

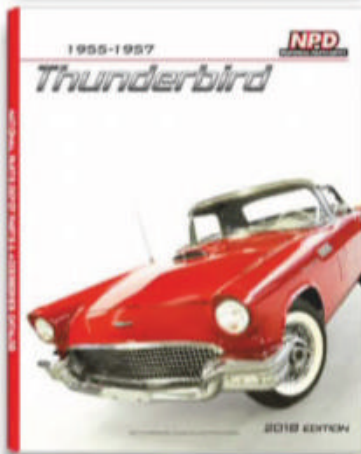
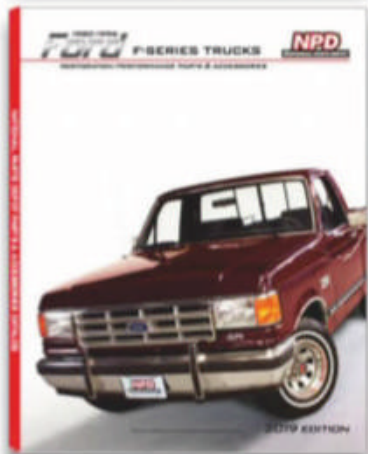
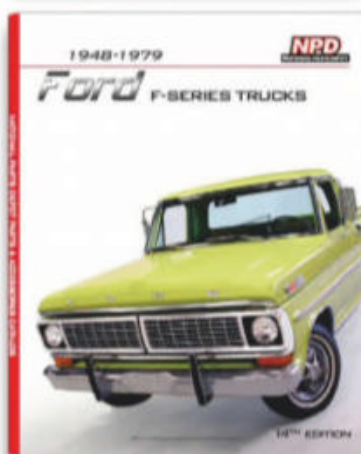
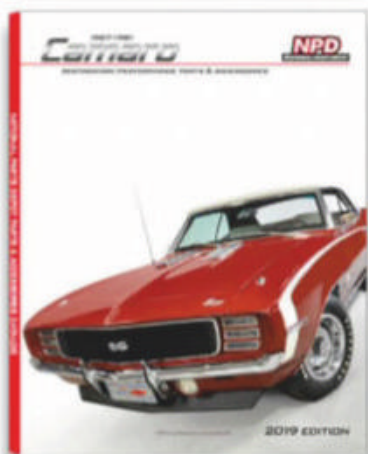
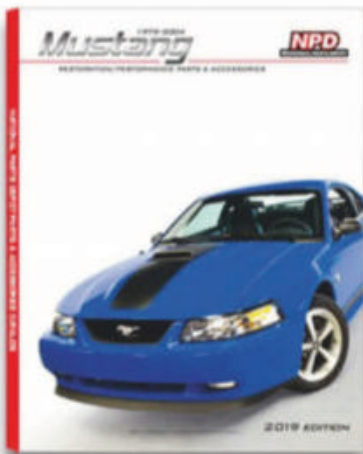


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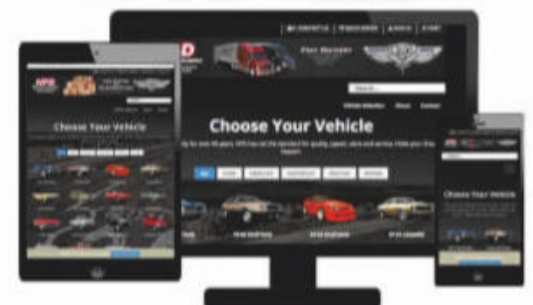
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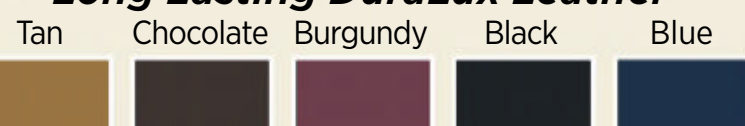
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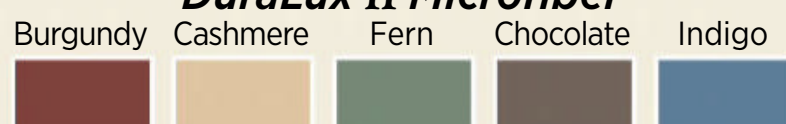
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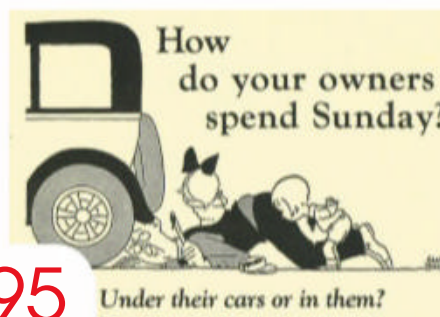
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Editorial Changes

Nothing in life ever remains the way we want it to. Cars deteriorate, engines wear, transmissions leak, paint fades, and values fluctuate. Change is inevitable. That is why restoration is sometimes necessary if objects we admire are to continue on and provide us with more years of enjoyment and gratification. Preserving originality is, of course, always preferable, but in some cases a full restoration is required.

The same is true for magazines. In order to maintain reader interest, a restoration of sorts is sometimes needed to inject new life, new energy, and new excitement. And that is exactly what all of us here at Hemmings Motor News are about to do with *Hemmings Classic Car*.

If you consider yourself a serious, hardcore automotive enthusiast, that means you appreciate all types of collector cars; I know I do. If that's you, then you're going to relish what's in store for this magazine's future. We're making changes, changes that we feel will be very positive for not only this magazine and our loyal readers, but also for the collector-car hobby as a whole.

Up until last year, we published a magazine titled *Hemmings Sports & Exotic Car*—a publication that was very well received and had a fiercely faithful following of enthusiasts the world over. Now we've decided to include all that was great, interesting, and informative in *HS&EC* and make it a part of *HCC* with the goal of creating one truly spectacular car magazine that everyone will want to read, look forward to every month, and collect.

Starting with our next issue, we will begin to feature fascinating collector cars other than those made in America. Stylish and innovative classics with nameplates like Alfa Romeo, Bugatti, Ferrari, Hispano-Suiza, Pegaso, Rolls-Royce, and Talbot-Lago, among others, will be profiled as will more commonplace brands such as Austin, BMW, Citroën, Datsun, Fiat, MG, Jaguar, Jensen, Lancia, Lotus, Peugeot, Renault, Sunbeam, Triumph, TVR, etc.

However, for those readers who are only interested in American-made cars and want to continue to read all that was great with Detroit in those halcyon days, please don't lose faith. American cars will remain this magazine's

primary focus. In fact, we'll be adding pages to accommodate the non-American makes, so nothing from what you expect each month from this magazine will be taken away.

But wait, there's more!

We are also going to “push the envelope,” so on occasion, we will be featuring American cars that have been “tweaked.” Like the two Model A Fords profiled in *HCC* #172

that were tastefully modified for more power and better driveability, learning about how other owners upgraded their cars with disc brakes, electronic ignitions, five-speed transmissions, and other noteworthy mods will help us all make our old cars safer to drive, easier to handle, and

more enjoyable to cruise around in. However, make no mistake about it, this will not include hot rods or customs; those type of cars will not be a part of our future. Although vintage competition cars of historic significance may find their way into this magazine on occasion, too.

Back in September 2004, when we first launched this magazine, I wrote the following, which still pertains to what we are about to do: “One of my lifelong goals has been to create a variety of car magazines that real hardcore car enthusiasts like myself will want to read, and develop such intimate feelings towards that they will be compelled to subscribe and cherish and collect every issue.”

Good, bad, or indifferent, I would sincerely appreciate hearing your thoughts about the “new” *Hemmings Classic Car*. Our one goal is to make this magazine the absolute best publication the old-car hobby has ever seen, the absolute best you have ever read. And knowing what you want to see and read about will help us attain that goal more quickly. So please take a few moments and let us know. You can either mail a postcard or letter to Richard Lentinello, c/o *Hemmings Classic Car*, P.O. Box 196, Bennington, Vermont, 05201; or email me directly at rlentinello@hemmings.com. Your opinion is valuable to us, and we appreciate hearing it. Thank you. 🐞



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Behemoths in Hershey

THE AACA MUSEUM HAS ANNOUNCED THE CELEBRATION OF SOME OF DETROIT'S biggest beasts with its new *Land Yachts: Postwar American Luxury Convertibles* exhibit, which is open now. The selection focuses on domestic cars, especially those with convertible tops. Each has dimensions of generous length and width while also featuring some of the finest luxury appointments of that time. The "Land Yacht" era featured at the museum covers the immediate postwar years to the late 1970s, before downsizing became the common trend in the automobile industry. The exhibit will run until April 29. Visit www.aacamuseum.org for more details.



Chrome Glidden in Texas

THE VINTAGE MOTOR CAR CLUB OF AMERICA HAS RELEASED its 2019 schedule with its first major tour being the Chrome Glidden Tour based around Gonzalez, Texas. This will be the 38th year, and the theme will be "Classics, Courthouses & Bar-B-Q Places." It's scheduled to take place March 31-April 5, which is a peak time to see some beautiful Texas wildflowers in the countryside. Tour stops will include painted churches, old-time barbeque houses, restored courthouses, the Shiner Beer Brewery, and the Stinson Air Field. Preference will be given to 1946-1994 vehicles, and entries are limited. Registration forms and full details are available at www.vmcca.org.

Bowtie Affairs

IN 2019, THE VINTAGE CHEVROLET CLUB OF America will offer plenty of events across the country for Chevy fans to attend including swap meets, car corrals, tours, and judged shows. Some events are only open to members, so be sure to visit vcca.site-ym.com for membership information and up-to-the-minute itineraries.



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March 16 • 30th Annual Auto Swap Meet

Houston, Texas

April 1-5 • 22nd Annual Southern Spring Tour

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May 16-18 • 37th All Cal Meet

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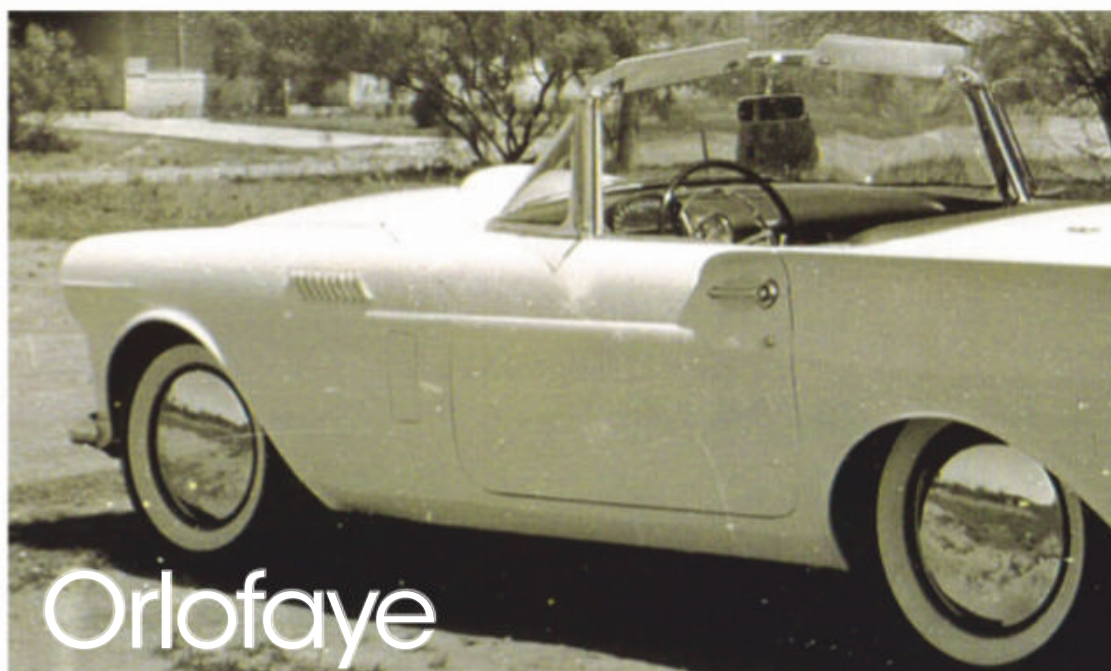
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Orlofaye

ROBERT MAUCK OF BASTROP, TEXAS, wrote to us in an effort to find one of a couple of cars his grandfather, Orlo Mauck, customized sometime in the late Fifties or early Sixties.

The one he knows the most about, the Orlofaye, arrived in Orlo's Laredo garage as a 1956 Thunderbird that had been totaled in a wreck. Over the course of 17 months, he reshaped the crunched nose, extended the reshaped fins by 4 inches in the rear, and added a number of accessories before spraying nine coats of Alpine White paint on it.

According to Robert, his grandfather sold it in 1968 for about \$1,300.

If anybody's seen the Orlofaye, let us know so we can pass that info along to Robert.



Direct From Hupp

BY NOW, WE'RE ALL FAMILIAR with the story of how Hupmobile bought the dies from Cord for its last two years of automobile production. But apparently Hupmobile had an earlier brush with front-wheel-drivdom, as we see from an anonymous set of photos that recently landed in our inbox.

According to the signage in the window of this 1932 Hupmobile, whoever built this prototype remains unknown, but they used a Hupmobile engine turned 180 degrees to power the front-wheel-drive transaxle with shifting "accomplished by use of pneumatic cylinders." Budd built the one-off body.

Perhaps just as interesting is a copy of a letter showing that early collector Barney Pollard bought the car directly from Hupp in January 1951 for \$75, "less tires, on the condition that you take delivery on an as-is and where-is

basis and assume full responsibility for any liability incident for your ownership of the car," Hupp Corporation Executive Vice President Peter F. Rossmann wrote.

We know for sure that the car exists, so who can tell us more about its history?

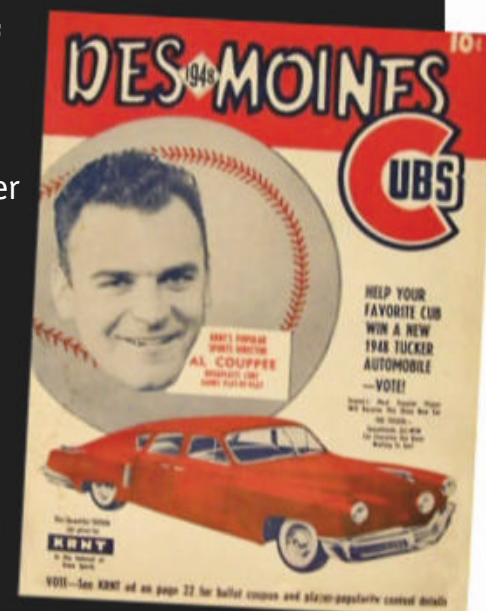


RE: Tucker Via Iowa

THIS IS THE KIND OF RESPONSE we love to get. After writing about the Des Moines Cubs Tucker flyer that Bob R. sent to us (see *HCC* #171), we heard from Guy Craig of Surprise, Arizona:

"On a hot summer night, a group of us bussed down to Cubs Stadium for the DM Cubs game, but it was to be a special night to remember for life, yes life. Like yesterday. Before the game, they drove a red Tucker onto the field, rumble and exhaust smoke pouring out. I have told so many of my car friends about that night, then to see this article, and photo of the program, what I would give for that."

So while we're no closer to discovering the nature or the results of the Des Moines Cubs Tucker contest, we at least now know that it was no mere paper contest without an actual Tucker to back it up.



✿ 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 <https://www.hemmings.com/blog/category/lost-and-found/>.

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SUPER COUPON

BRAUN BEATS ASTRO*

MAGNETIC SLIM BAR LED WORK LIGHT

Customer Rating **★★★★★**

390	LUMENS HIGH	410
YES	RECHARGEABLE	YES
150 MINS.	RUNTIME HIGH	150 MINS.
YES	SWIVEL	YES

NOW \$24.99

SAVE 54% **\$39.99** **PRICE** **\$55.12**

ITEM 63958 42507324

ASTRO 40SL

*Astro 40SL stated specs

SUPER COUPON

FREE

WITH ANY PURCHASE

CENTECH!

7 FUNCTION DIGITAL MULTIMETER

- 3.5" LCD Display
- Battery Included

COMPARE TO PROSKIT \$16.72

MODEL: MT-1210

ITEM 98025/30756/63604 63758/63759/69096/90899 shown

42505286

Cannot be used with other discounts or prior purchases. Original coupon must be presented. Valid through 4/7/19 while supplies last. Limit 1 FREE GIFT per customer per day.

SUPER COUPON

20% OFF

ANY SINGLE ITEM*

42499408

Limit 1 coupon per customer per day. Save 20% on any 1 item purchased. *Cannot be used with other discount, coupon or any of the following items or brands: Inside Track Club membership, Extended Service Plan, gift card, open box item, 3 day Parking Lot Sale item, compressors, floor jacks, safes, saw mills, storage cabinets, chests or carts, trailers, trencher/backhoe, welders, Admiral, Ames, Bauer, Cobra, CoverPro, Daytona, Diamondback, Earthquake, Fischer, Hercules, Icon, Jupiter, Lynx, Predator, Tailgator, Viking, Vulcan, Zurich. Not valid on prior purchases. Non-transferable. Original coupon must be presented. Valid through 4/7/19.

U.S. GENERAL

SUPER COUPON

30", 5 DRAWER MECHANIC'S CARTS

Customer Rating **★★★★★**

NOW \$209.99

COMPARE TO Snap-on BLUE-POINT \$800

MODEL: KRBC10TBPS

SAVE \$610

15,000 cu. in. of storage
700 lb. capacity
Weighs 139 lbs.

ITEM 64031 42512410

LIMIT 4 - Coupon valid through 4/7/19*

HARDY

SUPER COUPON

MECHANIC'S GLOVES

Customer Rating **★★★★★**

NOW \$4.99

COMPARE TO VALEO \$11.02

MODEL: 25521

SAVE 54%

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

42513736

LIMIT 5 - Coupon valid through 4/7/19*

PITTSBURGH

SUPER COUPON

2 TON CAPACITY FOLDABLE SHOP CRANE

Customer Rating **★★★★★**

- Boom extends from 41" to 61-3/4"
- Crane height adjusts from 73-5/8" to 89"

NOW \$179.99

COMPARE TO TEQ \$239.99

MODEL: 1404PV

SAVE \$60

ITEM 60388/69514 shown

42514842

LIMIT 3 - Coupon valid through 4/7/19*

PITTSBURGH

SUPER COUPON

VEHICLE POSITIONING DOLLY

Customer Rating **★★★★★**

- 1250 lb. capacity

NOW \$69.99

COMPARE TO GOJAK \$190.75

MODEL: GOJG5211

SAVE \$120

ITEM 62234/61917 shown

42520385

LIMIT 5 - Coupon valid through 4/7/19*

WARRIOR

SUPER COUPON

29 PIECE TITANIUM DRILL BIT SET

Customer Rating **★★★★★**

NOW \$9.99

COMPARE TO DEWALT \$64.99

MODEL: DW1369

SAVE 84%

ITEM 5889/62281/61637 shown

42520629

LIMIT 4 - Coupon valid through 4/7/19*

PREDATOR

SUPER COUPON

8750 MAX. STARTING/7000 RUNNING WATTS 13 HP (420 CC) GAS GENERATOR

Customer Rating **★★★★★**

ITEM 63086/68530/63085 shown

ITEM 68525/63088/63087 CALIFORNIA ONLY

- GFCI outlets

SAVE \$2,069

COMPARE TO HONDA \$2,599

MODEL: EB6500X1AT

WHEEL KIT AND BATTERY SOLD SEPARATELY.

NOW \$529.99

42522407

LIMIT 3 - Coupon valid through 4/7/19*

YUKON

SUPER COUPON

46" MOBILE STORAGE CABINET WITH SOLID WOOD TOP

Customer Rating **★★★★★**

- 15,704 cu. in. of storage
- 1200 lb. capacity

NOW \$229.99

COMPARE TO FRONTIER \$299

MODEL: XTB4602B

SAVE \$69

ITEM 64023/64012 shown

42522798

LIMIT 4 - Coupon valid through 4/7/19*

BADLAND Battle Tested

SUPER COUPON

2500 LB. ELECTRIC WINCH WITH WIRELESS REMOTE CONTROL

Customer Rating **★★★★★**

- Weighs 14.3 lbs.
- 11-1/8" L x 4-1/2" H

NOW \$49.99

COMPARE TO SUPERWINCH \$189.99

MODEL: 1125220

SAVE \$140

ITEM 61840/61297/63476/61258 shown

42525735

LIMIT 4 - Coupon valid through 4/7/19*

VULCAN

SUPER COUPON

COMMERCIAL QUALITY HEAVY DUTY WELDING STORAGE CABINET

Customer Rating **★★★★★**

NOW \$259.99

COMPARE TO BLACKSTONE \$458.63

MODEL: 805383

SAVE \$198

ITEM 63179 42528678

Welders, tools & supplies sold separately.

