

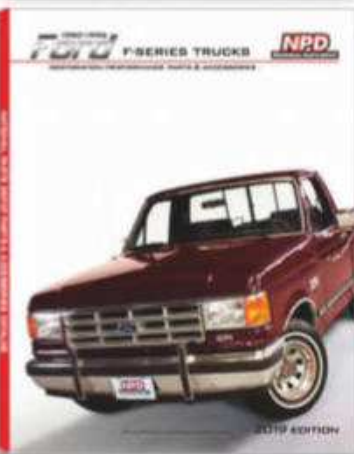
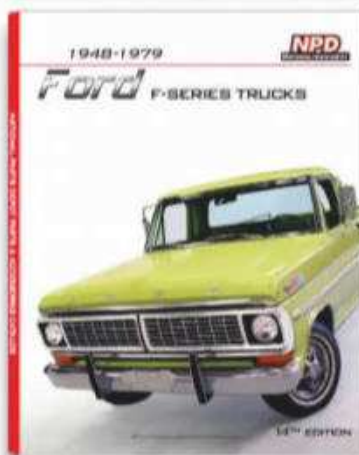
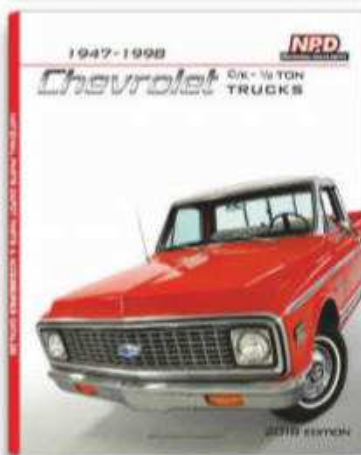
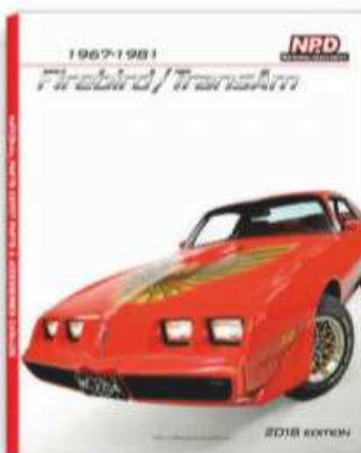
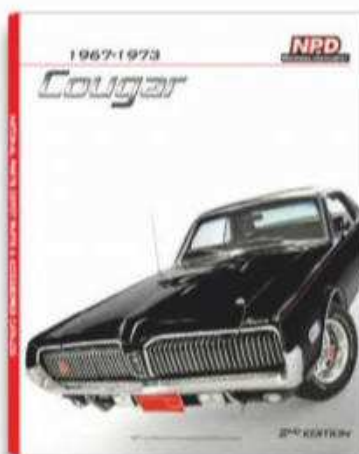
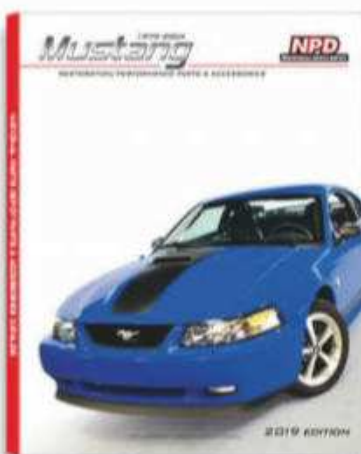


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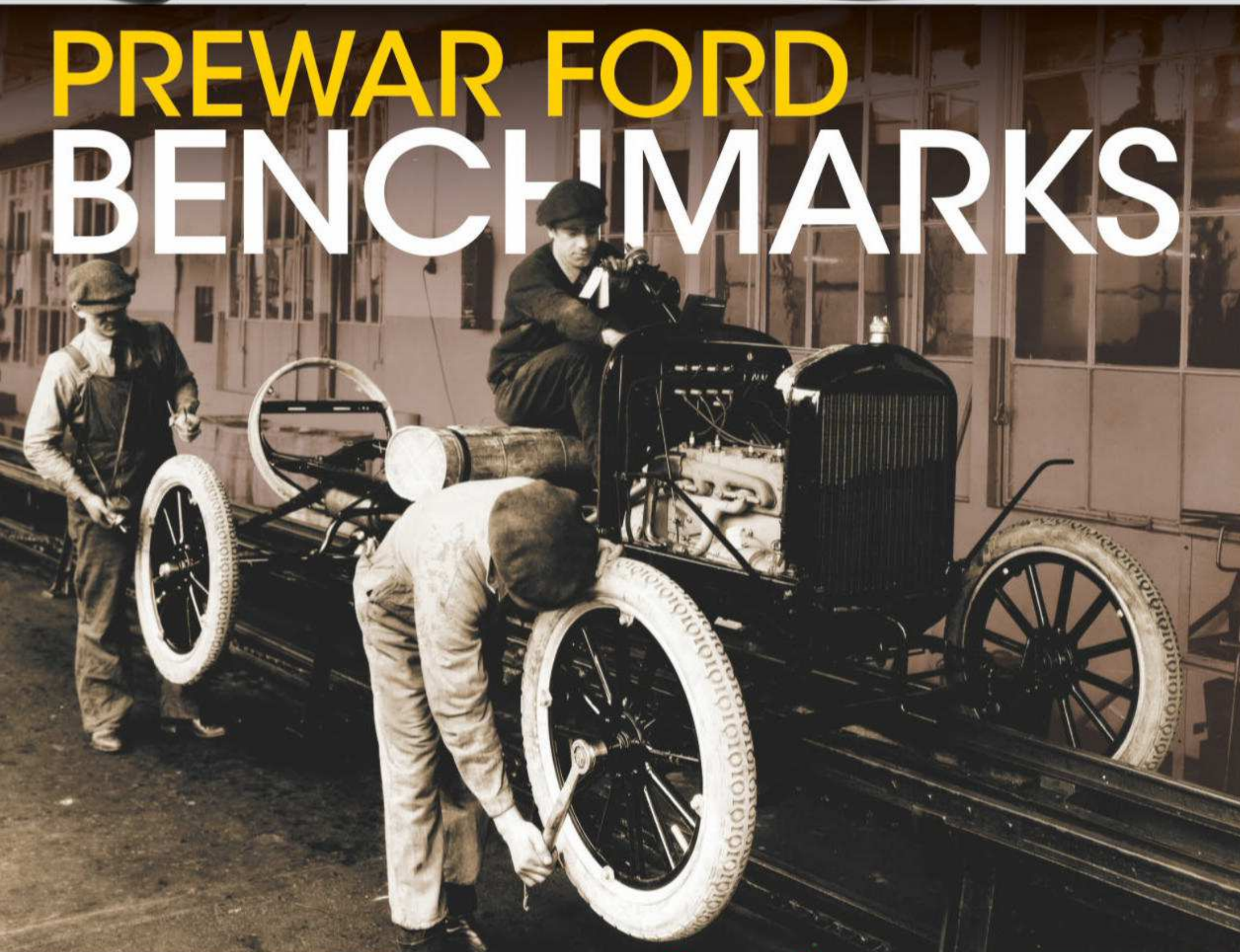


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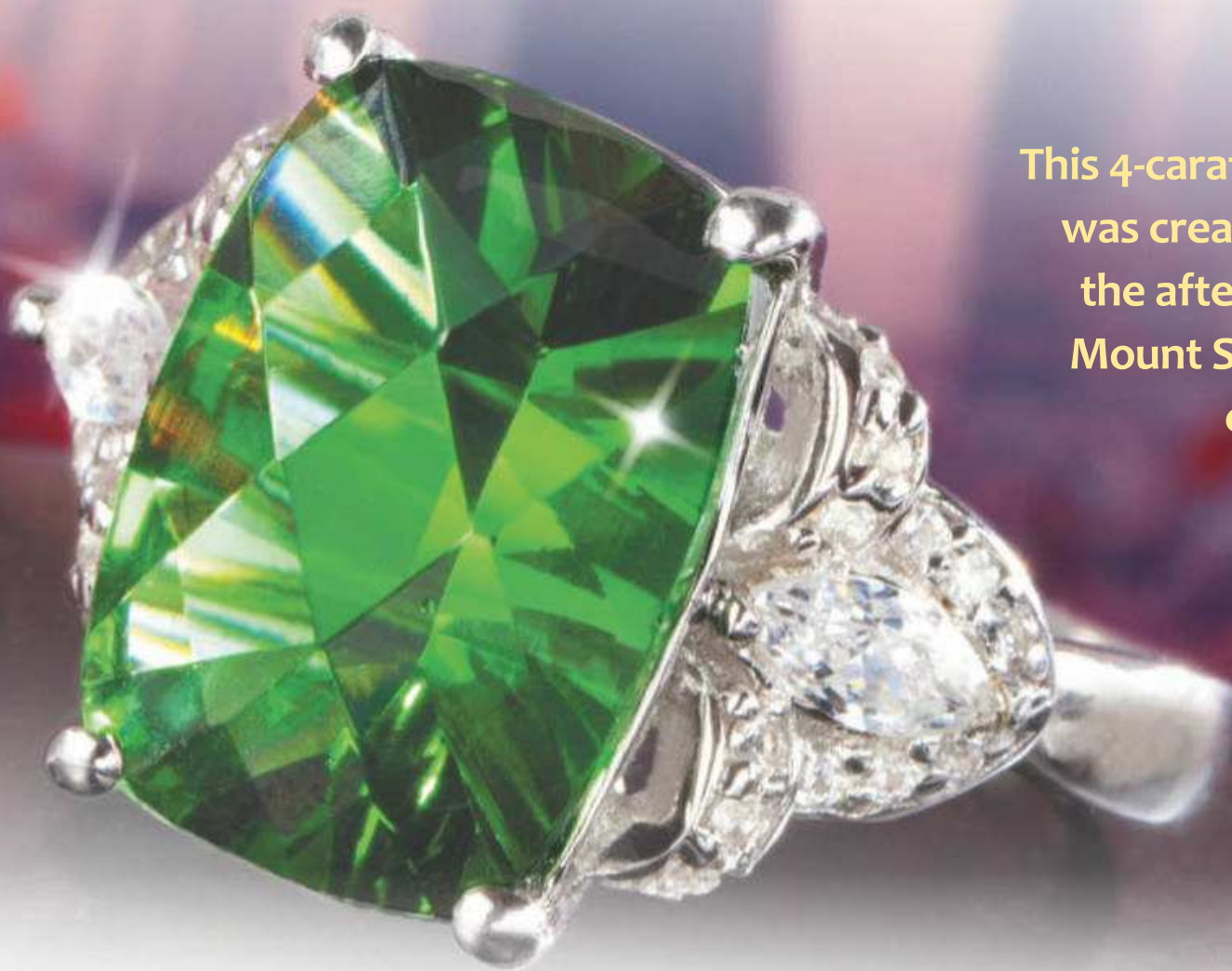
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Hershey 2018

Just got back from having another great time at Hershey. This was my 35th year attending the AACA's Eastern Division National Fall Meet, and while the event is no longer the same as it once was, it's still an enjoyable experience to be there.

With Hershey being the last major collector-car event of the season, what better way to enter winter hibernation than enjoying brisk autumn days walking among old car parts, searching for automobilia, hunting down car books, and seeing many interesting cars for sale, the likes of which you won't find at most other swap meets? The car corral alone was packed with some 1,000 cars and trucks looking for new owners.

Then there's Saturday's car show, which I always look forward to with great enthusiasm. Seeing up close all the finely restored automobiles that represent every decade of automobile production is always a treat. I especially enjoy speaking with the many proud owners who are always willing to answer questions about their cars. Through these engaging conversations, I usually walk away with some interesting fact that I had not known before, thus permitting me to gain more insight about particular models. Being there is truly an eye-opening learning experience.

This year, attendees were treated to not one, but two celebrities in attendance. Jay Leno was walking the show field, as he was the day before in the swap meet, enjoying the cars and posing for photos with his many fans. If ever there was a true, down-to-earth car guy, Jay is it. Renowned novelist Clive Cussler made his first Hershey appearance, and was seen at Friday evening's auction, adding to his collection.

It was also nice to see more prewar cars fitted with blackwall tires. Most cars back in the day were equipped with blackwalls, so it's wonderful that more cars, Full Classics and standard production models alike, are now being restored in the most authentic way possible. And the cars in the Historic Preservation of Original Features class are now more than ever truly representative of what that significant class is all about. While there are only three dozen cars at most, it's a class that seems to be gaining in popularity, as more people realize that original, unrestored cars are truly historically important artifacts.

As mentioned earlier, Hershey is no longer the old Hershey that those who have been going the last 30, 40, or even 50 years have come to know and love. Nothing in life stays the same, so why should Hershey be any different? The collector-car hobby is changing, and with that change the various car shows and related events change as well.

For many old-timers, Hershey has now become an annual pilgrimage to see old friends and acquaintances. It's like our very own high school reunion for old-car guys, except we get to attend this reunion every year. Renewing friendships and seeing kids that you once knew, all grown up and now into old cars themselves, makes for some truly special and enjoyable conversations. And the annual ritual of eating Texas barbeque and fried turkey legs, buying the annual

Hershey license plate for your garage and, most important, stopping by Chocolate World to bring home fresh chocolate and candy is what going to Hershey each October is all about.

Hosting this annual event is no doubt a huge undertaking, and the many men and women who volunteer their time are to be applauded; we salute you all. So it's kind of tough to criticize this great event, yet some things really do need to change to ensure Hershey lives on for many years to come.

At the risk of being labeled a bad guy, here's my suggestions: As the hobby ages, it's getting harder for many to walk for such long periods of time; therefore, the swap meet fields need to be condensed. This can be done by eliminating all the empty spaces that are now being used instead for people to park their cars. Relocate Saturday's car show to within the swap area, perhaps at the southern end of the Chocolate Field, as this may encourage more vendors to stay open on Saturday instead of clearing out on Friday. Some vendors close up on Thursday, which should not be allowed, simply because people, many who travel from all over the world, are expecting vendors to be open. If the vendors are not there, then the people will stop coming.

If you're a seasoned Hershey attendee, what changes would you like to see? ☞



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The Class of 1949 will be one of the groupings, featuring the highlights of the first mass-release of new vehicles in the postwar period. Also included will be a Fresh Restoration Class open to all pre-

1974 vehicles which have completed restorations that are less than a year old. Also included will be Prewar Rolls-Royce, Datsun Z cars, Chevrolet Big-Block W-Engines, Early SUVs (through 1978), and Vintage Race cars. Of course, the staples of the show, Full Classics, American Pre- and Postwar cars, American Muscle cars, European cars, Vintage Trucks, and Preservation cars will have their own classes as well. If you think your vehicle would be perfect for this gathering, submit your entry as soon as possible to concours@hemmings.com.



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Customer Rating

★★★★★



NOW \$3.99

\$5.99

SAVE 63%

ITEM 62434, 62426, 62433, 62432, 62429, 64178, 64179, 62428 shown



87441470

LIMIT 9 - Coupon valid through 3/11/19*

PITTSBURGH

VEHICLE POSITIONING DOLLY

- 1250 lb. capacity

Customer Rating

★★★★★



COMPARE TO
GOJAK
\$190.75
MODEL: G0JG5211

SAVE \$120

NOW \$69.99

\$89.99

ITEM 62234/61917 shown



87448160

LIMIT 4 - Coupon valid through 3/11/19*

PREDATOR

3500 WATT SUPER QUIET INVERTER GENERATOR



Customer Rating

★★★★★

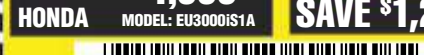
- 11 hour run time

NOW \$699.99

\$769.99

COMPARE TO
HONDA
\$1,999
MODEL: EU3000IS1A

SAVE \$1,299



87443516

LIMIT 5 - Coupon valid through 3/11/19*

CHICAGO ELECTRIC WELDING

MIG/FLUX WELDING CART

Customer Rating

★★★★★



SAVE \$74

NOW \$29.99

\$39.99

COMPARE TO
FORNEY
\$104.19
MODEL: 117535099

Welders, tools & supplies sold separately.

ITEM 61316/60790/69340 shown



87445938

LIMIT 4 - Coupon valid through 3/11/19*

COVER PRO

10 FT. x 20 FT. PORTABLE CAR CANOPY



Customer Rating

★★★★★

SAVE \$106

COMPARE TO
SHELTER LOGIC
\$205.99
MODEL: 23522

\$119.99



87446064

LIMIT 5 - Coupon valid through 3/11/19*

SUPER COUPON

FREE WITH ANY PURCHASE

PITTSBURGH

1" x 25 FT. TAPE MEASURE

- Thumb Lock
- Rubber Wrapped Case

LIFETIME WARRANTY

COMPARE TO
KOMELON
\$6.98
MODEL: L4825HV



ITEM 69030/69080/69031 shown



87258551

Cannot be used with other discounts or prior purchases. Original coupon must be presented. Valid through 3/11/19 while supplies last. Limit 1 FREE GIFT per customer per day.

SUPER COUPON

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87232012

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- 4.0 amp hour battery

1200 TORQUE FT. LBS. BOLT BREAKAWAY

SAVE \$470

COMPARE TO
SNAP-ON
\$710.85
MODEL: CT8850PDB, CT88185, CTC720

NOW \$239.99

\$269.99

ITEM 63537/64195/63852 shown



87440328

LIMIT 3 - Coupon valid through 3/11/19*

PITTSBURGH

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

Customer Rating

★★★★★

- Weights 73 lbs.

COMPARE TO
TEQ
\$149.99
MODEL: T830018Z

SAVE \$70

NOW \$79.99

ITEM 64264/64266/64879/64881



87441301

LIMIT 4 - Coupon valid through 3/11/19*

PITTSBURGH

1 TON CAPACITY FOLDABLE SHOP CRANE

Customer Rating

★★★★★

- Boom extends from 36-1/4" to 50-1/4"
- Crane height adjusts from 82" to 94"

COMPARE TO
IRONTON
\$199.99
MODEL: 46218

SAVE \$100

NOW \$99.99

\$179.99

ITEM 61858/69512/69445 shown



87443503

LIMIT 5 - Coupon valid through 3/11/19*

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SOLAR ROPE LIGHT

- Great outdoor accent lighting
- Super bright light

NOW \$8.99

\$12.99

COMPARE TO
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\$29.97
MODEL: 82056-055SR

Customer Rating

★★★★★



SAVE 70%

ITEM 62533/63941/64625/68353 shown



87443397

LIMIT 8 - Coupon valid through 3/11/19*

drillmaster

4-1/2" ANGLE GRINDER

Customer Rating

★★★★★



SAVE 65%

COMPARE TO
PERFORMAX
\$28.99
MODEL: 2411-1

NOW \$14.99

\$9.99

ITEM 69645/95578/60625 shown



87444441

LIMIT 9 - Coupon valid through 3/11/19*

HaulMaster

3/8" x 14 FT., GRADE 43 TOWING CHAIN

Customer Rating

★★★★★

- 5400 lb. capacity



COMPARE TO
MIBRO
\$64.99
MODEL: 426920

SAVE 69%

NOW \$19.99

ITEM 60658/97711 shown



87445563

LIMIT 5 - Coupon valid through 3/11/19*

PITTSBURGH

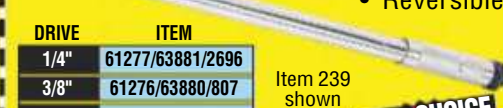
CLICK-TYPE TORQUE WRENCHES

Customer Rating

★★★★★

LIFETIME WARRANTY

- Reversible



DRIVE	ITEM
1/4"	61277/63881/2696
3/8"	61276/63880/807
1/2"	62431/63882/239

Item 239 shown

COMPARE TO
HUSKY
\$84.97
MODEL: H2DTWA

SAVE 88%

NOW \$19.99



87447207

LIMIT 9 - Coupon valid through 3/11/19*

CENTECH

2/10/50 AMP, 12 VOLT BATTERY CHARGER/ENGINE STARTER

Customer Rating

★★★★★



SAVE 50%

\$52.99

NOW \$29.99

COMPARE TO
SCHUMACHER
\$59.99
MODEL: SE-1250

ITEM 60581/60653 shown



87447326

LIMIT 3 - Coupon valid through 3/11/19*

*Original coupon only. No use on prior purchases after 30 days from original purchase or without original receipt. Valid through 3/11/19.



RE: WDAF Packard

WHILE THE HISTORY OF WDAF'S PACKARD-BASED BROADCAST UNIT (SEE HCC #169) remains far from certain, we did hear from Gregg Merksamer and George Hamlin at the Professional Car Society regarding a very similar Henney-bodied Packard.

Built in 1948 for WOW-TV of Omaha, Nebraska, "this fascinating vehicle employed a model 14800-L landau hearse body finished without quarter panel S-irons but fitted with both a rooftop TV camera platform and novel neon sign above the windshield that proclaimed the station's call letters," Gregg wrote.

While Gregg takes that information as proof Henney built more than one such broadcast unit, George said he's inclined to believe WOW sold its unit to WDAF.

RE: Mars Express

FINALLY, WE'RE STILL GATHERING WHATEVER BITS OF INFORMATION COME OUR way regarding the *Mars Express* (see HCC #65, #67, and #100), including this morsel, as seen in the February/March 1971 issue of *Car Buff Magazine*.

Apparently, the *Mars Express* was at one point renamed "The Freak," and toured the country in the early 1950s in support of some space-thriller movie. What movie exactly, we've yet to determine; IMDb shows no entries for 1950s flicks with "freak" in the title.

It also appears the *Mars Express* had fallen on hard times by the Fifties, given the tow bar pictured with it, suggesting that it no longer ran under its own power.



RE: Gosh, a Gisler

SIMILARLY, WE DON'T KNOW EVERYTHING ABOUT the Gisler that also appeared in HCC #169, but we do at least know the full name of the man who built it now: Roland Gisler.

That information comes to us via Dareld Kane of Ventura, California, who wrote to tell us that he too had owned the Gisler in the late 1950s and early 1960s, after buying it from a relative out of Brentwood or West Los Angeles.

"When I purchased it, it had a convertible top and a removable hardtop," he wrote. "I like the three-position top, so I made the front section to be folded back using the front of the convertible top and the back of the hardtop."

Unfortunately, googling Roland Gisler's name doesn't bring up much, but it's at least a jumping-off point for further research.



✿ 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 blog.hemmings.com/index.php/category/lost-and-found.



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MECUM AUCTIONS

Barrett- Jackson in Vegas

BARRETT-JACKSON HAD A HUGE haul in Las Vegas in late September, selling 733 vehicles at no reserve for a total figure of \$32.9 million. Among the sales were some charity vehicles, including this fully restored 1956 Ford Thunderbird that generated proceeds for the American Heart Association and Regional West Foundation. The final bid brought in \$295,000 for the two charities. Full results are now available at www.barrett-jackson.com.

Cadillac Bounty at Mecum

MECUM JUST CONCLUDED ITS AUCTION IN DALLAS, TEXAS, which included a nice Cadillac collection from Bill's Backyard Classics. Bill's is a family-friendly museum based out of Amarillo, Texas, and the no-reserve sale featured a variety of Cadillacs from the 1940s to the mid-1970s. Twenty-five Cadillacs found new homes, selling for a combined \$254,100. Among those available was this 1949 Coupe de Ville that featured a 338-cu.in. OHV V-8, automatic transmission, fender skirts, drum brakes, and AM/FM radio. The final bid hammered home at \$17,600. The full list of results from Bill's Backyard Classics and the rest of the auction are available at www.mecum.com.



BARRETT-JACKSON

RM SOTHEBY'S

AUCTION PROFILE

CAR:	1957 MERCURY TURNPIKE CRUISER
AUCTIONEER:	RM SOTHEBY'S
LOCATION:	AUBURN, INDIANA
DATE:	AUGUST 30, 2018
LOT NUMBER:	2179
RESERVE:	NONE
CONDITION:	3+
AVERAGE SELLING PRICE:	\$22,000
SELLING PRICE:	\$25,850



THIS TURNPIKE CRUISER CAME WITH ALL power items in 1957. Its interesting styling included air ducts on top of the windshield, overhanging roof with retractable rear window, and gold inserts that ran the length of the sculpted rear fenders.

The four-door hardtop sedan was the most common body style that year, with 8,305 produced.

This particular Mercury had been a part of the Shrine of the Holy Grille, known for its large collection of

Edsels among other FoMoCo cars. The subject of an older restoration, this Turnpike Cruiser still had a brilliant two-tone scheme in Sunset Orchid over Classic White. This was allegedly one of fewer than 50 with factory air conditioning and had memory seats along with all of the standard power features. When the bidding ended, this fine example of mid-50s styling sold at a fair price for both buyer and seller, considering that quality four-doors from the 1950s are becoming more desirable.

JANUARY

3-13 • Mecum

Kissimmee, Florida • 262-275-5050
www.mecum.com

12-20 • Barrett-Jackson

Scottsdale, Arizona • 480-421-6694
www.barrett-jackson.com

16 • Worldwide Auctioneers

Scottsdale, Arizona • 260-925-6789
www.worldwide-auctioneers.com

16-20 • Russo and Steele

Scottsdale, Arizona • 602-252-2697
www.russoandsteele.com

17 • Bonhams

Scottsdale, Arizona • 415-391-4000
www.bonhams.com

17-18 • RM Sotheby's

Phoenix, Arizona • 519-352-4575
www.rmsothebys.com

18-19 • Gooding & Company

Scottsdale, Arizona • 310-899-1960
www.goodingco.com

RUSSO AND STEELE



Scottsdale Dreaming

AS ALWAYS IN JANUARY, SOME BIG

auctions are slated to take place in the Arizona desert, with six on tap covering just about every type of vehicle imaginable. The Scottsdale and Phoenix area will be the hub of the collector car auction universe, and it's likely that many records will fall. View this month's calendar (above) for a full rundown of events, and be sure to visit www.hemmings.com/blog/ for centralized coverage of this year's extravaganza.



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

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SAT 9am-4pm EST



1938 Buick Y-Job

800-718-1866

WWW.DIECASTDIRECT.COM • \$84.95

It was arguably the first and most famous functional “dream car” to be built for display purposes by a mainstream automaker: The Buick Y-Job, designed by General Motors’ Art and Colour Section under the aegis of Harley Earl, would stop traffic and influence automotive styling for years to come. Ertl’s Auto World has created an intriguing 1:18-scale die-cast replica of the sleek Y-Job, officially licensed by General Motors. This model (item AMM1120) features an opening hood that reveals Buick’s twin-carbureted straight-eight engine, a trunklid that hides a fullsize spare, and a detailed undercarriage. Behind opening doors, the interior sports realistic flock carpet and true-to-life door panels and instrumentation. Our sample exhibited a minor flaw in the bright grille, but the model’s overall presence was undoubtedly impressive and desirable to all who appreciate Streamline Moderne style.

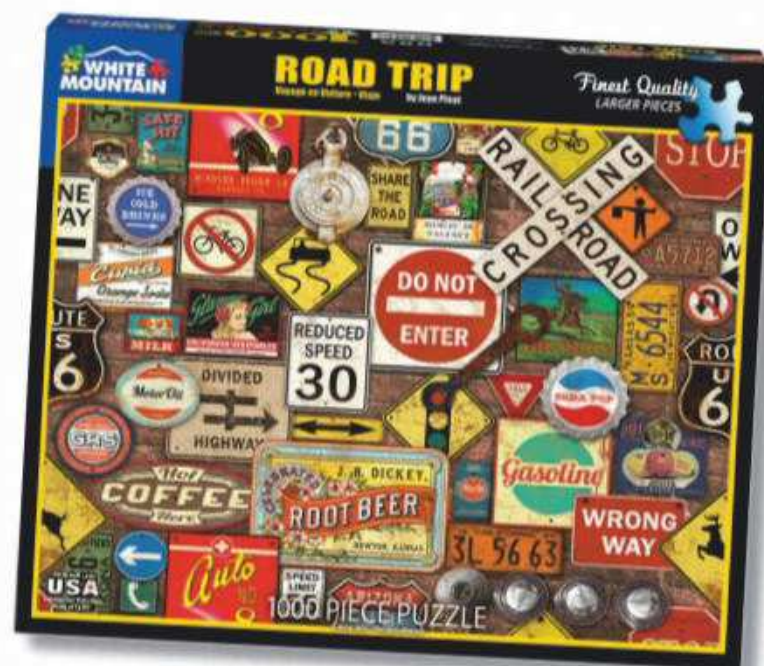
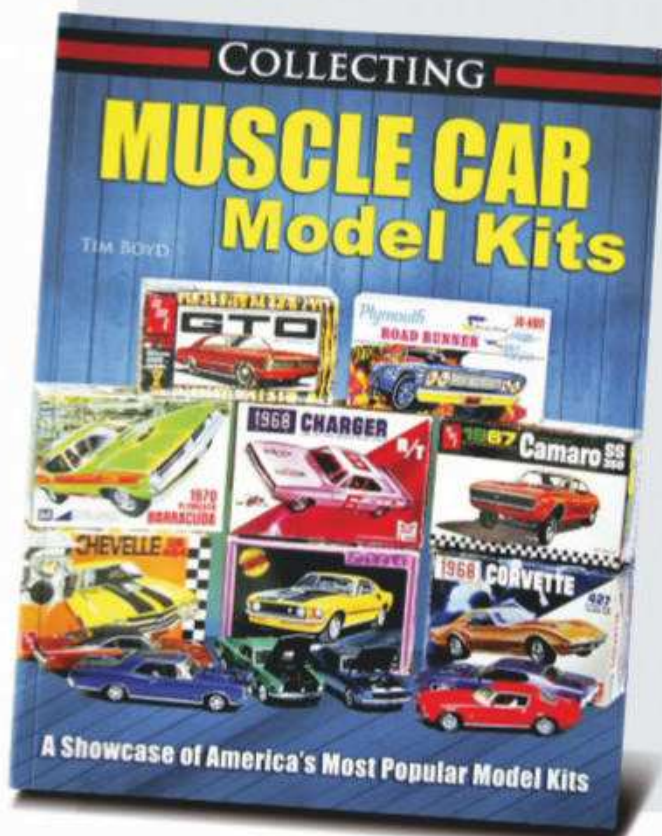
Collecting Muscle Car Model Kits

800-551-4754 • WWW.CARTECHBOOKS.COM • \$32.95

In the 1960s and early ’70s, building models was something that everyone who loved cars did after their homework was done. With muscle cars being the hot items of the day, it’s no wonder that those were the most

popular kits that every kid wanted to build. AMT, Monogram, Revell, Jo-Han, and MPC were more important to us than science and math. This 176-page softcover book (ISBN 9781613253953) profiles all the muscle car and fullsize performance car kits produced by the various model manufacturers, with lots of insightful details about each and every model showcased. Chapter 10 is my favorite as it profiles the “Junior Supercars,” including the various Corvair kits, early Novas, Rancheros, Valiants, Ramblers, Comets, and others. The artwork that adorns the box covers is not only spectacular, but brings back loads of wonderful memories.

—Richard Lentinello



Road Trip Puzzle

800-227-4373 EXT. 79550

WWW.HEMMINGS.COM/STORE • \$16.95

Wanderlust is an American trait, and our love of exploration has been borne out by millions of people through countless trips across the country. This nostalgic collage, created by Jean Plout, brings together some of the most iconic imagery that a traveler might have encountered as he or she crossed the heartland in the last century. The colorful and complex artwork makes for a delightfully challenging 1,000-piece jigsaw puzzle from White Mountain Puzzles (item PUZRT). It’s made in the USA, measures 24 x 30 inches when completed, and is recommended for ages 12 and up.

