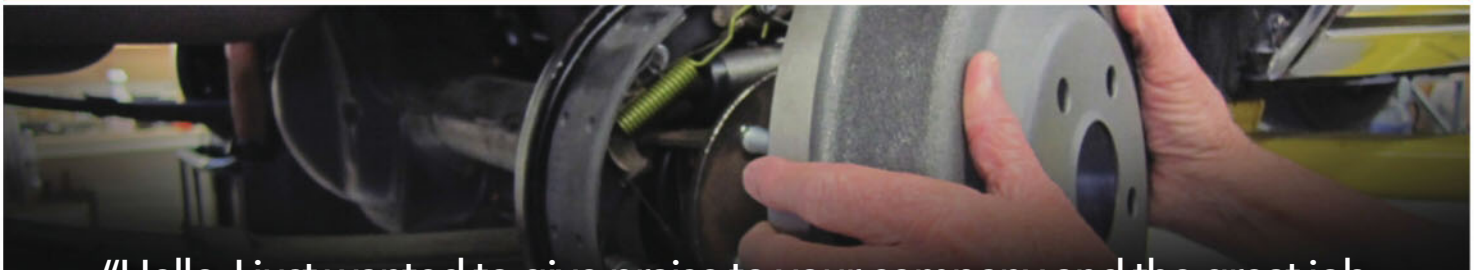

"Hello, I just wanted to give praise to your company and the great job you do. In a world that seems to lack in customer service, as well as a complete business plan, your company is head and shoulders above the rest. Being a long time car restorer, tech advisor and a shop supervisor, it is a pleasure to deal with a company of your quality. Through the years I have tried other companies but your company is the best... Once again thanks for providing a great service to the car hobby."

Brent B. – Iowa

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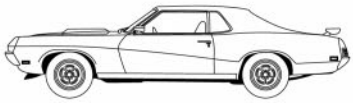
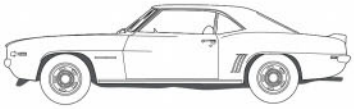
65-73 MUSTANG



67-73 COUGAR

67-81 FIREBIRD / TRANS AM

79-04 MUSTANG



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