LIMIT 4 - Coupon valid through 4/7/19*

PITTSBURGH

SUPER COUPON

18 PIECE SAE AND METRIC T-HANDLE BALL END HEX KEY SET

Customer Rating **★★★★★**

NOW \$12.99

COMPARE TO HUSKY \$32.10

MODEL: HTHKSM14PCN

SAVE 59%

ITEM 63167/63166/96645 shown

42529699

LIMIT 3 - Coupon valid through 4/7/19*

CENTECH

SUPER COUPON

AUTOMATIC BATTERY FLOAT CHARGER

Customer Rating **★★★★★**

NOW \$4.99

SAVE 50%

ITEM 69594/69955/64284/42292 shown

42532837

LIMIT 9 - Coupon valid through 4/7/19*

COVERPRO

SUPER COUPON

10 FT. x 20 FT. PORTABLE CAR CANOPY

Customer Rating **★★★★★**

NOW \$99.99

COMPARE TO SHELTER LOGIC \$205.99

MODEL: 23522

SAVE \$106

ITEM 63054/62858 shown

42536989

LIMIT 4 - Coupon valid through 4/7/19*

SUPER COUPON

7 FT. 4" x 9 FT. 6" ALL PURPOSE/WEATHER RESISTANT TARP

Customer Rating **★★★★★**

NOW \$2.99

COMPARE TO BLUE HAWK \$9.98

MODEL: BG8X10-Y

SAVE 70%

ITEM 69115/69121/69129/69137/69249/877 shown

42537099

LIMIT 9 - Coupon valid through 4/7/19*

PITTSBURGH

SUPER COUPON

3 TON HEAVY DUTY STEEL JACK STANDS

Customer Rating **★★★★★**

- Adjusts from 11-3/4" to 16-3/4"

NOW \$17.99

COMPARE TO \$23.99

SAVE 25%

ITEM 38846/69597/62392/61196 shown

42537365

LIMIT 7 - Coupon valid through 4/7/19*

SUPER COUPON

200 LUMENS LED SUPER BRIGHT FLIP LIGHT

Customer Rating **★★★★★**

- Wireless, tool-free and easy installation

NOW \$2.99

COMPARE TO PREMIER \$6

MODEL: SW-SWITCH-12/24

SAVE 50%

ITEM 64189/64723/63922 shown

42537611

LIMIT 9 - Coupon valid through 4/7/19*

CENTRAL PNEUMATIC

SUPER COUPON

1/4" AIR ANGLE DIE GRINDER

Customer Rating **★★★★★**

NOW \$9.99

COMPARE TO HUSKY \$49.98

MODEL: H4230C

SAVE 80%

ITEM 69945/62439/32046 shown

42543430

LIMIT 9 - Coupon valid through 4/7/19*

*Original coupon only. No use on prior purchases after 30 days from original purchase or without original receipt. Valid through 4/7/19.

At Harbor Freight Tools, the "Compare to" price means that the specified comparison, which is an item with the same or similar function, was advertised for sale at or above the "Compare to" price by another national retailer in the U.S. within the past 90 days. Prices advertised by others may vary by location. No other meaning of "Compare to" should be implied. For more information, go to HarborFreight.com or see store associate.

Mecum in Windy City

MECUM'S CHICAGO COLLECTOR-CAR auction saw overall sales of \$17.5 million with a 75-percent sell-through of the 896 vehicles finding a new home. Among the top-10 sales was this 1956 De Soto Fireflite Convertible. The fresh ground-up restoration had everything rebuilt to factory specifications, and the dual four-barrel carburetor setup with Bat Wing air-cleaner assembly. When the final bid was tallied, the De Soto hammered home for \$121,000. Full results of this sale are at www.mecum.com. Its next auction is scheduled to take place in Phoenix on March 15-16.



MECUM AUCTIONS



RM SOTHEBY'S

Hershey Highlight

RM SOTHEBY'S HAD A BIG NIGHT IN HERSHEY THIS PAST OCTOBER WITH 132 CARS CHANGING hands for a sell-through of 89 percent. Final tallies showed total sales eclipsing the \$10.76-million mark. The topseller was this 1930 Cadillac V-16 roadster that had spent over four decades in South Africa, as it had been purchased by Count Natale Labia, an Italian ambassador who lived in the Cape Town area. It was originally a right-hand-drive Madame X seven-passenger Imperial sedan; when it returned Stateside in early 1977, this Cadillac was rebodied with a Fleetwood roadster body and converted to left-hand drive. After earning a CCCA National First Prize in 1992, the Cadillac sold for a whopping \$495,000. Full reports of the Hershey auction are available at www.rmsothebys.com.

AUCTION PROFILE

CAR	1907 Mitchell Model E Runabout
AUCTIONEER	RM Sotheby's
LOCATION	Hershey, Pennsylvania
DATE	October 11, 2018
LOT NUMBER	162
RESERVE	None
AVERAGE SELLING PRICE	N/A
SELLING PRICE	\$49,500

THE MITCHELL MOTOR COMPANY WAS launched in Wisconsin in 1903 and specialized in chain-drive runabouts with water-cooled engines. By 1907, the company was on the ascent and all Mitchells were equipped with four-cylinder engines and shaft-drive. Three different models were available in 1907 including the 20-hp Model E runabout.

This runabout is said to be one of only five known by the Mitchell club. It features an older restoration with a nice blue body, and black fenders and



RM SOTHEBY'S

upholstery. As you would expect from a Brass Era beauty, the windscreen frame, headlamps, and radiator all stand out. Corcoran coach lamps complement the cowl, a pressurized

Prest-O-Lite acetylene system is on the driver's side, and the rear features an E&J tricolor taillamp. The black canvas folding top completes the versatility and beauty of this rare early 1900s car.

FEBRUARY

6 • RM Sotheby's
Paris, France
519-352-4575
www.rmsothebys.com

8-10 • GPK Auctions
Atlantic City, New Jersey
856-573-6969
www.acclassiccars.com

14-17 • Winter Festival Auto Event
Zephyrhills, Florida
727-455-1987
www.zephyrhillsautoevents.com

15-17 • Vicari Auctions
Fort Lauderdale, Florida
504-264-2277
www.vicariauction.com

22-23 • Leake Auction Company
Oklahoma City, Oklahoma
918-254-7077
www.leakecar.com

22-23 • Carlisle Auctions
Lakeland, Florida
717-243-7855
www.carlisleevents.com

BONHAMS



Simeone Sales

BONHAMS HAS CONCLUDED ANOTHER successful sale at the Simeone Foundation Automotive Museum and registered more than \$2.35 million in sales, with a sell-through just over 70 percent. One of the classier finds was this 1933 Packard Super Eight Model 1004 that was a rarity indeed, as one would expect from a Depression Era Packard. The seven-passenger touring car began its life in New York City with some hints of government use. It had an older restoration and was a CCCA senior award winner that was under the same ownership since 2007. The distinctive-looking Packard saw a final bid of \$106,400. Full results from the Simeone event are available at www.bonhams.com.



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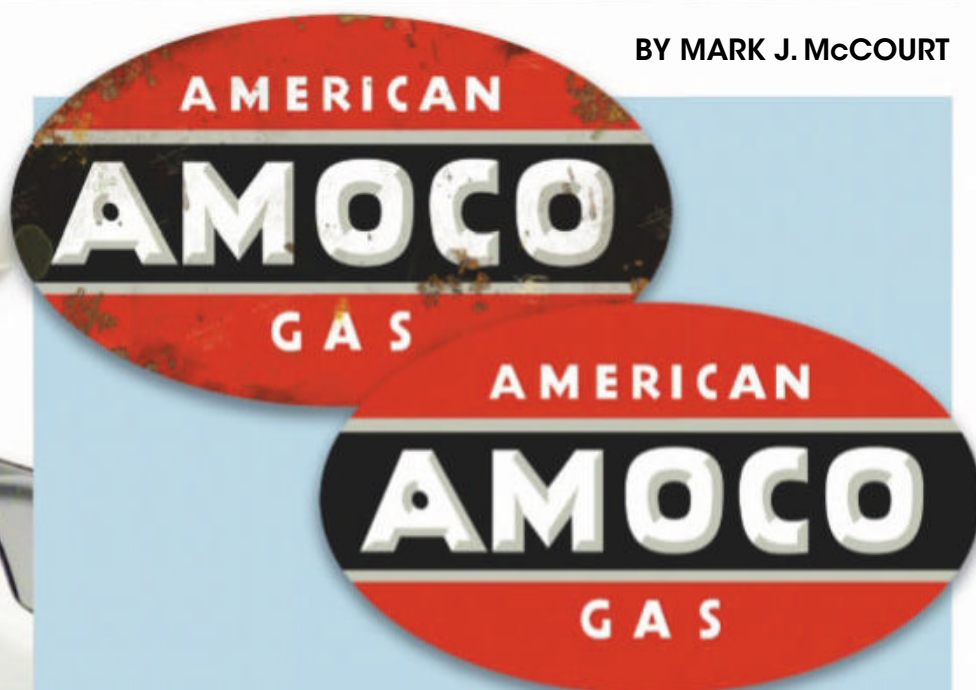


1963 Mustang II Concept

877-343-2276 • WWW.AUTOMODELLO.COM

\$249.95 (STANDARD EDITION, WHITE); \$349.95 (TRIBUTE EDITION, RED)

It was a shot heard 'round the world: Ford was giving the public a tangible taste of the excitement that was to come in its production Mustang sports coupe. The four-seat convertible built in the summer of 1963, and unveiled that October at Watkins Glen Raceway, sported obligatory show car touches like exaggerated nose and tail styling, a lack of bumpers, and a rakishly low removable hard top, but it was otherwise a "squint-and-that's-it" reveal of the best-seller that would take America by storm in April 1964. With permission from the Ford Motor Company, the artisans at Automodello have rendered the Mustang II Concept in 1:24 scale, and it's a gem. This resin model has no opening panels, but its hard top can be lifted off to reveal a delightfully detailed interior, complete with flock carpet, drilled-spoke steering wheel, and tiny T-handle dash switches. Our sample's white and blue paint—flawlessly applied, as was the delicate photo-etched bright metal trim—marked it as one of 299 Standard Editions. A limited run of just 50 Tribute Edition examples, painted red with white stripes and trim, will also be available for the most discerning connoisseur collectors of Mustang history.



Amoco American Gas

800-708-5051 • WWW.GARAGEART.COM • \$24.95-\$109.95

Amoco is one of the most venerable names in America's petroleum history, dating back to its 1889 founding as the Standard Oil Company of Indiana. This brand adopted the American Oil Co. name—shortened to Amoco—in the 1920s, and its presence would spread across the country through the middle of the century, as its famous red, white, and blue logo incorporated a flaming torch in an oval. The petroliana specialists at Garage Art have recently introduced two new American Amoco Gas signs, one looking brand new with a bright "Satin" finish, and the other with a carefully simulated "Vintage" patina. These signs are made of 24-gauge steel, feature four mounting holes, and are available in three different sizes, one of which is sure to suit your garage or den wall. The 14 x 18-inch versions of the Satin or Vintage Amoco sign cost \$24.95; 28 x 16-inch versions cost \$39.95; and the showpiece 40 x 24-inch versions cost \$109.95, each finish style. These signs are manufactured to order, and are expected to ship within 14 to 21 business days.

Speed and Style

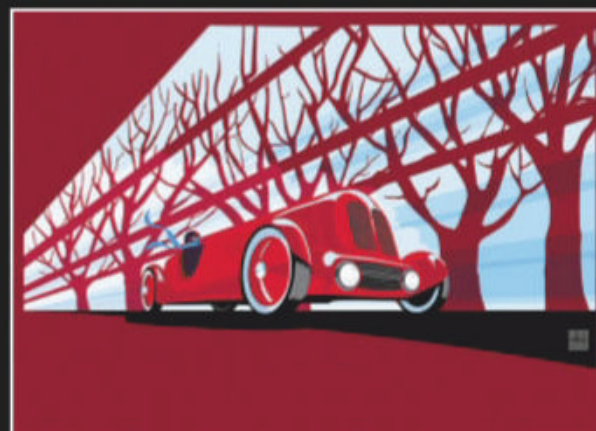
250-540-5911 • WWW.SASSAN-FILSOOF.ARTISTWEBSITES.COM • PRINTS START AT \$20

It takes just one look at the exciting work of Sassan Filsoof to know this fine artist has an appreciation for classic poster art. Working out of his SF Design Studio in Enderby, British Columbia, Canada, Sassan takes inspiration from European and American advertising art from the pre-WWII era. "I draw inspiration from vintage travel posters of bygone eras," he explains. "I love the look and feel of retro posters of the 20th century, and I like to incorporate influences of that, with a contemporary twist, into my themes."

This artist's training as an industrial designer and traditional animator are evident in the broad range of graphic illustrations, both serious and whimsical, that populate his portfolio. His pieces combine traditional mediums with digital, in the form of a tablet and computer screen. Sassan's trademark is his deft use of negative space, bold color, and dynamic perspective, which are blended to draw the viewer into a stylish world of vintage street and race cars, motorcycles, travel, and more. His automotive pieces are available as traditional prints, and can adorn many different items, from mobile phone covers to tote bags and more; visit his website for details.



CADILLAC ELDORADO 1959



VINTAGE RACER



Get a Handle

CLASSIC INDUSTRIES PARTS & ACCESSORIES • 855-357-2787

WWW.CLASSICINDUSTRIES.COM • \$87.99/SET

New exterior door handles are now available for the entire line of 1955-'57 Chevys. Each door handle set is said to be contoured with accuracy to fit just like the originals, and each has the correct factory-style button. The handles feature a chrome-plated finish, giving them a gorgeous shine, and they come with mounting hardware as seen here.



Disconnected

WATSON'S STREETWORKS

866-859-0513

WWW.WATSONS-STREETWORKS.COM

\$250

Watson's StreetWorks offers a battery cut-off that will handle the largest charging systems. The sealed unit can take a continuous load of 300 amps and will cope with 2,500 amps for a 10-second surge, so overloading and being left stranded won't be a concern. The new weatherproof unit is 5 x 3 3/4 x 2 inches, so you can hide it wherever you need to. The terminals can manage the largest cables, and the low-amperage bypass circuit will keep your clocks and computers alive. An output is included for an optional status light, with two switches available (toggle or round rocker switch). The setup comes with switch, hardware, and detailed instructions.

Tire Readings

AUTOMETER • 866-248-6356 • WWW.AUTOMETER.COM • \$34.95

The Hoonigan X tire-pressure gauge combines function and durability with the styling of racing driver Ken Block's Hoonicorn Mustang V2. The 0-60-psi gauge is said to be very accurate and has a large 2.25-inch dial face for easy viewing. The stainless braided line is 13.75 inches, and the gauge has a shock dampening easy-grip housing. It also features a pressure release valve that will allow you to hold the pressure reading until its released. The unit also comes with a protective case for easy storage when not in use.



Polished

WIZARDS PRODUCTS • 763-497-5155 • WWW.WIZARDSPRODUCTS.COM • \$329.95

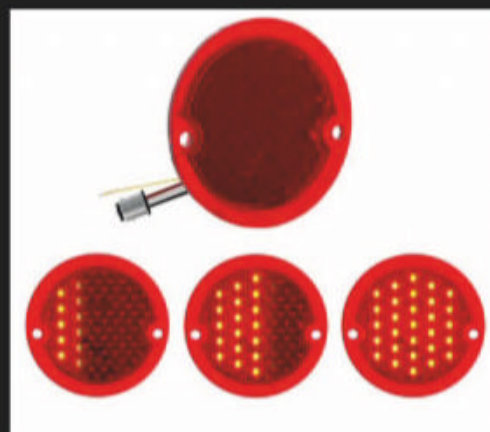
If you're looking for a big buffer that is a great tool for professionals and do-it-yourselfers, the 21HD Big Throw blends power with balance for smooth operation with little vibration. The buffer will cut through 2000- and 3000-grit sand scratches on fresh paint when used with the optional 6-inch wool cutting pad and Wizard's Scratch & Swirl Removal Kit (sold separately). It's said to be great for novices who fear doing paint damage and perfect for professionals for fixing deeply scratched and swirled paint with minimal effort. With a 21-mm dual-action orbital, this is one of the larger polishers available. It features a 1-6 speed dial, constant torque and speed control, durable 20-foot cord, and 6-inch backing plate.

Bowtie Lenses

THE FILLING STATION • 800-841-6622 • WWW.FILLINGSTATION.COM

\$42.50/EACH (STEPSIDE); \$54.50/EACH (FLEETSIDE)

New taillamp lenses with LEDs are available from the Filling Station for 1955-'59 Chevrolet and GMC stepside and 1960-'66 fleetside trucks. The stepside lenses will fit 1955 second series only and include 29 bright bulbs in a fully sealed epoxy coated solid-state circuit board, where the fleetside version features 40 bulbs. Each lens comes complete with a double connector with offset pins to plug into your existing taillamp socket. Each requires the use of a turn signal flasher, which is sold separately.



Bertha Benz



TEENAGERS HAVE BEEN TAKING THE family car without permission for decades, probably a century or more now. They have a noble forebear—Bertha Benz, future wife of and first investor (as Bertha Ringer) in the businesses of Karl Benz.

“Only one person remained with me in the small ship of life when it seemed destined to sink,” Karl Benz wrote years later, “That was my wife. Bravely and resolutely she set the new sails of hope.”

While Karl Benz came from humble circumstances, Bertha Ringer was born into a well-off family in Pforzheim in Southwest Germany, in the spring of 1849. Beautiful and wealthy, she must have been a vision to the well-educated but never-well-off Karl when they met. They became engaged around 1871, and Bertha used her own money to buy out Karl’s unreliable business partner. The pair married in 1872 and Bertha supported Karl’s interest in internal-combustion engines over the next decade.

Another business change came in 1883 when Karl left the metal shop Bertha had helped him buy and started a new

enterprise, Benz & Cie., with some friends who were enthusiastic about bicycles, internal combustion, and a potential marriage of the two.

At the same time, the Benz marriage was producing children: Oldest son Eugen was born in 1873, followed by another son, Richard in 1874, then daughters Clara in 1877 and Thilde in 1882, just before Karl formed his new business. A fifth child, daughter Ellen, came along in 1890. Their mechanical child, the Benz Patent Motorwagen, was built in 1885.

The earliest Benz car, retroactively dubbed the Model I, was nearly uncontrollable, but by 1888, Karl had progressed to the Model III, which had all the signs of being a fully driveable car. And yet, Karl refused to debut it on public roads—perhaps because the Model I had crashed during one of its

demonstration runs.

To counteract her husband’s timidity (and likely to protect the family fortunes, which were tied up with Karl’s business), 39-year-old Bertha elected to pay her mother in Pforzheim a visit. The Benzes lived in Mannheim, some 66 miles away. Recruiting her young teenage sons Eugen and Richard to assist her, Bertha set off in the Model III at dawn on August 5, 1888—without Karl’s knowledge. In true joyriding-teenager fashion, Bertha and the boys pushed the car out of earshot before starting it, as Karl still slumbered in the house. They did, at least, leave him a note as to what they were doing.

The roads between Mannheim and Pforzheim were little more than wagon tracks in those days, and steering the three-wheeled Model III along must have proved a challenge, though the technical hurdles Bertha overcame are what really made for drama. First off, the Model III had no gas tank. Instead, the engine ran entirely on fuel in the carburetor, which held slightly less than 1.2 gallons of ligroin, a petroleum solvent. To fuel up, Bertha

visited a drug store in Wiesloch, slightly less than half way to her destination.

While straining fuel would be familiar to early motorists, as the first motorist, Bertha had to learn to deal with a clogged fuel passage. She addressed that issue with the deft application of a hat pin—one wonders what Karl might have done had he undertaken the journey alone. In another application of feminine accoutrements to automotive issues, she also insulated a shorting ignition connection with material taken from her garter. Bertha also wasn’t afraid to recruit help when needed, including enlisting a local blacksmith to mend a broken drivechain.

The route between Mannheim and Pforzheim was not flat, either. On the steepest hills, Eugen and Richard had to get out and push (Bertha would subsequently advise her husband to include an additional gear for hill climbing). On the way down, Bertha discovered the brakes (simply blocks of wood acting on the wheels), were inadequate and wearing quickly. Her solution was to find a cobbler and add a sacrificial leather face to the shoes—effectively inventing the brake lining.

Along the way, Bertha kept her husband informed of developments with the trip via telegram. She reached Pforzheim after dusk and spent several days in the city. Whereas many would not have pushed their luck and had the car shipped home via train or dray, Bertha elected to return in the car—albeit via a slightly longer and flatter route.

As a test drive the trip had been valuable, as publicity it could not be matched. The next spring, the Model III would debut to the world at the 1889 Paris World’s Fair (alongside, you know, that Eiffel Tower thing). The rest, as they say, is history. Karl’s company is still with us 130 years after Bertha’s famous drive.

Bertha herself lived to the ripe old age of 95, seeing the world go from wagon trails to autobahns. One must wonder what she thought of it. Surely, she continued to be a worthy partner and supporter of Karl Benz until his death in 1929, but she certainly also stands as his equal in automotive history. 🚗



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Captivating Cougar

I REMEMBER READING AN ARTICLE in a car magazine in the mid-1980s about how the Cougar was suddenly a surprise hit for Mercury. I also recall always seeing them everywhere, and they were among the last of a dying breed from Detroit—the rear-wheel-drive personal luxury car.

Now where are they? Seriously, when was the last time you saw one at a car show? This begs the question: Does anyone get into their daily driver today

and think, "I should really take care of this car because some day it will be a classic?" Before you laugh, think about your family's daily drivers. For me, there was a 1965 Corvair and a 1967 Mercury Monterey, just to name two among many future classics. I have looked for a decent four-door Seafoam Green 1967 Monterey for the last three decades without any luck.