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Chevy Cluster

CLASSIC INSTRUMENTS • 844-342-8437 • WWW.CLASSICINSTRUMENTS.COM • STARTING AT \$975

Direct-fit gauge clusters for 1964-'66 Chevrolet trucks are now available from Classic Instruments. Each cluster is all-electric and has a speedometer, tachometer, fuel, oil, temperature, and volt gauge as well as a 12-volt quartz clock. It is designed to reuse the factory dash bezel to maintain the original styling of your truck, so there's no need to make alterations, and the snap-in wiring harness makes for an easy and direct install. It's offered in four different colors, but the black cluster best matches the stock appearance. Each kit comes with a scratch-resistant acrylic lens and all necessary sending units, including a selector switch to ensure compatibility with your existing/factory fuel sending unit.



Mud Defense

AMSOIL • 800-956-5695 • WWW.AMSOIL.COM • \$10.50/CAN

AMSOIL's Mudslinger is a pretreatment formulated to protect non-stick surfaces against the accumulation of mud, dirt, and other grime that can come from dirt roads or show fields. Spray on the protective layer, let it dry, and you're finished. Filth will be easier to remove with just low-pressure water, making cleanup quicker back home. Best of all, the protectant resists the harmful effects of UV rays and helps your car keep its original luster and shine. Available now in 12-ounce spray cans.

Fix Those Fittings

KOUL TOOLS • 928-854-6706

WWW.KOULTOOLS.COM

\$39-\$88 (SINGLE SIZES)

Leaky fittings can be a nuisance, especially if you are dealing with weld-in bungs. It is time-consuming and expensive if you have to replace the fitting or, possibly, the tank. But Koul Tools offers a "Fitting Fixer" that will allow you to repair these imperfections on the spot. Perfect for working with flare-fitting connections, the tool uses an inverted cone with diamond-dust coated lapping material to resurface the conical sealing area on 37-degree fittings. They are capable of repairing 3/16- to 1-inch sizes and work with a drill. Kits or single sizes are available.



Re-creation Grilles

UNITED PACIFIC INDUSTRIES • 866-327-5288

WWW.UPAUTO.COM • \$297.99

Stainless steel grille inserts for the 1932 Ford are now available from United Pacific Industries. Each grille insert is designed in the original style and made from a single piece of steel, just like the originals. Every detail is said to be accurately duplicated and crafted from highly polished 304 stainless steel for long-lasting durability and shine. Each grille is guaranteed for perfect fit and easy installation. Available with or without crank holes.



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Fred & Augie Duesenberg

THE ABILITY TO DESIGN A GOOD machine is nothing without the business sense to effectively bring it to market. But if you can marry good design with a head for commerce, *then* you've got a recipe for success.

Born in Lippe, Germany, Frederick (b. 1876) and August (b. 1879) Duesenberg came to America in the mid-1880s, settling in Rockford, Iowa. Although lacking in formal education, by age 17 Fred was contributing to family income by repairing farm machinery and building windmills.

Like most mechanically oriented young men in the late 19th century, the brothers' entrée to automobiles was via the bicycle craze of the era. Fred was initially a mechanic, then a racer, and later a manufacturer of bicycles. By the turn of the century, the brothers' fancy had grown to encompass gasoline engines and, almost inevitably, motorcycles. In 1902, Fred went to work for Rambler, his first association with automobiles.

By 1903, after a bankruptcy filing that marked the end of Fred-as-bicycle-manufacturer, the brothers had opened a garage and were modifying and racing cars. They also caught the attention of a local attorney, Edward Mason with some money to invest. The Mason automobile went on the market for 1906 and was advertised as "The Fastest and Strongest Two-Cylinder Car in America," a claim backed up by its hill-climb prowess.

In 1912, the Duesenbergs took their first shot at the Indianapolis 500, nearly qualifying a Mason-badged four-cylinder. The pair then left Iowa in 1913 to form the Duesenberg Motor Company, in Minnesota, producing four-cylinder engines, of the same type used in the 1912 Mason race car. Up through 1916, they manufactured and sold their engines for automobiles and

boats, simultaneously building a name in the racing scene. Fred's natural skill as an engineer was said to be beyond even that of Harry Miller, and Augie's talents as a craftsman complemented it perfectly.

The war in Europe hindered automobile racing, but the airplane was now a full-fledged weapon of war, and a large factory in Elizabeth, New Jersey, was constructed to feed this newfound

burnished by the brothers' continued racing success—most notably by winning the 1921 French Grand Prix with what was essentially a race-tuned Model A prototype.

The Duesenbergs went into competition much the same way they approached business—with relentless optimism, creativity, energy, and overextension. It was nothing, according to old racer Tommy Milton, for Fred

and Augie to lead a team on a 72-hour working spree. But at the end of all that, Duesenberg race cars still showed up at the track not quite ready for action. The term "Duesenberg hose clamp" comes from the brothers' habit of using twisted wire to seal off connections where such small details had been neglected.

It took the steady hand of E.L. Cord to

get the Duesenberg nameplate on the path to its greatest success. Cord arrived in 1926, fresh off revitalizing Auburn, and a major overhaul of the product would result in the most renowned American car of all time—the Model J.

So perfect was the Model J that it would survive, largely unchanged, until the demise of Cord's automotive empire in 1937. It also outlived Fred Duesenberg, who perished in 1932 following a car accident. Augie moved into his position at Duesenberg, having previously confined himself to the racing side of things. He continued to engineer outstanding race cars, however, most notably the *Mormon Meteor* cars that Ab Jenkins used in the 1930s.

Augie Duesenberg died in 1955, having tried once more to revive the Duesenberg nameplate in the post-WWII era, but the age of the race-derived, coachbuilt, hand-fettled luxury automobile was over. 🏎️



market—including a collaboration with Bugatti on a straight-eight engine. At the conclusion of hostilities, the Duesenbergs wanted to pursue the potential of the straight-eight as an automobile engine. The four-cylinder design was sold off while the company itself and its factory went to Willys (and later Durant).

In 1920, the brothers debuted their first eponymous road car—an OHV straight-eight with America's first four-wheel hydraulic brakes. The design was great, but the timing was bad. Not only was the economy about to topple into a postwar slump, but Fred's relentless perfectionism led him to redesign the OHV engine into an OHC. Production would not commence until 1922, much to the chagrin of those who had invested in the new Duesenberg Automobile and Motors Corporation.

During the next five years, over 600 examples of what was retroactively dubbed the Duesenberg Model A, would be produced. Its reputation was

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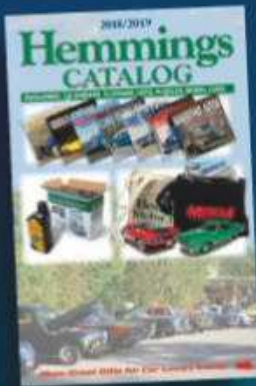
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SPEEDCAR NUMBER 9

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

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



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Venturing in a Ventura

WHILE I AM SURE CHEVROLET SOLD a few Novas with 250-cu.in. straight-six engines mated to three-speed column-shifted transmissions, good luck finding one. It's as if there is some unwritten law that all Novas must be propelled by a V-8. They remind me of the last of the Willys prewar coupes. Those started out with four-cylinder power, but if you find a clean example with its original powertrain, you'd be hard-pressed to buy it for less than 50 grand because somebody out there will outbid you just to customize it. Therefore, these two favorites for V-8 conversions will never be underdogs.

The Pontiac Ventura, the first cousin of the Nova to be conceived, could have shared the same fate as the Chevy, demanding high bidders in search of a car they could turn into a dream machine.

However, the Ventura story is more closely related to the other two cousins, who've also been featured on this page—the Oldsmobile Omega (*HCC* #107 and #120) and Buick Apollo/Skylark (*HCC* #149). This is good news for you. Even though my DNA draws me nearer to any Oldsmobile version of a lesser car, I find the Ventura to be the prettiest of the GM X-body compacts of the 1970s. The distinctive Pontiac grille was always a favorite of mine, which is why I fondly remember Aunt Anita's gorgeous 1967 Firebird.

Introduced in 1971 to give Pontiac broader market coverage, the Ventura's base power was Chevrolet's 250-cu.in. six-cylinder mated to either a two-speed automatic or three-speed column-shifted manual. Throughout its nine-season run—and two name changes—optional power was provided by three V-8s of 305,

307, and 350 cubic inches. Transmission choices would include a three-speed automatic, mated to the V-8s, or a four-speed stick and later a five-speed. The two-speed automatic (actually a Chevy Powerglide) was deleted from the build sheet after 1973 when all GMs used versions of the Turbo Hydra-Matic.

There were almost 111 inches between the wheel centers, which is a fullsize car today. Originally referred to as "Ventura II," after 1972, the compact Pontiac was just "Ventura."

The Ventura would offer a few special packages to boost showroom traffic. The 1971-'75 Sprint option included a three-speed manual with floor shift or a four-speed, 350-cu.in. V-8, painted exterior mirrors to match the body color, and vinyl upholstery—I love vinyl upholstery. Also included were a sporty blackout grille,



GTO

Pontiac's tough little road car.

You can't spend a name like GTO. You have to earn it. And we built our compact 74 GTO to do just that.

This new GTO is a quick-handling, agile Wide-Track. It comes in either a 2-Door Coupe or roomy Hatchback Coupe.

There's a blacked-out grille with inset parking lamps. Pontiac's tough-looking functional shaker hood scoop. Body-colored sport mirrors. Mag-type Rally II wheels. And contemporary GTO I.D.

GTO's beefy suspension includes front and rear stabilizer bars and firm shocks. A special Radial Tuned Suspension with steel-belted radials is also available.

GTO's performance comes from Pontiac's new 250-4-368 V-8, teamed with a tough, floor-shifted 3-speed* and dual exhausts.

1974 GTO. The tough little road car that's earned a big name for itself.

*Available only with back-hill race in California.

Ventura

Pontiac's low-priced compact car.

Starting now, there's a lot more to a compact car than just a low price.

Because we put our Pontiac designers and engineers to work on three Ventures for 1974.

The sportiest of the pack is a package called Ventura Sprint.

Sprint comes with a blacked-out grille, sport mirrors, mid-type wheels and Sprint striping. Hatchback or 2-Door Coupe.

Our classiest compact is called Ventura Custom. The name fits.

There's new out-pile carpeting. Custom Cushion steering wheel. And the upholstery is cloth and Monokote, or all-Monokote.

Deluxe wheel covers, interior moldings and "Custom" I.D. also distinguish Ventura Custom as Pontiac's most luxurious compact.

Finally, you can make yourself the proud owner of 1974 Ventura 2-Door Coupe, Hatchback Coupe or 4-Door Sedan.

The interior's special for a small car. Handsome cloth or all-Monokote seats. Wood-grained vinyl accents. And a deluxe 2-spoke steering wheel.

Yes with all this, Ventura is our lowest priced Pontiac. But that's our way with cars.

Ventura 2-Door Coupe in Golden Yellow.

Ventura Hatchback Coupe in Candy Apple.

1974

Features Included	2-Door Coupe	4-Door Sedan
Base Price	\$10,199	\$11,199
Destination Charge	\$100	\$100
Options	\$1,000	\$1,000
As Shown	\$11,299	\$12,299
As Shown	\$12,299	\$13,299
As Shown	\$13,299	\$14,299
As Shown	\$14,299	\$15,299
As Shown	\$15,299	\$16,299
As Shown	\$16,299	\$17,299
As Shown	\$17,299	\$18,299
As Shown	\$18,299	\$19,299
As Shown	\$19,299	\$20,299

1979

PHOENIX by PONTIAC

This is the first Pontiac Phoenix. It's our new six-cylinder luxury compact. And it typifies the special way we feel about cars.

We think a car's styling should be clean. Strong. Arresting. Like our new Phoenix.

We think a car should be comfortable, but not overbearing. So we gave Phoenix full-width seats with a fold-down center armrest. Really nice fabric. Cut-pile carpet. Padded door panels. A very functional

instrument panel. Even a cushioned steering wheel. They give Phoenix a quiet kind of luxury we think you'll like.

We think a car should move down the road with authority. With its standard V-6 or available V-8, Phoenix does.

We think Phoenix is a pretty special compact. The kind you've been waiting to buy or lease. That's why it's arriving at your Pontiac dealer a new.

PONTIAC THE MARK OF GREAT CARS

PONTIAC 1977 Ventura

1979

custom steering wheel, custom stripes, and 14 x 6-inch wheels.

If you lived in Southern California, you could option the Ventura SD in 1972, a luxury sport package with Firebird-provided, high-back Strato bucket seats, rally wheels, and sport suspension. There were 250 of these built—I wonder if any exist today?

The most sought-after model today, but sadly not at the time, is the 1974 GTO. Equipped with a four-barrel 350-cu.in. V-8 generating 200 hp, “shaker” functional hood scoop, rally wheels, and driving lamps in the grille, the GTO was available as a coupe or a hatchback. The GTO would be dropped in 1975 when the Pontiac 350 V-8 was replaced with the Buick 350 V-8. Pontiacs sold in California would soon require V-8s from GM’s other divisions, as their own engines couldn’t meet the strict emissions standards.

The big news for 1975 was new European-inspired styling and revised front suspensions borrowing components from the Firebird, along with standard front disc brakes. With all this came a new model, the Ventura SJ, which was a more luxurious version to compete with the new Granada/Monarch. The SJ was given more lavish interior appointments as well as reclining bucket seats, center console, and rally instrumentation, hinting at Pontiac’s more sporting nature in an era focused on comfort over performance.

The Bicentennial year brought a new V-8, Oldsmobile’s 260-cu.in., and the following year, the old six-cylinder gave way to Buick’s 231-cu.in. V-6. Another option was Pontiac’s excellent 2.5-liter “Iron Duke” four-cylinder mated to the Borg-Warner T-50 five-speed manual, but very few of these were ordered. If you find one, snap it up just for the looks you’ll get when you pop the hood at a cruise-in and they also see all the painted numbers on the shift knob. Interestingly, the five-speed could be married to the 260 V-8, and, apparently, around 700 were so equipped.

In mid-1977, the SJ became the Phoenix. The following year, all would become Phoenixes, a name that would carry on to the front-wheel-drive car that replaced it in 1980. The luxury model was the Phoenix SJ for 1979.

As you can see, the Ventura offered some interesting variations and a name change in the final years. The Ventura with its Pontiac-inspired styling is an attractive addition to any stable. What’s most appealing about this particular underdog is that you can pick up a 1974 Pontiac Ventura GTO for a song and have one of the coolest cars on the block. 🏆



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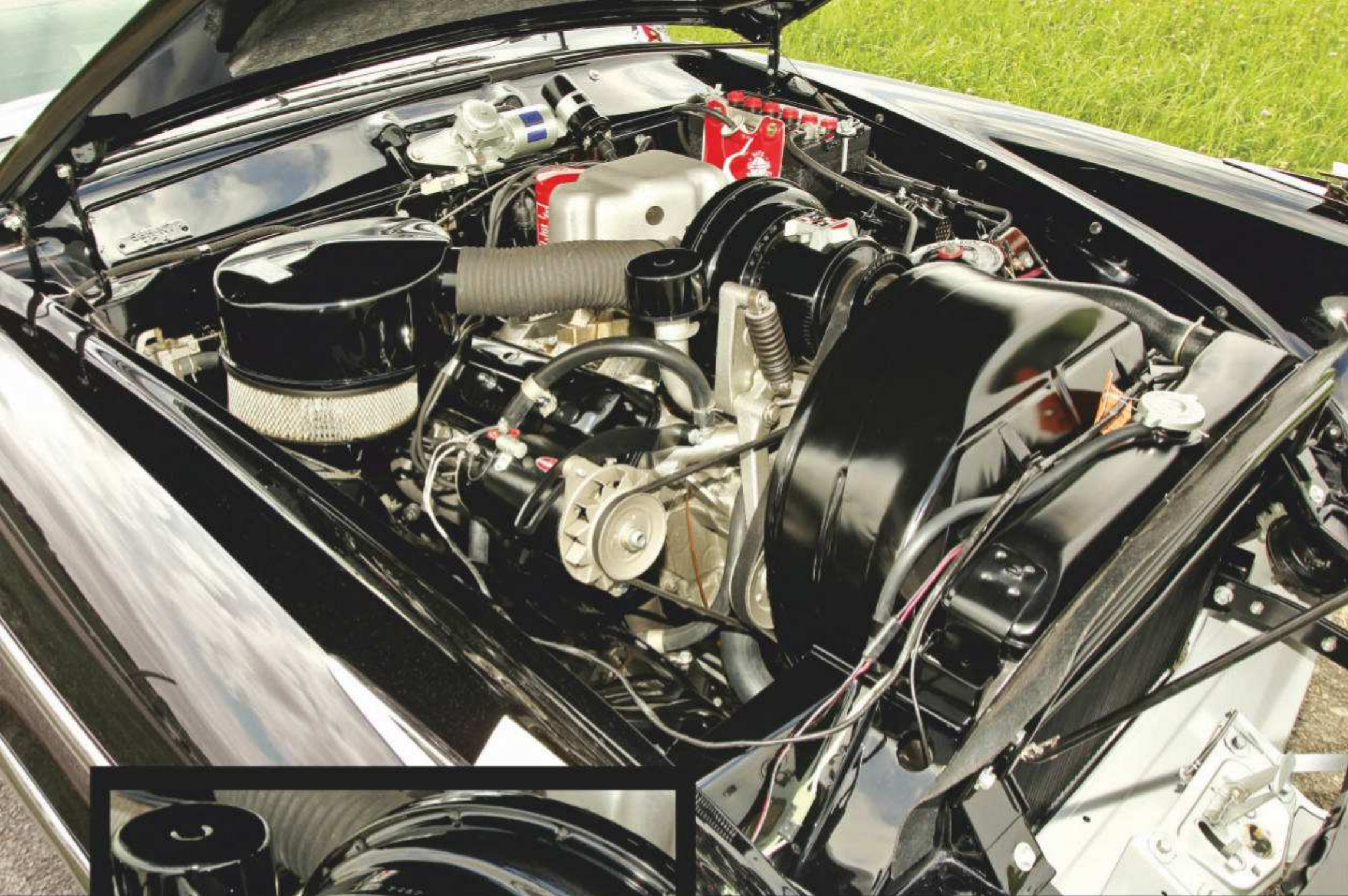
Precious Metal

*Studebaker's luxurious Golden Hawk
was its "family-sized sports car" for 1958*

WORDS AND PHOTOGRAPHY BY THOMAS A. DeMAURO







A McCulloch VS-57 centrifugal supercharger delivered compressed air to a Stromberg WWG-122A two-barrel carburetor in a cast-aluminum housing. Output of the 289 supercharged V-8 was 275 horsepower.



A supercharged V-8, engine-turned instrument panel fascia, a full complement of Stewart-Warner gauges, variable-rate front coil springs, variable-ratio steering, and available “non-slip” differential are attributes that appear to be straight from a muscle car order form. Yet, Studebaker had them all by 1958, most even earlier, and they were included in the prestigious Golden Hawk.

Its low, sleek silhouette originated as the Raymond Loewy and Associates’ Robert Bourke-designed 1953 Commander and Champion two-door Starliner hardtops and Starlight pillared coupes. The primary designs continued

through 1955, culminating in the limited-edition President Speedster, and for 1956 the body and interior were updated to create the sporty Hawk line.

A large upright grille flanked by two smaller air intakes, a decorative hood scoop and higher hood line, a squared-off deck lid, and revised trim distinguished the new Hawks.

The Flight Hawk was equipped with the 185-cu.in. straight-six, the Power Hawk with the Sweepstakes 259 V-8 and the Sky Hawk with the Sweepstakes 289 V-8, but the Golden Hawk received the 275-hp 352-cu.in. Skypower Packard V-8, restrained tailfins, and additional upscale fea-

tures. A three-speed manual transmission was standard, and the three-speed with overdrive or the Flight-O-Matic were optional in all but the Golden Hawk, which came with the three-speed and overdrive or the extra-cost Packard Ultramatic.

For 1957, the Golden Hawk’s engine was replaced by the supercharged Sweepstakes 289-cu.in. Studebaker V-8 that matched the horsepower rating of the previous year’s 352 but had lower torque output (333 lb-ft versus 380 lb-ft). The Flight-O-Matic was optional.

A raised fiberglass section was added to the Golden Hawk’s hood to provide additional clearance for the supercharger,



The reupholstered interior features the correct charcoal tweed and grained vinyl fabric on the original seat frames; the instrument panel has been completely rebuilt.



and all Hawks received bold tailfins, which Studebaker called "canted ridge-back fenders," along with a new taillamp design and other minor updates. Studebaker-Packard also created the elegant 1957 Golden Hawk 400 that had leather interior appointments. For the 1958 model year, mesh grilles added to the small front air intakes were among the various exterior trim changes. A one-piece driveshaft and rear suspension revisions reduced the floor tunnel's height, so a full lower bench seat was used in the rear to increase seating capacity from two to three.

The Packard Hawk debuted with body and upholstery revisions and upmarket

equipment that priced it at \$3,995 compared to the Golden Hawk's \$3,282.

Like the previous year, the 7.8:1 compression ratio 289-cu.in. V-8 was equipped with a Jet Stream supercharger that delivered 5 psi of boost to a Stromberg two-barrel carburetor housed in a sealed cast-aluminum airbox, and fuel was provided by a Carter fuel pump. The engine featured a cast-iron intake manifold, cylinder heads, and block, the bore was 3.56 inches, the stroke measured 3.63 inches, and a solid-lifter camshaft was employed. A Delco-Remy ignition system provided the spark and cast-iron manifolds fed spent fumes into

a dual exhaust system.

The engine-turned instrument panel fitted with Stewart-Warner gauges including tach, speedometer, manifold pressure, oil pressure, temperature, amps, fuel, and clock (optional) added a distinctive high-performance feel to the cabin.

Beneath the rockers was a conventional 120.5-inch wheelbase chassis comprised of a six-crossmember box-section frame, unequal-length A-arm front suspension with an anti-roll bar, variable-rate coil springs, symmetrical centerpoint steering linkage, a variable-ratio gear, and 11-inch finned drum brakes. The differential was mounted



*I had this
Golden Hawk
restored to how
I would have
ordered it if I had the
opportunity to do so
when it was new.*

more toward the forward section of the five-leaf springs to "increase stability and smoothness," and 10-inch finned drum brakes were used. Hydraulic shock absorbers were at the four corners.

Generally, the Hawk received positive press for its dual-purpose nature, though a few test drivers did point out some of the compromises that were required when attempting to elicit sports car performance from a family sized vehicle.

Desiring an iconic midcentury tailfinned automobile to restore and enjoy, in 2012, Mark James, a retired lawyer from Lancaster, Pennsylvania, came upon a 1958 Studebaker Golden Hawk in a book. Only 878 (756 U.S., 122 export) were produced in what was a year of economic recession, and attrition since then had likely claimed hundreds. Nevertheless, its appearance instantly resonated with him, so he decided that his first foray into the world of collector cars would be with this model.

Mark purchased a Golden Hawk in New York State that had been in storage since the 1970s, but Gerek Brodfuehrer, the manager of the restoration shop, soon quelled his enthusiasm when the inspection revealed that the car was simply too rusty to restore feasibly. Dejected but undaunted, he took the advice and held onto his rusty Hawk for parts and began searching for another contender. Though Mark lamented the fact that the first prospect took five months to find, a second one for sale was located just a month later





The Regal (Hawk) rearview mirrors were optional, as was the Twin Traction differential, which was announced with its own emblem on the decklid.

in May of 2013 in Colorado.

This time, Brodfuehrer flew out to Denver to inspect the car. When he reported back that the 53,400-mile Golden Hawk retained its original supercharged 289, Flight-O-Matic transmission, and optional Twin Traction differential, power steering and brakes, and, most important, it was nearly rust-free, Mark wasted no time in closing the deal.

Over 14 months in 2013 and 2014, the supercharged Studebaker was completely torn down, including removing the body from the frame, and was then restored to concours quality, which also included rebuilding its powertrain. During that time, Mark joined the AACA and became a judge, which expanded his horizons regarding what

is involved in owning, restoring, and showing vintage vehicles. Today he's a Senior Master Judge.

Explaining his rationale for this project, Mark says, "I had this Golden Hawk restored to how I would have ordered it if I had the opportunity to do so when it was new." For instance, it came from the factory in Parchment White with Parade Red accents, and power steering and brakes were the only options. Mark had the color combination changed to Midnight Black with White Gold Metallic accents. He says it's a 1958-only combination that's very rare.

Also added were a host of options including: a Climatizer, clock, whitewall tires, tinted glass, pushbutton radio, rear-seat speaker, decklid antenna, electric windshield washer, Regal Hawk rearview mirrors, cigarette lighter, trunk courtesy lamp, and gas door guard. Fourteen-inch wheels were standard, but this Golden Hawk is fitted with optional 15-inch wheels, simulated spoked wheel discs, and BFGoodrich Silver-town 7.10 x 15 bias-ply tires.

Mark immersed himself in making the restoration of his Studebaker as accurate as possible, and he frequently consulted with the archivist at the Studebaker National Museum. Yet supercharger accessories proved to be a challenge to find, and panel fitting was a tedious process, but all obstacles were overcome, and the Golden Hawk was completed just in time for the 2014 AACA Western Fall Meet in Big Sky, Montana, where the Studebaker earned its First Junior.

It has gone on to win many other AACA awards up to multiple Grand National Repeat Seniors, and it was a Zenith Award finalist. The list of 20 achievements also includes numerous best-in-class wins at various concours including the Hemmings Concours d'Elegance, and Best In Show honors were bestowed on the Studebaker at the

Philadelphia Concours in 2018.

Mark explains, "I wanted this car's restoration to be representative of what the designer created, not just how they were assembled, so when someone comments that it's 'over restored,' I reply, 'No, it was 'under produced.' It's not Bob Bourke's fault that Studebaker couldn't build the car per the clay model."

By the time the restoration was finished, Mark reasons, "I knew enough about this car to write a book on it, so I did." He'd already published 10 law books via his company Barron Publishing over the previous 20 years, so the decision was not made on a whim. *Studebaker's Hidden Treasure: History and Design of the Studebaker Golden Hawk* was published in 2016 and has met with critical acclaim.

Mark says, "I already have a 1956 Golden Hawk driver, so I don't drive this car. Instead I preserve it for events. People just gravitate to it wherever it goes. By comparison, we restored a 1956 Studebaker four-door sedan and people just walk by it at shows."

"I keep hearing how we have to get young people involved in the collector-car hobby, but I think we need to simply get more people involved regardless of their ages. I didn't get into it until I was in my 60s, and I really enjoy it." And enjoy it Mark does, as he currently owns 14 collectable cars, 12 of which are Studebakers, including a 1945 M29C Weasel military vehicle. The other two are a 1954 Hudson Italia and a 1963 Aero Willys.

As Studebaker-Packard's fortunes continued to waver in the late 1950s, so too did its model lineup. Neither the Golden Hawk nor the Packard Hawk returned for 1959, leaving only the more affordable Silver Hawk in the sporty coupe market, but the low-priced Lark compact line debuted that year and was popular.

The Hawk soldiered on and was masterfully redesigned by Brooks Stevens on a shoestring budget for 1962 to become the Gran Turismo Hawk. The striking Avanti was then introduced, but none of these achievements proved to be enough to save the company, which closed its doors by the mid-1960s.

Gone but never forgotten, Studebakers enjoy a loyal fan base and strong club support to this day. Thanks to the meticulous restoration of this 1958 Golden Hawk and Mark's tireless show schedule, people are regularly afforded the opportunity to see one of the finest examples of what the treasured independent automaker was capable of producing in the waning years of the fabulous Fifties. 🐉





Mellow Midsize

Chevrolet's 1964 Malibu encapsulates everything that makes midcentury cars great

WORDS AND PHOTOGRAPHY BY DAVID CONWILL

If any vehicle sums up the automobile age in America, it might just be the Chevrolet Malibu. Up to the 1920s, the area of California north of Los Angeles known as “Malibu” was as close to untouched as you could get—a large estate owned by May Rindge. Likely nobody outside of the region had heard of it, but cars would change all that.

May and her late husband, Frederick, had fought first the Southern Pacific Railroad and later the State of California in an effort to keep major transportation arteries out of their little slice of paradise. The legal battles, however, were ultimately fruitless and economically draining to boot. May Rindge was forced to sell off oceanfront property to finance the fight—opening up a mania for the region that only picked up steam as the 20th century wore on.

By the early 1960s Malibu, California, represented all that was good in the Southern California version of the American Dream: It's no coincidence it's Barbie's home town. So, with unintentional irony, Chevrolet chose the name of the town that had roads forced down its throat to adorn the flanks of the deluxe version of its new midsize Chevelle.

The new A-body, and the Chevelle in particular, was a stroke of genius on the part of General Motors. Cars had grown steadily

larger since World War II, and many believed that the growth was a detriment. The new Chevelle recalled the proportions worn by Chevrolets in the 1955-'57 era: the 115-inch wheelbase, a width of 74.6 inches, and an overall length of 193.9 inches, which was just 6.1 inches shorter than the '57 models.

Those dimensions, though, were coupled with seven years of technological advancement, and in a package significantly lighter than the best-selling 1957 Chevrolet 210 four-door, which tipped the scales at 3,266 pounds when equipped with a V-8. The result was a hit, especially as it offered more body styles, notably a convertible and the car/pickup El Camino, and more big-car amenities than the still-Falcon-derived Ford Fairlane.

Of course, the Fairlane was hardly the only competition. Size-wise the Rambler Classic and Studebaker Lark were in the ballpark. Oddly, the Rambler Classic, which had arguably introduced the midsize class when it appeared in the 1950s, signifi-



The trim tag reflects a Malibu sedan built the first week of November 1963 in Baltimore, painted Desert Beige over Ember Red and trimmed in Medium Red Starette Cloth. The 283-cu.in. V-8 was rated at 195 hp.





cantly outweighed the Malibu when both were equipped with V-8 engines—this despite its shorter wheelbase, shorter overall length, and thrifty reputation. It was also more expensive, starting at \$2,465 for a V-8 four-door in 770 trim, compared with the \$2,457 base price of a V-8 Malibu. Even the Studebaker Lark, which was intended as a compact offering when it appeared for 1959, was slightly heavier than the Chevrolet (3,055 pounds versus 2,995 for the Malibu), this despite a wheelbase two inches shorter. It was, at least, cheaper, with a Lark Daytona sedan, equipped with a V-8 engine, starting at \$2,445.

Stylistically, the Chevelle showed '60s aesthetics coming into their own. Detroit had emerged from the tailfin era seemingly a bit confused as to where to go next, but the Chevelle shows a mature theme combining the best elements of the Chevy II compact and the fullsize cars. Our feature car, appropriately for one that rolled off the Baltimore assembly line in the first week of November 1963 and sold a week later by Nolte Chevrolet in Kittanning, Pennsylvania, harks back to 1957 with its special-order two-tone paint, a \$16.50 option.

While the base Chevelle engine was a 120-hp, 194-cu.in. straight-six shared with the Chevy II compact, and a 155-hp, 230-cu.in. six-cylinder the next step up, the real excitement came from the optional V-8 offerings—a 283-cu.in. small-block developing 195 horsepower and a 327-cu.in. small-block in either 250- or 300-hp versions.

Behind that host of engines, Chevrolet offered "transmissions for every taste." Three-speed, overdrive, and Powerglide were all options, but now so was a four-speed manual, at least with the V-8s. In the America of the middle 1960s, though, the automatic was king, and the 283/Powerglide combination, as in our feature car, is the one you were most likely to encounter on the street. Even the sporty Malibu SS was available with Powerglide—albeit controlled with a floor shifter mounted between its bucket seats.