The Mercury Cougar was always a luxurious version of something else and

often made to be something it shouldn't have been. At its birth, it was a more luxurious alternative to other pony cars and arguably more beautiful. Then, it was a more luxurious version of midsize personal luxury cars. Then it was a more luxurious alternative to four-doors and station wagons. For 1980-'82, it was a more luxurious version of a Ford Fox platform car, but those Cougars failed to maintain the Cougar mystique.

All that changed for 1983 when the Cougar was completely restyled and marketed once again as a personal luxury car, and was only available with two doors and a formal, yet dramatic roofline with an upswept curve framing the quarter windows to add distinction.

When scrolling through vintage ads, the first thing I noticed was that the Cougars were fitted with blackwall tires, giving them a more European flair and allowing one to enjoy the lines of the car without the distraction of whitewalls.

"As it moves through the air, it clings to the ground." "This shape uses the wind to control the road."

Retaining rear-wheel drive and still on the Fox platform, the new Cougar bore no resemblance to the square offerings. Sitting at 104 inches (smaller than the first generation), it weighed in at 3,000-3,500 pounds. "The shape of the American automobile just became more intelligent." "Even from a coldly rational, strictly analytical perspective, it's beautiful." The only thing missing that first year was an XR-7.

When the XR-7 returned in 1984, the standard engine was a turbocharged four-cylinder. To distinguish it from other Cougars, there was black-out trim, with two-tone, silver, and charcoal paint, and triple-band pinstriping. It was glued to the road by a performance suspension, and a three-speed automatic or five-speed manual were also available. "XR-7 is equipped for the serious driver. The standard 2.3-liter turbo-charged engine with multi-port electronic fuel injection produces 145 horsepower without the hesitant response of some turbo powerplants." Available in other Cougars was a fuel injected 3.8-liter V-6 or the tried-and-true 5-liter V-8.



Sales were gaining, especially with the introduction of the XR-7. Now Cougars were reaching numbers above 130,000 a year, a huge amount for Mercury, which had been selling basically gussied up Fords since the early 1970s.

For 1987, Mercury gave the 5-liter V-8 sequential electronic fuel injection delivering 150 hp; the XR-7's turbo-four delivered 155 hp. "Mercury Cougar: Proof that a car can be strong on performance without ever looking muscle-bound."

The Cougar celebrated its 20th anniversary with a restyle. Lines were smoother and headlamps were flush mounted, yet the quarter windows retained their upswept motif. The biggest change was the 5-liter V-8 replacing the turbo-four in the XR-7, and the five-speed was no longer available.

A special 20th anniversary model featured Cabernet Red paint with Midnight Smoke trim. All exterior badges were 24-karat gold. There was a non-functional luggage rack (what's the point?). Gold GT wheels were installed and, of course, a "20th Anniversary Edition" emblem was on the dash. The interior was finished in red-piped Light Sand Beige with a combination of leather and suede, along with 20th anniversary floor mats. Buyers received a book, too—*Mercury Cougar 1967-1987*. To add to the allure, the XR-7 sport handling suspension was standard on this special model.

This special generation of the Cougar would be replaced with a new body in 1989. Sales, though good, wouldn't match the last of the rear-wheel-drive Cougars.

And now, the bad news. I could only find one for sale, and there was no price. I ask again: What happened to all of them? Are they still in the hands of original owners? Were they driven into the ground? Will they all show up at the same time to flood the market?

What does this all mean if you do find one? You may use that word that I find annoying in ads: "rare." The last of the rear-wheel-drive Cougars, which were also among the most popular and the brightest spot in Mercury's 1990s lineup, may just be that "rare find" you've been waiting for all your adult life. If you see a Seafoam Green four-door 1967 Mercury Monterey, call me. 📞

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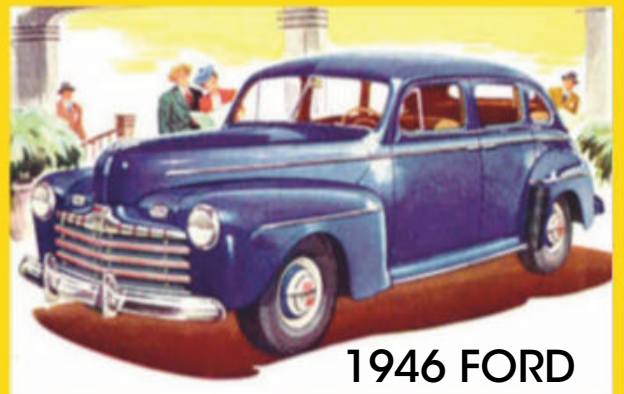
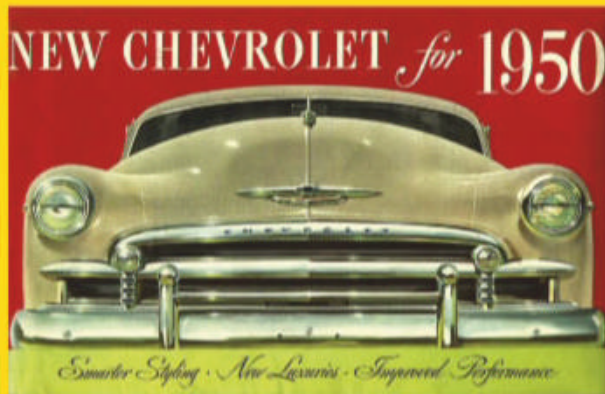
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The history of American cars in Cuba is a microcosm of 20th-century Cuban-American relations

BY DAVID CONWILL • PHOTOGRAPHS COURTESY THE OLD CAR MANUAL PROJECT

When you think of Cuba, you think of '50s American cars: a battered, pastel 1953 Chevrolet stopped by a curb, or maybe a shiny new 1956 Cadillac parked outside the Tropicana night club. Cuba went from being an island playground for Americans to a Soviet Bloc adversary almost overnight in the late '50s,



1956 CADILLAC



and the conditions of that change meant that its streets remain something of a time warp up to this day. But how, when, and why did Cuba get all those Yank Tanks in the narrow streets of its Spanish Colonial cities, and why are they still there? The answers mirror the special relationship between Cuba and the United States and the overall patterns of car consumption here in America.

THE FIRST CARS ON THE ISLAND

America and the automobile arrived in Cuba at nearly the same time. About five months after the Battle of San Juan Hill, a Havana merchant named Jose Muñoz, recently returned from Paris, piloted a Société Parisienne-built clone of the Benz Viktoria through the streets of the capital. Muñoz had set himself up as the newly independent nation's first automobile dealer, and by mid-1899 had sold his first car. Other vehicles, also European, soon followed, but the future of Cuba looked north, to the United States, not back to the Old World of Europe. Although nominally independent following the Spanish-American War, the former colony of Spain found its autonomy heavily restricted by its erstwhile liberator—a situation formally spelled out in the notorious Platt Amendment.

With Cuba safe for American capitalism, American capitalists soon moved in. While sugar, cigars, and rum are the products normally associated with the Caribbean, Cuba soon found itself exporting culture also—namely in the form of tourists' memories. With the arrival of American businessmen and tourists, American cars soon followed.

It's not known precisely what the first American car in Cuba was—there were plans afoot to use Haynes-Appersons as buses



in 1899—but a Locomobile seems a good candidate. Newspaper editor Rafael Arazoza brought two into Havana in 1900 or '01, and a two-seat runabout is documented arriving in Santiago de Cuba in May 1902 in the custody of one Charles Brooks y Galo upon his return from a visit to New York City. Appropriate to the name, the Santiago de Cuba Locomobile was steam powered. Havana's fire chief, Francisco de P. Astudillo, also imported a Woods Electric around this time.

Locomobiles are significant also in that one of the earliest successful dealerships set up in Cuba was the Locomobile franchise of Germán S. López in Havana, which was established



as early as 1905. López also sold Fiats, a testament to the still-infant nature of American automakers that early in the 20th century. Whites and Oldsmobiles gained some favor in this early period, but by and large it was European makes that were best suited to the island's rugged conditions.

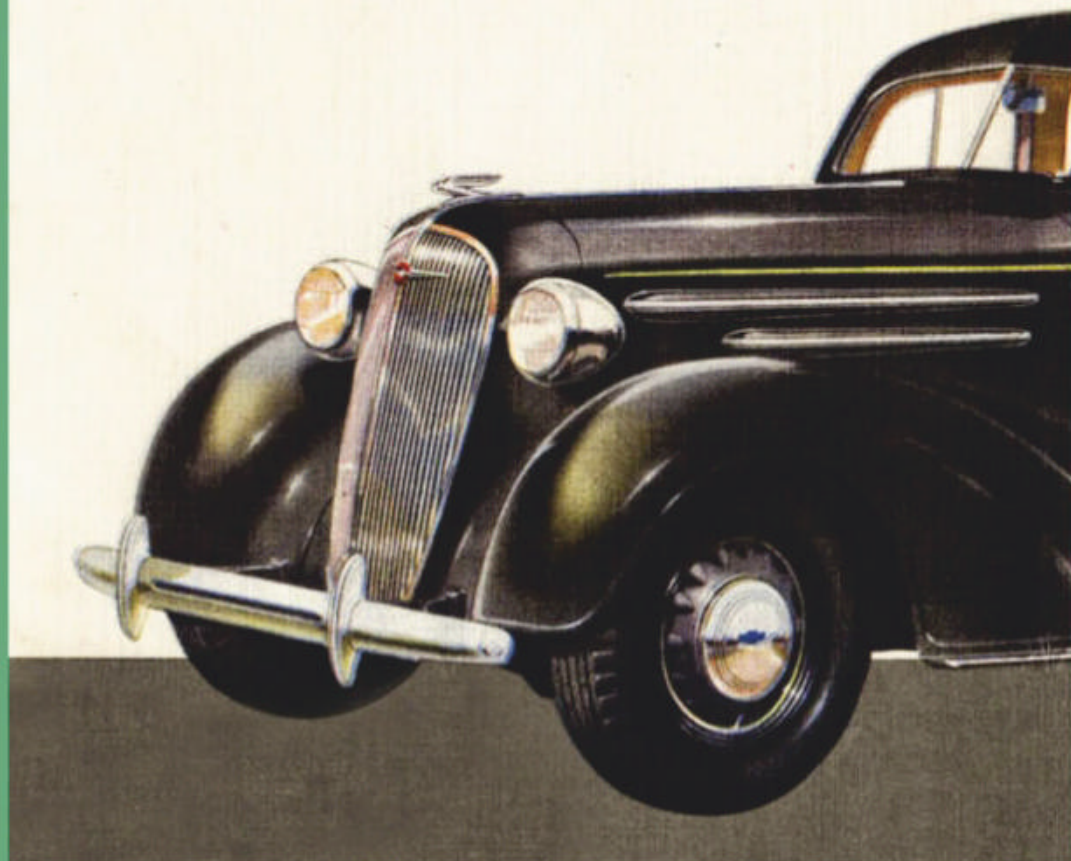
THE EXPANSION OF CAR CULTURE

By 1915, cars were well-established in Cuba. A survey of the Province of Santiago de Cuba (which contains the eponymous city), revealed a total of 133 cars registered in the provincial capital alone: 47 privately owned and another 78 available for hire. Studebaker and Overland were especially popular for private owners, while 47 Fords in taxi service are a testament to that make's early reputation for ruggedness—a trait that would be extremely important to later generations of Cuban car owners.

As it changed the face of America's car-buying habits, so too did the Ford Model T change Cuba's. Just as Europe's manufacturers were being drawn into the cataclysm of the First World War, Henry Ford had perfected his assembly line techniques to continually reduce the price of his product. The result was a permanent tipping of the balance toward U.S. products in Cuba. Cuban drivers, having been told that the Ford's planetary transmission was called a "foot 'n' go," soon had nicknamed the Tin Lizzie "fotingo."

Not surprisingly, it was a 1914 order of a taxi fleet from Ford that was the single biggest importation of automobiles up to that date. Within two years, the Ford agency claimed to have a service facility "in every town of importance in Cuba." That type of universal support was a major factor in Ford success in the U.S., and it would also work in Cuba—most other brands, by comparison, limited themselves to Havana only.

Not that Havana was a terrible market at that time: During



1902 LOCOMOBILE

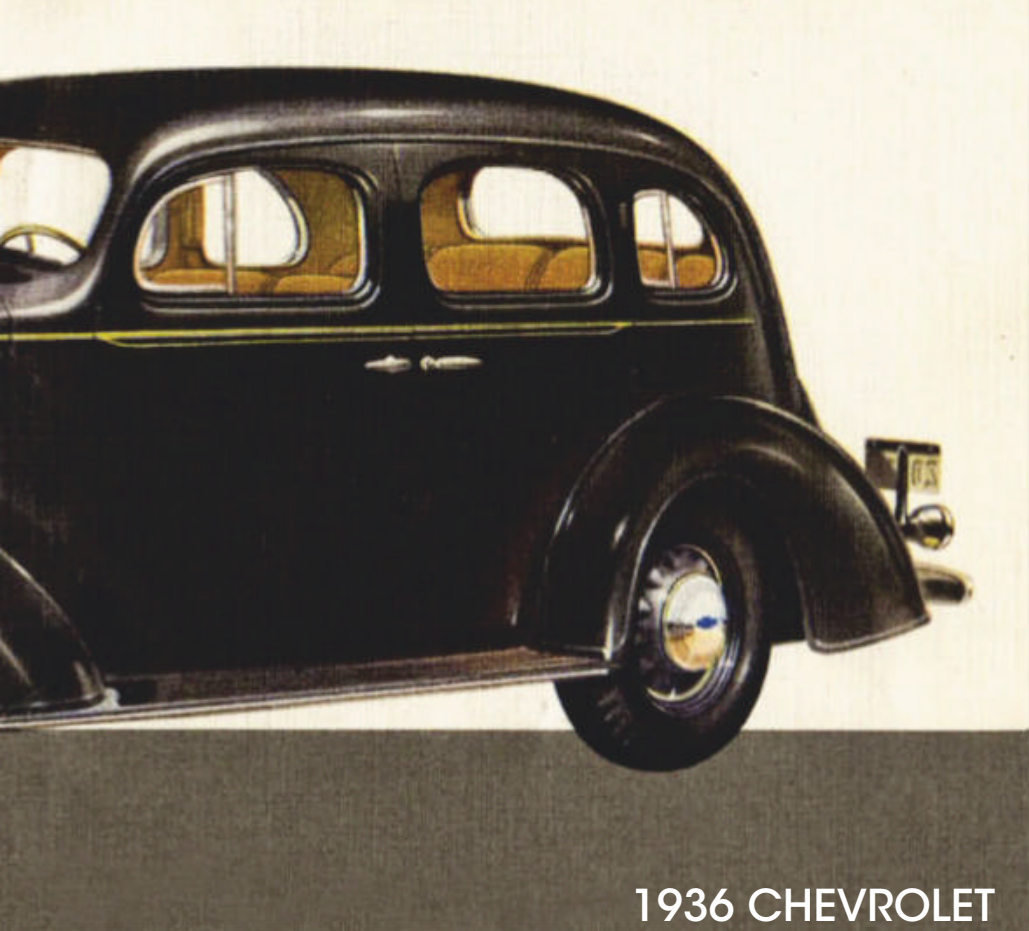
the First World War, country roads in Cuba were essentially nonexistent (those with business in other parts of the country typically traveled by sea, not through the interior). Most driving was done within the cities—especially pleasure driving, of which Cuban women were said to be exceptionally fond. Urban taxi service, however, was by far the biggest use to which Ford cars were put during this time.

A motorized evening stroll wasn't the only pleasurable use for a car, and Cubans soon were enjoying speed contests: the first in 1903. By 1912, Havana was a fixture of the international racing scene.

While early car ownership on the island was more novelty, Cuba, along with the United States, became a nation of cars in the 1920s. Middle-class Cubans, as well as the wealthy, began to assume car ownership (along with consumption of myriad other consumer goods) as natural as access to food and shelter. By the middle part of the decade, the sorry state of the nation's rural roads (or lack thereof) was no longer acceptable, and the government at last embarked on an ambitious road-building program. The Carretera Central, the first trans-Cuba highway, was completed just as the Great Depression reached the island in the early 1930s.

Through the 1930s, Fords and Chevrolets made up the bulk of automobile sales in Cuba. In 1936, for instance, there were 1,076 Chevrolets imported and 1,069 Fords. As in the U.S., car sales slowly rebounded as the 1930s wore on and the Depression loosened its grip.

Fuel shortages at the start of World War II, led to a 1942 move-



1936 CHEVROLET

ment to suspend payments on car loans, thanks to reduced revenue of vehicle owners—either directly, as with bus and taxi owners, or indirectly due to lost income from people who could not get to work.

Of course, gasoline wasn't the only thing in short supply in Cuba during the war. Just as Americans ceased to have access to new vehicles a few weeks after Pearl Harbor, so too did Cubans when importation of cars ended for the duration—only a handful of new cars were brought to the island in 1942 and none at

all in 1943 or '44. Simultaneously, the supply of new tires also dried up, meaning that even those who could obtain fuel had to contemplate "Is this trip really necessary?"

As in the United States, the postwar years in Cuba were boom years—of a sort. Although Cuba was far and away the best-off Latin-American country, the majority of its residents were still impoverished—45 percent of urban Cubans and 98 percent of those in rural areas lacked running water in 1952, in addition to other distressing statistics. Nevertheless, a half-million-strong middle class made for a lucrative market in the mid- to late-1940s.

By the early 1950s, the automobile had come to dominate Cuban life nearly as thoroughly as it had in the United States. At least six automotive magazines were published in Cuba during this era, and the countryside was crawling with American-made trucks (almost all Fords and Chevrolets) working the cane fields.

THE REVOLUTION

On the morning of July 26, 1953, a caravan of 26 cars—including a 1952 Buick rented by Fidel Castro (his own 1950 Chevrolet having expired two days before) and a 1949 Pontiac purchased secondhand at the start of the year by its occupant, a man named Jesús Montané—containing 113 revolutionaries drove through the city of Santiago de Cuba. Their destination was the Moncada military barracks and associated targets. Their intent was to start a war.

Since 1933, Cuba had been under the domination of a former Cuban Army sergeant named Fulgencio Batista. Under Batista, the gross inequality in the Cuban economy that the American ambassador characterized as "an open invitation to revolution" was not addressed except with increasing police

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and military brutality. Instead, the focus of the regime was pleasing American businesses and tourists—thereby enriching Batista and those close to him.

Havana in the 1950s was characterized as a cross between Tijuana, Mexico, and Las Vegas—hedonistic playgrounds where any sin was for sale. As if to emphasize this, Cuba was wide open to those whose criminal pasts prevented them from obtaining things like liquor and gambling licenses in the United States—namely one Meyer Lansky and his associates from organized crime. With rum, gambling, drugs, prostitution, and simmering political unrest, 1950s Cuba was a conga line atop a powder keg.

The assault on the Moncada Barracks started with Castro's rented Buick running at a crowd of soldiers at the gate and stalling. It ended up with the rebels dispersed, killed, or captured, tortured, executed, or imprisoned—but it gave its name to the 26 July Movement that still controls the island nation today. Castro and his brother Raúl were both imprisoned on the Isle of Pines until they were set free in 1955 thanks to diplomatic pressure. They went into exile in Mexico, but their revolutionary ideals were not extinguished, and they returned in late 1956 to continue the fight.

At the same time the yacht *Granma* was returning the exiled revolutionaries to the island, Chevrolet was displaying its restyled 1957 models to enthusiastic crowds in Havana's "Detroit district," where dealerships and repair garages serving the capital clustered. The '57 Chevrolet (and to a slightly lesser extent, the '56 models) was perhaps the all-time favorite car of Cubans. Although Ford outsold Chevrolet overall that model year, the flamboyant Chevy dominated the Cuban market 2,632 to 1,667.

Even big, Dearborn-built Fords got some play in the revolution, however, which included an assault on the Presidential Palace in Havana in March of 1957 that utilized a 1956 Ford Fairlane and a 1940 Ford COE delivery truck. That attack, aimed at killing Batista and thus decapitating the regime, was a failure, but the truck survives as a memorial to it in a museum now contained in the former Presidential Palace.

Plymouth and AMC got to play their own roles in the revolution 11 months later. In February 1958, during the run-up to the second Cuban Grand Prix (an international event, but one accompanied by side-show races for locals that used American cars), famed Argentine racer Juan Manuel Fangio was kidnapped from his hotel by members of the 26 July Movement to draw

attention to the growing unrest in Cuba. Their getaway car was a green 1957 Plymouth, and he was returned, unharmed, to the Argentine embassy in a gray 1957 Rambler.

Meanwhile, in the mountains, the backbone of the revolution was not befinned behemoths but the more utilitarian products of Hamtramck and Toledo. Fidel Castro's guerilla army had equipped itself with Dodge trucks and Willys Jeeps—the latter generally Army-surplus vehicles. One of those revolutionaries, Che Guevara, had his first experience piloting a four-wheeled vehicle up in those mountains.

At the same time, Havana was booming like never before (or since). Thanks to the aforementioned organized crime presence, the money was flowing—at least to some. In the spring and summer of 1957, at least a dozen casinos were operating in the city. Perhaps the best indicator: A 50-percent jump in Cadillac sales between 1956 and 1957. Not every member of the elite drove a Cadillac, Lincoln, or Imperial, however—Batista's son had a 1956 Corvette.

Superficial prosperity notwithstanding, by New Year's Eve 1958, Batista had enough. He fled the country, leaving it to its fate. He would live out his days in Spain. Fidel Castro entered Havana in a Willys Jeep (it appears to have been an M38A1, the military version of the CJ-5). Many upper-class Cubans fled with Batista, fearing the left-wing rhetoric of the revolution.

THE EMBARGO

The flood of cars into Cuba through the '50s slowed to a trickle after Batista fled and then shut off entirely in 1960. At first, this wasn't an organized boycott of the island but rather a wait-and-see approach as the chaos slowly abated and a new govern-



1956
FORD



1936 CHEVROLET

ment was formed. Castro and company appropriated cars left behind by the wealthy—*El Presidente* himself selected a 1959 Oldsmobile and Che Guevara traded in his Jeep for a modest 1960 Chevrolet Bel Air with six-cylinder power.

Initially, it was believed that ordinary trade would quickly resume, but then came the nationalizations. Tired of Cuba's wealth being exploited, the new revolutionary government began expropriating private property for the benefit of the people. That would never have flown under the days of the Platt Amendment and it certainly would not find a willing reception in the coldest days of the Cold War. The U.S. government turned off the tap of trade, and it has remained off essentially ever since. 69



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American Relics

Touring Cuba and its old car scene of American automobiles

WORDS AND PHOTOGRAPHY BY ALLEN PENTICOFF



Observations from my February 2018 trip to Cuba were many. Transportation-wise, everything is there: old, new, ancient. More recently there are lots of Chinese sedans and SUVs, and many Japanese, Korean, and European makes as well, with old versions of them aplenty. Then there are the abundant Soviet



MARTHA SIEGWORTH

LADAs, which are beefed-up Fiat 124s that arrived in the 1970s and '80s. There is a history of motorcycles, too. However, most surprising is the preponderance of pre-1970 American-made cars—with most being from the 1950s.

We all have seen a photo here or heard a comment there that the Cubans are still driving good-old American “Detroit Iron.” But actually going there and travelling the country is an intense thrill for the classic American auto enthusiast. There are not dozens, or hundreds—there are thousands of classics roaming free in daily use.

They may be bone stock, looking ready for a U.S. car show. They may be shining with chrome and bright-colored paints—pink being a favorite of the Havana taxis. They may be ridden hard, put away wet, held together with rope, and looking like they are ready for the crusher. But they don't crush them—they fix them... and customize them. Many

have modern custom wheels. More than a few have non-stock steering wheels. I saw some old hacks with Hyundai steering wheels, complete with air bag. One had an attractive steering wheel fashioned from wood. Nearly all are equipped with modern audio equipment and are often spruced up with newer custom upholstery and flashy LED taillamps.

Approximately 170,000 of these great old American cars arrived in Cuba during the boom times of the 1950s; a fair number of them were Cadillacs. But the communist revolution of the late 1950s changed that. The cessation of importing American autos did not immediately happen upon the communist take over of the country in January 1959. Our first embargo of exports to Cuba began in 1960. According to our convertible taxi driver, Gilberto, it was Fidel Castro who stopped the import of American automobiles in 1969. I don't know if this is true, but I did see a Chevrolet Nova that would have been a 1974-model car if imported new.



Modern alloy wheels are popular upgrades made to keep old cars on the road and looking good, such as the red 1956 Ford (top) and the blue 1953 Mercury; wire wheel covers are also popular. Bright, non-original exterior colors make the cars more attractive, with convertibles being the most popular, thanks to Cuba's year-round warm, sunny climate.



It is entirely possible that post-1960 cars arrived via Canada or some other country, with Castro later rejecting even these American-made imports.

What I suspect had a greater affect than our embargo or Castro's edict, was that there were few people who could afford to buy a new car. As the communists were executing those citizens of wealth who were resisting the revolution, others fled the country. In order to leave Cuba, these folks had to get their American cars in top shape, then turn them over to the government (as they did their homes as well). These cars and homes were then doled out to communist party favorites.

As the years rolled on, the old cars were getting decrepit for

lack of parts due to our continuing trade embargo and Cuba's refusal to import them. So, the Cubans patched them as best they could and still do (smuggling of paint and parts continues to this day according to Gilberto). During the 1990's "special period" after the Soviets abandoned subsidizing the Cuban economy, everything from food to fuel was scarce; gasoline was especially limited, but diesel fuel was more readily available and therefore less expensive. Thus, it was not uncommon for an old American car to be started on a bit of gasoline, then switched over to operate on diesel, although gasoline-engine cars barely run on diesel. Nowadays, you don't see this old technique in use, but what you do see is that many of the old



Cars from Russia and other Eastern bloc countries are also popular, and they too get fitted with modern alloy wheels; painted trim is due to the expense of chrome plating. This "bicycle" is a prime example of the Cuban people's ingenuity and self-reliance. As expected, early-to-mid-'50s Chevys make up the bulk of the American cars seen there.



cars no longer have their original engines since obtaining parts is difficult. Today, gasoline is easily procurable on the black market for about 3 dollars per gallon, 5 dollars per gallon at a government pump.

It seems as if the majority of the classic cars have something like a small four-cylinder Soviet-built LADA diesel or Toyota engine under their hoods. I found this to be the case for VW buses and even a 1963 Corvair. Surprisingly, the owners of this bright-red Corvair had replaced the rear-mounted air-cooled engine with a front-mounted diesel, yet you wouldn't know it unless you have a very sharp eye for Corvairs. The worst is when a shiny, fabulously finned classic

convertible goes by with that rattley diesel sound.

Old American convertibles seem to be in far greater number in Cuba than anywhere in the United States—even at car shows—and I never saw one with the top up. I suspect many don't have working tops, but when it rains, or they're parked for the night outside, the interiors are protected by lashed-down tarps. Most are in taxi service in Havana, sometimes all lined up as in a car show, waiting for new fares—take your pick. Often, they are not owner operated, but those who do both own and drive these cars adore them, and it shows in the taxis' great condition. Taxi ownership/driving is one of the best ways to earn a good income in Cuba. "Government" jobs pay as little as \$20-



Mag wheels add the look of muscle to this pink 1953 Chevrolet and blue '55 Chevy convertible, while the early '60s Corvair sedan makes do with a custom grille incorporating an incorrect Chevrolet emblem. Brightly painted convertibles from the 1950s are popular with tourists seeking sightseeing rides.



\$30 per month; a good income is \$1,000 per month.

Of the many taxis we rode in (rental cars are expensive and not a good idea), four were American classics. First was a nice red and white 1956 Ford Customline Fordor sedan, then a '53 Bel Air, followed by another 1950s Chevy sedan of indeterminate age, and lastly a sky-blue '51 Chevy convertible with its original engine. The convertible rides were about \$20 to most parts of old Havana versus the normal \$10. The extra expense was worth the thrill of an open-air ride along the famous picturesque ocean-side "Malecón" esplanade on a summer-like day with a driver who spoke very good English and provided a brief tour of the city. Most will give you a colorful business card, and they may let you sit in the driver's seat for a photo op. A convertible ride in Havana in a vintage American car is essentially mandatory for the American visitor. You certainly would not want to miss out on it.

We rode nice buses to the Cuban city of Trinidad and out west to the beautiful Viñales Valley. All along the roads, streets, and highways, old classic American cars pop up constantly, and it was not uncommon to see one towing a small cargo trailer, as pickup trucks are quite rare. I saw more than a few broken down along the shoulder of the highway.

The feast is almost beyond description. Great '50s and '60s American cars of every make—everywhere. It was worth the trip for that experience alone. You even get the smells that must have pervaded our streets in the 1950s. Between old American cars with no pollution control, diesel cars, trucks, and buses, two-stroke motorcycles, and a coal-fired powerplant—you've got some seriously foul air. Throw in some raw sewage and cooking smells, and you'll find the air in Havana, when the sea breeze isn't blowing it away, to be quite an interesting blend of good and bad. 🍷



» GOING THERE

Presently you cannot just pack your bags and go to Cuba. You will need to hook up with a U.S. State Department licensed group for a “people to people” educational visit. Once you have that, there is no problem coming or going. Airfares on U.S. carriers are quite reasonable flying direct to Havana. For Americans, due to lack of official trade agreements (the embargo) everything is done with cash. Your credit and debit cards are useless there. However, there are many great deals in accommodations, dining, and transportation. We found the wonderful Cuban people to be very friendly and helpful. Cuba is a curious blend of the modern and the Third World (visualize talking on a cell phone while guiding a horse cart)—making for an interesting visit.







Studebaker Goes Small

The swan song for Studebaker's first attempt at a junior division was the 1930 Erskine Model 53

WORDS AND PHOTOGRAPHY BY TERRY SHEA



Though a lower-priced model, the Erskine came rather fully appointed, with an excellent array of gauges (speedometer, fuel, amps, oil pressure, engine temp), and that famous Studebaker quality. Our feature car's only option was its heater.



Albert Russel Erskine was, by all accounts, an astute businessman, a go-getter of the type destined to become a legend in American business. With an acumen for finance, a 40-year-old Erskine joined Studebaker in 1911, at a salary of \$20,000, almost immediately shaking up the company by streamlining operations—and not just in accounting. He moved up the ranks rapidly, becoming president of the Indiana-based corporation in 1915.

Erskine's shrewd business skills, along with Studebaker's talented engineers and high-quality manufacturing, kept the company profitable—but only relevant in the mid-priced market. Inspired by a visit to an international auto show in Paris in 1924, Erskine committed his people to creating a lower-priced model, sized right for the European market to also give the company a foothold on the other side of the Atlantic.

Studebaker chose the low-risk method of building an “assembled” car, with a 146-cu.in., 40-hp Continental 8-F L-head straight-six in a body designed by Raymond Dietrich and constructed by the Budd Company. Final assembly of the 108-inch wheelbase Erskine would take place at the Detroit factory Studebaker acquired when it purchased EMF in 1911.

Introduced to great fanfare in 1926 at the same automobile show in Paris that inspired it, the Erskine Model 50, unabashedly named for Studebaker's much-admired boss, was low and compact, with a distinctive body and rich interior appointments, such as broadcloth seats and silken window curtains in the sedan, unusual amenities for an economy-minded car. The Erskine line initially included a sedan, a four-passenger custom coupe, a two-passenger business coupe, and a five-passenger touring model.

Studebaker used the January 1927 National Automobile Show in New York City to introduce Americans to the car, with the sedan priced at \$995. While overseas sales started strong, Americans weren't quite sure what to make of the car, instead heavily favoring the likes of the less-expensive Chevrolet and Pontiac models. Worse for Studebaker was the tarnished reliability that the Model 50 earned out of the gate.

Studebaker had promised a car that could cruise at 60 mph, but with a final-drive ratio of 5.125:1, the three-speed transmission had the engine operating at maximum rpm at an estimated 51 mph. Enough buyers over-revving that small Continental engine in hopes of hitting 60 mph led to a host of failures that stuck with Erskine and sullied the previously impeccable Studebaker reputation.

Studebaker lowered prices and added additional options, like wire wheels and “bucket” seats, before the 1927 model year was up. For 1928, it offered a slightly larger 160-cu.in, 43-hp Continental engine. Prices were lowered yet again, with the 1928 Model 51 sedan priced at \$885. But with the introduc-

tion of the extremely popular Ford Model A, which included the \$495 Tudor Sedan in its lineup, Erskine had a tough sales battle on its hands. The 1929 model year saw a slight restyle on an inch-longer wheelbase to make the Model 52 look more like the Studebaker lineup, though it still used the same 43-hp Continental six-cylinder. Instead of noting the car's European inspiration, Studebaker advertising talked up its American roots. Even with moderately increased prices, sales rose slightly, though they remained a fraction of what the competition was moving through dealerships.

If a little bigger was a little better, Studebaker's brain trust probably figured adding more of everything for 1930 couldn't hurt. So, for what turned out to be Erskine's final run, they designed and engineered a car on a 114-inch wheelbase. Only vestiges of the Dietrich-penned lines remained, the new Model 53 resembling the Studebaker Dictator as much as anything else. Under the hood sat a 205-cu. in. straight-six, an engine that closely resembled the one found in the Dictator, albeit with a 1/8-inch smaller bore. At 70 horsepower, it gave the Erskine a substantial boost in performance and Studebaker the opportunity to advertise it as having "More power per pound than any other car under \$1,000."

As an automobile, the 1930 Erskine Model 53 Sedan shown here could be considered a conventional, mid-priced model, finally available with the sort of baked-in quality that had made Studebaker famous. The company continued to advertise the many name-brand components used, such as Delco-Remy ignition, Timken bearings, Lovejoy hydraulic shocks, and Bendix Duo-Servo mechanical brakes.

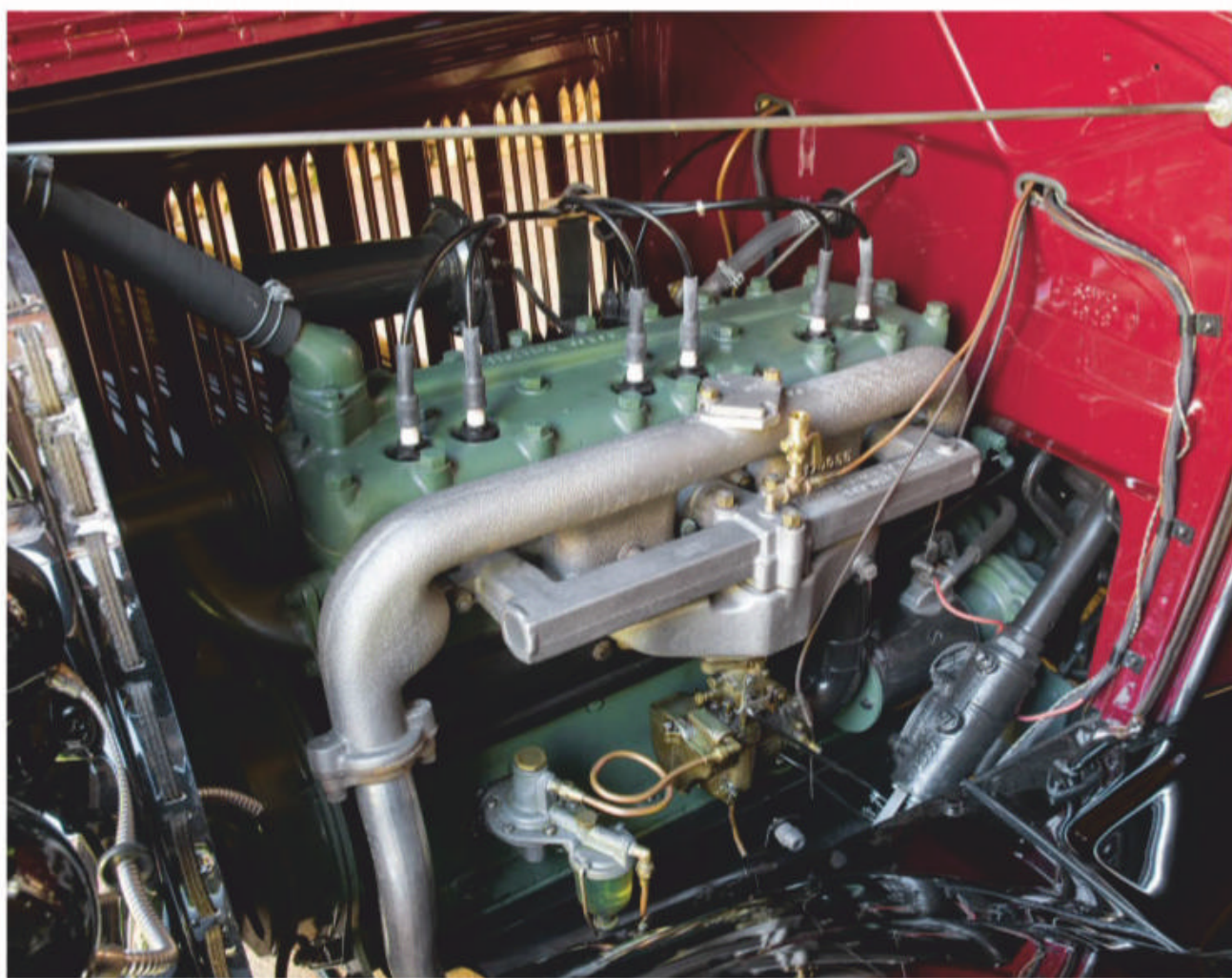
The Model 53 featured a ladder-type frame, with the engine between the front axle and the firewall. With self-adjusting spring shackles, those hydraulic shocks, and rubber bushings, the Model 53 proved a better ride than some other cars in the market. Studebaker, whose metallurgists pioneered chrome-molybdenum steel in automobiles, used the material for the spiral bevel gears in the rear end, as well as the axles.

Studebaker appointed each Model 53 with full gauges, automatic windshield cleaner, electric ignition lock, Tilt-ray headlamps, and an adjustable front seat. With the closed models featuring a mohair seat and ample space for passengers, particularly noticeable with the expanded wheelbase, the Erskine had ditched any notion of being a small car. Studebaker designers, in giving the Erskine some distinctiveness as a separate line, maintained the "tri-lateral body belt," seen in alternating and contrasting colors below the windows of the sedan pictured here.

Our feature car is owned by David Lineback of Winston-Salem, North Carolina. The car has been a part of David's entire life. His dad, Ed, brought it home in 1961, and essentially parked it for 47 years. "Growing up, I used to get in the car," David says. "It never ran or anything like that. I would get in and pretend like I was driving. I would try to get him to do something with it, and I think he always wanted to, but just never got started on it. Finally, in 2008, I said, 'You've got to do something with that car. You



Initially designed as a much smaller car, by 1930 the Erskine rode on the same 114-inch wheelbase as the Studebaker Dictator, a car it closely resembled. The Erskine also used a smaller bore, 205-cu.in., 70-hp version of the Dictator's reliable straight-six.





As I grew up, I always wondered what it would be like for that car to be going down the road. To be able to do that now, that gives me a lot of enjoyment to get in, crank it up, and be able to drive somewhere.

There was the enjoyment of going through the restoration process, too. I know firsthand, and people have told me this, I could just go buy a restored car a lot cheaper than what I paid to restore this one, even doing all of that work myself. Having gone through that process, and spending all of those hours on it, was a great learning experience for me, and it was also a great time with my dad that we were able to do it together as a project.

need to restore it.' So, he gave it to me."

The car sat for another four years before David, Ed, his father, and even David's teenage son, Brian, got started on the Erskine. "My dad and I did all of the initial disassembly," David recalls. "We were very careful taking the car apart." David detailed to us a methodical process of removing, labelling, and storing parts, in preparation for having the body, upholstery, and engine machining handled by professionals.

The Linebacks did as much of the work as they possibly could, including the final assembly, in Ed's garage. They completed the restoration in 2015 and have since been collecting awards for the car, including multiple AACA honors. David remains humbly proud of the fact that he has never seen another Erskine in person, not on the road, not at shows—not anywhere. That's not to say they don't exist, but very few survived, the name all but forgotten.

David describes driving the Erskine: "I typically start out in second gear, unless I am going up a hill, just because it is geared so low. I also have to double clutch. It takes you a while to get up to any speed—you need to have a lot of room to pull out in front of somebody.

"When you hit the brakes, it will pull a little bit to the left or right—you never know which way. It's not drastic; it's not anything

that you'd go into the other lane, but when you hit the brakes hard, it may pull a little bit one way or another. It's kind of a mystery which way it will go. Compared to a modern car, it is like night and day. You need to kind of plan ahead when you want to stop. You don't want to have to slam on the brakes."

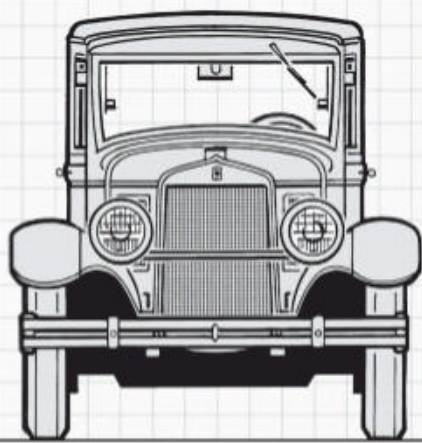
Despite Studebaker's best efforts in 1930 to make the Erskine more appealing, sales remained far short of expectations, with profit margins in the slim-to-none category. In May of 1930, Studebaker decided to pull the plug on the Erskine nameplate, running out the final 1,750 or so Model 53s as the "new" Studebaker Six, simply by swapping the radiator badge and hubcaps with Studebaker-labeled items.