It's a good combination, too, with plenty of torque at low

speeds, despite the engine's small bore and two-barrel carburetor. The Malibu feels plenty powerful enough in traffic, and while 3.36:1 was the optional "mountain" gear ratio, you don't find yourself wishing it was geared any steeper than the 3.08:1's it already possesses. Chevrolet engineers were on to something with that torque convertor, and it's easy to see why two speeds were considered more than adequate for 20 years.

Owner Jim Roseberry of Colonie, New York, confirms that the Malibu is as well-mannered on the highway as it is on the street. "She rides great. It's got plenty of acceleration if you want to change lanes or something like that. It's quiet. Everything's tight in it. It's unbelievable," Jim says. "It's a pleasure to drive compared to my daily-driven 1966 Chevy II Nova sedan because my Nova has a little six-cylinder, and that kind of winds out a little bit."

Likewise, the ride, fully coil sprung and sporting a 7/8-inch front anti-sway bar, is cushy without being mushy. A quick squirt around a corner doesn't threaten to pitch you across the red "deluxe pattern cloth" bench seat. The steering wheel, while a large diameter and with a fairly thin rim, falls nicely to hand and provides inputs that aren't the least bit vague, despite power steering—a welcome touch when it comes time to park.

Four-wheel manual drum brakes, especially with a single-reservoir master cylinder, are something that makes many modern, self-proclaimed car enthusiasts recoil in horror, but the ones on our feature Malibu haul it readily to a stop under any conditions save perhaps heavy stop-and-go-traffic or descending a long mountain grade. Perhaps the handsome, white-wall bias plies are a liability to handling or braking, but they behaved perfectly during our test drive—we'd never notice they weren't radials.

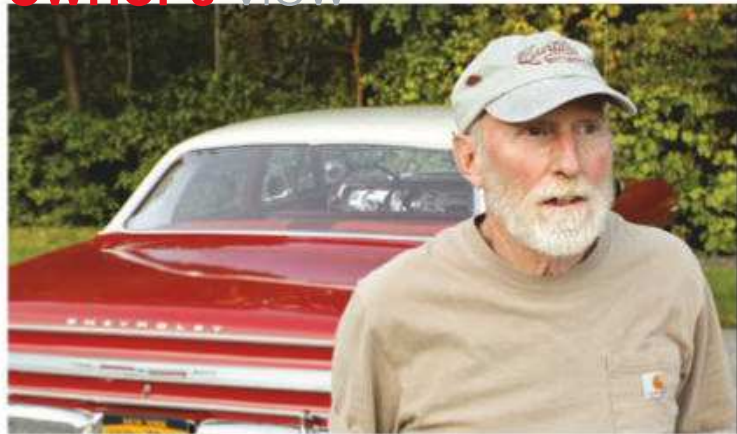
The unmolested condition of this car is attributable to a couple factors: Jim already has a 1964 Malibu SS sport coupe with a Power Pack 283 that scratches the performance itch, and this car is a mostly original, unrestored, low-mileage example.

"I always wanted a second 1964 Malibu," Jim says, "When



Options abound in these photos, including radio and antenna, door edge guards, outside rear-view mirrors, Safetylight spotlamp, wheel covers, whitewall tires, and Powerglide.





The sedan is a dream car. Don't be afraid to buy a four-door! Everybody likes the two-doors and the convertibles, and I can understand why, but the four-door sedans are less expensive, just as much fun to drive, and you get just as many looks. The Malibu is comfortable. I feel comfortable in it. I like riding my granddaughter around in it, that to me is the biggest thrill.

My father was an Oldsmobile guy. I wish I had some of his cars, such as his '63 Starfire. I started out when I was 14 with a '52 Ford. I went over to General Motors in 1969 when I bought a brand-new '69 Pontiac Firebird convertible. From then on, I was a GM guy.

I saw this car advertised in *Hemmings Motor News*, I knew this was the one. The uniqueness of it, a special order two-tone with multiple options and only 23,700 miles. I had to have it."

That first 1964 Malibu, in fact, led directly to this one—albeit in a somewhat unusual way. Jim discovered the sport coupe alongside the road for sale and found its maroon with a white interior color scheme to be so appealing, he took it home—resulting in a major, but successful, restoration project. That's a whole other story, but suffice it to say that along the way he wound up with two sets of consecutively numbered New York World's Fair license plates. The only thing to do, he figured, was to find a second '64 Malibu.

He pursued that *Hemmings* ad to an auction down in Pennsylvania and was the successful high bidder on the sedan. What he got was almost exactly what you see here, and its state of preservation is impressive. "It has one repaint on it, but the interior is totally original, with the exception of the seatbelts that I put in. There's a little plastic piece that the seatbelt runs through in the back—there's a little cut out in the seat for that plastic piece to fit in. I took the plastic pieces out of the Nova, painted them, and installed them in the Malibu. They were the same."

Why add seatbelts to that pristine, original interior? It's a family thing, you see. Jim has a granddaughter who will be nine by the time

you read this, and she clearly already has great taste. "I take her to school in it sometimes," Jim says, "And up to her martial arts class. When she was born, I had a '52 Chevy pickup that I had redone and done a lot of changes too. But I couldn't fit myself, my wife, and the baby in the car seat in the front of the truck! So, I went shopping around and found the Nova which was perfect for my situation. Originally, the Nova was going to be the car that she wanted as her first driver—now she wants the Malibu four-door."

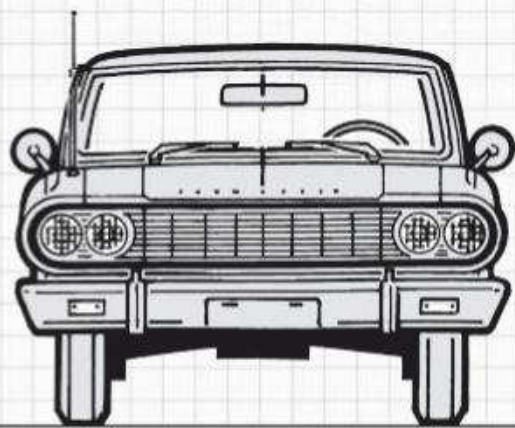
The only other thing the Malibu needed after Jim acquired it was some attention to the brakes. "It pulled like a sonofagun when I first started driving it," he recalls. "I found it had two leaking wheel cylinders, and the rear axle was leaking—all of which I fixed. It was no big deal; I just needed someone to pump the brakes."

Chief reasons to acquire a Chevelle of this vintage include: simplicity leading to ease of service, great road manners, an eminently reasonable size, and a level of continued popularity encourages a strong aftermarket. The Chevelle and Malibu have all the makings of perhaps the perfect enthusiast's car for anyone who enjoys space-age styling themes from the golden era of General Motors products. Mix in the sadly neglected four-door body style, and you have a recipe for affordable fun—and an important chunk of history to boot. 🚗

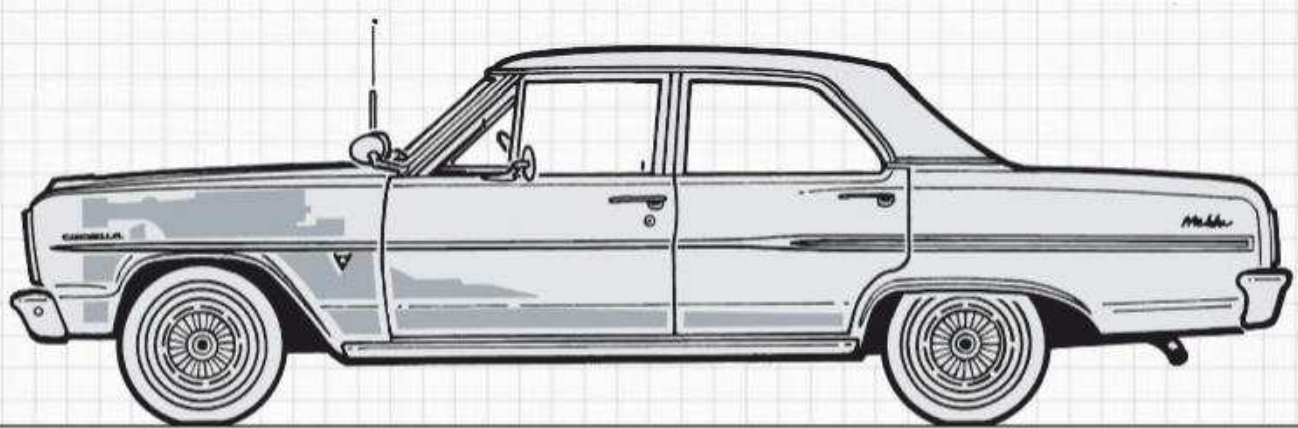


1964 CHEVROLET MALIBU 4-DR SEDAN

ILLUSTRATIONS BY RUSSELL VON SAUERS,
THE GRAPHIC AUTOMOBILE STUDIO © 2019 HEMMINGS CLASSIC CAR



58 inches



115 inches

SPECIFICATIONS

PRICE

BASE PRICE \$2,457
OPTIONS (ON CAR PROFILED) Factory: two-tone paint, tinted windshield, wheel covers, 6.50-14 whitewall tires, Powerglide transmission, undercoat, power steering, Comfort & Convenience Group (inside no-glare mirror, outside rearview mirror, and two-speed wipers). Dealer-installed: manual radio and antenna, door-edge guards, outside rear-view right-side mirror, parking-brake signal, Safetylight spotlamp, bumper guards (front and rear), tissue dispenser, deluxe floor mats, lamp package, and locking gas cap.

ENGINE

TYPE Overhead-valve cast-iron V-8
DISPLACEMENT 283-cu.in.
BORE X STROKE 3.875 x 3.25 in
COMPRESSION RATIO 9.25:1
HORSEPOWER @ RPM 195 @ 4,800
TORQUE @ RPM 285 lb-ft @ 2,400
VALVETRAIN Hydraulic valve lifters
MAIN BEARINGS Four
FUEL SYSTEM Rochester 2GC two-barrel carburetor
LUBRICATION SYSTEM Full pressure
ELECTRICAL SYSTEM 12-volt
EXHAUST SYSTEM Dual, with cast-iron manifolds

TRANSMISSION

TYPE Powerglide two-speed automatic
RATIOS
1st 1.76:1
2nd 1.00:1
Reverse 1.76:1

DIFFERENTIAL

TYPE Chevrolet 8.2-inch 10-bolt
RATIO 3.08:1
DRIVE AXLES Open

STEERING

TYPE Saginaw 800-series power steering
TURNS LOCK TO LOCK 4.0
RATIO 17.5:1

BRAKES

TYPE Four-wheel hydraulic drum
FRONT 9.5 x 2.5 in
REAR 9.5 x 2.0 in

CHASSIS & BODY

CONSTRUCTION All-steel body on separate perimeter frame
BODY STYLE Four-door, six-passenger sedan
LAYOUT Front-engine, rear-wheel drive

SUSPENSION

FRONT Unequal-length A-arms, coil springs, telescoping shock absorbers, anti-sway bar
REAR Live axle, upper and lower control arms, coil springs, telescoping shock absorbers

WHEELS & TIRES

WHEELS Stamped steel
FRONT/REAR WHEELS 14 x 5.5 in
FRONT/REAR TIRES 7.00-14 (orig. 6.50-14)

WEIGHTS & MEASURES

WHEELBASE 115 in
OVERALL LENGTH 193.9 in
OVERALL WIDTH 74.6 in
OVERALL HEIGHT 54.5 in
FRONT TRACK 58 in
REAR TRACK 58 in
SHIPPING WEIGHT 2,995 lb

CAPACITIES

CRANKCASE 5.0 qt (w/filter)
COOLING SYSTEM 17.0 qt
FUEL TANK 20 gal
TRANSMISSION 7.5 qt
REAR AXLE 3.5 pt

CALCULATED DATA

BHP PER CU.IN. 0.69
WEIGHT PER BHP 15.36 lb
WEIGHT PER CU.IN. 10.58 lb

PRODUCTION

FOUR-DOOR SEDANS 134,670
ALL V-8 BODY STYLES 196,252

PROS & CONS

- + Affordable four-door
- + Popular when new, well-supported today
- + Great road manners
- Four-doors lack the cool factor for some
- Chevrolets don't stand out like less-common brands
- No wild big-block muscle car

WHAT TO PAY

LOW

\$5,000 – \$7,000

AVERAGE

\$8,000 – \$10,000

HIGH

\$11,000 – \$13,000

PRODUCTION

1963 N/A

1964 196,252

1965 183,000

1966 277,372



Believe The Hype!

The Pebble Beach Concours d'Elegance once again lives up to its reputation, displaying some of the finest collector cars in the world

BY TERRY SHEA • PHOTOGRAPHY BY MATTHEW LITWIN AND TERRY SHEA

This past August 26, the organizers of the Pebble Beach Concours did it again, taking the magic of an incredible selection of automobiles to new heights.

As is often the case, the car that claimed the Best

of Show ribbon came from Europe: a 1937 Alfa Romeo 8C 2900B Berlinetta with coachwork by Touring. Among the three finalists for the top spot was a 1929 Duesenberg J Town Limousine with aluminum coachwork by Murphy.

There is never a shortage of Duesenbergs at Pebble Beach. With some 12 cars spread across various classes, it was one of the most well-represented marques on the 18th fairway. The lead car in this row, a 1933 SJ Torpedo Sedan with Rollston coachwork, owned by The Nethercutt Collection of Sylmar, California, took home the Best of Show trophy at the 1980 Pebble Beach Concours.



There were plenty of other classics and antiques to capture the fascination of American-car fans who congregated on California's Monterey Peninsula. Beyond the Duesenberg and Packard classes that always draw deeply from the collectors who favor those two storied marques, we saw a Pinin Farina-bodied Cadillac in the Motor Cars of the Raj category, a class that favored English and other European coachwork automobiles. Of course, the Rollston coachwork class featured Cadillac, Stutz, Packard, and plenty of Duesenbergs as well. The Tucker and Scarab classes showed off two post-World War II American automakers that produced cars in tiny amounts to take on the best, and nearly pulled it off, at least in terms of the machines that did make it to production.

We loved seeing postwar American production cars get their due at Pebble Beach with the Eisenhower Era Dream

Convertible class, which featured nine gloriously chrome-laden, fat-fendered and tailfinned American convertibles from a time when such cars were the envy of the world. Examples included both a Buick Skylark and Oldsmobile Fiesta representing 1953, Packard Caribbeans from 1953 and '56, a '57 Imperial Crown, a '58 Lincoln Mark III Continental, and a powerful dual-quad '59 Chrysler 300E. Of course, no such class would be complete without a couple of Cadillac Eldorados making the cut, a 1953 and a '59 Biarritz version.

Overall, owners from 31 states and 17 countries brought some 209 outstanding automobiles to Pebble Beach. The Concours reported raising an impressive \$1.8 million for 80 charities that serve 10,000 children each year in Monterey County. For 2019, the Pebble Beach Concours d'Elegance returns on August 18.



Second place in the Prewar Preservation class went to this 1910 Regal Model N Underslung, which was entered by the Louwman Museum of the Netherlands. A highly original, near-110-year-old car, this Regal was built in Detroit and delivered to its first owner in Hartford, Connecticut.



Ohio's Hess & Eisenhardt forged a reputation as the builder of presidential limousines and armor-protected cars for kings and queens. This 1956 Cadillac, brought to California by Harry Yeaggy of Cincinnati, Ohio, was one of a pair of Cadillac 75s customized by H&E for President Eisenhower. It served in presidential motorcades into the Johnson administration before it was retired.



Long before Dodge put the name on its giant-winged Charger variant, Paige produced this 6-66 Daytona Speedster, a sporting model named to commemorate the speed records set by Paige at the famous Florida beach in 1921. Tom and Joann Martindale, of nearby Santa Cruz, brought their Daytona, just one of five currently known to exist.



Long before he had cemented his reputation as the leader of the design house of choice for Ferrari, Battista "Pinin" Farina designed the elegant boattail roadster body for this 1931 Cadillac 452A, which was originally commissioned by the Maharaja of Orchha. For a time in the 1960s, it was painted pink. Renowned American collector Bob Lee acquired it in the 1980s. Today, part of the Anne Brockington Lee/Robert M. Lee Automobile Collection in Sparks, Nevada, this elegant car earned first place in the Motor Cars of the Raj class.



The Pope-Hartford was the most luxurious of all the automobile lines to wear the Pope name. This 1910 Pope-Hartford Model T has a 300-cu.in. engine that can propel the five-passenger touring car to a top speed of 59 mph. Its present owners, Gary and Sheryl Hunter, of Arcadia, California, have used the car extensively on many tours.



Hailing from Sunlight Classics, of Key Largo, Florida, this massive 1911 Pierce-Arrow Model 48-SS's driver uses the 48-horspower six-cylinder engine and four-speed sliding-gear transmission to his advantage as he happily makes the short trek on "dawn patrol" to bring this magnificent beast to its assigned location on the 18th fairway.



Best of show this year went to a European model: the 1937 Alfa Romeo 8C 2900B Berlinetta with Superleggera coachwork by Carrozzeria Touring owned by David and Ginny Sydorick of Beverly Hills, California. The first of perhaps six made, this Alfa Romeo was shown at Paris, Milan, and Berlin when new.

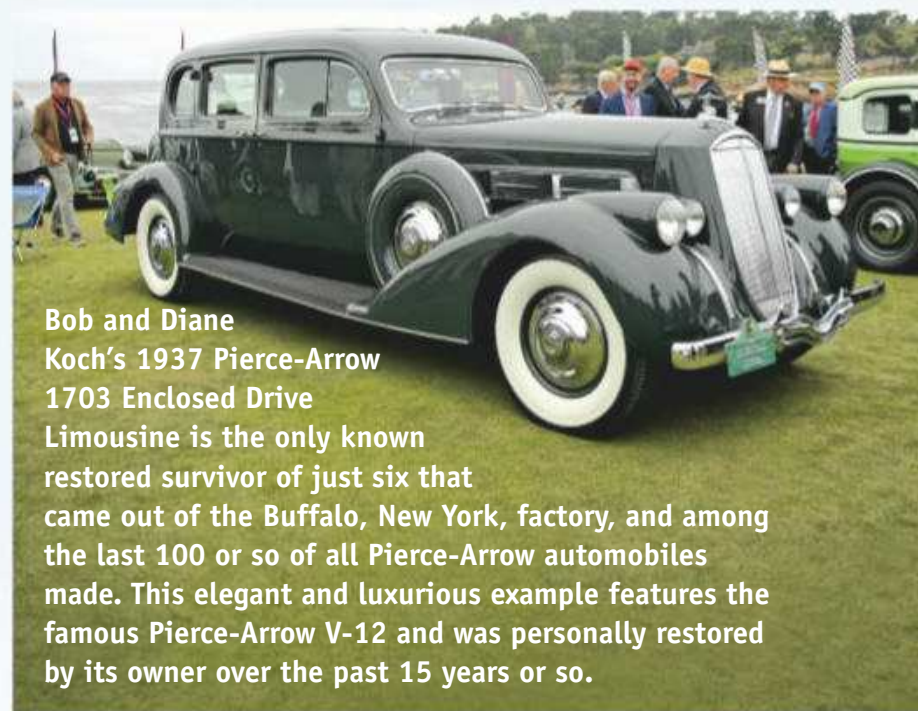


Lou and Kathy Ficco of Wheat Ridge, Colorado, showed their freshly restored 1935 Auburn 851 Speedster, which looked great in its original colors. Their Speedster was said to be originally owned by an Auburn test driver, possibly one of those intrepid souls who helped the firm set the record, with an 851 Speedster, for the first stock American car to complete a 12-hour speed test at over 100 mph.



Lance Reventlow, heir to the massive Woolworth fortune and son of a European count, decided to go into the race-car-making business in 1957, ultimately producing a tiny number of cars, including this one, a Corvette-engined 1958 Scarab Mk I Sports Racer, the first Scarab finished and a car that Reventlow kept in his possession until he died in 1972. The Rocky Mountain Auto Collection of Decatur, Illinois, brought the car to Pebble Beach.

One of the highlights of the 2018 Pebble Beach Concours was the inclusion of a Tucker class. Eleven 1948 Tucker Model 48s were invited, along with a prototype and a naked test chassis that came from the AACA Museum in Hershey, Pennsylvania. Seeing the distinctive Tuckers—more commonly spotted in a museum—drive across the field gave the event more cachet, if that was even possible.



Bob and Diane Koch's 1937 Pierce-Arrow 1703 Enclosed Drive Limousine is the only known restored survivor of just six that came out of the Buffalo, New York, factory, and among the last 100 or so of all Pierce-Arrow automobiles made. This elegant and luxurious example features the famous Pierce-Arrow V-12 and was personally restored by its owner over the past 15 years or so.





Ford produced six Roadster prototypes of the successful GT40 sports car. Completed in March 1965 in England, this example was tested at the Silverstone circuit and later that year shipped to California, where Carroll Shelby and his crew demonstrated the car for Ford executives, who ultimately decided not to produce the model. Former RM Sotheby's auctioneer Max Girardo entered the GT40 in the concours.



Legendary designer Gordon Buehrig penned the distinctive lines of the sporting Model J Beverly Sedan, eight of which were built by the Walter M. Murphy Company in California. This example, entered as display only by Mark Smith of Melvin Village, New Hampshire, was the prototype.



Mercer, like Stutz, made a name for itself racing its cars, winning many events entered and coming so close in the Indianapolis 500, finishing second in the third running in 1913. This Model 35J from that same year featured a powerful T-head four-cylinder engine that was "guaranteed" to propel the stripped-down Raceabout to 70 mph. George Wingard of Eugene, Oregon, has owned this car for many years and has both raced and toured with it.



The National Automotive Museum of Reno, Nevada, brought its 1913 Stutz Bearcat, that minimalist speedster that came about after Stutz made such an incredible showing with an 11th place finish in the inaugural Indianapolis 500 with its first car in 1911, averaging 67.73 mph. Though Stutz made many fine cars after the Bearcat, its sporting reputation stayed with the company until it stopped making cars in the 1930s.



When GM was on top of the world, it pulled out all the stops to make some of the most distinctive and beautiful cars in the world. This nearly custom-made 1953 Buick Skylark, owned by John White of Sacramento, California, was a near-perfect example of GM's design and engineering prowess from the Fifties.



Plenty have argued that Packard reached its pinnacle of elegance with its 11th Series, produced for the 1934 model year. This 1934 Packard 1107 Twelve Convertible Sedan, one of just three built, is powered by a massive 445-cu.in. V-12. James and Mary Lou Hart, of Walla Walla, Washington, brought it to Pebble Beach for its show debut following its recent restoration.



The Rollston Company of New York had a close relationship with Duesenberg, securing contracts to coachbuild bodies for some 57 Model J and JN Duesenbergs. Among those were five convertible coupes on the JN chassis, including this 1935 owned by Bill and Barbara Parfet of Hickory Corners, Michigan. It is the only one of five fitted with the powerful supercharged SJ engine.



Though the colors are similar, and the chassis is the same, this 1930 Cadillac 452A with a Fleetwood All-Weather Phaeton body looks markedly different from the 1931 Pinin Farina-bodied 452A. This type of Fleetwood body proved the biggest seller of all 452A Cadillacs built, and this example was originally purchased by the Chicago branch of Tiffany jewelers. Today it is owned by Jeff and Rebecca Schreiner of Mondovi, Wisconsin.



More than 30 years before Briggs Cunningham started making fast, V-8-powered cars, the James Cunningham Company of Rochester, New York, beat him to the punch. This 1919 V-3 Speedster, with noted wheelman Ralph DePalma driving, averaged 98 mph at the Sheepshead Bay board track in Brooklyn, New York, setting three world records. Coincidentally, Briggs Cunningham later owned this car and subsequently sold it to the Collier Collection.



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for Gearheads of All Ages



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- Complete set of toy tools included
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- For children ages 3 and up

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1:18 Scale Acme 1952 Hudson Hornet Convertible Die-Cast Model

- Twin H-Power Engine
- Removable convertible top and spare tire
- Opening fuel door, glovebox, doors, and trunk

AMM-A1807503 \$129.99 each



Rat Fink Plush Pillow

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- 14" L x 10" W

RTA-RNV36 \$19.99 each



Mopar LED Marquee Sign

- Rope of LEDs provides bright glow
- 18" mini-USB cord included
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Skull and Crossbones Vintage Gas Pump Drink Dispenser

- Holds and dispenses up to 32 ounces
- Chrome-plated steel
- 19" H x 5 1/2" D

GSS-19586 \$32.99 each



Mopar Racing Stripe Seatbelt Belt

- Old-school metal clasps
- Push-button release
- Tough nylon webbing

BDI-MPA-WMP002 \$24.99 each



Hurst Racing Cap

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- Cotton; imported

BCT-HH117BLK 19.99 each



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- Printed Chevy Bowtie logo
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Spark Plug Lamp

- Highly detailed in cast resin
- Hand painted to look like the real deal
- 16" H with 6 ft. cord

SBL-7570-20 \$56.99 each



Stromberg 97 Carburetor Mug

- Holds 15 ounces
- Speckled gray finish
- Dishwasher safe

QLX-STROMMUG \$19.99 each



1963 Corvette 12V Ride-On

- Makes realistic horn, ignition, and roaring engine sounds
- 12V motor; top speed of 3.8 mph (2.5 reverse)
- For children ages 3 to 6 (weight limit of 66 lbs.)

KAL-KL-7015-12V \$249.99 each

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- 15" D
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NNI-8CHEVY \$79.99 each



Front Left

Just One More Car T-Shirt

- 100% cotton; imported

TDE-30588 from \$19.99 each

Garage Toolbox Refrigerator

- Three roller bearing tool drawers on top
- 1.8 cubic feet of fridge space
- 3" locking casters; 19 1/2" W x 31" H x 17" D

KOO-KTCF50 \$399.99 each

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- Tempered glass shelf
- Working headlights and lighted license plate
- More shelves at SummitGifts.com

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Wrenchware Tableware

- Stainless steel knife, fork, and spoon
- Sturdy plastic case included

WWR-WW1 \$24.99 each



1:24 Scale Goodyear 1939 Chevy Panel Truck Die-Cast Model

- Opening front doors
- Rubber tires and chrome trim
- Throwback Goodyear graphics

GLC-18243 \$22.99 each



Crosley Jukebox

- Plays CDs or AM/FM radio, auxiliary input
- Chrome accents; color-shifting LED lighting
- 10 1/4" W x 14 1/4" H x 7 1/4" D

MMI-CR1101A-CH \$179.99 each

Front Left



Old Guys Rule: Proud to be an American T-Shirt

- 100% cotton; imported
- Pocket on left chest

VGA-1115A030 from \$19.99 each

PitStop SE Office Chair

- Comfortable leatherette; racy red stitching
- Adjustable height and adjustable tire-tread armrests
- Maximum capacity 275 lbs.

IAI-IN1100R \$289.99 each



Ford Mustang Pillow

- Polyester; imported
- 13 1/2" diameter

NLS-NL03697 \$14.99 each



'55 Pedal Car

- All steel with enamel paint; chromed windshield, hubcaps, and steering wheel
- Requires minor assembly
- For children ages 3 to 6

CE0-55A \$299.99 each

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...the Classic

provided the

visual fun of a

Model A with

the comfort

and reliability

of a new car.



The Classic Classic

Some of my younger readers might not know it, but a few short decades ago there was a controversy about which type of car was better to own: a fully restored vintage Ford Model A or one of the fiberglass Model A replicas that were then being manufactured. On the one hand, with a vintage Model A you got the real deal, an automobile capable of providing all the intoxicating sensations that are part of the joy of owning a true antique. On the other hand, a modern “Replicar” wouldn’t leave you stranded by the side of the road. With the Model A you had heritage and authenticity going for you; with the replica, you didn’t need to maintain a stockpile of spare parts, or skin your knuckles installing them.

If you were given the same choice today, which would you pick?

I have to admit, I’ve leaned in both directions at times. The Model A is one of my all-time favorite cars, and I’d love to own one. However, my mechanical skills are not what they used to be—not that they were ever all that good—and I’m older, too. Nowadays, I find “getting out and getting under” a lot more difficult than it used to be. To be truthful, the idea of driving coast to coast without a breakdown—of either me or the car—does sound very appealing.

Many people think the Shay Model A, built between 1979 and 1982, was the first replica of Ford’s greatest car, but there were others well before it. I think the earliest series-built “Model A Replicar” to appear was the Classic Model A, introduced for 1966 by Classic Industries of West Palm Beach, Florida. The concept was simplicity itself. Mount a fiberglass replica of a Ford Model A body on a suitable chassis—in this case a new 100-inch wheelbase, four-cylinder International Scout two-wheel drive unit—and voilà!—you have a brand-new “old” car.

Although not an exact replica, the Classic provided the visual fun of a Model A with the comfort and reliability of a new car. The Scout engine under the hood lent a little feel of

authenticity—after all, it was a four-banger like the original Model A and not some hot-rod V-8. In addition, because the Scout’s 94-hp engine offered more than twice the power of the original Model A, the Classic “A” could easily cruise at highway speeds. The fiberglass body was lighter

than the Ford’s and meant no rust worries. Also like the Model A, the Classic’s standard transmission was a three-speed manual, though reportedly a four-speed was available at extra cost.

Glassics were offered initially only in a single two-door roadster model. In 1968, the line was expanded to include a two-door phaeton as well. Classic switched to the newly improved International Harvester four-cylinder, rated at 111 hp, in 1969.

The original price for all this, in 1966, was \$3,800, more than a restored Model A, but this was for a brand-new car—not a used one. The new Classic generated a lot of press, but doesn’t appear to have sold all that many units. The *Standard Catalog of American Cars 1946-1975* estimates that about 300 Glassics were produced between 1966 and 1971. By that point, the Classic was priced at \$5,995, indicating the company had probably underpriced it initially.

In 1972, the business was sold to Fred Pro, who went on to make fundamental changes to the Classic concept, switching the powertrain to a Ford 302-cu.in. V-8 producing 210 horsepower. To accomplish this, the wheelbase was now 102 inches, and the Ford SelectShift automatic transmission was a new option. Although these changes were quite out of character with the Model A’s design as a basic car, apparently they appealed to buyers because sales began to climb. Between 1972 and 1975, some 778 Glassics were produced, again according to online sources, despite a price tag of \$7,295 in 1972, rising to nearly \$10,000 by 1975.

By the middle of 1975, the business changed hands again and was renamed Replcars. Prices increased to \$11,500. From that point to 1981, just over 500 Model A Glassics were produced. But starting in 1979, Harry Shay’s heavily advertised Model A replica was attracting most of the buyers. The Replicar industry faded away in the early 1980s, and both Classic and Shay production ended. 🐾



A SIDELIGHT TO KEN FRANCIS' POST

in Recaps (*HCC* #170) about the chrome confusion on the sides of 1958 Buicks: According to the book *Fins* by William Knoedelseder, the two warring factions at General Motors Styling one day pasted both the Buick sweepspear and the large chrome bullet shape on a fullsize rendering of the new Buick, then left for lunch, intending to later continue debating which should prevail. While they were out, Harley Earl wandered into the studio, saw the doubled-up decoration, and declared to the returning staff, "Hey, you guys have got something here." Since nobody challenged "Misterl," both the spear and the bullet went into production. At that point, as stated in the book, designers felt that Earl, close to retirement, was finally "losing it." Responding to Virgil Exner's 1957 "Forward Look" Chrysler cars, rebellion broke out at GM over the 1959 lineup and that's why they ended up so different than all that came before.

Jay Schleifer
Wellington, Florida

HAVING BEEN RAISED IN THE

Buffalo, New York, area, I found the "Six-Decade Saga!" article in *HCC* #170 most interesting. Like many residents, I was aware of the great efforts of Mr. Horwitz and his associates to build and market this outstanding car. I must add that the restoration of Playboy #102 was, in itself, a brilliant feat in engineering, logistics, and craftsmanship.

Among its other innovative features, the depicted car appears to have pendant pedals, a device several years ahead of the Detroit competition, but what about the two chrome strips about 5-inches long at the top of the dashboard. Are they decorative, or is it possible that they function as crank handles to operate the windshield wipers?

Robert Beck
North Canton, Ohio

MATTHEW LITWIN'S COMMENT, IN

his column in *HCC* #170, that basically cars would be simple machinery were it not for the people involved, brings to mind what the pioneer editor of the Studebaker Drivers Club's *Turning Wheels*, Larry Swanson, once said. Paraphrasing, he wrote: The cars bring us together, but the friendships we make keep us together. Amen!

Tom Noller
West Des Moines, Iowa

YOUR RESTORATION 101 ARTICLE IN

HCC #170 was very good. I've restored a couple of MGs, and I help as often as I can at my brother's restoration shop. As thorough as your article was, it missed one crucial point: Safety. Metal cuts, torches burn, grinders damage eyes, and transmissions ruin backs. My brother has seen all this and more. Think safety. Wear steel-capped shoes always and industrial gloves when you can. Wear goggles when grinding or sanding. Wear your cap when you're welding. It's easy for someone, especially someone new to the hobby, to rush off in a state of enthusiasm without giving thought to safety. It must be the first thing you think of. Is this work plan safe? If not, revise it or get help. Remember, as much fun as it is, we're performing an industrial function here. Be smart. Be safe.

Robert Jacobson
Toronto, Ontario, Canada

FOR MY MONEY, GENERAL MOTORS'

1959 lineup produced some of the ugliest cars ever foisted on the American driving public. The photos in *HCC* #170 prove it. The ugliest, beyond any doubt, was the 1959 Buick; so ghoulish it could scare Frankenstein's monster. Nearly everybody got the design thing right in 1956, Nash and Hudson being the exceptions. From there, everything pretty much went downhill until most designers started righting the ship in 1961 as the Age of Excess passed. Even today, those 1959 models from GM take the all-time ugly award.

Jim Ketchum
Port Huron, Michigan

THANK YOU FOR AN ENJOYABLE

read; *HCC* is most satisfying. Case in point: Mr. Richard Volpe's I Was There contribution in issue #169 is exactly why I purchase *HCC*. It's this kind of auto industry backstory that intrigues me. I was excited at the first announcement of the initial Cadillac Seville series, and distinctly remember those early build cars arriving on dealer lots in just silver metallic exterior paint. Stopping at various dealer showrooms, the reasons/excuses varied. There was never a cohesive explanation for those early product shipments. Please encourage Richard Volpe to regale us with more back stories. Joel Gresshim

Emmaus, Pennsylvania

LARRY KENWORTHY'S LETTER IN

HCC #169 about these 1939 Fords re-

minded me that one of the main differences between the Standard and De Luxe models that year was the generator; both units were the same but with different pulleys. The fan on the crankshaft of the De Luxe meant a simple pulley, the Standard, with the high radiator and generator-mounted fan, a much different pulley.

I discovered long ago how to upgrade the earlier V-8s. Install a '39 Standard generator with the voltage regulator to match, as this replaces the old 18-amp unit with the 30-amp model. This allows plenty of power for those illegal 50 CP headlamp bulbs. I did this conversion on several Fords back then, including my present 1936 Touring Sedan.

Warren Sjoberg
Milaca, Minnesota

REGARDING THE CONCORD AND

Eagle conversions in *HCC* #169, I was working at AMC's main plant in Kenosha when they were trying to produce niche vehicles to enhance any sales that could be had. I was in the assembly plant where they produced the Hornet AMX. All those cars were pulled off line and the unique "halo" trim and other unique trim bits were installed in the final trim repair hole at the end of the line before they advanced to the chassis area in another building.

One day I came across a stack of brochures in the main office lobby that promoted the Griffith Convertible conversion. I knew that this was a special adaptation that would not have been handled in the plant. I scooped up several copies of the brochure and placed them in my AMC historical file. I had a feeling that this would be a unique addition to my collection.

The October issue which included an article about these cars was interesting. Although, for restorers, the original interior was much lighter than the upholstery shown in the photos.

Peter Williams
West Bend, Wisconsin

IN 1949, WHILE LIVING IN WESTERN

Venezuela, my father purchased a new, dark blue Nash 600 two-door sedan. With its small six-cylinder engine, it was not quite able to handle the mountain roads of the Venezuelan Andes, so he traded it in for a cream-colored four-door 1950 Ambassador that could do the job.

These cars were export models and

Continued on page 45



Can you

imagine a red

devil's face

lighting up

in the front

compartment

of a

Willoughby-

bodied

Lincoln KB V-12

limousine?



Speed Warning Devil

It is sometimes amazing to see or read about the aftermarket accessories that were available for prewar automobiles. In 1938, the Fair Trade Act prevailed in 43 states, so auto-parts jobbers had to establish and maintain a price list for their products, while the chain-store jobbers and mail-order houses had to sign an agreement to establish and maintain a list price as well as the dealer discounts recommended and agreed upon.

In the Spring of 1938, the Willoughby Company of Utica, New York, placed an order for cigarette lighters with the Casco Products Corp. of Bridgeport, Connecticut. What Casco really wanted Willoughby to order was the Casco No. 55 Speed Warning Indicator to offer to the customers it was building custom bodies for. Casco felt it would be an additional opportunity for Willoughby to earn a few more dollars for its efforts.

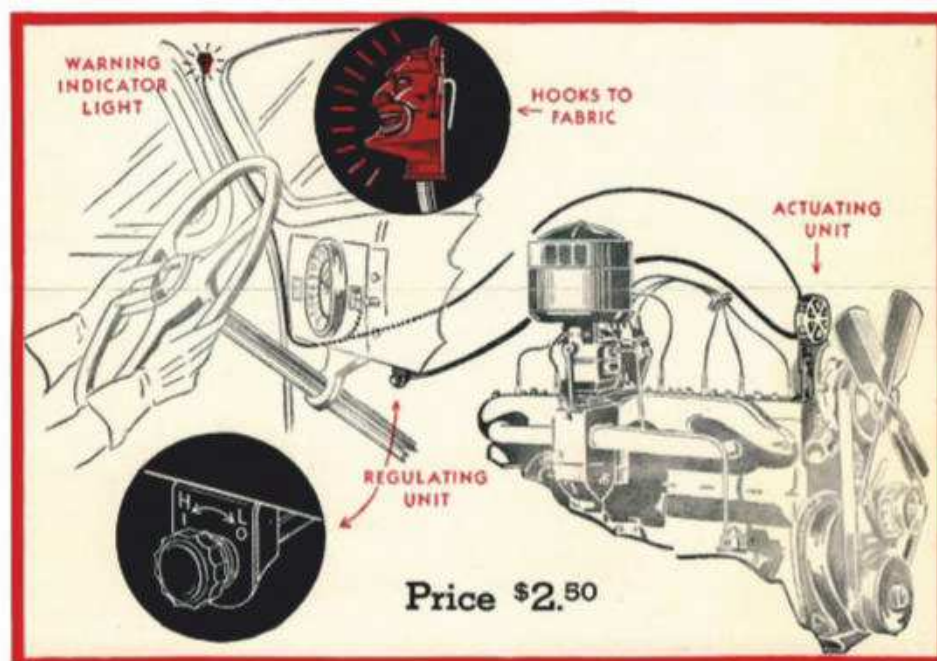
The speed warning indicator listed for \$2.50 and sold to dealers in units of 10 per package. In a note to Willoughby, Casco stated "We hope that you will cooperate with us in an honest attempt to provide a legitimate profit on this new, unique, and practical utility," and tell your customers that it "Helps you comply with all speed limits." The note further stated: "You will find immediate acceptance for this practical and much-needed safety device, particularly in localities where speed enforcement is rigid."

I can't imagine that the speed warning indicator was an accessory that Willoughby's customers, who were having formal sedans, limousines, and town cars designed and built, would exactly be in the market for. Can you imagine a chauffeur in his uniform showing that warning indicator to other chauffeurs, or the staff at Willoughby trying to talk a customer into having one installed? I don't believe they were ever fitted to any Willoughby bodies.

The warning indicator had the actuating unit, which looked like a small fan, mounted

to the front of a car's cylinder head directly behind the fan blade that was cooling the radiator. From that small unit, two cables ran into the dashboard. One was a switch that had a high and low dial, the other went to a warning indicator lamp that would be pinned to the

headliner at the top of the driver's door post, and was shaped like a devil's face. It had a bulb that would light up the face as a warning if you were driving too fast. The device functioned on air current blowing against a hinged metal disc inside the unit mounted



at the front of the engine. When the disc touched the unit—an electrical contact point on the housing—the warning lamp was illuminated.

Allegedly, this device would save you from speeding and thus possibly avoid being stopped by the police and being issued a citation. Can you imagine a red devil's face lighting up in the front compartment of a Willoughby-bodied Lincoln KB V-12 limousine?

There were, and always will be, entrepreneurs who come up with what they conceive to be the ultimate gadget, part, or accessory for a vehicle that they believe any owner should immediately embrace and equip their car with. These wonderful creations just make good cars even better and only enhance the driving experience at a very modest cost. P.T. Barnum had to be viewed by these inventors of accessories as their savior and inspiration. His wise and valid words, "There's a sucker born every minute," would be their motto if they became rich due to the production and sale of their automobile novelty.

Now, if you could find an NOS example of one of these warning devices would you add it to your automobilia collection? Or better yet, would you consider equipping your restored prize-winning Classic with it? Just think, you can tell anyone who sees it, "The devil made me do it!" 🖱️

RECAPS LETTERS

Continued from page 43

therefore did not have radios or Weather-Eye systems, let alone reclining seating. On the other hand, they did have real leather seats, and the two-door had the unique angled rear-seat arrangement.

They were comfortable and roomy, while the shrouded front wheels forced an enlarged turning circle. The Venezuelan main roads in those days were usually two-lane unpaved dirt roads and pretty rough. As a result, I became pretty skilled in replacing rubber motor mounts as the engine in the Ambassador periodically shook loose in the unit-body structure.

Peter Tveskov

Branford, Connecticut



WHILE I HATE PICKING ANY NITS about your well-planned and researched magazine, pointing out something in

HCC #160 gives me a chance to mention a minor footnote in the history of both Chrysler and Universal Pictures. An item in the "Art & Automobilia" column stated that all 55 of the Ghia-bodied Turbine cars were painted metallic bronze.

Actually, only 54 were bronze-colored. One of the five pre-production cars was painted appliance white and had a white interior and a white steel roof sans vinyl. This particular car was later loaned to Universal and featured prominently in the 1964 movie *The Lively Set* starring James Darren and Pamela Tiffin. In the movie, Darren's character hand builds this car, enters it in a road race from California to Utah, and wins. In the process, the Turbine Car beats a whole assortment of contemporary competitors including a Ghia L6.4. If I remember correctly, this movie also features Mickey Thompson as himself and a credible, table-top sketch of the gas turbine engine complete with regenerators.

Apparently, Jo-Han released a handful of scale models of the white Turbine Car when this movie was new. This promotional

model was reissued a few years ago by X-EL Products, and the enclosed photograph is of my personal copy of the reissue.

Chris Bullington

El Paso, Texas

GOOD TO SEE MR. KOCH'S

"Soaring High" article on Thunderbirds in HCC #169. Having had 1963, '86, and 2003 Thunderbirds, it was cool to pore over his very complete history, accompanied by the great pictures. He got an amazing amount of information into a short article, but there might be a few details of the engine availability in the 1958-'63 model years that weren't quite accurate.

He mentions the standard 352-cu.in./300-hp engine for 1958-'60, and the optional Lincoln 430/350 hp for 1959-'60. There was no other option. The 352/360-hp version mentioned was available in Fairlanes and Galaxies in 1960 for use in NASCAR and/or drag racing. The standard 390/300-hp V-8 in 1961-'63 was supplemented in 1962-'63 by a 340 hp

Continued on page 47

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Simple, Practical, Stylish: Two-Door Wagons



//

A two-door

wagon was

so special

it could live

on in the

memories of

a man who

was losing his.

//

Again, I ask, “Whatever happened to...?” This time, I want to know what happened to two-door wagons. By nature, the station wagon was usually treated as a family hauler or work vehicle. Most of them were probably driven until the doors fell off, with one or even two turnovers of the odometer.

My parents went through quite a few cars early in their marriage, which wasn’t surprising since my father’s idea of a tune-up was to empty the ash receivers and fill the tank with Ethyl. In 1955, they traded their green 1954 Ford for a brand-new, yellow Ranch Wagon. They only kept it for two years before trading it for a 1958 De Soto.

When my father first displayed the symptoms of Alzheimer’s, he would always ask where we put the keys to his yellow Ford Ranch Wagon. What was it with that car? A two-door wagon was so special it could live on in the memories of a man who was losing his. Curiously, that yellow wagon was the car my parents talked about the most, and one of two of the many cars they owned with a photo of my mother posing next to it.

Early on, Ford sold the mid-range, four-door Country Sedan (a name that lasted into the 1970s), and the entry-level, two-door Ranch Wagon. The Ranch Wagon gained a more upscale version in 1954, based on the Customline.

In 1955, Ford Station Wagons were established as separate models rather than versions of existing models, and the two-door models were thusly referred to as Ranch Wagon and Custom Ranch Wagon. The Del Rio Ranch Wagon debuted in 1957, replacing the Custom Ranch Wagon and the Parklane, and featured special ranch pattern upholstery. Mercury gained the Commuter as its version.

By 1959, the fullsize, two-door wagons’ popularity was waning, and the 1961 two-door Ranch Wagon and two-door Plymouth Suburban would be laid to rest at the end of that model year.

However, compacts were on the rise, and

while GM and Chrysler offered four-door compact wagons, Rambler would continue to offer a two-door wagon in their American line through 1963, while Ford would build its last compact Falcon Sedan Delivery two-door wagon in 1965. That same year, the Willys station wagon would end domestic production, but live on in other markets in the Middle East and south of the border, ending production in Brazil in 1981.

Studebaker’s first wagon, the Conestoga, named for the prairie haulers of yore, debuted as a two-door wagon in 1954, and from 1959-’61 the Lark offered a two-door wagon. But the story doesn’t end there. In 1971, two new subcompacts were introduced, the Pinto and the Vega, and both offered a two-door wagon—followed in 1974 by the Mercury Bobcat and in 1977 by the Pontiac Astre. I know someone who owns an Astre wagon, and everywhere he goes, it’s a hit. The Vega and Astre wagon bodies would live on for a season or two as Monza and Sunbird wagons, respectively.

Perhaps the most unusual two-door wagon of them all was the “wide” compact Pacer wagon of 1977, which interestingly sported a 100-inch wheelbase, the same as Nash’s popular Rambler Wagon. Sadly, 1980 would mark the end of the two-door wagon as we knew it when the Pinto, Bobcat, and Pacer wagons drove off to the great used car lot in the sky.

Here’s my theory: Two-door wagons were mainly the choice of handymen who needed less of a family hauler, but a car capable of carrying all the tools of their trade. You could fit a ladder on the roof, and all the toolboxes, plywood, planks, paint cans, tarps, pipes, etc., in the back. In the late 1950s, VW introduced its forward-control van in the United States, and Ford and Chevrolet followed with the Falcon-based Econoline and Corvair-based forward-control vans, which were more practical in terms of size, parking ability, and hauling capacity. What do you know? One conveyance I miss, 1960s vans, probably killed off the other, two-door wagons. 🚐



3 x 2-barrel option, while the 390/401-hp engine was a Fairlane/Galaxie racing installation only. I think this misinterpretation has to do with the fact that Ford chose to give their high-performance engines the "Thunderbird" name. That custom started in 1955 and continued into the late 1960s when they changed the name of their high-performance engines to "Thunder-Jet." So, by 1967, one could get a Mustang, Fairlane, or Galaxie, as well as a Thunderbird with a "Thunderbird" engine.

Something similar happened at Pontiac where the high-performance engines were called "Tempest" in 1960-'61, which had nothing to do with the compact Tempest model introduced for 1961. Then they wisely renamed their hot engines "Trophy" from 1962 on; no Tempest car ever had a "Tempest" engine.

At Plymouth, the upscale Fury appeared in 1956, which had a "Fury" engine. By 1958, all Plymouth V-8s were called "Fury." Subsequently, the "Golden Commando" name appeared for the high-performance engines, eliminating any confusion with model names.

Dodge kind of "dodged" the engine/model-naming issue. They retired the "Ramcharger" engine name before calling their new-for-1966 fastback coupe simply the Charger. Mercury had "Marauder" and "Super Marauder" engines beginning in the late '50s, then came the actual Mercury Marauder in 1963.

That many of the engine names migrated to model names shows that manufacturers were trying to get the most impact out of their more dramatic names.

David Carniglia
Placerville, California

I ALWAYS ENJOY MY MONTHLY HCC, and issue #169 especially, because of two articles in particular. First, the story on the preservation of the 1940 De Soto Custom coupe. Original cars are becoming ever more difficult to find, and I believe street rods, as nice as they are, should be constructed from the many kits that are available. Many thanks to Jack and Cindy Johnson for saving this beauty.


Secondly, to Bob Belling; regarding the Restoration Profile on the 1934 Studebaker,

very few people have the patience, talent, or funds to undertake the massive project that he took on. It is commendable that he has the ability to take three parts cars (the President Land Cruiser would hardly even be referred to as a parts car from the pictures), and turn them into the stunning masterpiece which he did. Thank you for salvaging it to become the automobile shown on the pages.

Rich Walters
Eagleville, Pennsylvania

IN THE ARTICLE "CLASS OF 1959" IN HCC #170, the 1958 De Soto Adventurer shown is no doubt an attractive car, but one year off the mark. However, I look forward to your perhaps intended coverage of the 1958 models in a future issue.

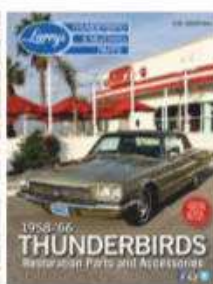
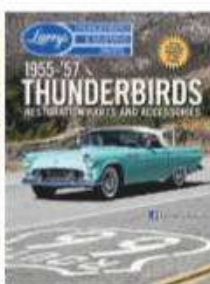
Alan Thomas
San Anselmo, California

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SPECIAL SECTION: **EARLY FORDS**



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PREWAR FORD
BENCHMARKS

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PREWAR FORD
PROFILES

Dearborn Champions

The advantage of restoring prewar Fords

BY RICHARD LENTINELLO • PHOTOGRAPHY COURTESY FORD MOTOR COMPANY

If you go by the size of a car club's membership, then surely the Early Ford V-8 Club is one of the most popular American car clubs. With close to 10,000 active members, a number which has stayed nearly the same for some 20-plus years, it's clear just how popular early Ford automobiles are with enthusiasts; it's always been that way, it seems.

While the Early Ford V-8 Club welcomes all Fords from 1932 to 1953, there's substantial interest in, and support for, the prewar models, specifically those cars powered by flathead V-8 engines. These well-built, stylish automobiles were immensely popular when new, so it shouldn't be a surprise that, even nearly eight decades after the last of the prewar models rolled off Ford production lines around the world, that has remained true.

The same can be said of the ever-loveable Model T

and Model A, both of which also enjoy huge support from enthusiasts everywhere. For Model T owners there's the Model T Ford Club of America (6,000 members) and the Model T Ford Club International (4,000), while those who own and restore the later Model A have the Model A Ford Club of America (13,500 members) and the Model A Restorer's Club (7,500). These national clubs, along with their regional chapters, have made a tremendous positive impact on the collectibility of these early Fords, thanks to the many resources they have created, as well as their hosting of annual national conventions, regional shows, and online forums where members can exchange ideas and information regarding the building, restoration, and maintenance of these hallmark American automobiles.

Another significant reason why prewar Ford cars and trucks have remained so popular is the strong



items, which is what many enthusiasts do when they construct Model T and A speedsters. And, of course, there's the hot rod, traditional hot rod, and rat rod scenes that rely on prewar Fords for their projects as well.

With so much support, and reproduction and original parts now available for just about every model Ford of the prewar era, it's easy to see why interest in these cars remains strong and will continue to be well into the foreseeable future. After all, few other automotive brands offer the same sturdy, reliable, easy-to-learn-to-work-on mechanicals and such a diversified selec-

tion of stylishly designed bodies. That's the prewar Ford advantage. 

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support they have received from aftermarket parts suppliers. These companies have invested heavily in the reproduction of much-needed body, trim, and interior components, as well as in brand new period-correct and contemporary performance-enhancing parts, from high-compression cylinder heads and multi-speed rear axles to electronic ignition and disc brake kits. Thanks to them, it's not only possible for devoted enthusiasts to restore and modify these wonderful automobiles, it is affordable, too.

If you walk the aisles at Hershey, Turlock, Chickasha, Pate, AutoFair, Dunkirk, Iola, Springfield, and even Carlisle, you will come upon countless vendors dealing in used early Ford parts. Be it fenders and firewalls, hoods and doors, dashboards and frame rails, or little components such as gauges, knobs, and door handles, you can easily find what you need at any one of these collector-car swap meets. In fact, so prevalent are early Ford parts that you can easily build a car from scratch using only factory original and era aftermarket

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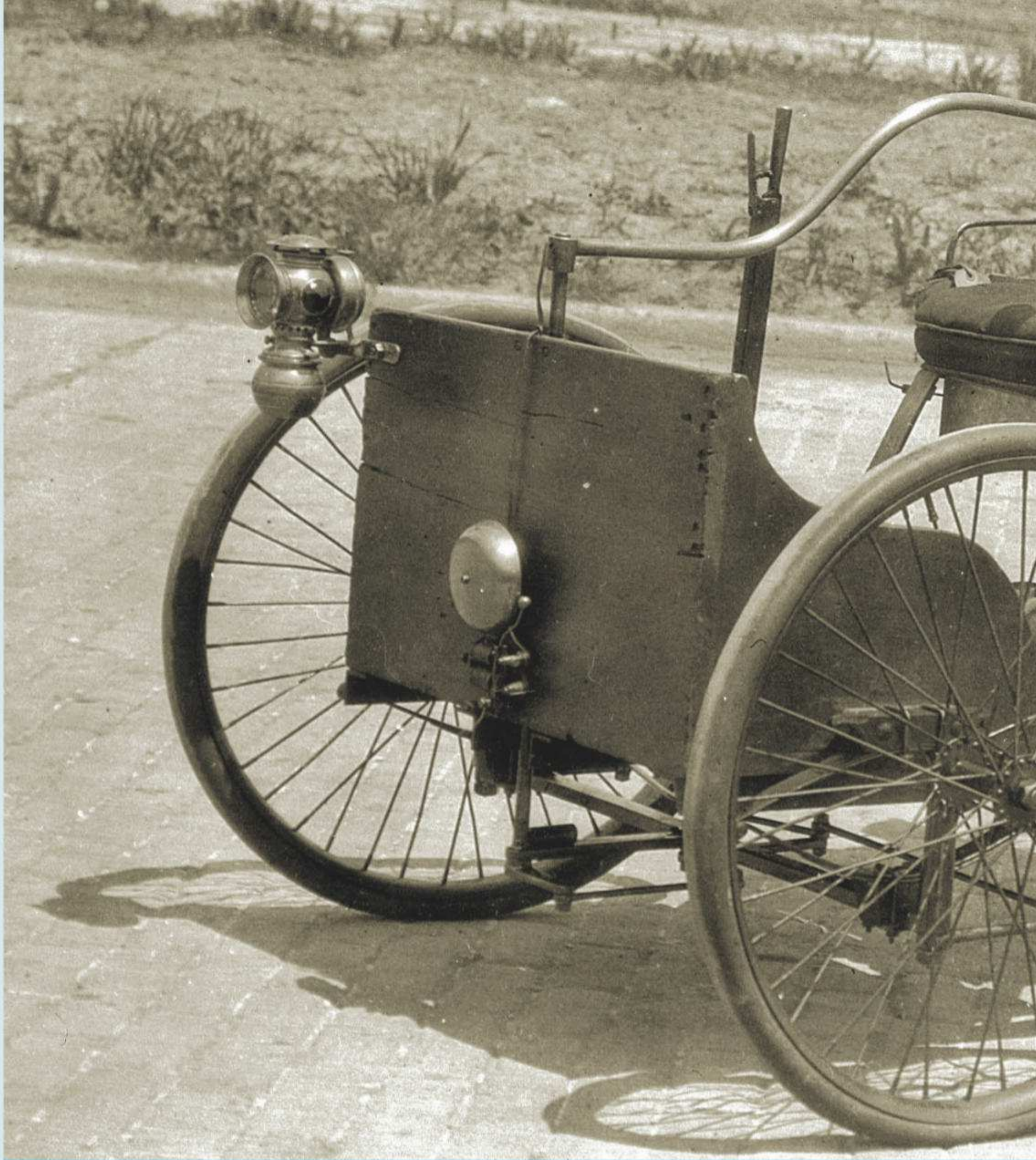


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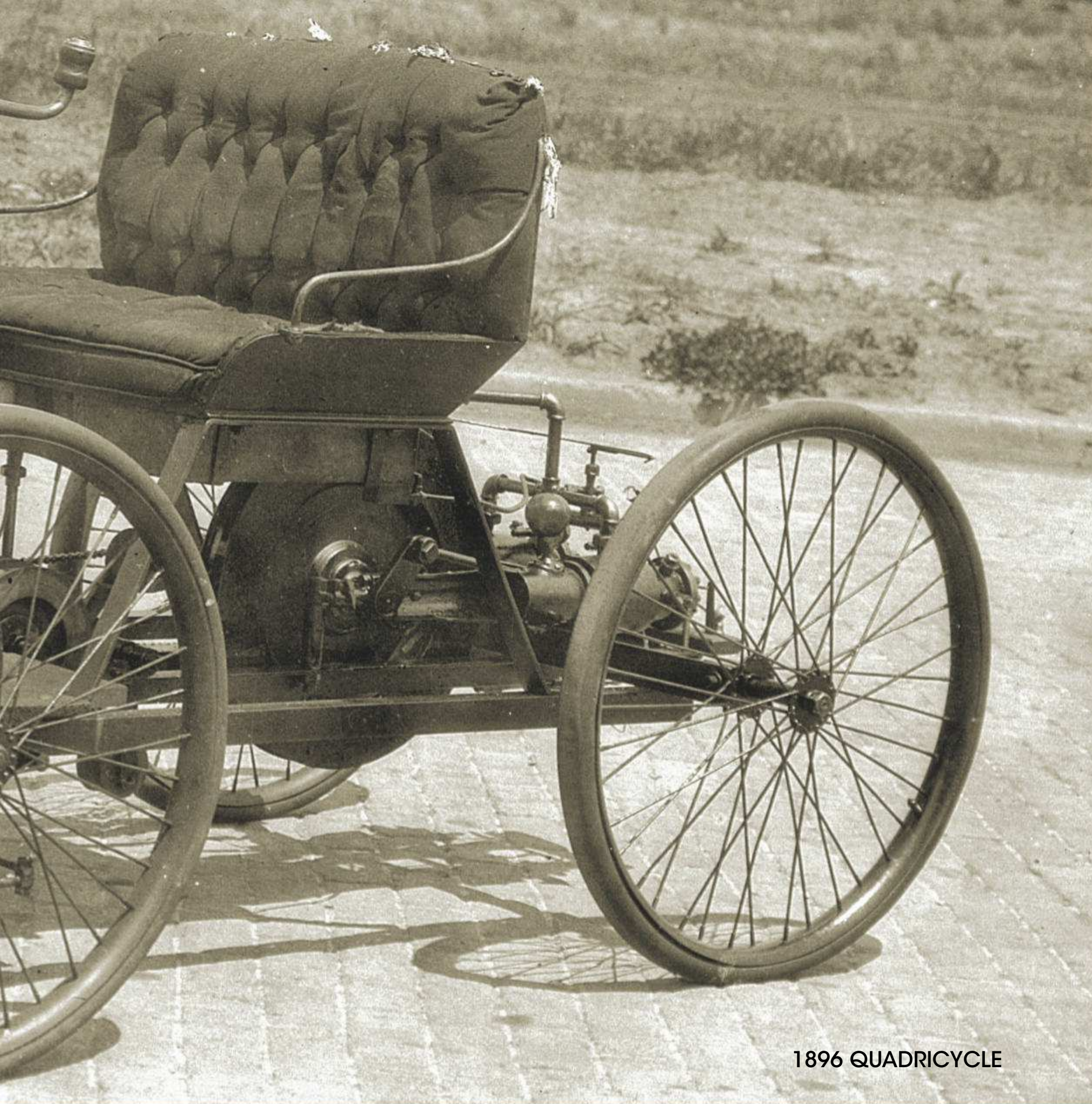
Prewar Ford Benchmarks

What makes an automotive benchmark? Is it technical innovation? Is it the ability to move a society, literally and figuratively, under its wheels? Or can it be measured in smaller increments, like lessons learned for the men who built them? Perhaps it is all of these?

1896 QUADRICYCLE

Henry's first

In all stories, there must be a first chapter, a first step on the journey, an opening act. For Henry Ford and the automobiles that bear his name, that first chapter was the Quadricycle.



1896 QUADRICYCLE

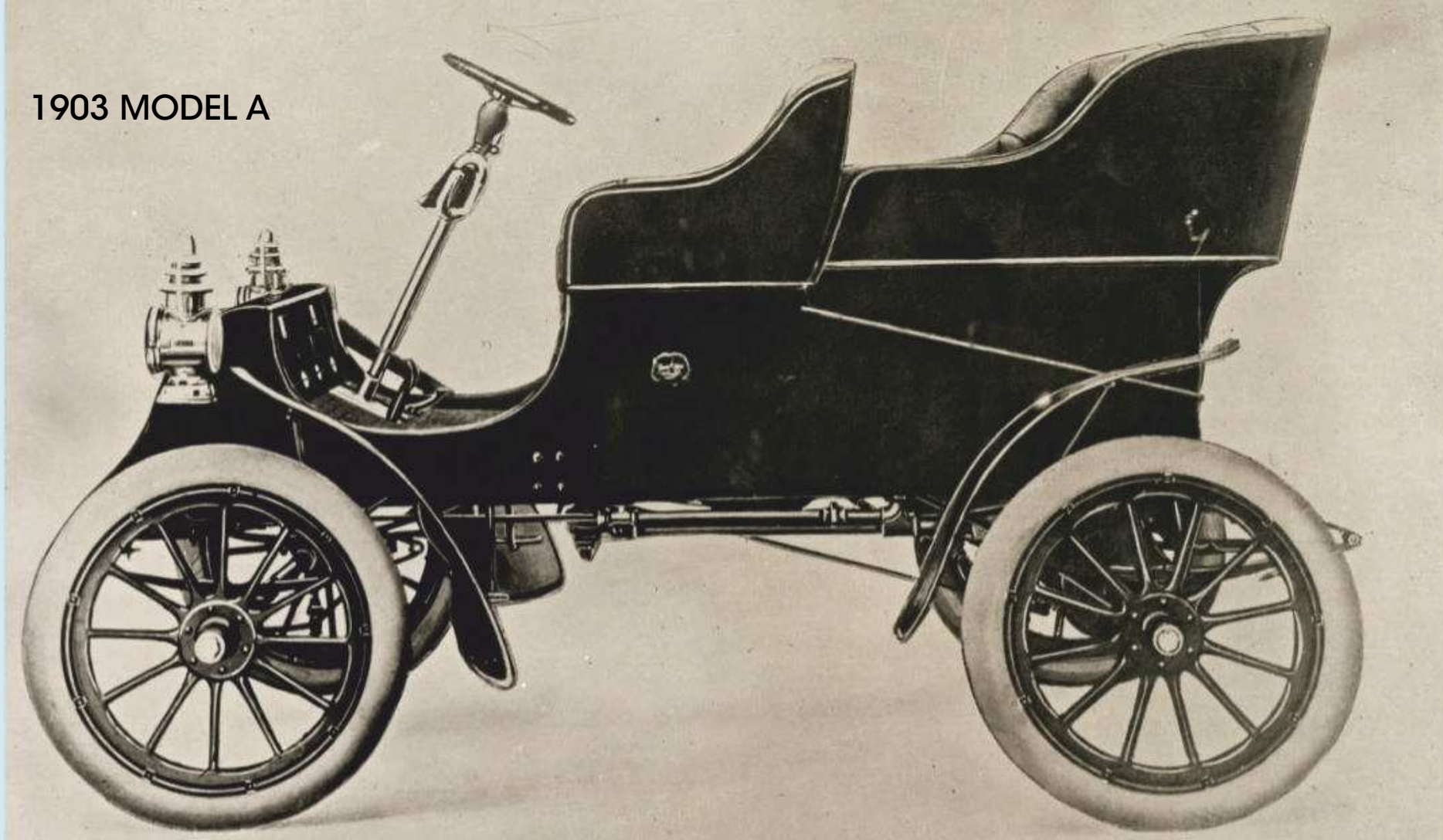
How Henry Ford changed America forever, one car at a time

BY JEFF KOCH • PHOTOGRAPHY COURTESY FORD MOTOR COMPANY

Ford's interest in the horseless carriage began with a January 1896 issue of *American Machinist* magazine explaining the workings of the Kane-Pennington internal-combustion engine. Inspired, Henry (and a cadre of friends and aides) prepped what would be known as the Quadricycle, in part because it rode on

four bicycle tires. Power came from a four-horsepower, two-cylinder engine that ran on ethanol; Henry devised an ignition system because the plans in the magazine did not include any. The transmission, which got power to the rear wheels via a combination of chain drive and a leather belt, had two forward speeds and could reach 20 mph.