Studebaker, by then having also unsuccessfully tied up with Pierce-Arrow at the higher end of the market, failed again when fielding a small car with the Rockne in 1932-'33. Albert Erskine made a series of poor financial moves that briefly kept shareholders happy while ultimately leading to Studebaker's bankruptcy in 1933. Albert Erskine infamously killed himself, leaving the company he had so successfully grown very near its own demise. Studebaker survived, of course, and just a handful of Erskine cars remain, reminders of a bold experiment for a once-great company led by a once-great businessman. 🐞

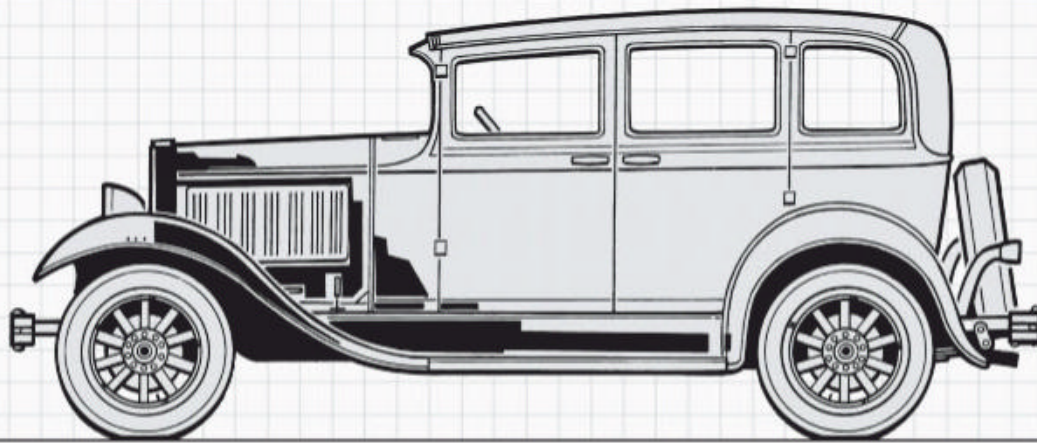


1930 ERSKINE MODEL 53 SEDAN

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



56.5 inches



114 inches

SPECIFICATIONS

PRICE

BASE PRICE	\$965
OPTIONS (ON CAR PROFILED)	Heater

ENGINE

TYPE	Studebaker straight-six
DISPLACEMENT	205.3-cu.in.
BORE X STROKE	3.25 x 4.125 in
COMPRESSION RATIO	5.2:1
HORSEPOWER @ RPM	70 @ 3,200
TORQUE @ RPM	N/A
VALVETRAIN	L-head
FUEL SYSTEM	Schebler one-barrel carburetor
LUBRICATION SYSTEM	Full-pressure
ELECTRICAL SYSTEM	6-volt; Delco-Remy ignition
EXHAUST SYSTEM	Single, cast-iron manifold; Burgess muffler

TRANSMISSION

TYPE	Three-speed manual
RATIOS	1st 3.27:1 2nd 1.82:1 3rd 1.00:1 Reverse 3.74:1

DIFFERENTIAL

TYPE	Spiral bevel gear final drive
RATIO	4.78:1
DRIVE AXLES	Open

STEERING

TYPE	Ross cam-and-lever type
TURNS LOCK TO LOCK	2.5
RATIO	15:1

BRAKES

TYPE	Bendix Duo-Servo four-wheel mechanical
FRONT	12 x 1.5-in drums
REAR	12 x 1.5-in drums

CHASSIS & BODY

CONSTRUCTION	Steel-over-wood body on separate ladder-type steel frame
BODY STYLE	Four-door, five-passenger sedan
LAYOUT	Front-engine, rear-wheel drive

SUSPENSION

FRONT	Semi-elliptic leaf springs, 36 x 1 3/4 inches; Lovejoy hydraulic shock absorbers
REAR	Live axle with semi-elliptic leaf springs, 54 x 1 3/4 inches; Lovejoy hydraulic shock absorbers

WHEELS & TIRES

WHEELS	Wood-spoke wheels with steel outer rim
FRONT/REAR WHEELS	19-in diameter
TIRES FRONT/REAR	19 x 5.25 in

WEIGHTS & MEASURES

WHEELBASE	114 in
OVERALL LENGTH	174 in
OVERALL WIDTH	71 in
OVERALL HEIGHT	71 in
FRONT TRACK	56.5 in
REAR TRACK	58 in
WEIGHT	2,950 lb

CAPACITIES

CRANKCASE	8 qt
COOLING SYSTEM	12.5 qt
FUEL TANK	14 gal
TRANSMISSION	2 qt

CALCULATED DATA

BHP PER CU.IN.	0.34
WEIGHT PER BHP	42.14 lb
WEIGHT PER CU.IN.	14.39 lb

PRODUCTION

1930 MODELS	20,619
STUDEBAKER/ERSKINES	1,752

PROS & CONS

- + Nearly unique with very few remaining
- + Studebaker quality with another badge
- + A sure-fire conversation starter at shows
- People asking "What's that?"
- Unobtainable parts
- Too slow for modern traffic

WHAT TO PAY

Erskine models appear on the market so infrequently that there is insufficient data to share a book value.

PRODUCTION

1927	24,893
1928	22,275
1929	25,460
1930	22,371

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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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PAT FOSTER IS A CHAMPION FOR MY favorite car, yet somehow it slipped past him in his article on unibody cars in *HCC* #171. The 1952-1955 Willys Aero was also a unibody car from the start. Although only built four years and total production was less than 92,000, they were a well-built car, both light and agile. Unfortunately, nobody really paid any attention and their influence on the rest of motordom was pretty much nil. And as you can see from the cut-away illustration, the Willys Aero's unibody design was much more in tune with later cars than the Nash or Hudson designs.

Rick Kamen
Hiram, Georgia

ONE THING I'D LIKE TO POINT OUT about the very interesting "Unibody Construction" article (*HCC* #171) that probably should have been mentioned is that the Chevrolet Corvair featured unibody construction.

Wade Lanning
Prince George, Virginia

MY DAD WOULD HAVE LOVED YOUR December article on the 1962 Willys truck in *HCC* #171. In 1958, for use at his tree farm in rural Maine, he bought a dark green 1954 Willys, a battle-scarred refugee of NYC-area construction sites. For 30 years, until his late seventies, it was Dad's constant companion, hauling all and anything that a faithful truck carries (logs, manure, hay, garbage, springs sometimes bent over backwards from the load, engine purring over rough logging trails, gears whining, and engine roaring on the open road), Dad instantly recognizable for miles around, pipe clenched in teeth, some kind of a hat perched up top, Scotty normally on hind legs at the passenger window. In mud season, on the road to the house, wheels tore through deep mud, clots of it flying by the windows, progress sometimes momentarily interrupted by the need to

wrestle on chains. One evening on the way to town meeting, he hit ice, shot off the road, the Jeep rolling over on its side against young birch trees; furious, Dad climbed out, rocked the truck back and forth on the "springs" of the trees, righted it, got back in, and reached town meeting in time for his intended remarks. On what was to be the truck's last trip, on its way for an oil change at Dad's favorite garage, the oil pressure gauge dropped to zero; by the time he arrived the engine had seized, the hose to the oil filter having blown off. Heartbroken, he sold it on the spot.

Bill Weary
Newcastle, Maine

I CAN'T TELL YOU HOW MUCH I EN-joyed Jim Richardson's account of his high school prom night in *HCC* #170. I laughed all the way through it. It brought back memories of some of the disastrous dates I experienced in my high school days.

I do have a couple of questions though. I wonder what his girlfriend's thoughts were of that night and, most importantly, Jim, did you get a goodnight kiss after all of that?

Joe Proctor
New Albany, Indiana

JIM'S NOSTALGIC TRIP ABOUT HIGH school, cars, and a girl brought back this memory: Paul Anka's *Put Your Head On My Shoulder* is whispering from the AM of my almost new '57 Ford V-8. We're on a narrow two-lane state road, dash lights dimmed, high beams on, cozy-wings cracked, speed about 70. She scoots across the wide bench seat...and puts her head on my shoulder. Approaching an older and slower car, I flash my lights, he moves over, and, just for fun, I kick it down and top out a bit over 90. Thanks to Jim, recalling the event and hearing the song in my mind's ear 60 years later—ah Sharon, our teenage love was so sweet. Could life, could this slice of time have been any better?

Chuck Klein
Georgetown, Ohio

I MUST COMMEND RICHARD'S COL-umn in *HCC* #171—No Options! This is a situation that I have observed for many years now, leading to some of the most boring vehicles on our roadways today. Black interiors, in particular, have always frustrated me, since those of us in the southern regions prefer to keep the inside temps down as much as possible. I com-

plained about this to a salesman a number of years back and his response was, "Oh, you won't have to worry about that because the tinted windows will block out the heat." Yeah, sure they will! I know that the rental car companies (a big client to the manufacturers) also prefer black since it hides dirt and reduces the effort needed to clean the cars after each return.

The other points regarding all the excess "tech" including rearview cameras, sideview warnings, lane-departure warnings, automatic braking, etc., just point to the general "dumbing down" of the American motorist that is endemic of our current population. I would trace this condition to people growing up these days not knowing anything if it does not appear on their computer or phone screen, and also having very little concept of real-world responsibility; nor of the basic pleasures of driving. Personally, the only driving software my vehicle needs is me!

Craig Schellbach
Burleson, Texas

RICHARD'S COLUMN REALLY STRUCK a chord with me; I could not agree more! I, too, will not buy a new car, when the manufacturers decide that they know better than I do what is good for me and what I want. I understand the need to make a profit, but, in the old days, you could order whatever options you wanted, or none if you didn't want any, and they would still build a car for you, and they still made a profit on it. A Chevrolet Biscayne with a six-cylinder and a stick-shift was less profitable than an Impala that was loaded, but you could still buy what you wanted. Why the majority of Americans seem to think a gigantic pickup truck or huge SUV is what best meets their needs is beyond me entirely.

Allen Willyard
Loveland, Colorado

I COULDN'T AGREE MORE WITH RICH-ard (*HCC* #171). We pay higher and higher prices for new vehicles, but are given fewer and fewer choices. I'm one of those people who refuses to be herded into a four-door sedan. Lucky for me I like to drive Mustangs. In fact, my daily driver is a 2009 Mustang that I ordered. It has a manual transmission, which is also getting harder to find in a newer vehicle. Of course, I ended up with the choice of gray or gray interior. I also don't think I need all the alarms and buzzers to keep me in the right lane. I am perfectly

Continued on page 43



//
Years ago,
one man's
attempt at
producing a
truly unique
car really
caught my
attention
because of
its fantastic
styling.



Oh, the Fascination!

I tend to admire automotive dreamers and doers, people who try to bring new ideas to the marketplace. The more obscure, unique, or desperate a person's automotive dreams, the more fascinated I get. I once was in their shoes, you see, so I know just how strong the pull of those dreams can be.

My first attempt at becoming an automobile manufacturer involved utilizing Saab-supplied driveline components and a fiberglass sports car body designed for easy and inexpensive assembly.

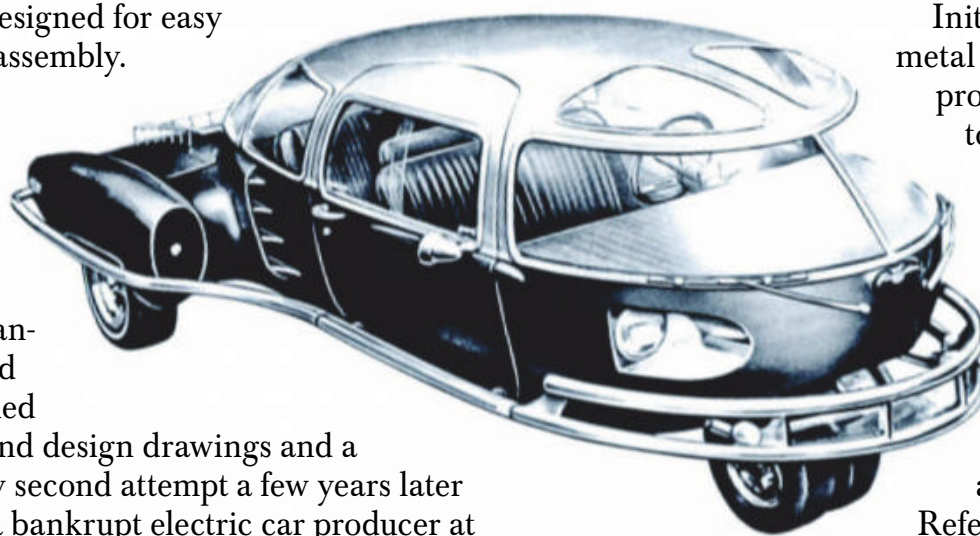
Production was to have taken place in Connecticut. However, I was young and poor, and when my financial backer backed out, the project died before it got beyond design drawings and a business plan. My second attempt a few years later was to purchase a bankrupt electric car producer at auction. The bankruptcy attorney asked for sealed bids, and I was outbid by—get this—\$100. After that I set aside my dreams and got a real job. I've been working ever since, though I still occasionally daydream about producing my own car. So, I admire those who tried to accomplish their dreams, even if they ultimately failed.

Years ago, one man's attempt at producing a truly unique car really caught my attention because of its fantastic styling. That car was the Fascination.

The man behind the Fascination, Paul Lewis, was a diehard believer in unique car design, and spent years trying to bring to market cars unlike anything else on the road. In 1937, he designed a three-wheel automobile dubbed the Airomobile, with a planned price of just \$300. Lewis hired ex-Franklin engineers to build a prototype with two wheels in front and a single wheel in the rear, and a unique air-cooled 60-horsepower engine. Lewis formed a company to produce it, but the firm went bust before production got underway, due to a distinct lack of interest from potential buyers. Apparently, the prototype was the only Airomobile built. Lewis went on to other ventures.

In the 1960s, Lewis formed the Highway Aircraft Company in Sidney, Nebraska, to try again at producing a unique car. This one he called the Fascination and it was quite a looker. Though at first glance it appears to be a three-wheeler, it's a four-wheeler, with two wheels close together at

the front for better stability, and two widely splayed wheels out back. In between is an egg-shaped body that looks like a 1950's comic-book depiction of a space ship; you almost expect to find Buck Rogers at the wheel. On the first prototype, motive power was supplied by a rear-mounted air-cooled VW engine. On the next three cars built, a four-cylinder Renault engine and transaxle were used. The last car constructed was equipped with a GM V-6 engine and transaxle.



Initially, Fascination's metal bodies were produced, according to sources, by the Egging Company—a Nebraska fabricator still in business—that was producing tractor cabs at the time.

Reference books claim that after a fallout between Lewis and Egging, a switch was made to fiberglass.

However, an article in the May 21, 1973, issue of the industry trade paper *Automotive News* reported that production was delayed by a switch in body material to Uniroyal's tough Royalex composite. With a tubular frame and lightweight construction, the prototype weighed a mere 1,800 pounds. Visioneering, the company hired to create the pre-production model, said the production car would weight about 2,000 pounds. Visioneering was also supposed to build the production tooling, but how far they got on that is unknown.

In any event, Lewis showed his car around the country but couldn't seem to drum up the right kind of interest. Although crowds gathered whenever a Fascination appeared, few people wanted to actually own one, and not enough dealers were willing to invest in a franchise. Highway Aircraft reportedly folded in 1976, although a newspaper blurb from May 1981 reported that a Fascination was on display at Auto Expo 1981 in Los Angeles. New production Fascinations, now powered by a Chevrolet or Buick V-6, were said to be available for \$60,000. In all likelihood, the car that was put on display was the old prototype; apparently no orders were received.

It seems that all five Fascinations still exist. I'd love to own one. 🐾

capable of driving the car, I don't need it to do my thinking for me.

Rick Powers

Washington, Indiana

I ATTEND THE DENVER AUTO SHOW

each year, yet none of the sales people has a clue what I mean when I talk about a plain-Jane car; something that has all necessary modern devices mandated by the government and useful safety acces-

sories, but lacks the *Star Wars* features that I find ridiculous and simply don't want. I argue that the \$30,000 car on display would only cost \$20K if only the manufacturer was willing to build it to order. I usually deal with young kids that check their phones more than they make eye contact with me. They have no historical understanding about the product they are supposed to sell, so I try to educate them about the crazy times when people went to

their favorite brand dealership and started the process of choosing their next car: First the model, then the body style, followed by the exterior color (not only grey metallic, black, or white, but 24 color choices or more), continued with choosing the engine, transmission, and even the rear end gear ratio.

And today? Sedans are built with four

Continued on page 45

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Judging Classics

Nearly all vintage car shows have one thing in common: judging. Depending on the show, the judging—and the subsequent awards—can make or break the event. And how cars are judged at vintage car events can sometimes become contentious, particularly if the judging is subjective rather than objective.

By “objective,” I mean the use of point judging, as implemented by the Antique Automobile Club of America and the Classic Car Club of America. Within these clubs, judges use a judging form that covers all car categories, including authenticity, paint, plating, operation of the car, and interior. Typically, these club judges go through a training and accreditation process to ensure competency. Prospective judges take tests, which ultimately lead to the individual receiving his or her judging credentials. An experienced lead judge for each team is important.

The stated purpose of judging by most clubs is to determine if the car being evaluated is in the same condition as when it left the factory. That’s a worthy objective. I learned what was wrong with several of my Lincolns when they were judged at CCCA and Lincoln Owners Club events. I corrected those issues and take satisfaction in owning cars that are correct, although not perfect, since I drive them regularly.

(In the spirit of full disclosure, I should state that I am a CCCA Master Judge and serve as chief judge at the Amelia Island Concours d’Elegance. In addition to CCCA Grand Classics, I have also judged at concours events such as Pebble Beach and the Concours at St. John’s.)

Judging at a concours event is different than what I’ve described above. When originally conceived in the 1920s, a concours d’elegance was a competition of excellence—a celebration of design in automobiles as well as fashion. On display were the latest and best designs offered that season by automobile companies and coach builders as well as the couturiers. The settings were usually impressive, and the events could last as long as a week.

The judging at these events was subjective, what many of us refer to as “French judging” or “concours-style judging.” This is how a concours d’elegance such as Amelia Island judges the automobiles on its show field. *[Editor’s note: Hemmings also judges its Concours this way.]* The Amelia Island Concours d’Elegance adheres to the spirit of the original concours d’elegance by using subjective judging.

I’ve been asked whether I believe concours-



style—subjective—judging is fair. The key to successful concours judging is to have qualified, knowledgeable judges in every class. As much time must go into the selection of judges as goes into the selection of automobiles. As a concours chief judge, my responsibility is to match my judges’ expertise with the classes they are judging. If that isn’t successful, the outcome can be less than satisfactory.

At the Amelia Island Concours, two top prizes are awarded—the Concours d’Elegance award and the Concours d’Sport award. As a result of this, a very diverse grouping of judges is assembled each year. The teams will include automotive designers, automotive journalists (for both production automobiles and sports cars), race car designers and drivers, automotive historians, automotive museum directors and curators, as well as marque experts.

A concours judge must take into consideration the quality and authenticity of a car’s restoration. However, a perfectly restored car can still be trumped by a car with superior visual and/or historical significance. This is difficult to understand for some car owners who own a 400-point (AACA) or 100-point (CCCA) car. Years ago, I had to explain to an unhappy owner why his perfectly restored Classic took second place to a Duesenberg SSJ roadster that was a much older restoration.

What is unacceptable at any judged event is for judging to be biased because of personal issues with an owner. Years ago, I was on a team when the lead judge told the team he disliked a particular owner and he was going “to show him.” My response was, “We’re judging the car, not the owner.”

A note about preservation classes: Again, the individuals judging this class must be qualified and knowledgeable. For a car to be accepted for a preservation class it should retain at least 75 percent of its original features. A repaint, newer interior or re-plating should not be acceptable. “Original” means just that, original.

Finally, I must close with one of my favorite judging stories. Years ago, I invited Amelia Island founder and chairman Bill Warner to bring the Edsel Ford speedster that he then owned to an event that I managed. Bill agreed but asked that it not be judged; “I’m only coming for the beer.”

The hobby needs more guys like that. 🍺

Continued from page 43

doors, no exceptions. Even the sacred Dodge Charger only comes with four doors. Vehicle are offered "fully loaded," whether you need all the gizmos or not. And if you don't like it, just go away. There's no room for negotiations or special customer orders. Cars are like wool beanies now—one size fits all. So, until that changes, I'll keep driving my 1993 Buick Roadmaster Wagon with tan leather interior.

Gunter Kramer
Aurora, Colorado

I LIKED THE FACT THAT RICHARD regretted that two-door cars have become passé in the American market (*HCC* #171). I was a teenager in the early '50s and the only cars worth having were convertibles, two-door hardtops, two-door coupes, and, a distant fourth, a two-door sedan, most likely a fastback. Those were the cool cars of the day and particularly early Ford "shoebox" models—the standard for the day in my region of the country. However, things began to change in the '80s when my boys were in high school and a four-door car was a perfectly acceptable means of transportation. So, my theory of why the four-door and SUV have total eclipsed the two-door models is simply that the kids of that era who grew up to be car designers felt that the two-door model was an anachronism of an earlier time.

I know I mentally groaned when I discovered the Dodge Charger is not available in a two-door and felt, and still feel, Chrysler dropped the ball on this one. Not to make light of the Charger's lines, but they could have produced a super sexy two-door line with that styling.

Ray Yount
Kellogg, Idaho

WHILE LOOKING AT THE 1948 PLAY-boy engine manifold in *HCC* #170, I noticed a strange resemblance to the typeface on the cover of early issues of the renowned magazine of the same name. I wonder if that's where 'ol Hef got the idea?

Gregg Smith
Lompoc, California



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Life from the Third Row

Have you ever looked at the past while moving forward? It's an incredible view, and one that probably needs an explanation.

For more than a decade, the running joke in the family was that during my youth my room really didn't have any walls. If they existed at all, the smooth—probably painted—surfaces were hidden behind posters of vintage and contemporary race cars. Acres of them, both in full blazing color and black and white. Yet tucked within the sea of strategically hung, purpose-built, horsepower-laden machines were two street-legal passenger cars: a black-n-gold 1982 Pontiac Firebird Trans Am and a 1948 Tucker.