1903 MODEL A



Steering was via tiller, and the fuel tank held three gallons. The Quadricycle weighed just 500 pounds.

On June 4, 1896, Henry Ford (after knocking down a wall in his shed so that he could actually get it out of the shop) took his Quadricycle for a drive—but not before sending his assis-

tant, James Bishop, ahead on a bicycle to warn people of what was coming. It was proof of concept. The rest, as they say, is history.

1903 FORD MODEL A/ 1904 MODEL C

Make-or-break time

In the years following the Quadricycle, Henry Ford started a pair of car companies. The Detroit Automobile Company of 1899 foundered; it was reorganized into the Henry Ford Company of 1901, but Ford left the company a year later after a dispute with his financial backers. That car company would become Cadillac; Ford left the venture with his name and some cash.

And so, despite Ford continuing to build cars, potential investors were wary. Would Henry run this company into the ground too? Would he walk away again? As Ford continued to build a new car, called Model A and the first to wear the Ford name, Henry contacted coal magnate Alexander Malcomson, whom Ford knew from his time working with Thomas Edison. Malcomson bought in and helped Henry scrape together \$28,000 in investments.

The Model A was not atypical of its era: a two-place runabout for \$800, or a four-place tonneau for \$900. The mid-mounted flat-twin engine made 8 horsepower (a healthy output for its day), weighed under 1,250 pounds, and could nearly touch 30 mph. The first sold to a Chicago dentist, Ernest Pfennig, at a time when Ford had spent most of his investment and was down to \$223 in the bank. Within two months, Ford had sold another 200 cars, and more than 1,000 were sold by the time Ford moved on to the face-lifted Model C and the all-new Model B.

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1906 MODEL N

Ford Motor Company made a quarter-million dollars in profit in its first year, and the company declared a 100-percent stock dividend for investors. Ford was at last a success, and the stink of the previous companies' failures was quickly disappearing.

1904 FORD MODEL B/ 1906 MODEL K

Upscale ambitions

Ford's Model B was a significant advance from the Model A. A 24-horsepower 283-cu.in. four-cylinder engine lived in the nose, cooled by a conventional radiator; the planetary transmission featured shaft drive, wheels were wood-spoked and 30 inches in diameter, and brakes were via differential band. And then there was the price: \$2,000 in 1905 money.

The upscale route was not one that Henry was keen on—his gut said that affordable cars for the masses were the future—but Malcomson, a heavy investor in the company, believed that luxury cars were the way forward. Henry, unusually, gave in. Developmental issues meant that the Model C, essentially a facelifted Model A, was out before the Model B.

The Model B was replaced by the Model K in 1906. Its 405-cu.in. inline six-cylinder (the last Ford to use a six until 1941) produced 40 horsepower. Competitors like Packard and Peerless still used four-cylinder engines, and other six-cylinder cars, like Rolls-Royce, Napier, and Pierce-Arrow, cost far more than the \$2,800 Ford. Just 950 Model Ks were built, and each was highly profitable. But Ford, famously, was quoted as saying "I've got no use for a motorcar that has more spark plugs than a cow has teats," and

once Malcomson was outmaneuvered in a boardroom coup and sold his shares in Ford, the luxurious Model K was axed.

Today, the significance of Models B and K are simultaneously a turn toward modern front-engined conventionality, and as a road not taken—a starting point for endless what-if extrapo-

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lation (with Ford as emerging luxury car brand). In their day, the significance of the Model B and Model K, beyond profit for the young Ford Motor Company, was something else: Henry proved himself a shrewd and stubborn operator and wasn't about to be told what to do by investors.

1906 MODEL N/R/S

Proving Henry right

Ford's 1906 Model N followed on from Models A and C, and was the kind of car that Henry wanted to build all along: relatively inexpensive to purchase, simple to own and operate. Model N, a runabout, used a 15 hp front-mounted four-cylinder (in an era when many similarly-priced cars were running two-cylinder engines), and was the first American car to use vanadium steel—a type of steel both harder and more corrosion-resistant than other steels. With a price tag of just \$500, it was a step toward affordability for the masses, and indeed Ford sold more than 7,000 before the Model N was superseded. The Model R had fenders, running boards and oil lamps; the Model S roadster had full fenders and aprons, an enclosed cowl, and a rumble seat. The Model S roadster, on the market in 1908 and '09, sold 3,750 copies.

1909 MODEL T

"Mainstream success" doesn't quite do it justice

A lot of cars are just cars. They're nice. They're pretty. They make us feel cool. The Model T is more than that: It shaped American society. From paved roads to the \$5 work day, from the Great Migration to the illogical extremes of Aldous Huxley's novel *Brave New World*. It's the car that changed America. Fifteen million owners (and another 1.5 million overseas) couldn't be wrong. Could they?

Henry dropped all of his other car lines to concentrate on the Model T. No more high-zoot aspirations with the Model K. He sank all of his hopes and dreams into a single model aimed at the American hoi polloi and struck gold. The car itself wasn't revolutionary—it was largely based on the previous Model N. But they were robustly built, and the mechanical basics were tried-and-true at that point. That mechanical simplicity was a major selling point among people who may not have been particularly mechanical, or who didn't have a mechanic on retainer.

Ford built 10,000 Model Ts in its first full year of production; by 1923, the company built 1.83 million in the same time frame. Ford production was larger than all other auto production combined as early as 1913, and by 1918, half of all cars in America were Fords. A variety of body styles, open and closed, were available to suit the owner-driver's needs. As to color, well... the earliest Ts were available in a variety of hues—blue,

red, green, gray; the legendary "any color as long as it's black" quote didn't come into play until 1914, dovetailing with the moving assembly line and a need for quicker-drying paints.

The Model T Ford was judged to be Car of the Century in an international competition held in 1999. The only mystery was how the Model T had any competition at all.

1911 MODEL T (GB)

First global automobile

Ford Motor Company didn't waste any time setting up shop in Europe. By 1907, Ford had distributors in Germany, Austria, Belgium, Spain, Holland, Italy, Denmark, Sweden, Russia, and Poland. In 1909, Ford set up a branch in London, and Henry Ford & Son, Ltd. was building Model Ts in England from 1911. Initially, the cars were CKD (complete knock-down) kits with locally sourced bodies. By 1913, 6,000 cars were built at the Trafford Park, Manchester plant; in 1919 41 percent of all registered British cars were Fords. The birth of Ford as a powerful global brand started here.

Ford's global expansion continued unabated. By the time World War II started, Ford had plants in Australia and New Zealand; non-US North America (Canada and Mexico); South America (Argentina, Brazil); Asia (Japan, India); Europe (Belgium, Denmark, Hungary, Ireland, Latvia, the Netherlands, Romania, Spain); the Middle East (Turkey, Egypt); and the Philippines. Unlike General Motors, which sought to use established local names (i.e. Holden, Opel, Vauxhall) when they entered a new territory, Ford was starting from scratch every time, and used its own name around the world.

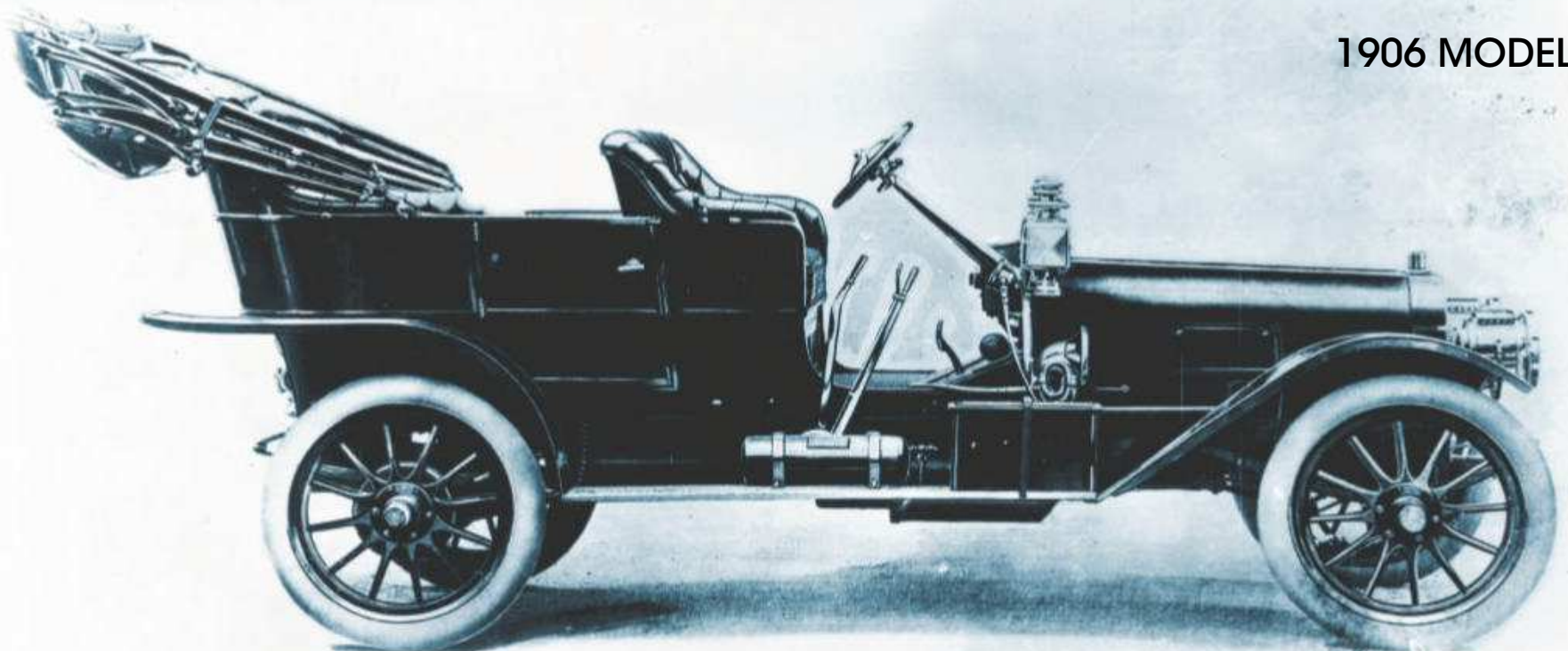
1914 MODEL T

Chain chain chain ...

Henry was always looking for ways to increase productivity. As far back as the Model N, workers arranged parts on the floor in the order that they were to be assembled, with a chassis on skids that was dragged from station to station. Ford hired motion-study expert Frederick Taylor, to see how tasks could be done more efficiently. The building of components became ever-more automated, leaving assembly to the labor force. Even so, employee turnover was as high as 378 percent (or 53,000 employees, according to Ford's biography *My Life and Times*), and constant training meant that ambitious production goals weren't being met.

Inspired by continuous-flow production methods in a variety of fields such as beer-brewing, steel-making, flour mills, canning, industrial bakeries, and meat cutting, as well as Oldsmobile's elementary assembly line dating back to 1901, Ford crowd-sourced a variety of innovations that led to the moving assembly line. On October 7, 1913, Ford's workers built a rudimentary assembly line, using a winch and a rope stretched across the floor. A total of 140 workers were stationed along a 150-foot line and installed parts as the chassis

1906 MODEL K



1914 MODEL T



was pulled along the floor; build time dropped from 12 hours to less than three hours. In January 1914, the rope was replaced by an endless chain, and the modern automotive assembly line was born.

This innovation is key to the Model T's success. In 1912, the Ford Motor Company produced 78,000 Model Ts; the Touring Car model sold for \$600. By 1916, Ford built nearly 735,000 Model

Ts (nearly a tenfold increase over four years earlier!), and a Touring Car sold for just \$360. The dropping cost of buy-in and ownership meant that more could get in on owning a car, and Ford built a million-plus Ts from 1921 through the end of its life in 1927. Thus, came the *Fordism* phenomenon: a manufacturing system designed to manufacture standardized, low-cost items and provide its

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1925 MODEL T HALF-TON PICKUP



workers with sufficient salary to afford them.

Not long after the assembly line was in place, and further looking to stabilize his workforce, Henry Ford raised the base pay of plant workers from \$2.34 for a nine-hour day to \$5 for an eight-hour day—more than doubling their salaries at the stroke of a pen. The \$5 work day was revolutionary in 1915, drew workers from around the world, helped build the middle class, and fostered The Great Migration of workers from the south to the industrial Midwest.

1925 MODEL T FORD PICKUP *First half-ton truck*

Heavy-duty trucks were commonplace by the mid-1920s, and more than a few makers were selling cab-chassis, with the idea that a customer would provide his own bed built to the peculiar requirements of his work. But the modern-day half-ton “light duty” pickup starts here, with the 1925 Model T pickup. Unlike the cab-chassis competition, the Model T runabout with pickup body came with its own bed, complete and ready to roll. No assembly required. It paved the way for the pickup revolution.

1928 MODEL A *New beginning*

Henry's devotion to the Model T meant that he was on the back foot when it came time to replace it. He cared little for

pretty styling or technical gimmickry, but the competition (primarily from General Motors) made technical innovation and high style a priority on its new models. The Model T was showing its age, and by the mid-1920s, buyers increasingly sought cars from other brands. Henry resisted, but the sales numbers didn't lie.

At last, in the summer of 1926, development on the Model T's replacement began. Henry's hopes for an eight-cylinder X-configuration engine proved technically unfeasible, while the marketing department pushed for a six-cylinder. The compromise: a more-or-less carryover four-cylinder with 40 hp. Henry's son, Edsel, was in charge of styling the Model A.

So late did development start on the Model A (a name indicating a new beginning for the company) that the factories were shut down for more than half a year to prep for the new car. Thousands of workers were laid off across Ford's 34 North American plants (as well as more than a dozen overseas factories). But by the time they were rolling again, 10 body styles were available; by 1929, that number had doubled.

As time went on, the Model A became nearly as popular as the Model T was in its day: Ford sold 1.5 million Model As in 1929 alone, out of roughly 5 million built over a four-year period. And the reasons for the A's popularity were the same as the T's: simplicity of operation, economy of ownership, robust build quality, and an affordable buy-in price. Alas, the Model A's true potential would never be realized, as the Great Depression slammed the brakes on car sales nationwide. (Chevy outsold Ford in 1931, the A's last year,

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by just 4,000 cars.) The Model A didn't last as long as the Model T; the days of innovating the market and waiting for the rest of the world to catch up were over.

Today, a strong devotion to the Model A Ford remains: entire magazines dedicated to its preservation were launched (including a digest-sized parts guide in 1954 called *Hemmings Motor News*), and club support remains strong.

1932 V-8


Power to the people

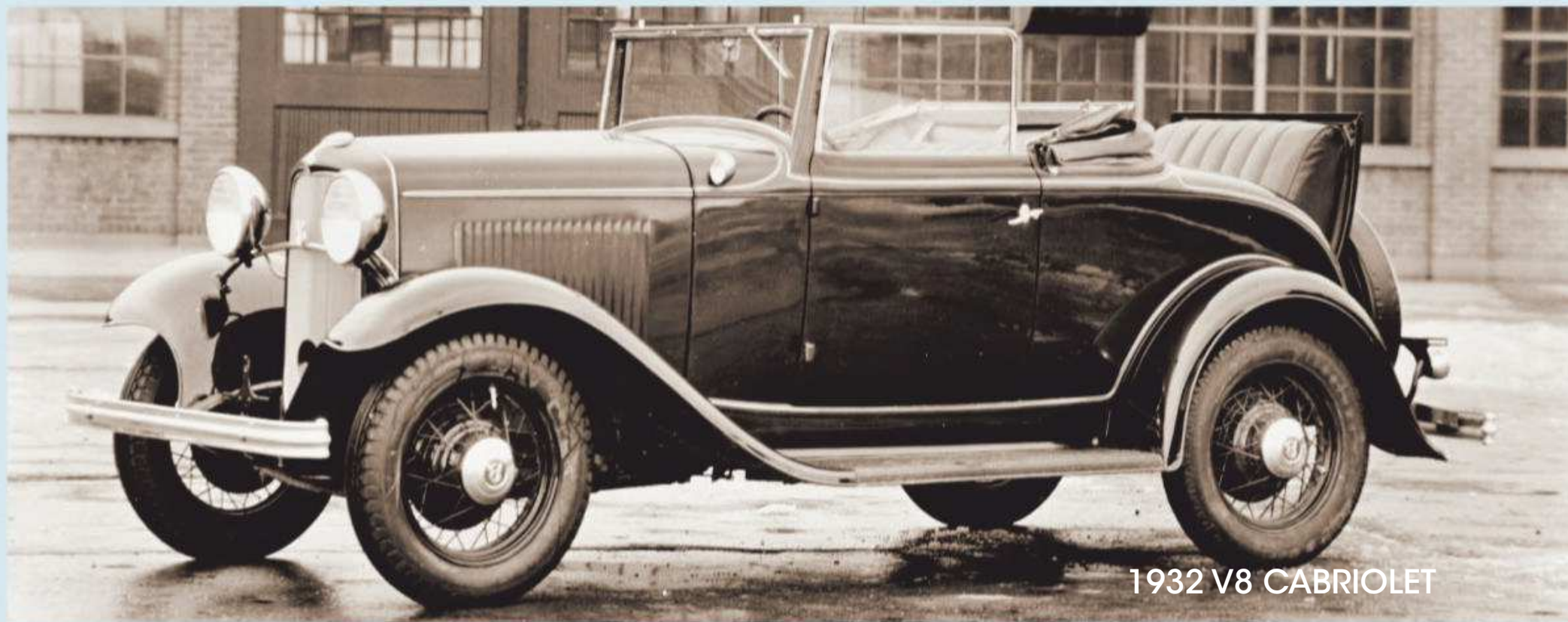
Ford may have made his life difficult with the slow rollout of the Model A, but the competition across town didn't help. Chevrolet, in 1929, announced six-cylinder power for the price of a four-cylinder-powered automobile; offering more car, more features, more power, for the same or less money, helped grab attention and sales in equal measure. Chevrolet vaulted from an also-ran to selling within ten percent of Ford for 1929, and outsold Ford from 1931-'33, inclusive.

Ol' Henry knew that more power would be the answer. But a Six? No. Henry's last six-cylinder was built under duress in the days of the Model K. He wasn't a fan then, and despite the six being a mainstream engine in the low-priced field, he wasn't about to build one now. The answer? Why, a V-8! Ford helped invent the mass-market car; bringing luxury car power to the low-priced field almost seemed a natural progression.

Today, we take V-8 engines for granted. But in the 1920s and '30s, multi-cylinder "V" engines were largely meant for high-zoot luxury models. Their engines weren't built in great numbers, so new processes had to be invented to build them. The engine itself, a valve-in-block-type V-8 that initially displaced 221 cubic inches, was of a monobloc design—meaning that the crankcase and all eight cylinders were cast as a single piece. It had three main bearings and made 65 horsepower initially—not much more than a competitor's six. And it wasn't without its issues—in particular, overheating ruined many a flathead Ford V-8.

But the Ford V-8 had two advantages. First, it allowed plenty of room for tuning and tweaking, and with a pocketful of mechanical knowledge it wasn't hard to make more than 65 horsepower and put it well out of reach of a comparable six. And second, the engine weighed about 200 pounds less than a comparable six-cylinder of the era—allowing for sprightlier acceleration and improved handling.

The 1932 model year wasn't a great one for Ford's sales: in the throes of the Depression, Ford sold 210,000 cars—though roughly 180,000 were V-8s. By 1935, you could *only* get a V-8 Ford; the Four had been discontinued. But the flathead was the basis for Ford production well into the postwar period: flathead V-8s ended in production cars in 1953, 21 years after they launched—making the flathead V-8 longer-lived than the Model T's inline four-cylinder engine. 



1932 V8 CABRIOLET

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Prewar Power

In the early days of hot rodding, fast Fords took many shapes

BY J. DANIEL BEAUDRY • PHOTOGRAPHY BY KURT ERNST



Hot rod" ... "hop-up" ... "gow-job" ... People have been modifying cars for performance since they were horses (some sources believe the latter two terms derive from doping ponies). So, a special section dedicated to early Fords would be incomplete without touching upon hot rodding, as no automobile in history has been altered

more frequently. It might be cliché to say, but literally open the dictionary to "hot rod," and you'd not be surprised to see a picture of a Deuce roadster there.

The roots are in the very automaker himself. Hot rodding is tinkering, and Henry Ford was the quintessential tinkerer. It was the tinkerer's mindset—that what currently exists can be improved through an individual's ingenuity and hard work—

that resulted in the creation of his first car in 1896, his famous race win against Alexander Winton in 1901, and the eventual success of his now 115-year-old company.

In 26 years of combined production of the Model T, Model A, and Model B/18, more than 19.5 million Ford automobiles rolled off assembly lines, flooding America's roads and truly becoming "the universal car" of the company's slogan.



Fords were well-made machines that could be bought for comparatively little money, and they were everywhere.

For generations, their omnipresence, low cost, simplicity, and durability made them perfect for modifying, and they—especially the T—were turned into all kinds of things from snowmobiles and recreational campers to grain-reaping tractors, farm workabouts known as

“doodlebugs,” stationary powerplants, railroad-track vehicles, and even World War I airplane starters (*HCC* #144).

And, of course, they were modified to race on dirt tracks, in hill climbs, and just around town. Soon, fast Fords could also be found competing on the dry lakes and going hell-for-leather on back roads running illegal alcohol. Their bodies were stripped or streamlined, their engines

and mechanical components fettled or swapped. Much of the work was undertaken by shade-tree amateurs, but more and more, ready-made speed parts could be purchased too.

Our feature cars represent two distinct types of prewar hot rod Ford, and two different stages in the owner-builder’s automotive education. The first, a speedster, envisioned as a “gentleman’s



raceabout" was just completed, and the second, a "Prohibition sleeper," is still in the early stages.

That owner-builder of our feature cars is none other than your faithful *HCC* managing editor, and the story of the speedster is one of a kind of religious conversion experience.

I had grown up in a car family; my brother was a mechanic, and my dad had been a drag racer in the Sixties, and they were always working on old cars and trucks. My grandfather and great-grandfather, even, had been into cars and motorcycles, so motor oil should have run in my veins, but it never took hold of me the way airplanes did. So, I missed out on what would have been a phenomenal apprenticeship.

A decade or so passed. College happened. I got a job, got married, and worked too much. Then, one day, back in 2010, my dad called and said, "Dan, my health isn't good. I've got one car left in me, and I have never done one for you. Would you want one?"

My dad is a disabled Vietnam veteran who had always used daily stints in the garage to maintain his sanity and keep his war-torn joints from seizing up, but the effects of his injuries were finally getting the best of him. I thought about how a project like this would keep him going, and about how, damn, I really needed a hobby. Besides, it might be the last opportunity to work on something with my dad.

In the meantime, I had discovered prewar speedsters and had fallen in love with them. They were jaunty, fast, simple, and from my favorite time in history, and with their open bodies, were very much like the biplanes I had loved so much as a boy.

This time, I was the one making the

phone call: "Dad, let's build a speedster, and let's do it from the ground up." After some confused silence, he perked up. And so we bought a trailer full of parts—a 1931 Model A chassis, a hot-rodded Model B engine, a couple sets of wheels, fuel pumps, steering boxes, etc.

Because we were starting from scratch, and because we wanted the distinctive look of a speedster that's somewhere between a Stutz Bearcat and dirt-track racer, we did what so many did in the Twenties and Thirties: purchase an aftermarket body. While the likes of Paco, Morton & Brett, and Mercury are no longer beating metal, Rootlieb Inc. in Turlock, California, has taken up the hammer. Its body kit and our Henry steel chassis provided the foundation upon which we built.

Over the course of several years, *Josephine* ("Come, Josephine, in my flying machine...") gradually came to be as my father and I spent uncounted hours working together. I accumulated interesting parts, learned automotive history and skills, and made many helpful friends in the traditional hot rodding world.

Early on, as if some kind of sign, my father discovered an old photograph in the bottom of a hope chest. It was of my grandfather as a young man at the wheel of a speedster. Apparently, not only do I have motor oil in my system... it is a specific brand.

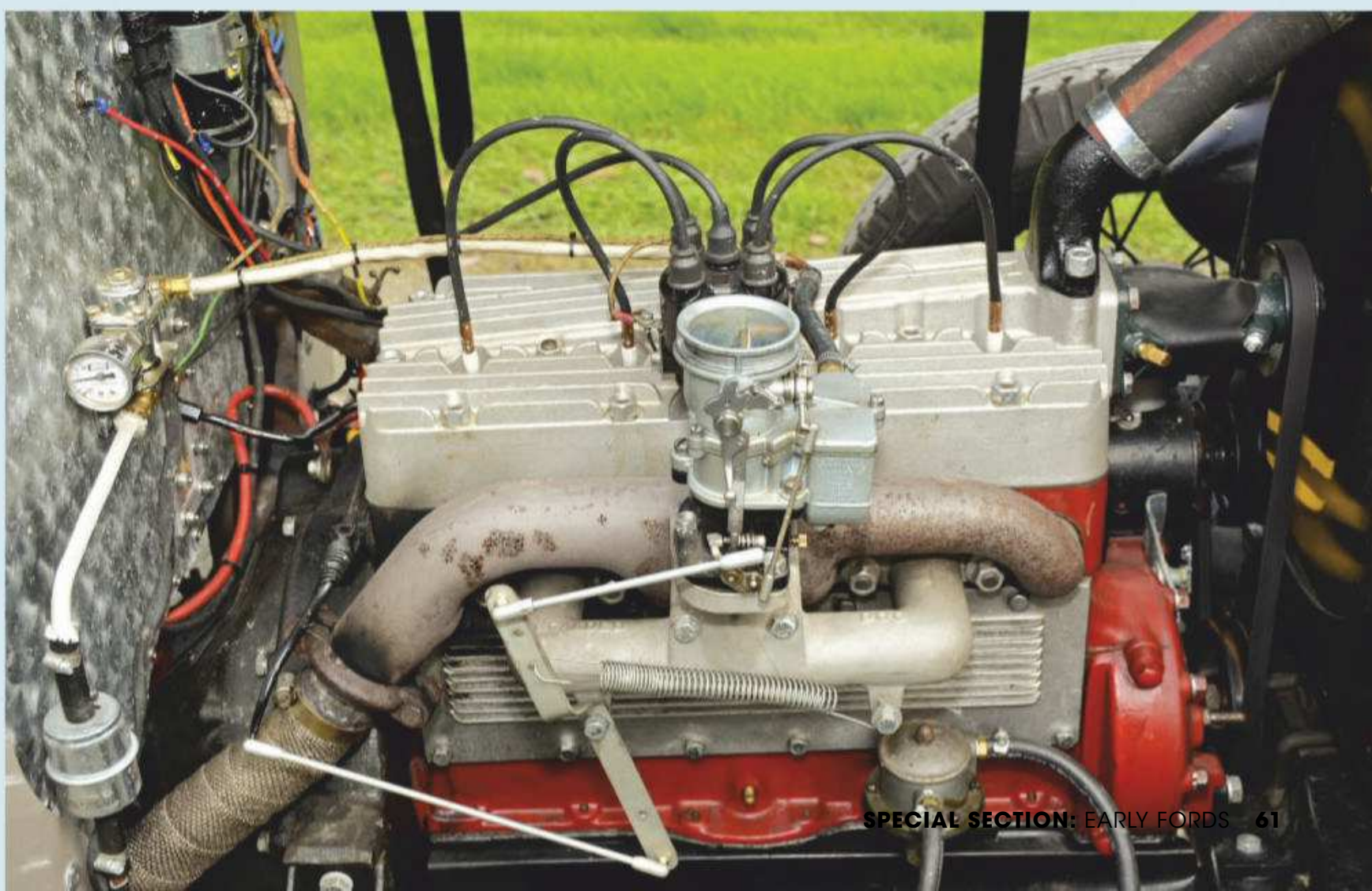
Even as I was still putting the final polish on the speedster, I would occasionally get a flash in my mind... a black Ford Model A sedan grumbling into a dusty lot, its lackluster paint, blackwalls,



Above: Rootlieb's kit came with a marine plywood firewall and floor and a mahogany dash; battery box was added to locate it above deck. Gauges are mostly vintage, including a CDIA chronometer from a B-24 for rallying. **Left:** Photo of author's grandfather.



Reverse-eye springs and 19-inch wheels lower the car. The Model B engine is bored 0.60 and fitted with a Winfield 3/4 race cam, Stromberg 97 carburetor, and Thomas 6.7:1 high-compression cylinder head. Fuel gauge is from a P-51 Mustang's auxiliary tank and was chosen because it is durable and can be seen in the rearview mirror.



and slight rake looking nondescript, but registering somewhere up in your guts as sinister...

And that's one of the great things about car clubs. Not only are members ready to pitch in and help out—as the Barnstormers did in spades on my speedster—they are also there to flick the angel off your shoulder and replace it with a pack of devils when you confess your temptations to them. Before I knew it, they had stocked my barn with a 1929 Tudor, 16-inch wires, a Model B engine, a '39 V-8 transmission, a Ford police cylinder head, and an axle for dropping. In short, the makings of a period-correct "Prohibition sleeper." I already get people jerking their thumbs at it and exclaiming, "Hey! Looks like Bonnie and Clyde!"

This particular Tudor was in the sweet spot for me in terms of being a candidate for "sympathetic" hot rodding (read: no irreversible alterations). It was solid and started right up, but rough enough that it would likely never be chosen by someone for a full restoration. And, as one of 523,922 made in that body style that year, it has the distinction of being among the *least* rare Model A's ever made.

Unlike my speedster, which was an exercise in the more extreme possibilities for period-plausible modification, the Tudor will be subtler. The worn paint will remain, touched up as needed with Rust-Oleum gloss black thinned with mineral spirits—a formulation surprisingly similar to what would have been available to a hot rodder on a budget in the Thirties. The only exterior clues to modification will be the "rubber rake" of the 7.50-16 tires on the rear and 6.00-16s on the front, and the "shot-gun barrel" dual exhaust poking out the back.

Like the speedster, the engine will be a B, this time with a Winfield full-race camshaft. It will be topped, ironically, with one of the rare 5.22:1 ratio compression cylinder heads developed for use by police in chasing down speeders and bootleggers in the Model A era. Also fittingly, it will breathe through a


carburetor that can run on alcohol—an almost mythical Fish ("Zip plus mileage!" "Only 3 moving parts!"). A YC Type 11A Mallory dual-point distributor will light it all off. Fuel will be relocated from the laps of the front-seat occupants, likely to saddle tanks within the aprons, and mechanical brakes will be swapped for a period-correct hydraulic setup. Handling will be improved with tube shocks and Panhard rods fabricated from old swap-meet-find tie rods. An F-1 steering box will be an (only slightly) out-of-era modification, and radial tires the only brand-new components, both concessions that will improve my two-hour round-trip commute with the Hemmings home office.

Over the time that I have worked on these two very different automobiles, I have refined the philosophy that guides me, and I feel like it is very close to the essence of hot rodding since time immemorial:

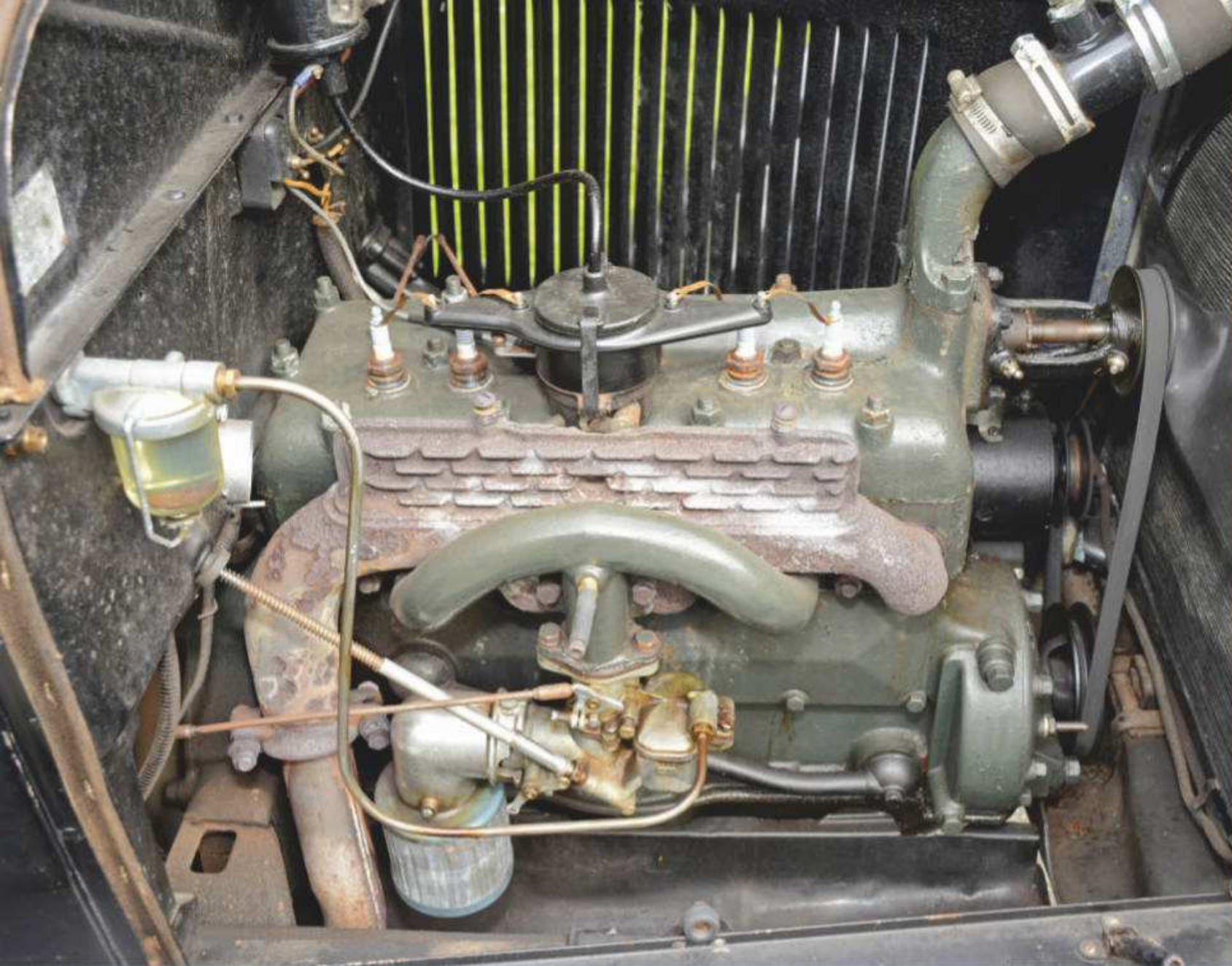
1.) When you can, improve the car's performance and aesthetics using period-plausible parts and techniques.

2.) Learn to do as much of the work as you can yourself. If need be, do what hot rodders have always done: Find others with the skill you need, and barter, buy, or partner with them.

3.) Do it all within the small budget you have to work with.

Many people are interested in these cars and like to spend time looking them over to see what I have done—the "periscope" P-51 Mustang fuel gauge on the speedster tends to be a crowd favorite, as does its spreader bar made from a B-17's 50-caliber machine gun cooling shroud. Even more, they love riding in them. But once in awhile someone will get angry that I "ruined perfectly good iron." To this I say: We as old-car collectors have gotten good at saving automobiles, at restoring them to stock and putting them in museums and on show fields. But what traditional hot rodding preserves is the living, breathing automotive way of life—the set of skills, know-how, and spirit—that originally accompanied them. And early Fords have always been at the core of this way of life. 





The engine in the Tudor is stock, save for the aftermarket Air-Maze filter and the remains of a cabin heater. It will be replaced by a Model B with a high-compression Ford police cylinder head, higher-lift camshaft, Mallory dual-point distributor, and legendary Fish carburetor (above).





Worth the Wait

More than 50 years ago this unrestored 1939 Ford De Luxe coupe cast a spell on its owner

BY MARK J. McCOURT • PHOTOGRAPHY BY RICHARD LENTINELLO

It was already a classic car in 1964, when it attracted the attention of a 14-year-old on the streets of Athol, Massachusetts. There was something solid, something honest, something un-messed-with, about that handsome, dark-green 1939 Ford De Luxe coupe. It

would pass out of the teenage boy's life as quickly as it appeared, but would never be forgotten... and decades on, it would return in a most unexpected way.

The Series 91A De Luxe five-window coupe was no longer one of Ford's most popular models in the late 1930s, as

the fastback De Luxe Tudor outsold it more than four-to-one. Indeed, only 33,326 examples of the \$700 upscale coupe—that price \$60 more than the Standard variant, and roughly equivalent to \$12,715 today—left dealer showrooms in 1939, a down year when Ford



produced just 532,152 cars. While they shared a 112-inch wheelbase, the De Luxe coupe wasn't as family-friendly, seating a chummy three passengers to the Tudor's six, but it had its own practicality with cargo space in the trunk and behind the seat, was a fine performer, and offered undeniable style.

It was that style, and the famous flat-head V-8 under the hood, that drew the young Ted Coutu to that Ford. This Barre, Massachusetts, resident remembers looking over the car very carefully, all those years ago. "I couldn't believe the shape it was in, even back then," he says. "I fell in love with it. The old guy who owned it wouldn't sell it to anybody."

That protective owner was the De Luxe coupe's second. The original purchaser had been an "old maid" schoolteacher, Ted recalls. "She bought it new in 1939, and never drove it in the winter, because she always had a second car to drive. I was told that, when she retired from teaching, she sold this Ford to the superintendent of schools in Athol. I don't know what year he got it, but he didn't use it in the winter, either. He kept it in a little one-car garage behind his house and drove it in the warm months until about 15 years before he passed away, which would have been around 2005. He left it to his oldest son. I was working with that kid at the time, and he didn't want it."

The superintendent's son knew Ted was an old-car buff, and invited him to look at the Ford, which remained on his father's property. "I followed him to the house, and we went down in back to the garage, which I didn't even know was there. He opened the doors, and I was blown away. I knew this was that same car, and I couldn't believe it was still in such great shape. All I said was, 'How much do you want? I'll be right back!'"

The coupe had not turned a wheel in over a decade at that point. It was complete and intact, and still wore factory-applied Dartmouth Green paint, although the original chrome was peeling from its bumpers and the frame of its "Clear-Vision Ventilation" top-hinged opening windshield. The lack of exposure to decades of New England winters and road salt had largely preserved the sheet-metal. Inside, the mahogany wood-tone dashboard and sporty "Banjo" wire-spoke steering wheel were intact, along with the taupe broadcloth seat upholstery, save for an area where it had worn away under the driver; unfortunately, the fabric-covered door panels hadn't held up as well. The 221-cu.in. V-8 was inoperable, due to a freeze-induced crack in the block.

That flathead engine had represented an improved design for 1939, as its stronger internals included larger main bearings supporting a bigger crankshaft, while new 24-stud cylinder heads contributed to a slightly raised compression ratio. Ingesting fuel through a two-barrel Stromberg downdraft carburetor, the V-8 would ostensibly still be rated at 85 hp, with torque increased 9 lb-ft to a tidy 155; this was enough to move the 2,752-pound coupe with comparable verve. The three-speed manual transmission was still shifted by a lever on the floor, but it would be the last year for that traditional method. And breaking Ford tradition was the new Lockheed hydraulic braking system that actuated the 12-inch drums; in this car, that system would also require attention after years of sitting.

"The odometer read 85,000 miles when I got the car home," Ted says. "It could have turned over before that point, I don't know. I brought it to an old fellow I knew who loved flatheads, because he volunteered to get it running for me. He fell in love with it, too. He jumped right in and would have it back on the road within two months."

The De Luxe coupe's benefactor started with the damaged V-8. "It must have been that the coolant wasn't changed; water would run out the tailpipe, but not out of the side of the



The beautiful De Luxe instrumentation includes a matching clock in the glovebox door. To better keep tabs on this car's numbers-matching original V-8, an aftermarket water temperature gauge hangs below the dash. The 80-year-old seat and door panel fabric upholstery are present, and mostly intact.



block. He welded the block back up," Ted remembers. "I don't know if he modified the engine to run on unleaded gas, but I don't add lead (substitute) when I fill it up, and this doesn't seem to hurt it. I also had him do the brakes. He put new kingpins in the suspension and greased it up. Now, every year before I take it out in the spring, I grease it. I also change the oil once a month, because the engine has no oil filter. It holds four quarts of oil, and I use the type that goes into a diesel truck, because that has the zinc it needs."

He will grant that the body shows its 80 years through a multitude of dents, chips and scrapes. What's left of that original paint is tired; the Ford-stamped glass is delaminating around the edges; some of the rubber covering the running

boards has disappeared. In his coupe's defense, Ted notes that the only spot that has received rust repair was in the trunk. "The rubbers around the trunk got old, and water dripped where the jack sits. Someone tried to do some bodywork on it, and they didn't do a very good job; you can tell some surgery was done, but it's not too bad. I haven't done anything to the body—I like it the way it is. And it passes inspection in Massachusetts!"

This much-loved Ford is at its best when on the road, its third caretaker reveals. The shift pattern of its transmission had a steep learning curve, though, Ted will admit: "I've always driven four-speeds, and the first time I took this car out, I came up to a red light, and automatically, I put it up in reverse, since that's

where I'm accustomed to first gear being. The light turned green and I was going to go, and it started to roll backwards... I almost backed up! I felt sorry for the guy in the plastic car behind me, I probably would have run it over."

Reversing lamps aren't the only traffic-warning safety features our Driveable Dream lacks compared to modern vehicles on today's busy roads; it was built before turn signals were standard equipment. "I use hand signals, and people wave back to me! They don't know what the signals mean, they have no clue," he says with a laugh. "In Massachusetts, most people don't use directionals anyway. You just have to watch what they're doing, more than anything."

Lucky for Ted and his De Luxe, other road users have given him a reasonably





wide berth in the 12-plus years they've enjoyed together. And use it, he does. "Right now, the odometer reads 3,900 miles. It still has the original 6-volt, positive ground electricals, but it starts right up, and runs beautifully. I drive it everywhere during the summer. I've driven it to car shows at Lebanon Valley Speedway [the New York home of Hemmings' biannual Muscledalooza event, a 200-mile round-trip] three times. It never gives me any problems, and just keeps on going.

"It's easy to drive, you don't have to fight with it. There's no back-and-forth in the steering, no float in the ride, even though it still has Firestone bias-belted

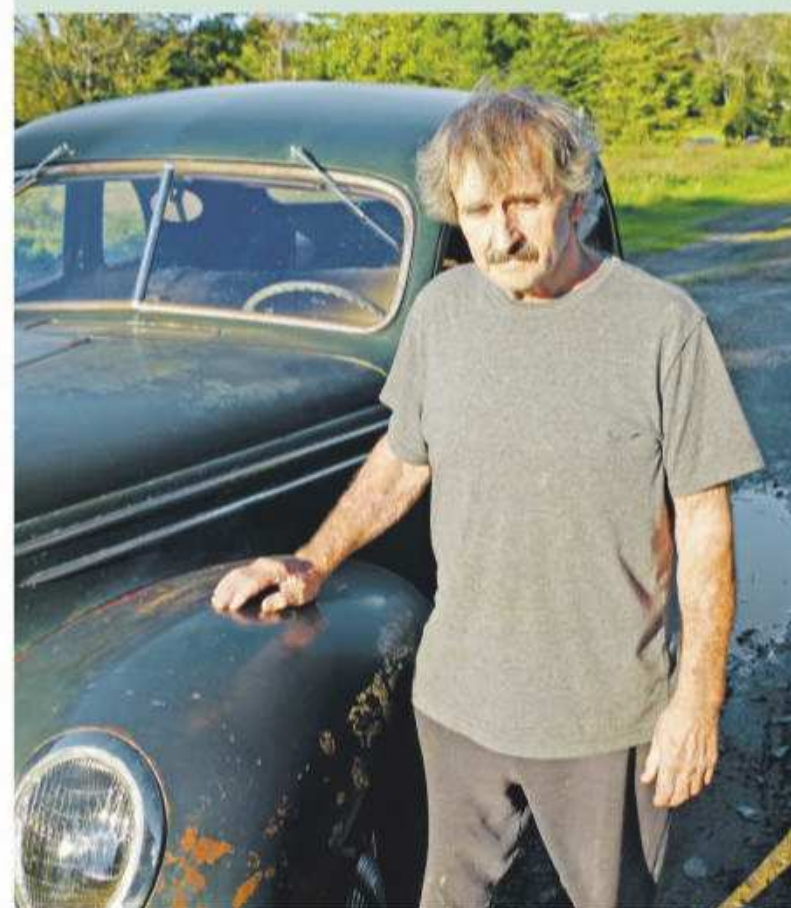
tires on it. It's amazing, I'm impressed with it every time I drive it—I can't help myself," he says, and grins. "I love the age of it, how well it runs. And how many people want to buy it—every place I go, someone wants to buy it!"

Ted had to wait about 40 years after his initial curbside chance encounter to culminate his teenage dream. Knowing this—like so many of this Ford's admirers through the decades—we're still possessed to ask: Any chance you'll let this faithful Ford go? "No," he asserts. "I feel about it the same way as did the old fella who last owned it... He wouldn't sell it, either. As long as I'm breathing, it will be in my garage." 🐾

*I couldn't
believe the shape
it was in,
even back then.
I fell in love with it.*



The 85-hp, 221-cu.in. flathead V-8 needed a rebuild at 85,000 miles because the block cracked while the car was inactive. The odometer now indicates about 20,000 added miles.





Electric Resurrection

Undertaking the restoration of a 1919/1931 Detroit Electric Model 98A Brougham—Part I

WORDS AND PHOTOGRAPHY BY MATTHEW LITWIN
RESTORATION PHOTOGRAPHY COURTESY OF BILL LILLIE

In December 2017, Gales Ferry, Connecticut, resident Bill Lillie stood before a barely-functional Detroit Electric. Harboring a deep affinity for pre-Forties cars, he pondered its rarity, condition, and asking price, while calculating what it would take to return the car to its

former glory. Predictably, Bill took a gamble on the automotive rarity and negotiated its purchase, enabling him to add the 1931 Model 98A Brougham to his collection.

The stated model-year must be a typo, right? As Bill had learned, our domestic automotive history has many twists. But this Detroit Electric was far from a standard

model. It had originally been built in 1919 as a Model 80A five-passenger Brougham. Unbeknownst to many, though, the Anderson Electric Car Company, of Detroit, Michigan—makers of the Detroit Electric—had begun remanufacturing trade-ins as early as 1915. The idea behind the program was simple: modernize a small number of the older models and resell them as “new” cars with Model 98 nomenclature.

Those modifications started with the removal of the glass, interior, fenders, and wheels. To accommodate then-contemporary garages, the car’s roof was lowered six to eight inches. New interiors were then installed, along with lower seats and new glass. To provide a fresh look to the body, crowned fenders were fitted, and to help lower the overall height of the vehicle, smaller 32-inch-diameter wheels were installed. Those wheels had a wider rim depth, providing the ability to accept more modern balloon tires of the era. When completed, it was primarily marketed—as had been company tradition—to female drivers due to its ease of operation.

“They were a get-in-and-go car capable of a top speed of 25 mph and, on a flat surface, had a range of over 90 miles on a single charge,” Bill tells us. “Thanks to the Detroit Electric community, we were able to uncover the history of this Model 98A Brougham, which was shipped to the Royse-Johnson Battery Company, in Lincoln, Nebraska, on April 1. It was one of just three made, and it was sold to its ‘second’ first owner for \$3,000. I’ve been fortunate enough to document its complete ownership history since then.”

Bill goes on to tell us: “The paint had broken down and even flaked off the aluminum body in several spots, while moths and mice had decimated the interior. Mechanically, it was electrically inoperable; only two of the five speeds worked. Reverse didn’t. Molding was missing, the top was no good, and the wheels were full of dry rot. The list of needs was extensive; it needed a comprehensive restoration.”

With three show dates circled on his 2018 calendar, Bill immediately commissioned its restoration. Join us as the first segment of this tale unfolds on the following pages. 🐞



With the car secured in his home garage, Bill's first task was to examine and sort out the Model 98A's many electrical ailments. This necessitated a partial removal of the interior to gain access to the main controller and its assorted connections.



A close-up view of the internal mechanism of the reverse switch reveals the amount of damage it sustained after several years of improper use, which had caused the copper contacts—especially the bottom set—to melt, causing its complete malfunction.



The Detroit Electric's main controller, located below the cabin's floorboards. This is essentially an oversized fuse box, or electrical nerve center. Corrosion due to a lack of maintenance over the decades necessitated long-overdue repairs.



A total of 14 six-volt batteries are required to power the car. Though Edison nickel-iron rechargeable batteries were a \$600 option, this one utilized standard units and, due to acid leaks, the wooden trays, front and rear, suffered tremendous damage.



This is the steel front battery tray support structure and wooden "firewall." Severe acid corrosion necessitated a complete rebuild of the steel support tray, fabricated from a pattern of what remained of the original. Note the firewall damage.



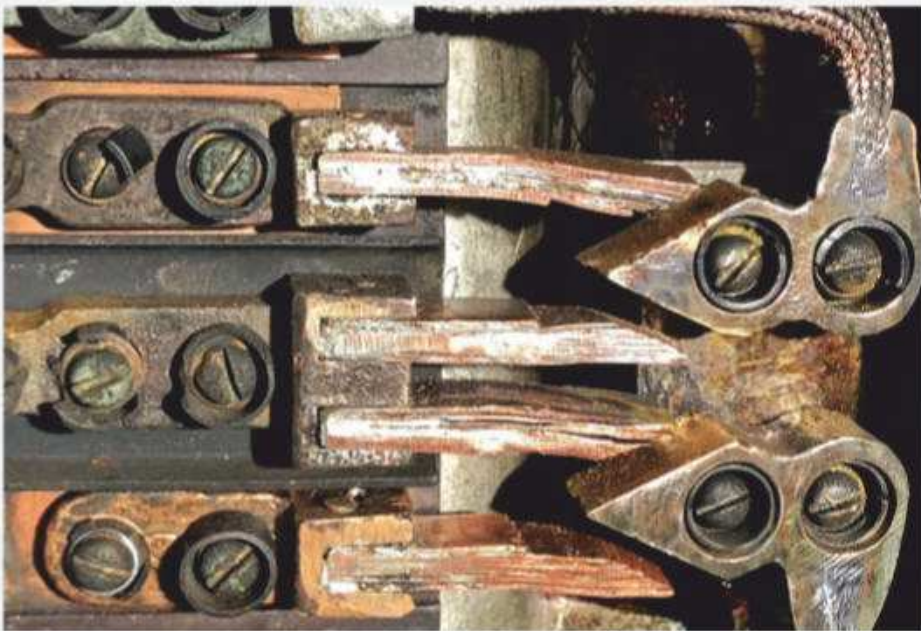
The rear battery support tray also required extensive fabrication work to repair the more intricate steel webbing. Once the repairs had been completed, the welds were ground smooth, and the metal was sealed in a protective layer of primer and black paint.



To maintain the car's original build characteristics, new battery trays and firewalls were fabricated from wood panels, using the remains of the originals as a pattern. Each panel was test-fit prior to receiving a factory-matching coat of black paint.



To help save time and reduce costs, attempts were made to salvage, clean and reuse existing components from the reverse switch. This contact is a good example of that effort, which had removed decades of grime from the copper component.



Here's the restored reverse switch, featuring new copper fingers that have been pinned and soldered to factory specifications. Each of the fingers had been custom-cut from copper sheets. It was critical to maintain a proper angle of contact.



The new front tray replicated the original's ability to cradle seven batteries. A common practice among restorers of early electric cars is to use new golf cart batteries due to their ability to hold a charge longer, along with a stronger current.



With the electrics sorted and the Brougham functional again, the remainder of the restoration was managed by Vintage Motors of Westbrook, Connecticut, starting in February 2018. Disassembly of the body began with the fenders; note the paint condition.



It was believed some work had been done to the car's exterior, but it was clear that the life expectancy of the top had been stretched thin when, upon its removal, several vast areas of water stains were clearly visible within the thin insulation.



Removing the water-stained fabric uncovered some damage to the wooden top frame that would have to be repaired. Despite this water damage, the majority of the Detroit Electric's wooden body framing was found to be solid and unaffected.



Earlier, Bill had completed repairs to the hood and trunk lid framing. Now in the hands of Vintage Motors, the panels were carefully stripped of exterior paint by hand, with the aid of chemical stripper, to preserve the soundness of the aluminum skin.



The integrity of the vast wooden framework within the Brougham was further verified when the rest of the interior upholstery and deteriorating insulation were removed. The built-in storage compartment, however, required only minimal repairs.



To prevent small tacks and other debris from contaminating the main controller, natural access panel gaps—incorporated into the main seat frame—were sealed with (white) tape. Note the two circular vents cut into the panel at the factory.



While aluminum reduces body weight, the metal tends to be more pliable than steel, and thus susceptible to warping easily if subjected to pinpoint heat. To prevent such damage, paint was removed with the use of an orbital sander, sections at a time.



Aluminum doesn't rust, but it can be brittle. As paint was removed from a door, a patch of filler was uncovered; it hid a stress fracture at a critical frame junction. It is possible to weld aluminum, helping expedite the needed repair.



Some sections of steel panels were incorporated into the design of each Detroit electric, such as the rocker panels. After the panels were removed and media blasted, just two small areas of rust had to be removed and replaced with patch panels.



After the hood and trunk lid were stripped of the old paint, the metal was given a layer of primer, followed by a skim coat of filler. Sanding followed, along with more corrective filler and sanding, to achieve a perfectly smooth surface for final primer.



In order to stay on schedule, work never stopped. An array of small parts had also required cleaning or media blasting, as well as a protective layer of self-etching primer and—in some instances, minute filler. These parts are to be painted black.



Much of the Brougham has been reassembled at this stage to test fit components; however, a keen eye will notice that a new running board bridges the gap between the fenders, the rocker panel is in primer, and the main body is still in bare aluminum.



After the car was disassembled again, the interior was protected by masking prior to the application of self-etching primer. The light-gray spots are skim coats of filler that have been applied to help achieve a perfectly contoured body during sanding.



The Brougham's restoration was intended to match the factory's as-delivered appearance, hence the application of black paint to the body. This image is a bit misleading, as the intent of the black paint was to cover only the trim and molding.



After the masking had been removed, the minimal extent of black paint is apparent against the primary dark blue, the latter of which had been applied seven times prior. The shine seen here can be attributed to the seven layers of clearcoat that followed.



Several pieces of trim were painted separately, including these molding strips that have been carefully arranged and labelled. Because they were painted earlier and allowed to cure, they will be ready to install when needed, saving man-hours.



New, reproduction wiring had been procured in the first months of the project, and while the exterior was given time to cure before final reassembly commenced, new harnesses were fabricated and installed. Note the switch connection labels.



The Detroit Electric's internal-expanding rear brake drums have been "turned" — a term for smoothing the surface via lathe — and at this point one of them is being secured to the main wheel hub. The subassembly would be installed on the wheel later.



Each of the wheels were meticulously refinished, including the front pair pictured here. This included not only gloss paint on the wooden spokes and trim rings, but also pinstripes matching the decorative factory pattern.



In early 2018, the restoration progressed to refinishing the interior, beginning with the installation of webbing that is the fundamental support of the new roof. Join us next month as we convey the final stages of the Detroit Electric's restoration.



AMC Design Concepts

The creative car ideas of American Motors designer Jack Carroll

BY PATRICK FOSTER • IMAGES COURTESY OF THE PATRICK FOSTER COLLECTION

I have been fortunate to have had the privilege of writing quite a lot on the history of American Motors Styling, but there's one person who I've somehow not gotten to yet, and that's a shame because as automotive designers go, Jack Carroll was one of the best. He worked at AMC during perhaps the most creative time in its history.

John Carroll III has gasoline in his blood; born and raised in Detroit, he spent his youth working on his father's collection of old motorcycles. In school, he drew pictures of dream cars in the margins of his notebooks, just waiting for the day

when he could get a car of his own. After getting his driver's license, his dad bought him a 1951 Plymouth Business Coupe, which Jack promptly began to customize. His talent for drawing was obvious, and a local repair shop agreed to do work on his car in exchange for Jack drawing customer's cars. While still in school, he also got some work doing renderings for the AMT model company, as well as package mockups and logos for W.B. Ford and Associates Graphic Studio.

Thinking he might get into product design, Jack enrolled at the University of Detroit, then in the Art School at the

Detroit Society of Arts and Crafts college, where he studied product design and photography. In 1961, he enrolled at the Art Center in Pasadena, California, considered America's premier school for automotive design. The following summer, he came home to Detroit to get a job, something temporary until he went back to the Art Center. He interviewed at American Motors headquarters on Plymouth Road on the west side of Detroit, not far from his parents' home. Styling chief Richard Teague liked his portfolio and offered him a job in design. Jack began working there in the summer of 1962.



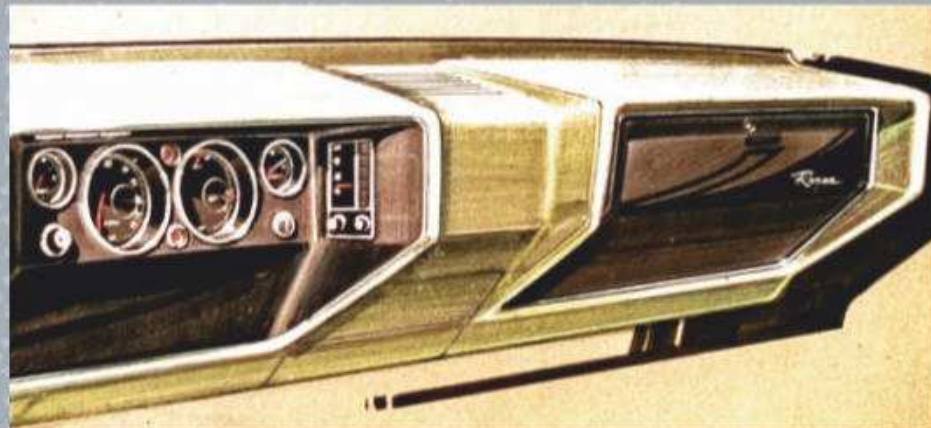
ABOVE LEFT: Jack Carroll designed this instrument panel proposal for the 1966 Rambler American, which would have used the existing sheetmetal, dressed up with new gauges and a new crash pad. **ABOVE RIGHT:** Another Rambler American proposal, this one also was a facelift off the existing 1964-'66 instrument panel, but with a great deal more flair.



In this proposal for the upcoming 1968 Javelin and AMX, Jack Carroll configured the instrument panel with symmetrical forms to make it easy to produce it in both right- and left-hand steering configurations.



For 1966, AMC unveiled its "Project IV" idea cars, a series of four concepts meant to signal a new direction for AMC styling. The Vixen coupe was a mockup with only a "ghost" interior, but Jack Carroll was given the job of designing interior proposals for it.