Although I already had a deep appreciation for the vastness of the global auto industry, the sleek 'Bird and the curvaceous "Torpedo" represented the two extremes of my self-propelled taste. One looked racy, the other stately. And although the Tucker arrived on my walls first, both wound up perched at or near the top end of my ownership bucket list. Few knew, however, that I harbored a near-fanatic desire to own a station wagon.

It all started innocently enough when I negotiated my way into the neighbor's 1976 Ford LTD Country Squire. The reason is lost to history, and if anything, would have been a mere inconsequential footnote to the sudden realization that I was sitting in a cavern, seemingly 1,000 yards from the nearest adult and the dreaded "vacation elbow" hazard of back-seat existence. I never heard the engine start and couldn't hear the conversation from the front seat. It was just me, a couple of kids I grew up with, and a nearly uninterrupted vision of the world as the leviathan was aimed at some forgotten terminus. While "Magic Doorgate" was still foreign to my automotive lexicon, the brief experience left enough of an indelible impression that when another journey, in a different station wagon, was offered, I was first in line to accept.

A four-day weekend in the White Mountains of New Hampshire was the foundation of the adventure, in early fall, no less, when the views couldn't possibly be more idyllic. The transport for

this journey was a Burnished Umber 1973 Pontiac Grand Safari: a nine-passenger edition equipped with a four-barrel V-8, automatic transmission, Saddle Morrokide upholstery, an aftermarket CB radio, about 50 more acres of space than the LTD, and the "Glide-away Tailgate" that provided easier access to the forward-facing third row—*our* row, even though the Pontiac was owned by a friend of the family partaking in the jaunt.

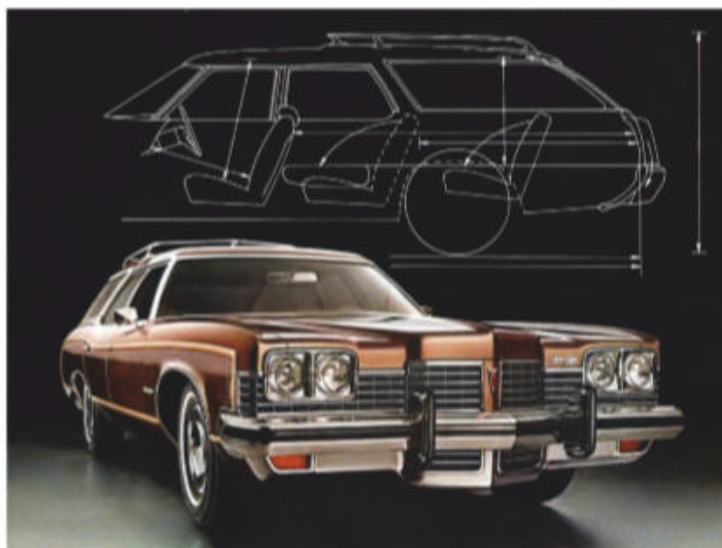
Facing forward was never really a consider-

ation once we got going. After all, looking out the windshield is one thing, gazing out the back is another. It was a bit surreal, seeing the backside of a forward-facing world, yet it was quite serene. The past, if you will, eased away in slow motion, which meant we had more time to watch an eagle in flight, the moose knee-deep

in a valley stream, or the lightning strike on top of a distant mountain. The fall foliage seemed more colorful, the vistas grander, and the failed attempt to refold a travel map in the next car in line just a little more hilarious.

Listening to the truckers on the CB talk about tourist traffic became a form of entertainment, and, truth be told, breaking in on Channel 19 led to a road or two less travelled, a good place to eat, and a tip or two about the best-kept scenic secrets. This was, after all, an adventure, one we fully embraced from a third row we never properly sat on. It would be another decade before there was another brief encounter with a third row—a proper, rear-facing third row, in another LTD with a similar view. Although on this occasion the CB was replaced by a Canadian rock band on the stereo as we made the trek to a circle track with the race car in tow.

Today, the Tucker picture is hanging in my garage, a reminder to never let go of my ownership dreams. The Trans Am resides in my man cave and still holds a special place in my heart, though it was never the most popular—or powerful—example. And while my bucket list dream fleet has grown exponentially, the station wagon remains quietly perched at the top. If I ever add one to my collection—perhaps a Grand Safari—I will need to find a volunteer to drive it while I gaze upon the world from the third row. Care to join me? 🐾



...looking out

the windshield

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gazing out

the back is

another.

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Arizona Action

Why every car person needs to experience this annual high-octane auction happening

BY RICHARD LENTINELLO • PHOTOGRAPHY BY HEMMINGS STAFF

If buying a collector car at auction isn't in your future plans, but you're still interested in all that encompasses what the old-car hobby is about, then, at least once, you owe it to yourself to experience all the fun and excitement that makes auction week in Scottsdale the place to be. Collectors, dealers, restorers, historians, celebrities, and serious car enthusiasts from around the world make sure they get there. Besides, what better excuse is there than getting to enjoy a little of that warm Arizona sunshine in the middle of January?

With so much going on in and around the Scottsdale area, you won't have any free time to do much of anything else, except maybe to dine on exceptionally tasty Mexican food. Several of the auctions will be going on simultaneously, and they usually last well into the evening. While Friday and Saturday are the two main days, you'll also need to head over to the Pavilions Saturday afternoon to check out the cars at this noteworthy cruise-in. Then, head back to Barrett-Jackson to see the heavy hitters cross the block shortly thereafter. By the time Sunday comes around, you'll be exhausted. But oh, what fun you'll have! You may not leave with a new car, but you will be carrying the treasure of many great memories that will last a lifetime.

Although there are many outstanding hotels and motels throughout the area, several of which are four-star resorts, finding a room can be difficult if you wait until November to reserve one. If you do strike out on lodging there, you will have to travel to nearby Tempe or Glendale, but even then, your commute to

Scottsdale wouldn't be more than 30 minutes or so. Keep in mind that both the RM Sotheby's and Silver auctions take place in the northern area of Phoenix, so finding a room in that section of the valley would work out well, too.

With literally 100,000-plus car enthusiasts descending on the Phoenix-Scottsdale area all in the same week, you need to plan ahead if you don't want to get caught up in some of the traffic jams that will inevitably occur. Each day you're there, make it a point to get an early start by going to the auctions as soon as their gates open. Then you'll be able to better enjoy viewing all the great cars up close before the crowds arrive, and, just as important, find a reasonably close-by location to park your rental car.

Remember, there's an admission fee to enter the auctions even if you're not going to bid on a car, although parking is usually free. If you do plan on buying, you will be able to purchase bidder's credentials at the gate, but we advise you to find out beforehand what's needed regarding payment and insurance requirements. Log on to any of the auctions' websites for all the details.

And let's not forget that even though it's the warm Southwest, the desert can, and often does, get cold in the evening; so pack appropriately. If you go with a bunch of friends that share the same collector-car interests as you, no doubt you will want to go back. Scottsdale in January really is a blast, and is one of those old-car happenings that every enthusiast needs to—and should!—experience at least once in his or her lifetime. 🏁

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Arizona Auction Action!

Collector-car fans from all over the world converge in Scottsdale each January for a feeding frenzy of auction activity

BY TERRY SHEA • PHOTOGRAPHY BY TERRY SHEA AND THE AUCTION HOUSES

In a little over a week each January, tens of thousands of car collectors converge on Scottsdale, Arizona, and surrounding communities, spending several hundred million dollars on vintage, sports, muscle, and special-interest automobiles at some of the most-watched and highly anticipated auctions of the year. Though the dollar volume compares with similar events in and around Monterey, California, each August, the action in Arizona is almost entirely devoted to buying and selling cars.

For those of you who only take in auctions via TV, you already know that the week pretty much begins and ends with Barrett-Jackson, the 800-pound gorilla of collector-car auction houses.

But if that's all you know, then you will miss out on at least six other auctions, each with its own distinctive character, that will take place in Arizona.

For all of us in the hobby who care about the time-honored question of "What's it worth?" going to Scottsdale in January is a lot like hitting up all of the major college bowl games during the same trip. And there's not one Weedeater Bowl in the bunch!

SILVER AUCTIONS ARIZONA

January 10-12

Peoria Sports Complex
Peoria

Under new management for the past couple of years, Silver Auctions Arizona

has not only a new venue, but a date change to the start of the auction week, rather than at the end. Truth be told, with Silver banging the gavel from January 10, the Arizona auction week now extends to 11 days!

Silver has long been the place to go for bargains in Arizona, with an excellent mix of cars for the collector of moderate means. Instead of its previous location at the Fort McDowell Casino, Silver will be conducting its sale pretty much on the other side of Phoenix at the Peoria Sports Complex.

Expect to see the usual assortment of classics, muscle and sports cars, and other special-interest vehicles cross the block for five-figure (and sometimes four!) prices.



1948 PACKARD
BARRETT-JACKSON

1953 BUICK
BARRETT-JACKSON



BARRETT-JACKSON

January 12-20

Westworld of Scottsdale
Scottsdale

Successfully auctioning collector cars since 1971, Scottsdale-based Barrett-Jackson reigns as one of the highest-volume auction houses in the country, both in terms of cars and dollars. With a nearly all no-reserve format, it has regularly been selling in excess of \$100 million for its week-long Scottsdale extravaganza. In the past two years, the company has sold in excess of 1,700 cars each year at the event, in addition to various items of automobilia.

Since 1989, Barrett-Jackson has made a home for itself at Scottsdale's city-owned Westworld, a large multi-use event space spread over 386 acres, of which Barrett-Jackson uses 75 acres. In addition to the permanent facilities, where the auctioneers are cheered on by thousands of bidders and spectators, there are dozens of acres covered in tents (semi-permanent and temporary) for people to view the auction

cars. In recent years, Westworld has been significantly upgraded to include more paved sections, so that the auction cars are no longer parked on unimproved lots.

Barrett-Jackson bills itself as a lifestyle experience, and those are not mere words. Its events always have a large vendor area, with a primary focus on companies in the collector-car hobby. If you go, be sure to drop by the Hemmings display and say hello! Several auto manufacturers have displays, often with ride-and-drive experiences that promise at least a few minutes of thrills in some of the latest hot cars on the market.

But people come for the cars, of which Barrett-Jackson will have many to bid on. The sheer size of the sale all but guarantees all genres of collector car will cross the block: Full Classics, muscle cars, hot rods, vintage American, European sports cars, restomods, and likely no shortage of celebrity-owned vehicles, specialty cars offered for charity (Barrett-Jackson crossed the \$100-million mark in charity cars in 2018), and probably even some

you have never heard of before.

In addition to the many no-reserve lots, Barrett-Jackson typically has a small selection of high-end vehicles with a reserve on them. Known as the "Salon Collection," these are typically the cars that will attract high six-figure and seven-figure bids, and are featured during the premier primetime weekend slots in order to garner the most attention from bidders and spectators alike.

Barrett-Jackson's circus-like atmosphere (three rings would never contain it!) has an energy unmatched by the other events. If you go, be sure to factor in time for parking, as most bidders and spectators will need to park in far-off lot and wait for a shuttle to the main entrance. But fret not, because the company puts on a well-oiled show, and the shuttles typically run without pause.

As far as inventory goes, Barrett-Jackson's consignments are growing by the day, so we suggest taking a look at its website (www.barrett-jackson.com) to get a better handle on what it has to offer.

1931 DUESENBERG
WORLDWIDE



WORLDWIDE AUCTIONEERS

January 16
6460 E. McDowell Road
Scottsdale

Worldwide Auctioneers is a relative newcomer to the Scottsdale scene, but the Auburn, Indiana, company has been at the game for about 20 years, and now with four sales each year in different parts of the country. Worldwide's crew always seems to be working with a fabulous inventory of automobiles, and often presents cars with very interesting stories and ownership.

Its one-day sale with a temporary tent set up in a large parking lot may lack the volume and pizzazz of the

long-entrenched events by other auction houses, but people come for the cars, and Worldwide often has an excellent mix of antiques, Full Classics, muscle cars, sports cars, and other vintage collector automobiles. Last year's top-10 sales from Worldwide Scottsdale included a big-block Corvette, two Shelby Mustangs, a Lancia from the Fifties, a pair of early Porsche convertibles, a 1933 Packard roadster, a classic Aston Martin, and two modern high-zoot sports cars, one each from the U.S. and Italy.

Worldwide's auction tent is a relatively intimate affair, bereft of flashing lights, overly loud auctioneers, and in-your-face TV coverage. Instead, as the consigned cars cross the auction block, they appear

to be in a darkened studio, with the spotlight shining just on them. The vibe is different from many of the other sales going on in Arizona.

Still more than two months before the auction at press time, Worldwide has already consigned three stellar Full Classics: a 1935 Auburn 851 Speedster with a rare supercharged engine, a 1931 Duesenberg Model J with a seven-passenger Berline body by Judkins, and a CCCA Senior National First Prize-winning 1931 Packard 840 Deluxe Eight Roadster. If those Classics are out of your price range, you might want to take a look at a mildly hot-rodded 1928 Ford Model A pickup that just exudes all sorts of coolness.

1935 AUBURN
WORLDWIDE





1928 FORD
WORLDWIDE



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RUSO AND STEELE

January 16-20

Salt River Fields at Talking Stick
Scottsdale

Russo and Steele seems to have bottled all of the high energy of a packed arena into its patented "auction in the round," a far more intimate setting than most high-volume sellers. It might get a bit loud, sure, but there is nothing quite like being able to get up close and personal with a car as it crosses the block. Also based in Scottsdale, like Barrett-Jackson, Russo consigns a lot of cars each January, in recent years anywhere from more than 600 to almost 800 vehicles.

Russo and Steele never ceases to have its share of muscle cars and restomods, but the auction house also does well with modern and vintage European sports cars, classics, and Fifties and Sixties iron as well, with a few prewar models thrown in for good measure each event.

Russo's event really is like a smaller

version of Barrett-Jackson, with auction cars spread across various tents for spectators and bidders alike, and a decent number of vendors selling automotive and lifestyle merchandise throughout the venue. Though parking is not too far from the main tent, shuttles run constantly to bring visitors to the front door.

At press time, Russo and Steele had not yet released a full consignment list, but was promoting a slick 1962 Ford Thunderbird Sports Roadster, listed as the recipient of a frame-off resto and featuring a powerful 390 V-8.

RM SOTHEBY'S

January 17-18

Arizona Biltmore Resort
Phoenix

RM Sotheby's has been making a name for itself at its Arizona auction for years, often leaving with the bragging rights for selling the highest-priced car each year in the desert. RM still holds the record for Arizona sales with the \$9.9 million it

garnered on the sale of a 1937 Mercedes-Benz 540K, barely breaking a record the company had set the year before with the sale of a 1964 Ferrari 250LM. Indeed, this past summer, in California, RM Sotheby's set the absolute auction record with the sale of a 1962 Ferrari GTO for \$48.4 million.

RM draws big crowds, with bidders from all over the world, some in person, some making their offers via telephone. Watch an RM auction and you will see the bidders' assistants at the phone bank stand up for the most desirable cars, and you will hear an auctioneer who is a true polyglot, shouting out big numbers in multiple languages depending on who throws up a paddle. It's quite the affair and the ballroom at the Biltmore features plenty of space for bidders and awed spectators.

Given the volume of RM's consignments (127 cars in 2018, 159 in 2017), the Biltmore is just not quite big enough to contain everything, so the auction lots

1930 CADILLAC
RM SOTHEBY'S





1947 FORD
RM SOTHEBY'S



1956 FORD
RM SOTHEBY'S



1932 MARMON
RM SOTHEBY'S

spill out into the parking area and parking garage, offering an impromptu, outdoor show for bidders and non-bidders alike. With the near-perfect weather of Arizona in January, it's worth a visit on the preview days or even getting there early before the auction commences.

With consignments still coming in, we've already got our eyes on a pair of powerful prewar Classics offered at no-reserve from the Richard Burdick collection: a 1932 Marmon Sixteen Coupe by LeBaron and a 1930 Cadillac V-16 Sport Phaeton by Fleetwood. RM Sotheby's will liquidate the collection across various auctions in 2018 and 2019 to fund a charity named after the late businessman from Texas. Other Burdick collection highlights include a 1931 Chrysler CG Imperial dual-cowl phaeton, a super-charged 1937 Cord cabriolet, a 1947 Ford Super Deluxe Sportsman convertible, and a 1956 Ford Country Sedan station wagon.

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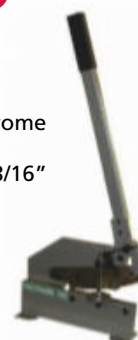
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BONHAMS

January 17

The Westin Kierland Resort
Scottsdale

Like RM Sotheby's, Bonhams has garnered its fair share of auction records, notably holding the record for four years for the all-time highest-priced automobile sold, another 1962 Ferrari GTO, until RM broke that record this past summer. Still, a Bonhams event feels a bit different than some of the other high-end sales, because there are frequently interesting collector cars that don't necessarily merit headlines, but still intrigue collectors.

Though muscle cars, save for the occasional Shelby or Corvette, are typically not on the menu, Bonhams often supplements its stellar Classic and sports car inventory with Brass Era antiques from both well-known and obscure makes. Take a look at one of its auction catalogs (or find the same information on its website) and there's a good chance you will learn about a car you've never heard of previously.

At press time, Bonhams had only listed a handful of European cars on its Scottsdale docket, so be sure to check its website (www.bonhams.com) for more information as the sale gets closer.

GOODING & COMPANY

January 18-19

Fashion Square Mall
Scottsdale

Gooding & Company often competes with RM Sotheby's for the most headline-making cars to be sold in Arizona each year, with Barrett-Jackson also in the fight. In 2018, when the California-based Gooding saw its dollar volume increase by nearly 50 percent, it took home five of the top 10 spots, including the most expensive car sold last year. Clearly, the company knows what its customers are looking for.

Though Gooding set a record for the highest price ever achieved for an American car at auction last summer with the sale of the ex-Gary Cooper Duesenberg SSJ, its top-10 list from 2018 Scottsdale—all \$1 million plus—was made up entirely of vintage, prewar, and modern European sports cars. Still, beyond the Bugattis, Ferraris, Porsches, and Aston Martins, Gooding already has a consignment list to make fans of this magazine and American cars in general take a second look.

We'll be watching a pair of open Packard Twelves—a 1934 1108 Touring and a 1939 1708 Convertible Sedan. Gooding will be getting its Fifties Detroit on, too, with a nice two-tone 1955 Pontiac Star Chief and a Hemi-powered



1956 Chrysler 300B. Muscle fans will surely notice that 1964 Pontiac GTO and big-block 1967 Camaro SS convertible slated to cross the block.

Just as RM's multi-lingual auctioneer has a way of bringing down the house, Gooding's man with the gavel, Charlie

SCOTTSDALE Auction



Ross, brings his own brand of humor and expertise to the high-stakes auction business. The contrast between Ross' British humor and wry delivery versus the hog calling going on at some of the higher-volume events is worth the price of admission alone. 69

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Visitors' Guide

You like cars, but you're looking for something to do besides the auctions?

BY JEFF KOCH • PHOTOGRAPHY BY THE AUTHOR UNLESS OTHERWISE CREDITED

There are a thousand things to see and do while you're in Scottsdale for auction week, beyond the auctions. There's Frank Lloyd Wright's Taliesin West. Museums. Art galleries. Casinos. Some of the nation's great golf courses. But we're Hemmings; we pay attention to cars and car stuff.

And Scottsdale is a good place to focus our attention, regardless of the month. As Beverly Hills is to Los Angeles, so Scottsdale is to Phoenix: the big-money section of a far larger metropolitan area, accessible to all, yet still tantalizingly out of reach for most, a place where money doesn't just buy stuff, but also the absence of stuff—the luxury of space. Scottsdale is picture-postcard pretty around virtually every turn, particularly as you head north and west, toward the more lightly populated end of town.

Scottsdale is moneyed, for sure, but also possesses a sort of small-libertarian spirit about it: Old cars are seen as neat and fun here, and

not harbingers of imminent eco-death as they're often painted in more coastal regions. The array of old cars you can see around Scottsdale, even on a weekday that doesn't fall during auction week, begs belief. It's only natural that Scottsdale would attract cars, car culture, and the people who have both coursing through their veins. Nine months of outstanding weather per year (minus the oppressive summer months), a distinct lack of rain or road salt to eat into steel, soaring mountain views, and smooth, sparsely traveled, intermittently patrolled roads that disappear into the distance all make excellent conditions for those who like driving—whether it's a V-12 Ferrari, a classic muscle car, or a postwar family sedan survivor. Small wonder, then, that Scottsdale has been the epicenter of American auction activity since the early 1970s. If anything, the auctions are a byproduct of the area's car culture, not the other way 'round.

I have lived in the area for nearly a decade now, after a dozen years in and around Los Angeles. While our survey

is informal and surely incomplete (and we welcome hearing from you about all of the good stuff that we missed), in my experience it's fair to say that, per capita, there is as much automotive enthusiasm in and around Scottsdale as there is in and around L.A. There are fewer people here, but those who collect don't just have a car or two, they've got a dozen (or more). They're not afraid to spend the money to make their collector cars look and drive correctly. They're not afraid to hop in and drive them at a moment's notice. And, thanks to the ample roads that snake off in all directions, they probably won't get stuck in traffic while behind the wheel. With car culture this rich, it's no surprise that plenty of automotive-related sites and businesses have popped up around town.