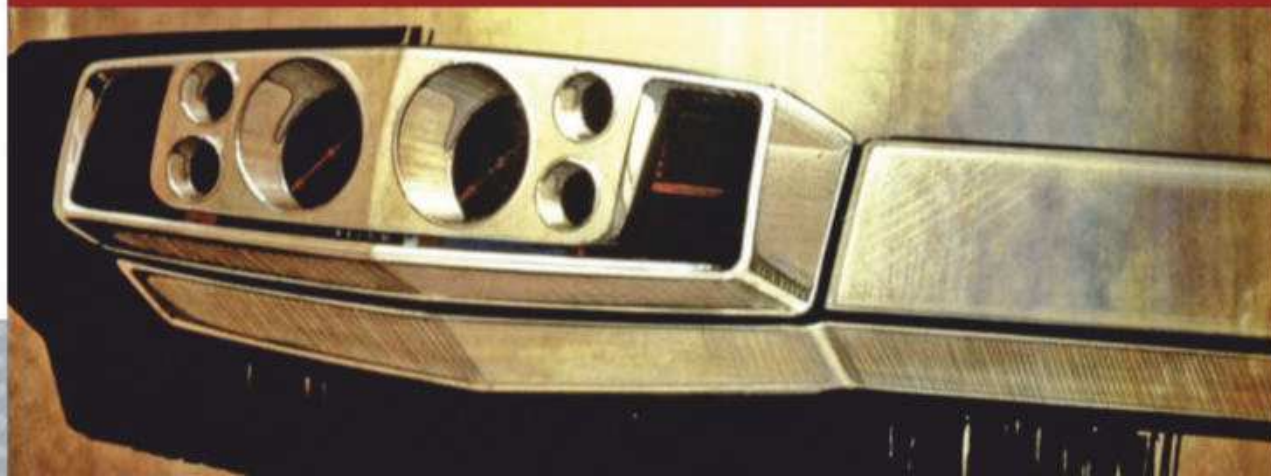


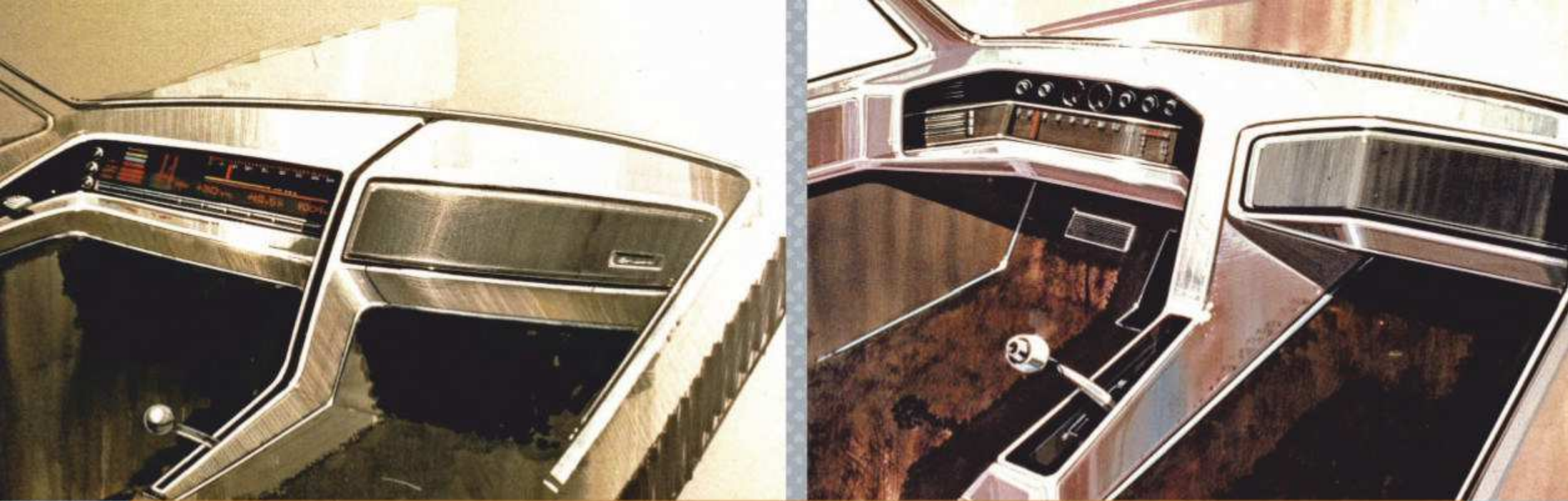
ABOVE LEFT: Another proposal for the 1968 Javelin and AMX instrument panel located all controls and gauges behind the steering wheel, with a section containing the radio curving towards the driver, cockpit-style. A similar look was used on the 1971-'74 Javelin and Javelin/AMX. **ABOVE RIGHT:** This Javelin and AMX proposal, which has the "Rogue" badge on the glovebox door, is another of Jack's ideas for a symmetrical design useful for both right- and left-hand steering markets. Rogue was the model name considered for AMC's new pony car until Javelin won out.

He gravitated to the interior hard trim team, which consisted of a handful of people charged with designing instrument panels, knobs, handles, steering wheels, consoles, etc. Don Stumpf was in charge of interiors at the time, with Neil Brown serving as studio manager and Bob Monacelli as assistant manager.

Work on the landmark 1963 senior Ramblers was already completed by the time he started working at AMC, but there were new or updated models coming in 1964, 1965, and 1966. Young and restless, Jack hoped to do big things in design but, at the time, American Motors was focused

As automotive safety came to the forefront, designers began to investigate heavily padded instrument panels with recessed gauges and knobs. This rendering by Jack Carroll shows similarity to the production 1968 Javelin and AMX.





ABOVE LEFT: One of Jack's Vixen proposals was this interior, which is quite modern and sleek, yet is also designed for easy assembly as either right- or left-hand drive. **ABOVE RIGHT:** Another Vixen instrument panel proposal. In this one, the instrument board beads around at the corners, aircraft-style.

on more conservative styling. There were very sound business reasons for that; far-out car designs were simply too risky for such a relatively small company. Additionally, AMC needed to wring as many years as possible out of each tooling dollar it spent. Thus, the 1965-'66 Rambler Classic and Ambassador were reskinned versions of the 1963-'64 models, and the all-new American for 1964 used a lot of the same tooling as the 1963 Classic. (One could also note that when the company took a chance on the 1965 Marlin, it ended up with a costly flop. Years later it went out on a limb with another risky design—the Pacer—that proved so costly it ended up being AMC's last all-new car design.)

Undaunted, Jack drew dozens of

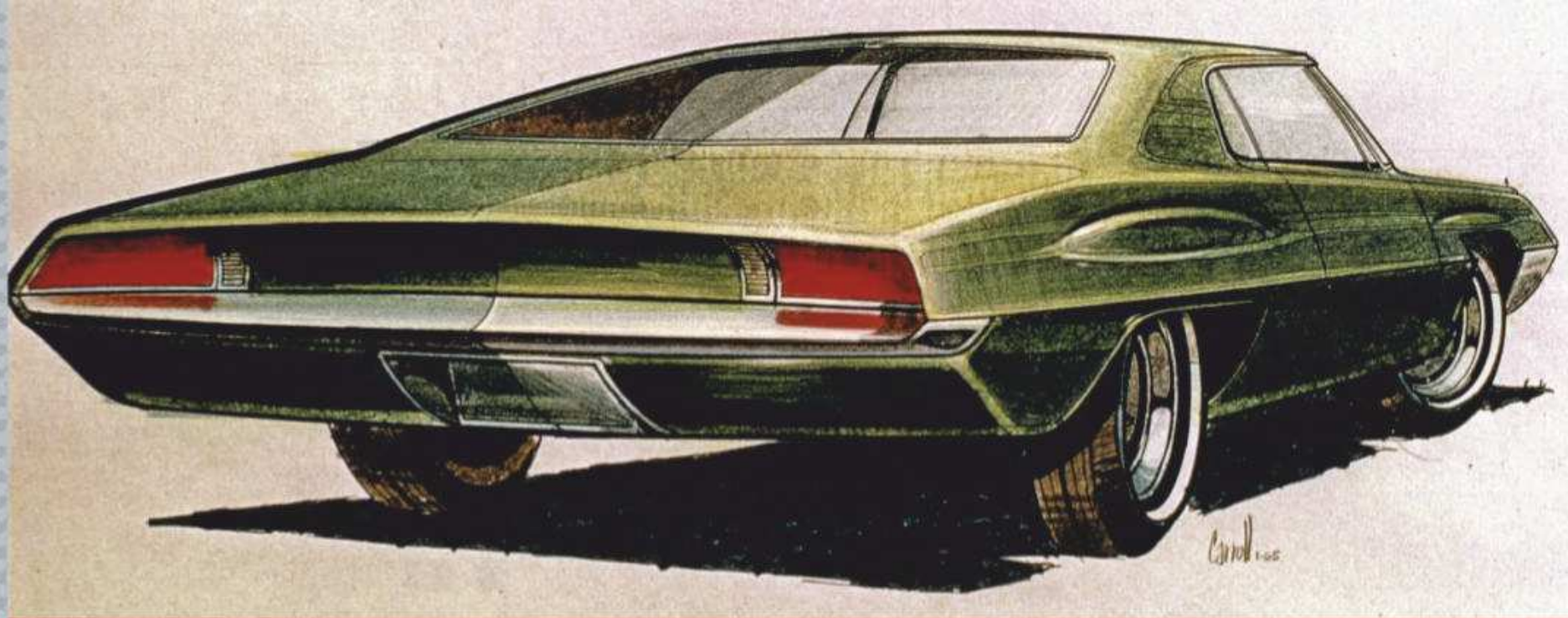
fantastic ideas for bold new instrument panels, including several seen here with symmetrical shapes for the gauge cluster and glovebox so that they could easily be switched for right-hand-drive markets—recognition of the considerable export business AMC enjoyed at the time. Jack also experimented with “cockpit-style” instrument panels, in which the gauges, controls, and warning lamps are all grouped in front of the driver, with the center of the dash flowing downward into an integral floor console. The effect it gave was to visually separate the front passenger area from the driver's “cockpit”—an extremely sporty and attractive look. Another idea was the “wrap-around” instrument panel; a similar design would

be used on the 1971-'74 Javelin and AMX.

More prosaically, Jack also created interesting proposals to facelift the 1964-'66 Rambler American instrument panel, carrying over the basic structure but endowing the panel with real style via overlays and added parts. The designs were well received by management and had advanced to the clay model stage when Engineering announced it had decided to reuse the basic panel with only a minor update—a cost-cutting move that in retrospect seems very short-sighted. However, working on the Rambler American series often proved frustrating, because the desire to create a completely revamped and attractive interior was always overruled by the need to keep costs as low as possible. In the



After moving over to the Senior Car Exterior Studio, Jack began to envision the next-generation Ambassador. One idea was for this luscious coupe with Cadillac elegance.



Hand in hand with the Ambassador came the all-new Rebel, because the two shared the same basic body. Jack came up with this clean-lined coupe with striking fender bulges.

end, a basic instrument panel theme was settled on and used on the base models, with up-level models using the same theme but with a tad more brightwork and trim added to reflect the higher price tag.

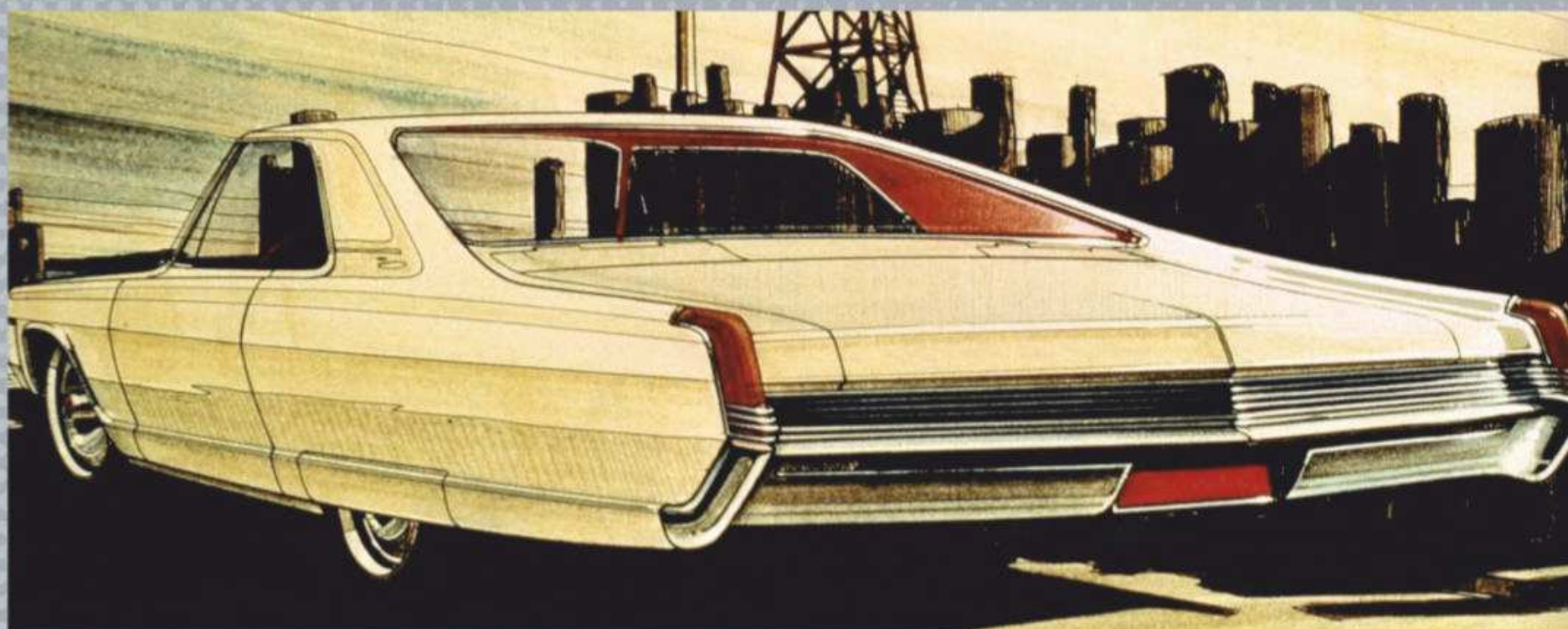
With automotive safety gaining much more attention in the mid-1960s, Jack began to work on heavily padded instrument panels with deeply recessed gauges and controls, in an effort to reduce the chance of injuries in crashes. These concepts showed up in the final designs for the 1968 Javelin and AMX production cars.

During 1964-'65, AMC designers were put to work on four concept cars that were meant to signal a whole new direction for AMC Styling. Called "Project IV," it featured the original AMX

proposal; another, completely different sport coupe dubbed the AMX II; a unique sedan called the Cavalier, which became the foundation for the later Hornet; and a two-door coupe version of the Cavalier called the Vixen. Jack designed several interior proposals for the Vixen, which we reveal here for the first time. Although a "Pushmobile"-concept Vixen was produced for display purposes, it had a "ghost" interior. Jack's designs on paper were as far as the interior part of the job ever progressed.

In the latter part of 1965, Jack moved over to the Senior Car Exterior Design Studio under Vince Geraci. The timing was good; designers were working on the new Rebel and Ambassador for 1967. Here

at last was Jack's chance to work with a clean sheet of paper; no mere re-skin, these cars would be entirely new from the wheels up. Vince recalls him well: "Jack was a very talented stylist, young and always enthusiastic." Allowed a fairly free hand, Jack came up with some very elegant designs for the Ambassador, including the close-coupled coupe seen here, with its bulging fenders and an air of Cadillac sophistication. For Rebel he envisioned a clean-lined hardtop with interesting bulges in the fender sides and a semi-fastback roofline. For both lines he drew the station wagon shown herein, with the Ambassador version receiving extra bright trim and a much more luxurious interior.



This proposal is for a possible Ambassador hardtop for 1967. Different fenders and taillamps would help to distinguish it from the Rebel series.



Here's a really sharp proposal for the 1967 American Motors senior line station wagons. Because they would share the same body, different fenders and trim would be used.

Jack's reason for doing a stint in exterior design was that he wanted a new challenge, but he soon found that exterior stylists run into the same frustrations as interior stylists: the need to watch costs and design products that are easy to manufacture and acceptable to a broad audience. Eventually, he grew tired of working only on automobiles and decided to make a career change. He accepted a position at Marcks, Hazelquist, Powers, a Detroit-based industrial design firm that did product and advertising design for a variety of companies. (Probably

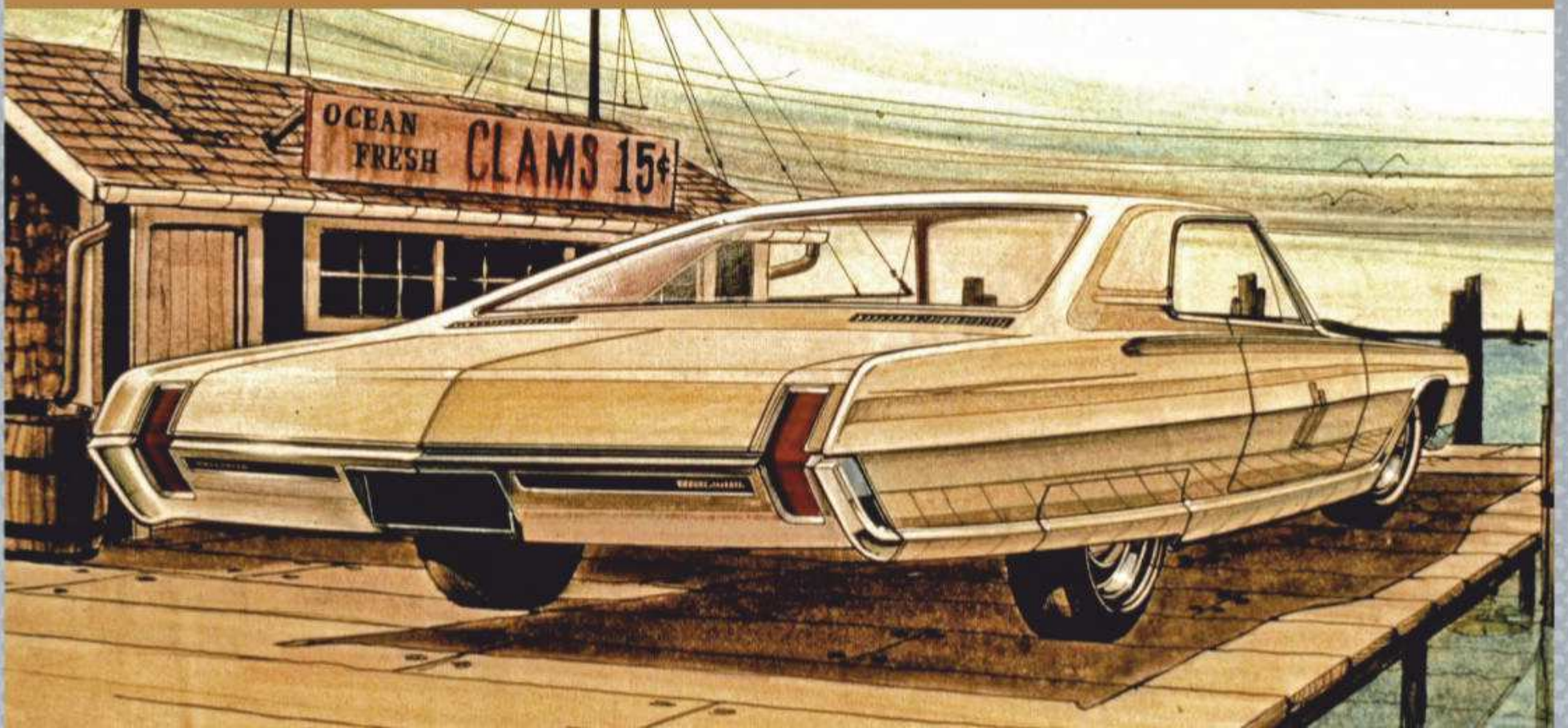
their most familiar products were the 1966 Studebaker automobile line). At MHP Jack designed jewelry, retail sales displays, catalogs, and Bulova watches. He also worked with Bob Marcks and others on a specially trimmed 1968 Imperial for the Copper Development Association. To promote the use of brass, most of the car's brightwork was replaced by brass.

But MHP eventually ran into financial problems, so Jack left for greener pastures. He joined Digital Equipment Corporation in 1968 as a staff designer and worked his

way up to Head of Corporate Industrial Design. In 1972, he moved to Data General Corporation (now EMC) as Manager of Corporate Industrial design. Then, in 1983, he decided to go into business for himself, forming Carroll Design, working with clients who develop and manufacture high-tech products. After 20 years in business, he sold the firm to employees and retired. Carroll Design continues on as a very successful design firm located in Westford, Massachusetts. Jack is still a car guy and enjoys driving his 1939 La Salle (HCC #6). 🚗



Another Ambassador hardtop for 1967 by Jack Carroll. The original painting resides in the author's American Motors Art Collection.





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Karl Ludvigsen

One of the most influential automotive authorities tells the story of General Motors design, working from inside, in the 1950s and 1960s



BY MARK J. McCOURT • PHOTOGRAPHY COURTESY OF KARL LUDVIGSEN

Looking back to the second half of the 20th century, there's virtually no aspect of the automotive industry that has not been studied by, reported on, or otherwise shaped by Karl Ludvigsen. His storied career, spanning more than 60 years, has always been tied to the engineering, building, marketing, and researching of cars. This has given Karl almost unprecedented access to some of the most important products and the personalities that shaped them. His two tenures working in the design and public relations departments at General Motors in the 1950s and 1960s would introduce him to automotive legends, and some of the most fascinating experimental and production vehicles of the era. Those formative years at GM would influence the trajectory of his amazing resume.

Born in 1934 and raised in Kalamazoo, Michigan, Karl was exposed to the automotive industry from the very start. His engineering-trained father was a

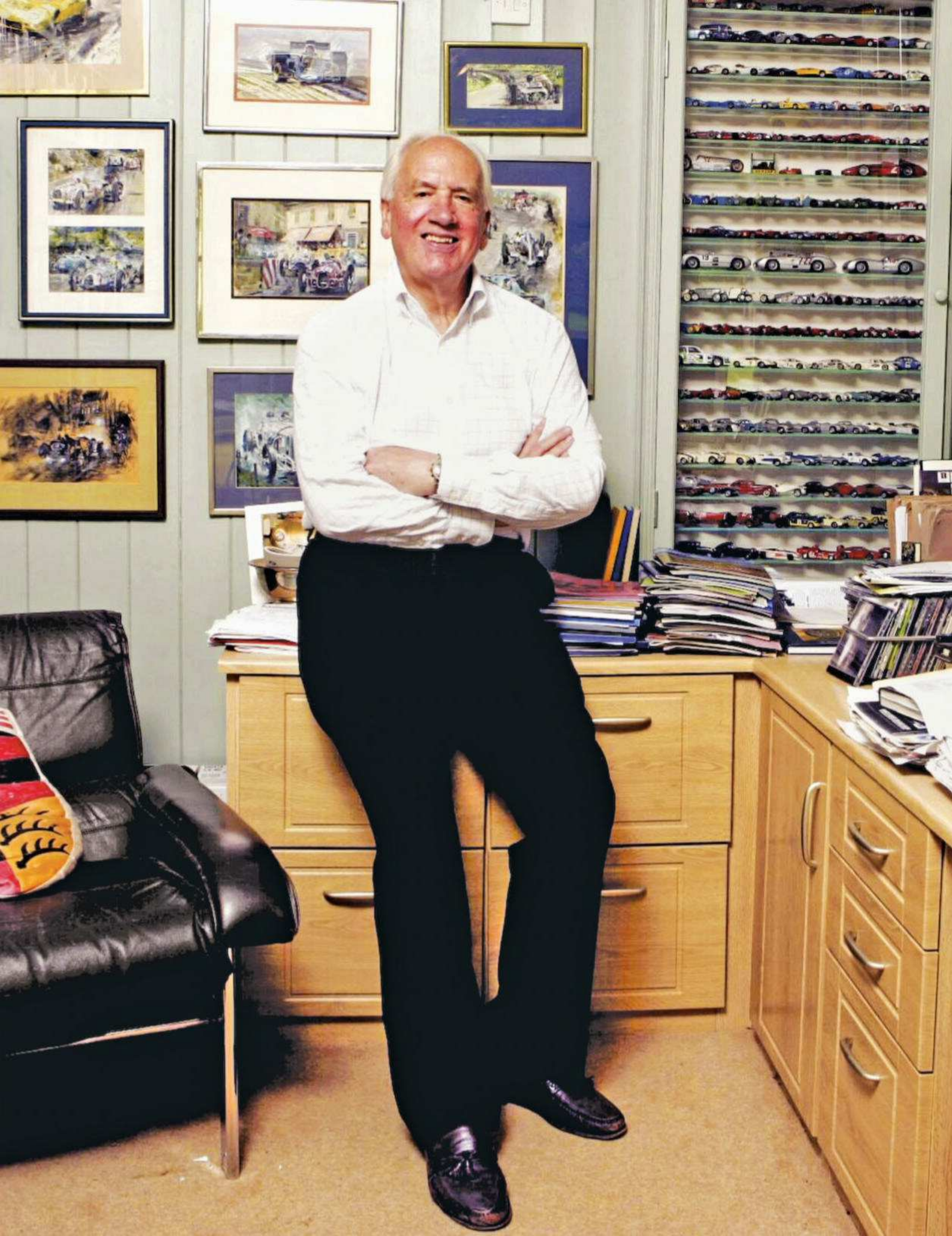
salesman for, and later vice president of, Fuller Manufacturing Company, a firm specializing in building heavy-duty truck transmissions. The young Ludvigsen grew fascinated with all forms of transportation, and as a teen, read every auto industry magazine he could get. After graduating from Phillips Exeter Academy, Karl went to the Massachusetts Institute of Technology to study engineering, and after two years transferred to New York's Pratt Institute to learn industrial design.

His technical education afforded Karl the ability to grasp mechanical workings, and his talent for writing meant he could distill those complex concepts in ways understandable to everyday readers. His first writing job, while still at Pratt, was at *Auto Age* magazine, where he wrote under the pseudonym Eric Nielssen as that title's technical editor.

In his second year at Pratt, Karl received a high-profile visitor from Detroit. "I first met Chuck Jordan early in 1956," he recalls. "I'd heard of Jordan, for he

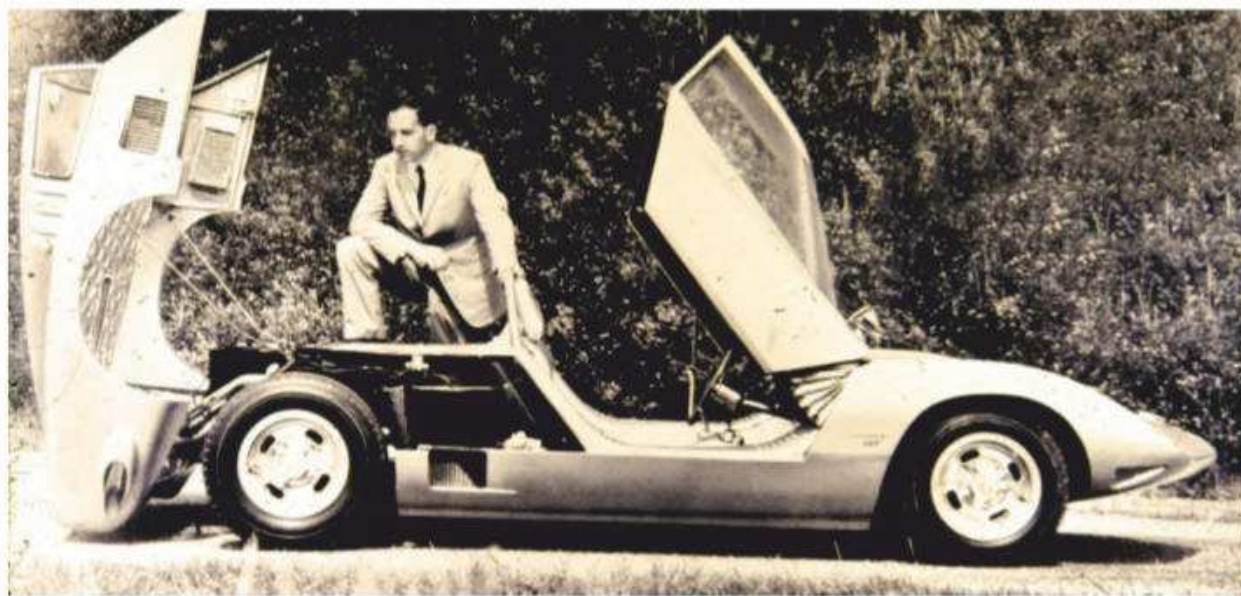
was the most prominent graduate of an inspiring MIT course in creative engineering that I'd taken before switching to Pratt. Joining GM in 1949, he put his creative engineering to work on such projects as a Train of Tomorrow and the 1955 Motorama's l'Universelle, a front-drive predecessor of the modern minivan; he was working on another Motorama car, the Buick Centurion. Chuck Jordan—who would later be design studio chief at Cadillac and Opel, and ultimately, vice president of design for General Motors—had been sent to recruit me to GM Styling staff. He was just the right man to do it. Instead of finishing my degree at Pratt, I left for Michigan and the spanking-new Warren Tech Center that spring."

The 22-year-old was put to work in the Research Studio, assigned to a project called XP-53. "This was supposed to be Le Sabre II, a retirement car for Harley Earl, but the project never gained much traction, and was sort of overtaken by the 1958 Firebird III, which came very





Karl followed the Corvette's design and engineering from its earliest days, helping publicize this and other cars during his 1962-'64 stint assisting Bill Mitchell with styling PR. In the Overseas Operations Division, he readied the Corvair-based Monza GT for auto shows overseas; this photo of Karl (right) was used in a brochure about the car.



soon after," he says. "The time I spent in Research Studio was the start of my serious access to Corvette information. The Corvette had only been created about four years before. The studio chief had worked on the original Corvette.

"The brilliant Bob McLean, my boss, outlined what the car should be like. He made a crucial recommendation to Harley Earl: The way they designed cars in Detroit was to start at the firewall and work back, and they were going to design a sports car along those lines. McLean said no, that's not the way they do it in the sports car world—they start at the rear wheels, put the seats in, and work forward. The Thunderbird was designed in that traditional firewall-back style, but the Corvette was a real sports car package, with the engine pushed back for balance."

It wasn't long before Karl was drawn back into the writing world. *Sports Cars Illustrated*, for which he'd been writing while at Pratt, in New York City, lured him back with the coveted post of technical editor. "I lied to GM; I told them I was going back to school," he says with a chuckle. "They weren't very happy with what I was doing, but they couldn't hold me back." He'd spend two years at SCI before moving to Germany after being drafted into the U.S. Army Signal Corps.

While there, he visited races and factories, continuing to write for *Sports Cars Illustrated*, and on returning to civilian life was named that title's editor-in-chief. It was Karl who, in 1961, changed its name to the more inclusive *Car and Driver*. At the end of that year, he would get a rare second chance at General Motors.

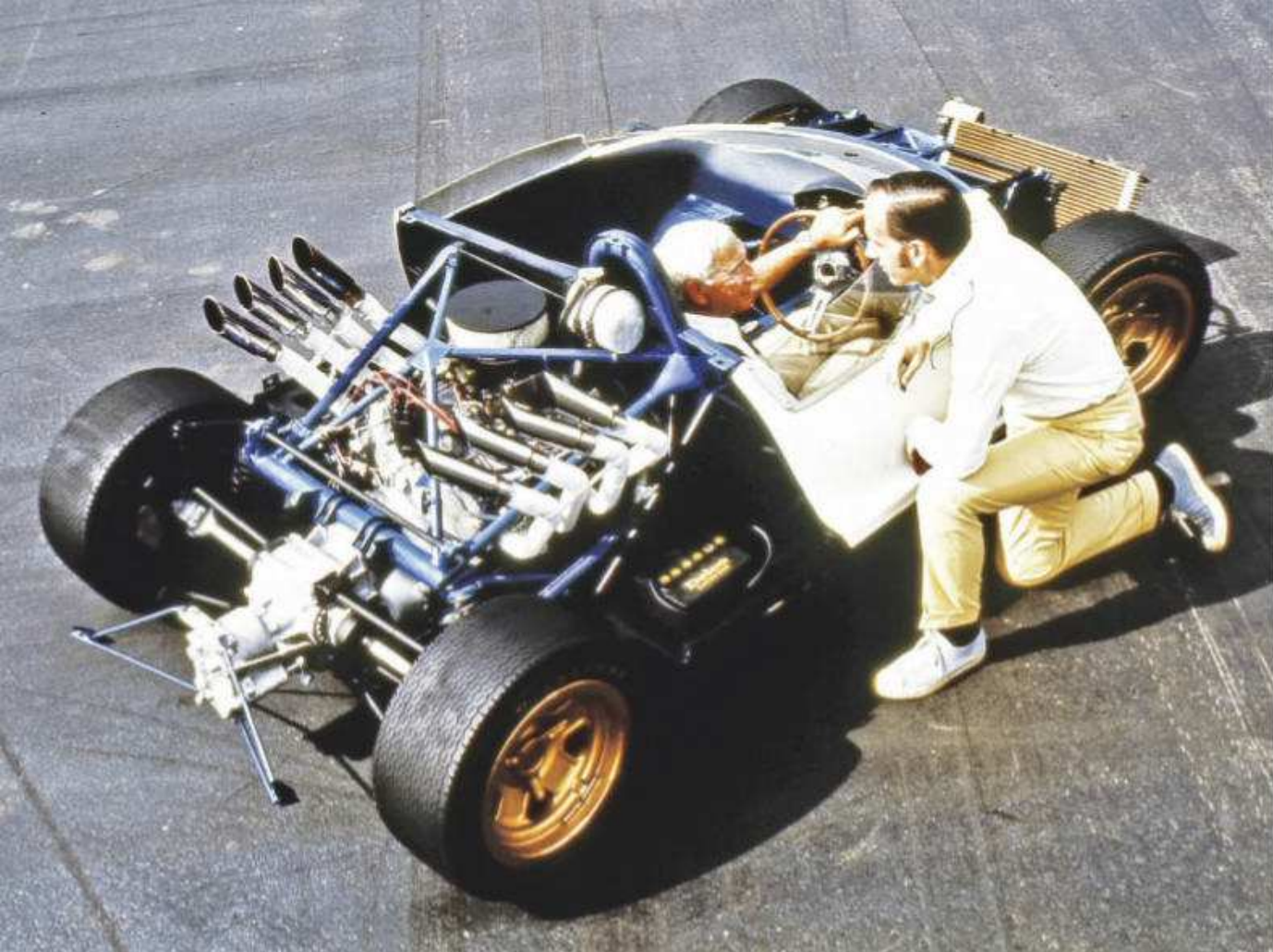
"Bill Mitchell was vaguely aware I'd been in Research Studio when he lobbied the PR staff to hire me in 1961," Karl reveals. "He had in mind having someone on the PR staff who knew something about cars. He was very frustrated that he couldn't communicate properly with the press, because as he said to Tony DeLorenzo, VP for public relations, 'You've got a lot of guys who can mix martinis and throw parties, but nobody I can talk to about automobiles!' That partly came about because of an extensive piece I did in *Car and Driver* on his [Corvette SS-based 1959] Sting Ray sports-racer. I remember seeing Dick Thompson racing that car at Bridgehampton. I thought, if this had a three-pointed star on the front, people would be lining up to praise it—but everybody was looking the other way. I think that helped a bit!"

When Karl joined GM's public relations staff, he was assigned to the 'styling beat.' "It was my job to help the

stylists tell their story," he remembers. "Bill Mitchell gave me the run of the building my first month on the job, and I found a lot of work being done on radical, rear-engine sports coupes. This was the beginning of the rear-engine era in Grand Prix racing, and the stylists were spurred by that excitement. Chevrolet gave them something to work on; Frank Winchell's R&D group at Chevy was experimenting with new arrangements of the Corvair hardware. They responded eagerly when Bill suggested a chassis be developed that was more race car than road car."

The result was the XP-777, a monocoque-framed coupe with independent double-wishbone/torsion bar suspension and mid-mounted Corvair flat-six engine that was cloaked in a sleek body penned by Larry Shinoda and Tony Lapine. Known as the Monza GT, it would be joined by a roadster version called the Monza SS. Karl promoted those cars during the 1963 New York International Auto Show.

The Monza GT and SS would follow Karl to his next job at GM, as he was transferred from Detroit back to New York City to work as a press officer for the automaker's Overseas Operations Division. He explains, "One of my first jobs was to prepare press material for publications



After leaving GM, Karl was the first journalist to access Zora Arkus-Duntov's CERV II racing test-bed. He maintained great relationships with GM VP of Design, Bill Mitchell and Arkus-Duntov, who revealed to him the secret Corvette Grand Sport in development.



abroad on the two special Monzas, which were sent to Europe at the end of 1963 to make the rounds of the major auto shows.

"That was an interesting job," Karl reflects. "If a press person overseas needed to know what GM was doing in America, he would get in touch with the local PR guy in his country, who would then ask me to get the information. And if anybody in America needed to know what GM was doing elsewhere in the world, they would come to us, and I would find out and inform them. I used to say that I was one of the few people in GM who had to know something about what we were doing in every part of the world! I got around the corporation quite a bit in those days—not just cars, but other activities, like visiting the Electro-Motive Division where they made diesel locomotives."

During his second term with GM, Karl would come to know Bob Lutz, who worked in the Overseas Operation Division's Forward Planning office. He also gained the confidence of other GM notables like Corvette engineer Zora Arkus-Duntov, Chevrolet studio chief Clare MacKichan, and Pontiac/Chevrolet division head John Z. DeLorean, personal connections that he'd maintain in later years as a journalist and industry consultant.

"General Motors of those days, in the 1960s—what a company! If you're a PR guy, you're kind of a pest; you're taking time away from people's normal jobs, asking them to help you with information. But boy, did I ever meet terrifically helpful and competent people everywhere I went in the corporation. I'll never forget the professionalism and pride that people had in GM in those years. They turned out some great automobiles as a result."

As interesting as this work was, it wasn't feeding Karl's automotive passion, so he once again began writing technical and racing pieces for David E. Davis Jr. at *Car and Driver*, as Eric Nielssen. He decided to strike out on his own in 1967, freelancing under his own name, as he explains: "I felt the next 20 years would be a time of phenomenal technical and scientific development, and there would be a need for someone to explain that to people. That's when I started writing serious books, and also working for *Automobile Quarterly*, *Motor Trend*, *Autocar*, *Science & Mechanics*, magazines around the world. I managed to turn that into a decent living."

As a journalist, Karl parlayed his contacts into great stories, including gaining the first-ever test drive of Duntov's mid-engine, four-wheel drive CERV II

sports racer, and writing books about the vehicles and people he experienced firsthand, like *Corvair By Chevrolet: Experimental & Production Cars 1957-1969* and *Corvette: America's Star-Spangled Sports Car 1953-1982*. John DeLorean asked him to join his sports car company in 1979 (Karl demurred, but helped DeLorean with publicity materials), and Bob Lutz—then chairman of Ford of Europe—would bring him on as a vice president in 1980. Karl moved to England at that time and remained there after striking out in 1984 to establish Ludvigsen Associates Ltd. on New Bond Street, the management-consulting firm he would run for 15 years. In that same year, he met his English wife Annette.

For the past 20 years, Karl has focused on researching and authoring award-winning books focused on automotive engines, racing drivers, and much more. "Having had experience working for car companies and suppliers, and consulting with them, has enriched my ability to understand what goes on behind the scenes, and to tell readers why and how things happened," he muses. "I've really enjoyed being immersed in the world motor industry, given the knack of being at the right place at the right time. And I'm still at it!" 🐞

Fred King

Delivery Driver and Shop Gofer
Crest Auto Ford/
Land Rover Dealership
Colebrook, New Hampshire

I WAS A TEENAGE S.O.B. (SON-OF-boss), in the best job any young gearhead could have: “step-and-fetch-it-boy” at Crest Auto, my dad’s Ford/Land Rover dealership in small town Colebrook, New Hampshire—eight miles from the Canadian border; I was 13 years old when I began. My dad paid me one dollar per hour. It was 1968, and we were in the sweet spot of Detroit Iron: Mustangs, Torinos, LTDs, and Broncos; I was in heaven.

Contrary to any misconceptions, the S.O.B. is constantly reminded he is expected to take orders from all other employees. My first jobs included cleaning the lube pit and sanding head gaskets by hand for the mechanics who were doing valve jobs. That was fine. Even better was manning the wash rack and detailing bay where we prepped new and used cars for delivery.

By the time I was 15, I had driven virtually every make and model of car—although rarely more than a couple hundred yards at a time. That included many family sedans—Galaxies and Bel Airs, but also 289 Mustangs, Cobra Jet Torinos, and one (used) red, white, and blue AMC Javelin. I even got to ride in (but not drive) an original 289 Cobra that Ford rotated among the dealers for a one-week trial, as a promotional event.

In the winter, I was thrilled to take the job every salesman despised: sweeping off 100 cars, boosting dead batteries, inflating frozen flat tires, and plowing snow. I loved it all. Driving that F-250 with a quick-switch plow, back-and-forth, back-and-forth, pushing snow, AM radio blasting, I wouldn’t have been happier sitting on the Celtics bench with John Havlicek.

By the time I was 16 and the State of New Hampshire deemed me suitable for highway driving, I was doing new-car deliveries and dealer transfers. Every trip was an adventure, some more than others. I did fall asleep bringing an F-100 pickup back from an auction but managed to escape with just a few stone pits on the rocker panels. And I darn near got frost-bite bringing a new Land Rover 88 from Boston to Colebrook in midwinter. (The

Land Rovers arrived at the port in Boston without a heater; it was an aftermarket “dealer add-on.”)

Delivering new cars was always a rewarding experience. We actually delivered them to homes and retrieved the customer’s trade. After pointing out the vehicle’s modern features (e.g., eight-track player and radial tires), I would give the customer our service manager’s name and number so they could make a service appointment two weeks later to have any problems remedied. You see, at that time, American cars were fast and exciting, but fraught with quality problems.

New cars routinely came with window leaks, buttons that fell off, paint with orange peel, and endless rattles and hiccups. My dad told of a new Galaxie 500 delivered with a door rattle; it turned out to be a beer bottle left inside the door. I was present when a Torino station wagon was unloaded, smoking, from the delivery truck. As it turned out, one of the piston rings was left out when the engine was assembled. Industry legend had it that one should not buy a car made on a Monday or a Friday. Factory absenteeism was rampant, yet the manufacturers refused to slow the assembly lines to accommodate, and many bolts and pieces simply were left behind. But the Big Three all had this same problem, and I don’t remember it as

an impediment to sales. Our customers still loved their new cars!

Sadly, decades later, and years after my dad had sold the business, this was one of the small-market dealerships shuttered in 2008 during the economic downturn. I’m still a gearhead at heart. Mecum’s Kissimmee auction every January is a staple of my holiday season. There’s a Pontiac Trans Am in my garage, and I still own a Mustang. Yes, it’s a modern one, with airbags and Bluetooth, but it is a red convertible. Ford has done a nice job retaining many interior and exterior styling elements that can evoke those late-’60s models. Hence, every time I get behind the wheel and start the engine, I get déjà vu. For a few seconds, I’m not 66 years old, but 16 again. It is 1968, and I’m drag racing from the lot to the wash rack, probably squealing the tires a bit—and hoping my dad is too busy to notice. Oh my, there’s no nostalgia like car nostalgia! 🏁



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.





JUNE 22 - 30, 2019

SATURDAY, JUNE 22

START: Main Street, Riverside, CA - 9 a.m. to 1 p.m.
LUNCH: Route 66 Museum, Victorville, CA - noon
OVERNIGHT: The Boulevard, Lancaster, CA - 4:30 p.m.

SUNDAY, JUNE 23

LUNCH: Bishop City Park, Bishop, CA - noon
OVERNIGHT: Lampe Park, Gardnerville, NV - 5:30 p.m.

MONDAY, JUNE 24

LUNCH: Mill Street, Grass Valley, CA - 11:45 a.m.
PIT STOP: State Theater, Myers Street, Oroville, CA - 2:30 p.m.
OVERNIGHT: City Plaza, Downtown Chico, CA - 5 p.m.

TUESDAY, JUNE 25

LUNCH: Recreation Grove Park, Willits, CA - 12:15 p.m.
OVERNIGHT: 2nd Street, Old Town, Eureka, CA - 5:15 p.m.

WEDNESDAY, JUNE 26

LUNCH: Curry County Fairgrounds, Gold Beach, OR - noon
OVERNIGHT: Southwest G Street, Grants Pass, OR - 5 p.m.

THURSDAY, JUNE 27

LUNCH: Rim Village, Crater Lake, OR - noon
OVERNIGHT: Tower Theater, Wall Street, Bend, OR - 5 p.m.

FRIDAY, JUNE 28

LUNCH: Aeroplane & Auto Museum, Hood River, OR - noon
OVERNIGHT: Fort Vancouver, Vancouver, WA - 5 p.m.

SATURDAY, JUNE 29

PIT STOP: Maritime Museum, Astoria, OR - 10 a.m.
LUNCH: Commerce Avenue, Longview, WA - noon
OVERNIGHT: Historic District, Olympia, WA - 5:15 p.m.

SUNDAY, JUNE 30

FINISH: LeMay - America's Car Museum, Tacoma, WA - 1:30 p.m.

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My Grand Prix Love Affair

GROWING UP ON THE SOUTH SIDE

of Chicago in the 1940s and '50s was a wonderful experience. The ethnic neighborhoods and city surroundings were an education in themselves. Most of the kids I went to school with were from middle-class, blue-collar families. You were either a Ford fan or a Chevrolet fan. You either liked Roy Rogers and Trigger or Gene Autry and Champion. In our family it was Fords and Roy. My first car was a used 1952 Ford Mainline six banger.

Fast forward a number of years to 1960, and I'm now married to my childhood sweetheart and living in Cleveland, Ohio, working for IBM. In 1964, I was driving a 1962 Impala Super Sport, 327-cu.in. V-8 with three on the tree. That happened to be my first brand-new car. I loved it. If you were going to make a move up the ladder as far as cars were concerned and you were now a GM man, Pontiac was the next step. So, in June of 1964, I traded my '62 Chevy on a bright red 1964 Pontiac Catalina convertible. I loved that one, too.

Living in Indianapolis in 1967, and still working for IBM, I got that new-car itch again. I seemed to get that a lot! In April that year, I pulled into the Pontiac dealer on Keystone Avenue to check out the new "Wide Tracks." I fell in love again. This time it was with "the one and only" 1967 Grand Prix convertible. I traded my Catalina on the spot and ordered my first custom-built factory car to my specifications. It was Montreux Blue with a blue leather interior and a blue top and white pinstripes. The engine was the standard 400-cu.in. four-barrel V-8. I also got the eight-lug wheel option. It had all the bells and whistles you could get including the tilting, skinny, wooden steering wheel. She was a beauty! We all lament the cars we owned and wished we could have back. I have owned a lot of great cars in my time, including vintage Corvettes, but this 1967 Grand Prix would be the first one I'd want back.

Later in life and knowing I could never have my car back, I decided to start looking for a 1967 Grand Prix convertible I could be happy with. In August of 2008, I saw one advertised in Chicago. It wasn't exactly what I wanted, but it was close. I



did not want a serious project car; I had my share of those over the years. A car requiring some cosmetic surgery and a lot of TLC was what I wanted. This particular Pontiac fit the bill. The prior owner had the car for more than 15 years with little use. It indicated 41,500 miles on the odometer. So, in September of 2008, my adventurous and good sport of a wife of 50 years and I flew to Chicago, bought the car and drove it home to California.

The 1967 Grand Prix convertible is a rare car. They made them one year only and produced a meager 5,856 examples. Over the years, I have never seen a Grand Prix convertible at a car show or offered for sale. They are heavy and powerful, especially with the optional 428 V-8, and the transmission was smooth as silk. Sitting on a wheelbase of 121 inches, it weighed over two tons. The styling of this Grand Prix was bold and exciting; it had concealed headlamps with parking lamps hidden behind three louvers in the upper fender tips. The taillamps were also unique, utilizing four long horizontal louvers, two per side. There were no side moldings or trim, making it seem streamlined and very clean in design.

The Chicago car was loaded with every factory option you could get, including the 428, eight-lug wheels, AM/FM radio with rear fender power antenna, electric windows, power seats, tilt column and wood steering wheel, and front fender cornering lamps. It also has the "Goat tach" on the hood. Once home, I started its

cosmetic restoration.

First to be done was a complete stripping of the paint and block sanding of the body. The car had been poorly painted a number of years earlier using a light blue Chrysler paint. I had it repainted with 2008 Mercedes Iridium Silver, then clearcoated. I know it isn't a correct Pontiac color, but with the black top and black interior, it sure looks sweet. All the body trim lettering was also replaced, and it was then pinstriped as original. The engine compartment was detailed and painted, including all new stickers and decals as well as new chrome rocker arm covers and chrome air cleaner. I then took it to an upholsterer who replaced all the carpeting, kick panels, convertible top, and the top well. A new black leather boot was also made to fit, and he carpeted the trunk. A custom cover for the spare tire was also included.

Early on, I discovered something about these Pontiac engines. They don't run when they're cold, and they won't start when they are hot! I had the Delco "hot start" starter motor and solenoid installed, and this has helped immeasurably. The alternator and voltage regulator were also replaced. A new, original-spec exhaust system was added with chrome tips. It sounds great!

So, after over a year, I now have most every system dialed in and the old Pontiac is running very strong. It has become my daily driver. I have close to 5,000 miles on the Grand Prix since I bought it, and it turns a lot of heads wherever I go. 🐐

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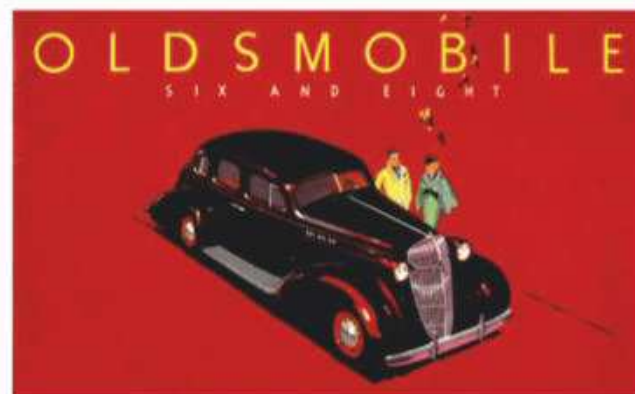
CHAMPIONS

Indy 500	Louis Meyer, Stevens/Miller
Grand Prix	Bernd Rosemeyer, Auto Union

SALES RACE

(total model-year production)

1. Ford	930,778
2. Chevrolet	918,278
3. Plymouth	520,025
4. Dodge	263,647
5. Oldsmobile	200,546
6. Pontiac	176,270
7. Buick	168,596
8. Hudson/Terraplane	123,266



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Carroll's Shop Truck

Number one of 1,500 1989 Shelby Dakotas belonged to the man himself

BY MIKE McNESSOR • PHOTOGRAPHY BY JEFF KOCH

The late Carroll Shelby was a master of spinning yarns—in that unmistakable East Texas twang—that made you want to buy whatever he was selling. But even Ol'

Shel struggled to explain the 1980s sport truck trend while promoting his all-new 1989 Shelby Dakota.

"I can't tell ya why they're so popular," Shelby told *Car and Driver* in its

July 1989 issue. "I belong to the Bel-Air Country Club. About 20 of us play golf every month. Of that group, there are three with daughters who have pickups. Not sports cars. It seems to be the in thing."



Given Shelby's experience, first as a world-class sports car driver and later as America's undisputed heavyweight champion builder of giant-killing sports cars and pony cars, it was likely hard for him to imagine why anyone would want to drift a pickup around a turn. But when truck fans squint hard enough, we can see sporting potential in the working-class Dakota. It's rear drive, it's compact, and, with some cajoling, it could be the willing recipient of a V-8 engine.

There was something else about the Dakota—it was a cheap and plentiful

basis for a hot rod hauler. Shelby's fellow Bel-Air Country Club members could buy a new sports car without going on an all-Ramen diet. But young Americans on a budget in the 1980s and '90s were eyeing V-8, rear-wheel-drive trucks as their ticket to muscle-era-style performance. These trucks were also a stark alternative to that other low-buck performance movement that was captivating young folks: front-wheel-drive imports with turbocharged four-cylinder engines.

You'll remember that prior to going sport trucking with the Dakota, Shelby

tackled that front-drive performance trend with a slew of compact Dodges including the Charger, Omni, Daytona, Lancer, Shadow, and others. Some of them were Dodge production cars badged and stickered as Shelby vehicles, while others were modified at Shelby's Whittier, California, facility and sold under the legendary Shelby banner. The Shelby Dakota falls under the latter category, making it a real-deal Shelby vehicle. The Shelby Dakota is also low production: It was a one-year-only offering and about 1,500 examples were built (860 in Exotic



A throttle-body injected 318-cu.in. V-8 filled the Dakota's smallish engine bay. It made just 175 hp, but electric fans gave it a 5-hp edge over the standard light-truck version.



Shelby touches abound inside—the steering wheel, the upholstery, the mats. This example, serial number one, was owned and driven by the late Carroll Shelby.

Red and 640 in Bright White).

This month's feature truck is even more unique—its Shelby Automobiles dash plate identifies it as Shelby Dakota number one. It was originally sold to a woman in California but, a few years later, Shelby bought the truck back. Michael Loscavio purchased the truck at Barrett-Jackson's Scottsdale auction in 2018, where it was consigned by a private collector who'd bought it out of the Carroll Shelby Museum collection. When we photographed the truck it had just over 51,000 miles on the odometer, much of which was piled on at Shelby American, Michael said. "The Shelby team told us that they used it mainly as a parts runner and for basic shop errands, but Carroll used it all the time. It's pretty cool to drive around in a vehicle that I know Shelby drove and had in his shop."

All Shelby Dakotas started out as a standard cab, two-wheel-drive Dakota Sport with a 6.5-foot bed on a 112-inch wheelbase. The original Dakota wasn't available with a V-8. Its powerplant options included a 100-horsepower 2.5-liter four-cylinder engine of minivan and passenger-car fame, or a 125-hp 3.9-liter V-6. The 3.9 was at least a relative of a V-8 as part of the LA engine family, derived by lopping two cylinders off the 318 block. Rather than cut a journal from the V-8 crankshaft however, a new crankshaft with split pins was designed to offset the rod throws in an effort to reduce vibration. While the 3.9 was a decent small-truck engine, it had a reputation for thrashiness.

Swapping the 318 V-8 in place of the 3.9 V-6 in the Shelby Dakota meant removing the 318's belt-driven cooling fan and replacing it with a pair of electric blowers. In the process, the throttle-body injected V-8 picked up 5 hp over the standard version used in fullsize Dodge trucks, but still only managed to produce 175 hp at 4,000 rpm. A four-speed automatic (with a lock-up torque converter) was the only transmission available, while a deep 3.90:1 final drive with Sure Grip limited-slip differential made smokey burnouts not only possible but pleasing.

The Shelby Dakota's front and rear suspension was standard fare for the Sport package: coil springs with gas shocks and an anti-sway bar up front, semi-elliptical leaf springs with gas shocks in the rear. Steering was via power-assisted rack-and-pinion, while stopping chores were assigned to a set of power-assisted 11.4-inch discs up front and 10 x 2.5-

inch drums in the rear. All Shelby Dakotas rolled on 15 x 6-inch Shelby hollow-spoke aluminum wheels shod with Goodyear Eagle GT+4 radials.

Outside, a bold graphic treatment wrapped around the tailgate, down the bedsides, and across the doors, while a fat rally stripe blanked half of the hood. Lest anyone mistake his work for standard Dodge stuff, Shelby branded his name on the truck's grille and across the top of the windshield, as well as on the bed and tailgate. Further completing the sport truck look: A bed-mounted light bar bookended the cab; an airdam with integrated fog lamps brought the front a few inches nearer to the pavement; plus, there was the 1980s-appropriate blacked-out grille, bumpers, fender arches, mirrors, and window trim.

The cockpit of the Dakota also received a Shelby-inspired makeover with a leather-wrapped Shelby-signature steering wheel, Shelby charcoal-colored cloth upholstery inserts, Shelby floor mats, and a plaque, with the truck's build number, affixed to the right side of the dash. Air conditioning and an AM/

FM stereo with a tape deck were also standard.

Performance? Well, the Shelby Dakota wasn't exactly 427-Cobra-esque. *Motor Trend* recorded an 8.5-second 0-60-mph dash and a lazy 16.5-second quarter-mile with its test truck. The magazine commended the handling as "precise and somewhat car like," but noted that the ride was pretty much what you'd expect from a short-wheelbase, two-wheel-drive truck.

Today, these make fun Shelby collectibles and can still be found at affordable prices. Popular guides estimate a range of \$6,000 on the low end and more than \$20,000 on the high side—for those trucks not owned by Ol' Shel. In their day, Shelby Dakotas carried a Bel-Air Country Club premium, however, with a suggested retail price of \$15,813. That was more than \$4,000 over the \$11,293 base price of a Dakota Sport. 🏆





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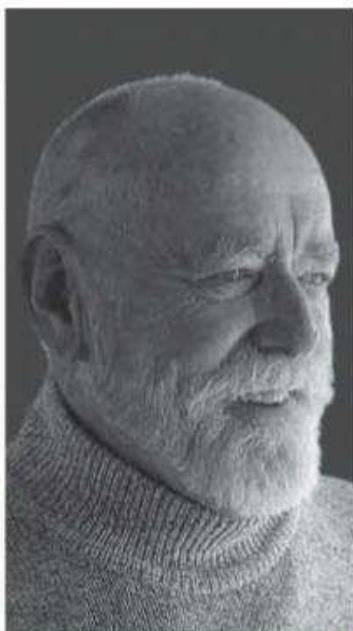
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I want to
propose a ...
movie rating
system to
help fellow
car buffs
decide what
they want to
watch...



You Are What You Watch

Lately, my wife and I have been having a little difficulty concerning our evening entertainment. And no, it is not what you think. The trouble is, she likes the home decorating shows and *The Golden Girls*, but I like the History Channel. I also like to watch Jay Leno, *Chasing Classic Cars*, and Indy car racing.

As for the cinema, I am pretty much fine with any movie that has old cars in it; however, my wife prefers films such as the one we saw a while back in which a woman is dying in the hospital, and she and her daughter scream at each other for an hour and a half until she dies.

I know I'm not the only one who is suffering, so I want to propose a *Hemmings Classic Car* movie rating system to help fellow car buffs decide what they want to watch, and what to avoid. For example, a movie such as *Gone With the Wind*—a two-hanky chick flick with no cars in it—would get a goose egg. And the film noir classic *Sunset Boulevard* about a fading silent movie star and her boyfriend would get one star, because at the end of the movie she is taken away in a magnificent 1929 Isotta Fraschini town car.

So, what would rate five stars with my suggested rating system? That's easy. *Bonny and Clyde*. Not only are there some great classic Fords, but also there are two Hupmobiles in it! The first is a motorcycle fendered 1930 model and the second is a 1934 Aerodynamic sedan. The movie also has a 1930 Buick and a '33 De Soto in it. And I have been assured that no 1934 Fords were actually damaged during filming. That would have made the movie a downer.

Another five-star flick is *Johnny Dark*, filmed in 1953, with Tony Curtis and Piper Laurie. It's about a trans-American road race, and Curtis is competing against Allards, Talbots, and Jaguars. He wins the race, and Laurie's heart. This would have been highly unlikely in reality, because he was driving an American-made Woodill Wildfire that was an early '50s sports car built with a Willys engine and chassis.

And back to gangster flicks, how about *Bugsy*, which is about Bugsy Siegel and the building of the first casino on the Las Vegas Strip? It features a gorgeous black 1941 Cadillac

sedanette, as well as a '41 Convertible Coupe and a '48 Convertible Sedan. As if that weren't enough, there's an elegant stagger-wing Beechcraft biplane in it, too.

A later, four-star movie would be the original *Gone in 60 Seconds*. It is full of great muscle cars and insane stunt driving, and was filmed right in my hometown of Long Beach, California. My wife says it is puerile, but I say it's a masterpiece. Made in 1974 by a local guy who owned a junkyard, its blurry low-budget home-movie production quality and the silly mod-squad attire of the car thieves adds a camp aspect to this film that is borderline hilarious as well.

A great modern movie is *Gran Torino*, and it would get three stars in my system. Not only does it feature a great car or two, but it also says something about teaching young men values and ethics, not to mention respect. This movie depicts a world that has largely disappeared, along with the golden age of the American automobile.

I, personally, avoided many of the pitfalls of youth because I loved cars as a kid, so I got a job washing dishes in order to afford one, and to pay for the Smithy glasspacks and the torch needed to lower the car. That job kept me off the streets and under my 1947 Chevrolet Aerosedan for a whole summer.

Another classic that would get five stars is *Chinatown*. It's full of great Depression-era cars, and Faye Dunaway drives a 1939 Packard Super Eight Convertible Coupe that is stunning. There are also a lot of Cadillacs and Fords of the same era. The movie is worth seeing for that Packard alone. The film is about a real event that took place in Los Angeles in the 1920s when water was first brought to the Southland at the expense of folks up north.

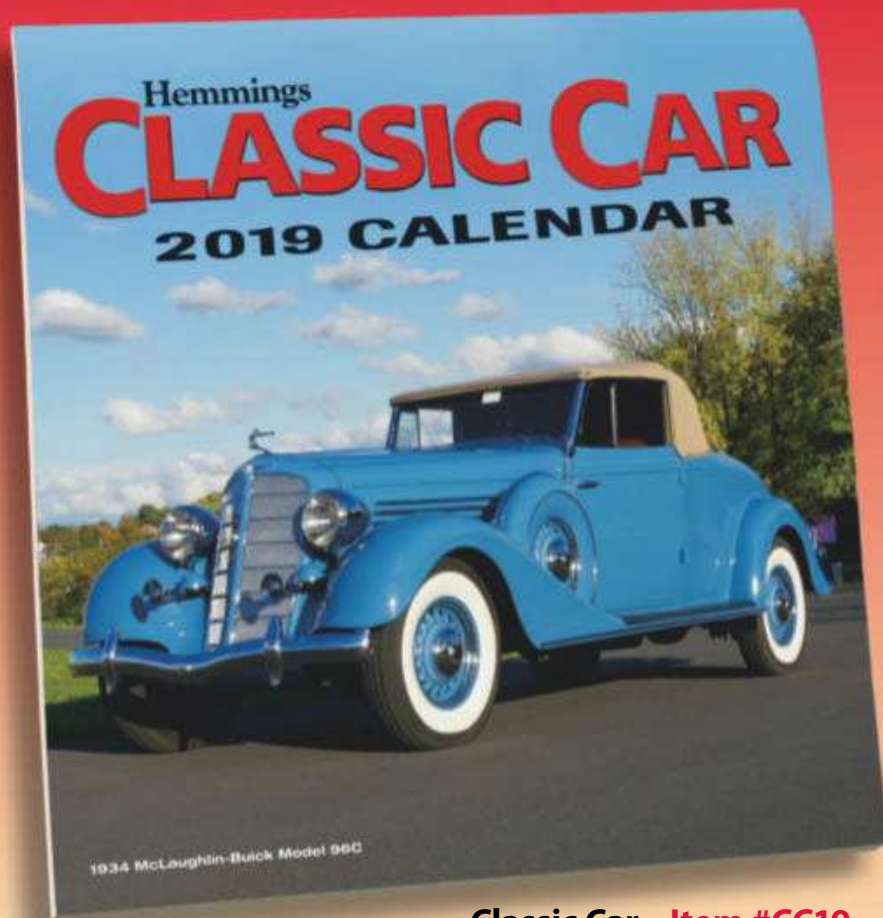
There are other great films featuring classic cars out there, too. In fact, you may have a few of your own to rate and recommend. If we can save just one classic car buff from having to sit through some old black-and-white film that takes place in the parlor of an old mansion and involves neurotic people bickering endlessly over who gets grandma's money, with no classic cars featured in it to relieve the relentless monotony, it would be worth it. Send your recommendations to jameshr106@aol.com 📧



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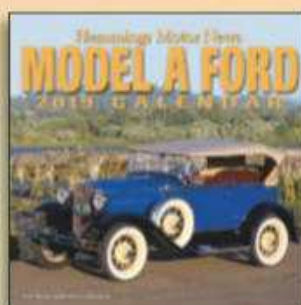
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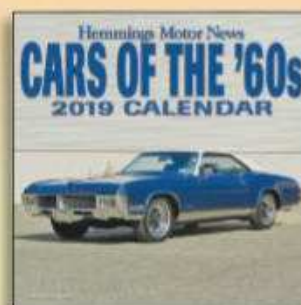
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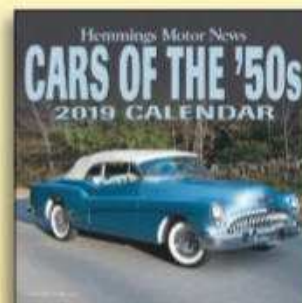


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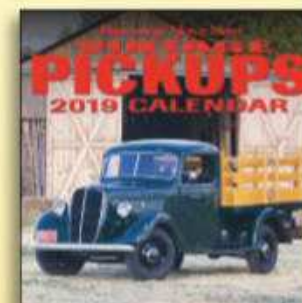


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