Let other guides point you toward architecture and the ample natural splendor of the desert Southwest. Consider this a potted tourist's guide for Other Car Stuff to Do in Greater Phoenix. This isn't everything, but it's the highlights if you like cars.

CUBBIEHOLE COLLECTIBLES

1810 W. Northern Avenue,
Suite A5, Phoenix
602-870-3284

Hours:

Monday-Saturday, 8 a.m.-6 p.m.;
Sunday, closed

www.cubbiehole-collectibles.com

Entry: free, though they'd love you
to buy something

Freshly remodeled and packing more than 20,000 1:64-scale (and plenty of larger) diecast model cars at all times, Cubbiehole Collectibles is Phoenix's premiere diecast car shop. If you're a collector, or if you're just looking for that special gift or souvenir for someone, you'll be well served here. Hot Wheels, Matchbox, Johnny Lightning, Greenlight, Tomica... all of the major diecast car brands are represented. It's a little out of the way of most of the auctions, though Northern Ave. is easily reached via both 51 and I-17. You'll almost certainly find models that you had no idea even existed!



DESERT VALLEY AUTO PARTS

23811 N. 7th Avenue,
Phoenix
800-905-8024

www.dvap.com

Hours:

Monday-Friday, 7 a.m.-4 p.m.;

Saturday, 8 a.m.-2 p.m.;

Sunday, closed

Entry: \$2

Now a quarter-century tradition in Phoenix, celebrating two decades in its current location, Desert Valley Auto Parts is the 900-pound gorilla of desert-dwelling old-car sheetmetal and hard parts. Rust-through is practically an unknown quantity here. The 7th Avenue location is 20 acres, with more than 5,000 derelict American cars (and a few complete ones) ready to donate their bones to your project; a second

yard, located an hour south in Casa Grande, stores yet another 5,000 cars. Everything is well organized: Mopars over there, Fords up here, and GMs over yonder, with like-models often clustered together (all of the Darts and Valiants, for example, reside together). Whatever you may have seen on its *Desert Car Kings* TV show doesn't even scratch the surface. For a \$2 entry fee, you could lose a day in here, wandering, dreaming.

DWARF CAR MUSEUM

52954 West Halfmoon Road,
Maricopa

520-424-3158

www.dwarfcarmuseum.com

Hours: Monday-Friday, 9 a.m.-4 p.m.

Entry: free

Dwarf cars are fully operational half-scale replicas of actual cars, brought to life by Maricopa's own Ernie Adams. His first, a 1928 Chevy replica, was built from the bones of old refrigerators and an 18-hp Wisconsin engine. A series of half-scale 30s-style racers were born in the early '80s, after Ernie attended motorcycle/sidecar races in Phoenix; he surmised that three wheels didn't help cornering balance, and a car body might have better eyeball appeal. The first Dwarf Car race (powered by motorcycle engines) was held in Prescott, Arizona, in 1983. After the races, building half-scale cars became a passion. To date, Adams has built a '34 Ford sedan, '39 Chevy two-door sedan, '40 Mercury sedan, '42 Ford convertible, '49 Mercury, and a '29 Ford "Hillbilly." They are irresistibly charming, so perfectly scaled that you don't realize they're half-sized unless someone is standing next to them for proportion, and perfectly functional inside and out. Maricopa is an hour-plus drive south of Scottsdale, but between the cars and the rustic charm of the desert in wintertime, it's a trip worth taking.



DWARF CAR MUSEUM



DWARF CAR MUSEUM



TIM RAYNOR



TIM RAYNOR

FUTURE CLASSIC CAR SHOW

480-285-1600

www.futureclassiccarshow.com

History has shown that what's hot during a given time period will come back around again. With the Arizona Concours d'Elegance no longer in operation, the Future Classics Car Show became the unofficial kickoff to auction week in the greater Phoenix area. Held on the rooftop of a Scottsdale-area shopping center, the event covers everything from late-model exotics to emerging classics, and everything in between—stock, modified, you name it. Cars from the '80s and newer are the key here, and although prewar cars aren't shunned, they're certainly in the minority. We recommend checking the website, listed above, for further details; the organizers had not announced their 2019 plans at press time. Don't think of the Future Classics Car Show as a car show... Think of it as a crystal ball, a living 3D guide for where to think about investing your money in the next 5-10 years.



BECCA FURNISH



MARTIN AUTO MUSEUM

17641 N. Black Canyon Highway, Phoenix
602-298-2377

www.martinautomuseum.com

Hours: Tuesday-Saturday, 10 a.m.-5 p.m.;

Sunday and Monday, closed

Entry: suggested donation \$10

Since 2005, the Martin Auto Museum has been an under-rated collection in the greater Phoenix area. A variety of educational programs help cement its 501(c)(3) status, but let's face it, it's the cars we want to see. And there are plenty: anything from a replica 1886 Benz Patent-motorwagen to Depression Era Full Classics to a record-setting Pontiac that drove on the salt flats at Bonneville, and lots in between including Corvettes, T-Birds, and other American icons. The collection has more than 80 cars, 60 of which are on display at any time, with a single unifying theme: Museum owner Mel Martin has to like it. The place is a little tricky to find: It's only accessible from the northbound frontage road that runs parallel to I-17.

MCDONALD'S ROCK 'N' ROLL CAR SHOW, AKA PAVILIONS

Talking Stick Boulevard, at 101 Loop, Scottsdale

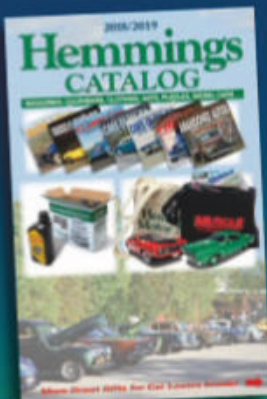
Hours: Saturday, all day

Entry: free

For the better part of 30 years, the Pavilions car show (so named for the shopping plaza that devotes its parking lot to the event) has been a weekly tradition among Phoenix-area gearheads. Fifty-one weeks a year, it's a car show attracting hundreds of cars—anything from street rods and customs, to VWs, muscle cars, and Corvettes, and plenty of postwar American iron... If it's interesting, it has a chance of turning up. It's a different show every week, and it goes on into the night, when the tuner kids descend. During auction week, Pavilions becomes a secret car-sale lot—secret because (in theory) sales are not allowed on site. Not that this has ever stopped anyone; I sold a car at Pavilions during auction week three years ago. But if the auctions haven't scratched your itch, Saturday morning will present hundreds of cars of all descriptions that will quietly have a "For Sale" sign laying on the passenger's front seat. Sometimes you find sucker pricing; realistic pricing is the sign of a motivated seller. (As always, caveat emptor and all that.) A Phoenix staple, well worth investigating.



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PENSKE AUTO MUSEUM

PENSKE AUTO MUSEUM

7191 E. Chauncey Lane, Phoenix

480-538-4444

www.penskeracingmuseum.com

Hours: Monday-Saturday, 8 a.m. - 4 p.m.;

Sunday, noon-5 p.m.

Entry: free

Do we really need to explain who Roger Penske is? The winningest owner in Indy 500 history, he also had his hands in Can-Am, SCCA Trans Am, NASCAR, IROC, and multiple European road-race series across the decades. His name is synonymous with victory, speed, and professionalism. The Penske Auto Museum, tucked quietly beside the Bentley dealership in a high-end luxury and sports car dealer complex yet within spitting distance of the 101 Loop, shares a cornucopia of his race-winning cars from across the decades. American-car fans will particularly dig Mario Andretti's IROC Camaro, the '63 Pontiac Catalina stock car, and the '72 Hurst/Olds Indy Pace Car (among many others) on display, but anyone with even a passing interest in racing over the last half-century will find something to interest them here. There's also a cafe and gift shop upstairs. Just strolling around the forecourt of Penske's local Ferrari/Maserati/Bentley/Rolls-Royce/Lamborghini dealership feels like a Cars and Coffee event, even during the week. On the morning of Saturday the 19th, the Penske Racing Museum will host its monthly third-Saturday Cars and Coffee event. They'll even serve breakfast! A couple of hundred cars are anticipated.

PHOENIX POLICE DEPARTMENT MUSEUM

2nd Avenue and Jefferson Street, Phoenix

602-534-7278

Hours:

Monday-Friday,

9 a.m. - 3 p.m.

phxpdmuseum.org

Entry: free

Located in the first floor of Phoenix City Hall, the Phoenix PD museum covers all aspects of police history, with vintage photographs and artifacts (like uniforms and weapons) to tell the story of Phoenix's rise from dusty cowtown to thriving metropolis. Of course, the display includes police vehicles, dating from the Brass Era forward. A variety of retired Phoenix-area police vehicles are included: Ford Model A, '50 Ford, '67 Ford Galaxie, and lots more. Vehicles currently under restoration at press time include a V-8-powered Studebaker Lark and a '48 Plymouth.

PHOENIX PD MUSEUM



PHOENIX PD MUSEUM



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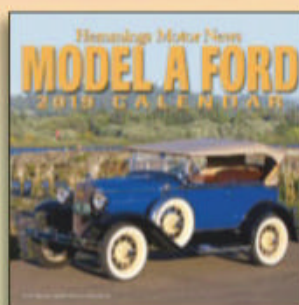
- ▶ Professional photographs of collector cars or trucks that are suitable for framing.
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- ▶ Considered "Keepers," these calendars are collected, not discarded after use!



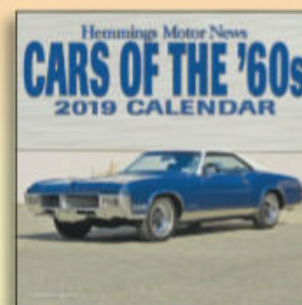
Classic Car Item #CC19



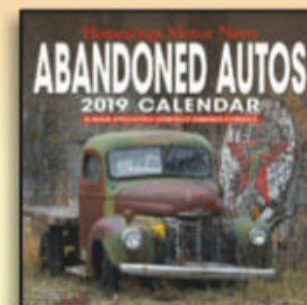
Muscle Machines Item #CM19



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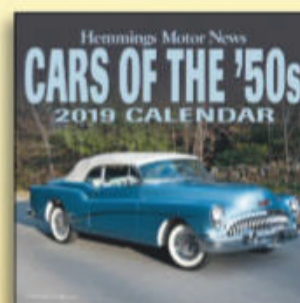


Cars of the '60s Item #C619

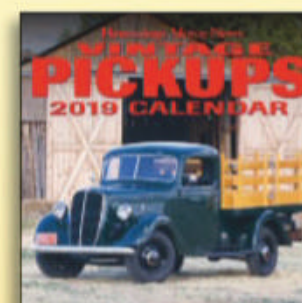


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Bicentennial Boulevardier

Pontiac's merging of personal luxury and sporty styling were exemplified in the 1976 Grand Prix SJ

BY THOMAS A. DeMAURO • PHOTOGRAPHY BY RICHARD LENTINELLO

When the shift toward midsize personal luxury cars intensified in the 1970s, Pontiac was prepared with its Grand Prix, which had already enjoyed a proven track record of success in that niche market. Introduced in 1962 on the 120-inch wheelbase fullsize B-body, the Grand Prix's concept, styling, size, price,



and wide array of available performance and comfort options were in sync with its era.

The fullsize B-body grew larger and heavier over the next several years, however, and Grand Prix sales began to suffer, so it was reinvented for 1969 on a shorter 118-inch-wheelbase platform—the G-body. It was derived from the midsize A-body chassis that used a 112-inch wheelbase for two-door models and a 116-inch one for four-doors. The GP's bold styling and just-right dimensions resulted in a record 112,486 units sold that year.

With a major redesign and a shorter 116-inch wheelbase for 1973, the Colonnade Grand Prix increased sales to 153,899 and set another record. However, sales declined to 99,817 for the 1974 model year and 86,582 for 1975, during which there was a recession that was induced in large part by the OPEC oil embargo that began in October of 1973.

To regain momentum, the base Grand Prix was decontented for 1976 to reduce its price from \$5,296 to \$4,798, which

made it more competitive with the Chevrolet Monte Carlo, Oldsmobile Cutlass Supreme Brougham, Dodge Charger SE, Ford Elite, and others.

Returning to the lineup was the sporty SJ, which had been offered since 1969. At \$5,223, it was priced on par with the Mercury Cougar XR-7, Chrysler Cordoba, and other upper-end midsize personal luxury cars.

Also offered was the LJ that debuted for 1975, but now was named the "LJ Luxury Appointment Group." Its content was revised, and it could only be had on the SJ for 1976. To commemorate Pontiac's 50th anniversary, an LJ-based package with special Anniversary Gold paint, striping, hood ornament, emblems, Hurst Hatch roof (T-tops), and more was developed. Items that were removed from the base and SJ Grand Prix's standard equipment list for 1976 and from the LJ package could still be ordered optionally.

Exterior styling was updated with a waterfall grille, quad rectangular headlamps, and revised parking lamps, header





A ventilation control panel on the driver's side instead of the air outlet, a block-off plate for the passenger's-side outlet, and vent knobs under the dashboard were used on non-A/C GPs.



panel, hood, and taillamp trim. Bright body moldings and monogrammed rear quarter windows returned, but standard hubcaps replaced the wheel covers of 1975.

Bolted to the perimeter frame was a short/long-arm front and four-link rear Radial Tuned Suspension system, in which the coil spring rates, anti-roll bar sizes, shock valving, and bushing firmness were optimized for use with radial tires. GR78-15s were standard and GR70-15s were included with an optional handling package. Variable-ratio power steering, power brakes with discs up front and drums in the rear, and the Turbo Hydra-Matic transmission were also included.

Inside were Rosewood dash and door panel appliques, sporty round bezels for the instrument cluster that featured a clock, speedometer, fuel gauge, and warning lamps for volts, oil pressure, and temperature. Rally gauges with the clock or a tachometer were optional. Also included was a notchback full-width front seat with center armrest featuring cloth and Morrokide or all-Morrokide upholstery, cut-pile carpet on the floor and lower door panels, pull-straps on the doors, Custom Cushion steering wheel, column-mounted headlamp dimmer switch, and a trunk mat.

To increase fuel efficiency and reduce cost, a 160-hp, 350-cu.in. Pontiac two-barrel V-8 (165-hp 350 four-barrel for California) replaced the standard 400-cu.in. V-8 of 1975, and the rear axle ratio was reduced to 2.41, except for California where it was 2.56:1. High Energy Ignition returned, as did the catalytic converter and additional emissions controls.

The sporty SJ added a 185-hp, 400-cu.in. engine instead of 1975's 455 V-8, SJ emblems, bucket seats and console with shifter, courtesy lamps, Custom seatbelts and pedal trim plates, additional acoustical insulation, trunk side boards, wheel covers on plain wheels, and wide rocker panel moldings.

The LJ Luxury Appointment Group included "LJ" emblems, velour interior trim (leather optional), thick cut-pile carpeting,

Rally gauges, two-tone exterior paint with accent stripes, interior rear quarter courtesy lamps, black velour spare tire cover and trunk trim, and a full or Landau Cordova top.

Optional Grand Prix engines included a 170-hp 400 two-barrel (N/A California), the previously mentioned 185-hp 400 four-barrel, and the 200-hp 455 four-barrel.

The 1976 Grand Prix was well received and imparted a lasting positive impression on some of its owners. Such is the case with this SJ example, which is in National Parts Depot owners' Jim and Rick Schmidt's 200-plus car collection, housed at the Ocala, Florida, location.

Rick, Jim's son, relates, "My father and Sally Gould have been together since 1984, and she'd told him her favorite car was the 1976 Grand Prix SJ she'd purchased new and drove for years, but ultimately had to sell because it rusted so badly that duct tape was used in some areas. Sally reasoned that a 1976 SJ like hers would make a great addition to the collection."

Sally recalls, "I loved the T-tops on the car, as well as the enjoyment derived from driving it for many years. Being in the interior design field, I liked its basic design and sporty look."

In 1998, Jim discovered an excellent example listed for sale in the Pontiac Oakland Club International's publication *Smoke Signals*. The car had 1,376 miles on it and, amazingly, the same Starlight Black exterior, white interior, and Hurst Hatches that Sally's had. A notable deviation was that this one didn't have factory A/C.

When he inquired about the Pontiac, Jim learned why its mileage was so low. Originally purchased through Don Ayres Pontiac in Fort Wayne, Indiana, the Grand Prix was a graduation gift to a young woman from her father, but she felt the GP was too large for her to drive comfortably so she ended up getting a Nova instead. Her father then placed the Pontiac in climate-controlled storage for about 20 years before selling it. Jim, in turn, purchased it from the Ohio dealer that placed the ad.

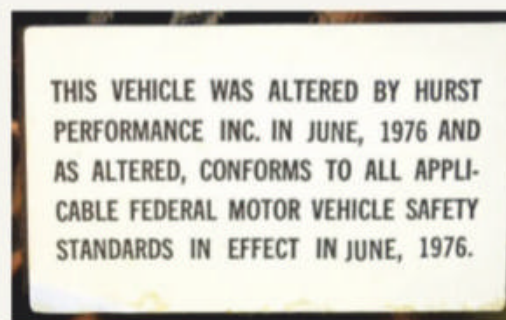
The SJ was factory equipped with a Landau top, Rally II wheels, AM/FM stereo with tape player, side moldings, and Rally gauges. The Hurst Hatches were installed by Hurst Performance Inc. at the time of purchase, and the original logoed box to store them when removed from the roof is still with the car.

While forgoing optional air conditioning was typical up to the late 1960s, as the 1970s wore on, its presence became more commonplace and it was frequently ordered in personal luxury cars of the day, but not this one. Consequently, there are interesting aspects of this Grand Prix that aren't typically seen, like an instrument panel devoid of A/C controls and vents, and an unencumbered engine compartment. It also enjoys a 107-pound weight savings. Not surprisingly, the 400-cu.in. four-barrel V-8 is backed by the Turbo Hydra-Matic and a 2.41:1 rear axle ratio.

Rick related that the Grand Prix arrived in very good condition but required a little engine bay cleaning, and the removal of light scuffs in the exterior finish. The white Morrokide upholstery that covers the bucket-seat interior is pristine.

Pontiac's styling enhancements, combined with cost-cutting measures and improvements in efficiency paid off handsomely, as 1976 Grand Prix sales erupted to 228,091—an all-time high. It was eclipsed just a year later by the 1977's production figure of 288,430, but the downsized-and-redesigned-for-1978 Grand Prix saw sales recede to 228,444.

Having travelled to a few shows with this Pontiac, Sally reports, "Driving the car was always a pleasure, and that didn't diminish over the years." Today, this SJ remains a low-mileage meticulously preserved original that symbolizes Pontiac's significant success in the midsize personal luxury car market during the nation's bicentennial year. 🏆



The metallic blue paint used on Oldsmobile engines was also factory applied to Pontiacs of this era. The 400-cu.in. four-barrel V-8 can be easily serviced, since A/C wasn't ordered. A Hurst modification declaration decal was affixed to the door.



driveable**dream**



SStylishly
nazzy

*“Keep it in the family,
and keep it original”
is how this 1966
Chevrolet Impala SS
is going to remain.*

WORDS AND PHOTOGRAPHY
BY RICHARD LENTINELLO



Dreams really do come true if you wait long enough. Sometimes it takes years, if not decades, but when the day comes, even if it's during a sweltering summer day in July, it feels like Christmas. For some, acquiring a certain mechanical object is the fulfillment of such a dream. And for one car enthusiast in particular, that mechanical object was the handsome Impala SS Sport Coupe shown here, a car that he'd been lusting after for many years.

Al Bercovici of Brimfield, Massachusetts, is the immensely proud owner of this 1966 Chevrolet, an unrestored all-original automobile that had been subjected to a lot of protective care and fastidious maintenance via its previous two owners.

"All original" means that this Impala SS wears the very same Sandlewood exterior paint applied at General Motors' Atlanta assembly plant located in nearby Doraville, Georgia. The hard-wearing

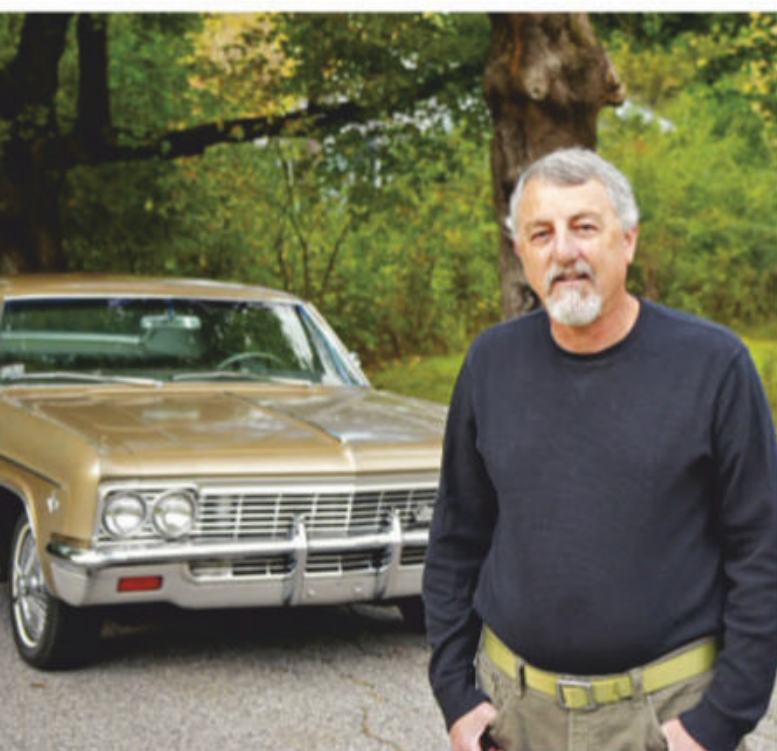
Fawn-colored vinyl upholstery, plush carpeting, and headliner are factory-original items too, as is nearly every other single component, both mechanical and electrical. Oh, and those still-shiny bumpers, door handles, and other plated trim items still sport the same chrome plating that was applied to them some 53 years ago. Yes, this is truly a remarkable and oh-so well-preserved 1966 Impala SS.

What makes this Chevrolet so significant to Al is the fact that it has belonged to



a special family member. Al tells us that family member "...first saw this Impala SS back in the '60s when it belonged to his neighbor in Florida. When that neighbor sold it to a used-car dealer in 1979, he found out about it then immediately flew down to Florida, bought it and drove it back north. He had babied it ever since, and my wife Debra and I are now carrying that on and keeping it in the family. He is a great guy and we are proud to own it."

Known as model number 16837, this Sport Coupe is one of 118,400 Super Sports that Chevrolet produced for the 1966 model year powered by V-8s, equipped with both small-block and big-block engines. This year, total production of Chevrolet fullsize models, which included the Biscayne, Bel Air, Impala, and Caprice, totaled some 1,314,200 automobiles.



Chevrolet was rightly proud of its handsomely styled 1966 Impala, now in the second year of this new body style. One magazine ad stated:

"Park your new Impala Sport Coupe right out front. Let your neighbors admire the handsome sculptured roof line, the smart wraparound triple taillights, the distinctive full wheel covers. That Magic-Mirror finish, in your choice of 15 colors and 8 two-tone combinations, will reflect your good taste for years to come."

Then the ad zeroed in on the Impala's interior, saying:

"There's luxury and comfort inside. The Sport Coupe comes with color-keyed deep-twist carpeting, padded sun visors, padded instrument panel. There's richly tufted textured patterned cloth upholstery with deeply padded vinyl bolsters. You get eight standard safety features such as electric windshield wipers and washer, seat belts all around."

After rolling off the assembly line, this Impala SS was then shipped down to Florida where it was sold by Jim Quinlan Chevrolet in Clearwater. Its first owner obviously wasn't the penny-pinching type, judging by the build sheet that Al discovered while going through the car's folder of original documents. It showed that it was built with the following items, some standard, others optional:

"Tinted glass, power windows, deluxe seat belts, door guard moldings, air conditioning, non-glare mirror, remote control exterior mirror, power steering, power brakes, dual exhaust, tilt steering column, simulated wire wheel covers, low note horn, courtesy lamps underhood, in

the glovebox and in the trunk, pushbutton radio, front and rear bumper guards, and the Comfort and Convenience Group."

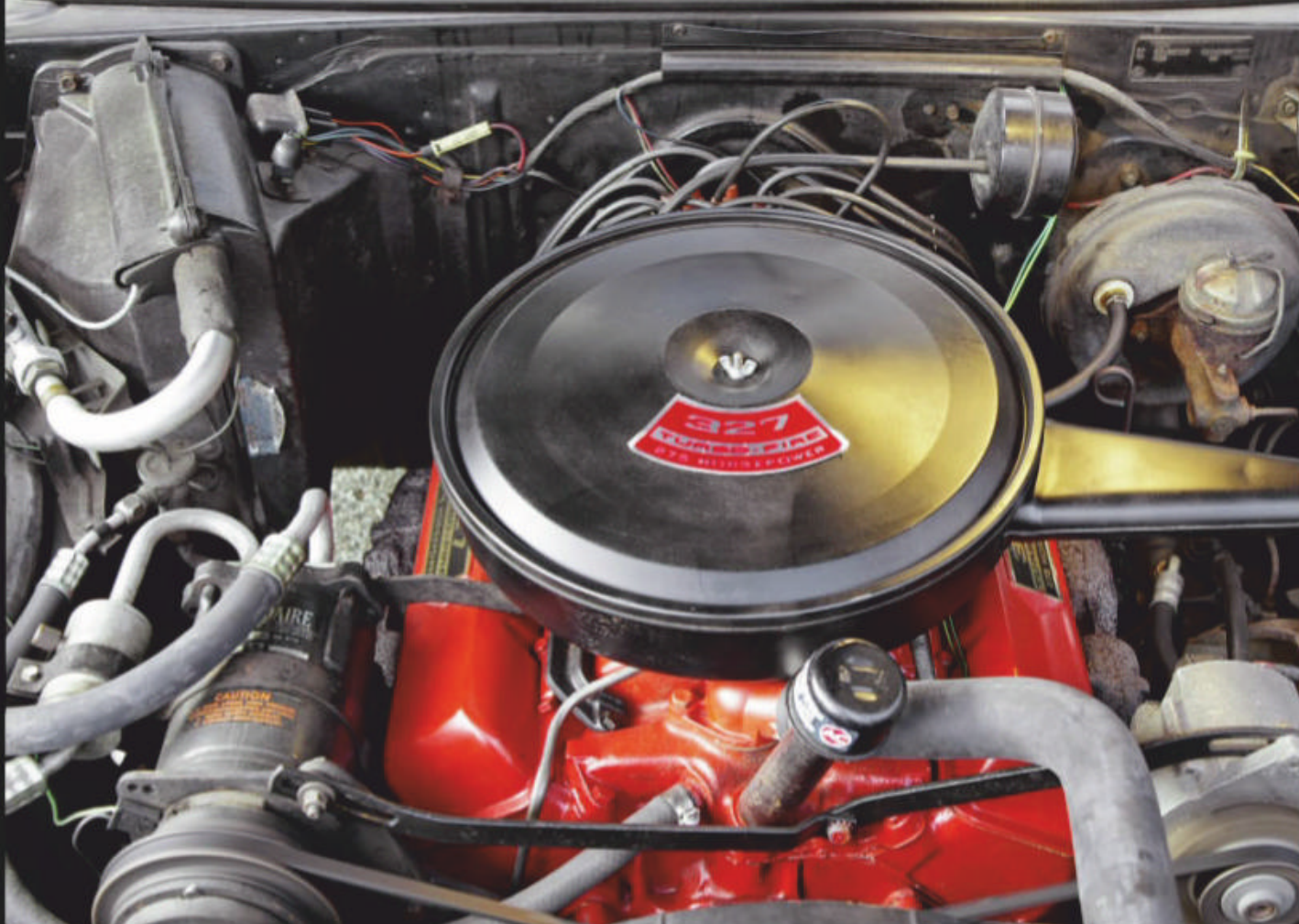
As to what the SS option included, well, it was mainly a dress-up kit. Because you could have ordered the Super Sport option with the 155-horsepower 250-cubic-inch straight-six engine, it wasn't the performance option as many people have been led to believe. Super Sport emblems, Impala SS nameplate on the front grille, Tri-bar Super Sport wheel covers, front bucket seats with console, and an Impala SS emblem on the glovebox door were the gist of this grouping. Although Chevrolet's description was a bit on the enthusiastic side when it stated in its brochure: "Bucketed, bountiful and bent on sport."

When Al took possession of his Impala SS, there was a short to-do list of mechanical issues that had to be addressed. Although his main goal was, and still is, to preserve the car's originality, the base 327-cubic-inch V-8 was noticeably down on power and had begun to smoke a bit. In 2017, the 275-horsepower small-block engine was removed and rebuilt to stock specifications including a new stock-spec camshaft, although the block had to be bored .030 over. The entire rotating assembly was balanced for added smoothness only after magnafluxing revealed that the original crankshaft was in perfect shape. Al does reveal one minor modification that can't be seen: "With the cylinder heads removed, we substituted stainless steel valves and had hardened valve seats installed, so regular fuel can be used."

During our photo shoot, I ask Al if any other modifications had been made to his big Chevrolet during his ownership. He



Console, floor-shift, A/C, and bucket seats, each well preserved and totally original; although the 327-cu.in. V-8 has been rebuilt. The wire wheel covers were optional.



simply replied: “Nothing!” In fact, Al continues: “And no modifications or improvements are planned. Everything, including the worn, dull exterior paint will remain, as will the stained hard plastic seatbacks on the front buckets; and look how you can see the leaded seam under the worn-away paint on the C-pillar! Even when I had the brakes rebuilt, aside from installing new rubber flex hoses which was deemed a safety issue, we kept everything stock. This Impala is as original as it gets, and I plan to ensure that it stays that way.”

When cruising the scenic and quite curvy back roads of central Massachusetts, Al tells us that his Impala is “...beautiful to drive. It has instant power when I give it the gas, and without hesitation. It’s smooth at highway speed and just floats along. It had the original shocks when we bought it, which

caused it to bounce three to four times every time we encountered a bump; that was too much. I had new air shocks installed, and now the car is glued to the road. The steering and front end is still tight; there’s no play. We also replaced the old bias tires with Uniroyal Tiger Paw radials in the original P215/70-R14-inch size, and now the car handles and steers great.”

Although Al keeps his Impala SS well maintained and always clean, the original two-speed Powerglide automatic started to emit an annoying thud every time it went into gear, so he had the transmission rebuilt to stock specs back in 2016. Now there’s “no more clunking,” he says, and “no more leaks!” And while many owners feel the need to upgrade their ’60s-era Impala brakes to quicker-stopping discs, Al has stayed with the original

four-wheel drum setup because he wants to keep his full-size Chevrolet as original as the day it first rolled off the assembly line. He reports that the brakes perform well, although currently the car does pull slightly to the left; they will soon be adjusted. And, yes, the original single-circuit master cylinder still remains.

“Going out for ice cream, taking rides in the country, and attending car shows,” Al answers regarding his original intentions in buying this Impala SS in the first place. “And it’s a beautiful car; the front end and its grille are very attractive, as is that long sweeping line from the roof to the back of the trunk. It also reminds me of the great cars my friends had when I was in high school back in the ’70s. But most important, buying this Impala was an opportunity to keep it in the family. There is nothing that I don’t like about it.” 🐾



Electric Resurrection

The second phase of this 1919/1931 Detroit Electric Model 98A Brougham restoration culminates with a spectacular result—Part II

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





If you ever need an excuse for buying a vintage vehicle, blame a car show. Convenient, right? Consider how many stories start with, "I was walking around the such-n-such event and I saw this gleaming car." One of Bill Lillie's ownership stories starts out in much the same way, set at the AACA's 2012 Eastern Fall Meet in Hershey, Pennsylvania.

"As I was walking around the show, I spotted a very different looking car I had never seen before," Bill recounts. "It was a 1932 Detroit Electric, and the owner graciously explained the car to me in detail. Knowing that vintage electric cars were quite rare, I was quickly fascinated by its history, design, functionality, and beauty. I didn't think I could own one until I saw an ad for an Iowa-based online auction in September 2015. Within the catalog was a 1922 Detroit Electric described as 'belongs in a museum.' I dismissed it. But then I couldn't resist bidding on it at the last minute."

The Detroit Electric—a well-pampered, unrestored example—became a member of Bill's growing collection of pre-Forties cars. The Gales Ferry, Connecticut, resident, along with his wife, Linda, displayed the car at regional shows and national concours, but it didn't take long for another Detroit Electric, or rather two of them, to catch his eye.

"In early 2017, I was in central Connecticut picking up a vintage plaque I had purchased online from a gentleman, and part of the impetus for the visit was an invitation to see his collection," Bill tells us. "As I entered the building, I spotted not one, but two Detroit Electrics. One was a beautifully restored 1923, and the other featured a body style I had never seen before; it was in rough shape. I couldn't resist making an offer on both, even though I wasn't sure what the unrestored car was exactly. In early December 2017, he called offering to sell me the unrestored car. After negotiations, we literally dragged it onto the trailer with flat tires and all."

To further recount the first installment of the tale, which appeared in last month's issue (*HCC* #172), Bill found that the Detroit Electric was a true rarity: a 1919 Model 80A Five-Passenger Brougham that had been remanufactured and resold as a "new" 1931 Model 98A Brougham by the Anderson Electric Car Company, maker of the Detroit Electric. The remanufacturing process lowered the roof by as much as 8 inches, which necessitated a new interior, lower seats, and new glass. Other updates included crowned fenders and smaller 32-inch-diameter wheels that ac-



Last month, we left off with the installation of the webbing required to support the new roof fabric, the latter of which can be seen in this image (the cream-colored material between the webbing). Padding has also been secured to the wood framing.



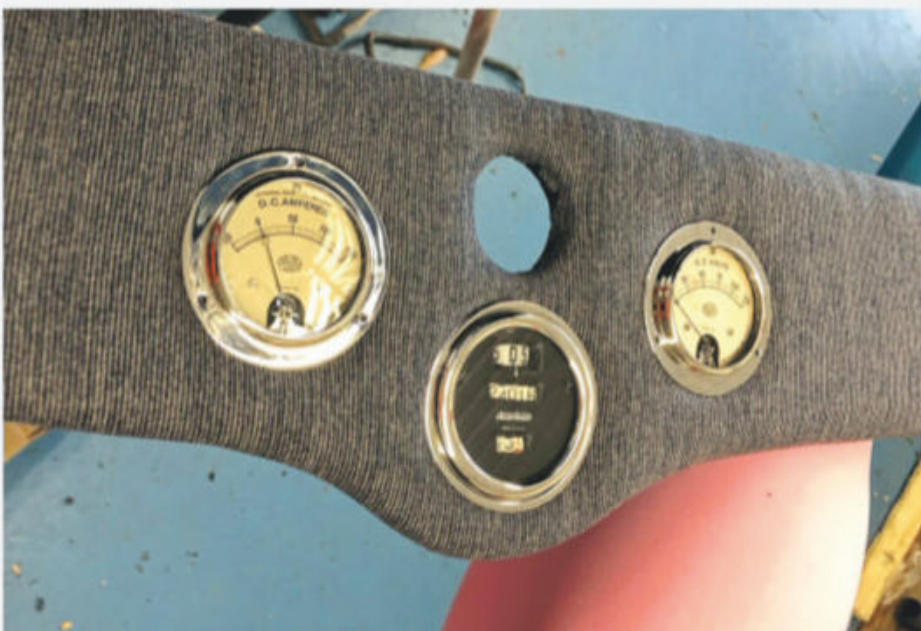
As we've often documented, interiors are installed using the top-down method, which means starting with the headliner as seen here. With the fabric already taut across the top, the remaining material is being fitted and trimmed to the window openings.



While other work progressed, restored nickel- and chrome-plated trim was carefully unpacked, examined, and accounted for against a master checklist. No parts were missing. When new, both finishes were used by the factory throughout the Brougham.



Typical of the era, the front passenger seat frame was made of wood; however, in the Detroit Electric it was fitted to a swivel base. Both were found to be in excellent condition, save for upholstery and padding, the latter being replaced here.



The Detroit Electric's instrument panel was both elegant and simple, featuring amp and volt gauges, and a basic speedometer/odometer gauge. The panel was padded, and that was replicated prior to the addition of new upholstery, gauges, and a clock.



The elegant design of the front swivel seat is on full display, carefully restored with tuck-and-roll upholstery—which matches the original factory style—and a freshly painted metal base. This was completed prior to the remainder of the interior work.



With the headliner fitted, the next phase was to install sound deadening on the floor and built-in bench seat support (gray material) and a vapor barrier along the sides of the cabin. Note that the controller wiring still needs to be reconnected.



Here, the refinished instrument panel is being reinstalled as a sub-assembly within the Brougham—another common restoration tactic to help reduce time. Note that the forward end of the cabin's side panels (and firewall) have been reupholstered.



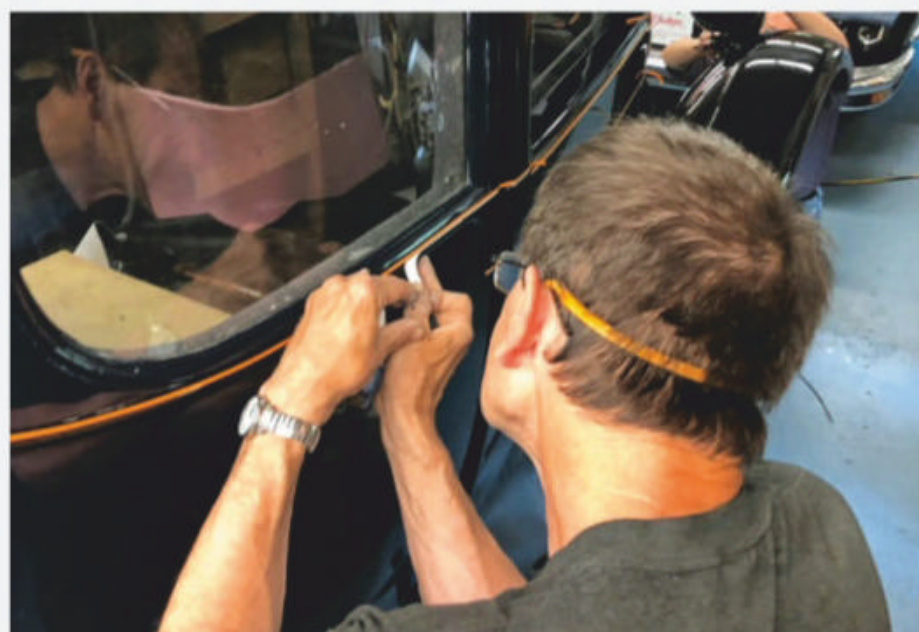
As the upholstery effort continued within the cabin, exterior reassembly work was underway. Fenders, headlamps, cowl lamps, and the front bumper have been reunited with the car. A keen eye will spot guideline tape along the raised molding.



One alteration that was incorporated into the restoration of the Detroit Electric was a modern on-board battery charger. The programmable unit is a key component to maintaining battery cycles and the requisite energy at a moment's notice.



Final adjustments to the Brougham's new reproduction weatherproof top are being made as it's carefully secured to the corresponding wooden framing, complete with piping that will hide the securing fasteners.



Pinstriping along the crown of the body molding is being added in this image, matched to the car's factory-original presentation, according to records obtained by the owner. Though this tends to be a final touch, it was done in conjunction with the interior.



The etched flower vase (top left) and its bracket are original to this Detroit Electric, which was also remanufactured with a door pocket designed to cradle a small cigarette case, a feature that was retained during the restoration (right).



commodated modern tires while lowering ride height. Bill's research culminated with the revelation that just three were re-conditioned in 1931, and his was one of two extant, helping vindicate his earlier decision to immediately restore the car.

Bill's first order of business was to resurrect the car's ability to function properly. Only two of the five forward speeds engaged, and attempts to move the Detroit Electric in reverse failed. To gain access to both the main controller and the reverse switch, a portion of the interior had to be removed. Once that was done, the copper internals of the reverse switch were discovered melted due to improper use, while the main controller—best described as an oversized fuse box—exhibited corrosion from a lack of maintenance. Meanwhile, acid leaked from the Brougham's 14 6-volt batteries had decimated the front and rear wooden trays, as well as portions of the steel supports below, and the wooden framing supporting the aluminum "hood" and "decklid."

Knowing new batteries were required, Bill first fabricated new wooden trays, hood framing, and firewalls using the damaged originals as patterns. The same process was

repeated for the steel tray supports. The new pieces were then sealed in a layer of black paint. As those cured, attention shifted to the control units. Bill meticulously cleaned the copper components that could be salvaged and fabricated new parts when necessary. With electricity supplied by a new set of contemporary golf cart batteries, the Brougham was fully operational by February 2018.

The Detroit Electric was then delivered to Vintage Motors, of Westbrook, Connecticut, to facilitate the remainder of the restoration, starting with the removal of the fenders, rocker panels, the rest of the interior, and the top and its underlying water-stained fabric. This exposed the body's wooden skeleton and, to the delight of the team, it revealed that there was only a small section of decomposition within the top framing.

Meanwhile, paint was removed from the aluminum body via chemical stripper and orbital sander to help reduce damage to the soft metal. Only a few small sections of filler were discovered, one of which hid a fracture in a door frame that would need to be repaired. Bit by bit, the body was then sealed in self-etching primer and, where necessary, given a skim coat of filler. Hours of

careful sanding resulted in a perfectly smooth surface for final primer and paint. No fewer than seven coats of color were applied to the body and, after that had cured, seven applications of clearcoat encapsulated the panels. With this time-consuming part of the restoration completed, the team could then move on to the next phase of the project, further outlined with the photos that accompany this, second part, of the story.

Bill explains, "The goal was to have the Brougham finished for the Greenwich Concours d'Elegance on June 2. Even though we put everything we had into it, there were just enough small things that pushed the completion; we wanted it to be 100-percent perfect. I had committed to the concours, and rather than back out, we drove it onto the field about 80 percent complete. When we took it to the Misselwood Concours in July, it was roughly 95 percent complete. The first time it was shown in a truly completed state was at the Hemmings Motor News Concours in mid-September. The staff at Vintage Motors deserve the recognition this car receives. To have finished the Detroit Electric under such a short deadline and in such stunning condition is a testament to their attention to detail." 🐾



Rather than use original-type straps to secure the batteries, non-conductive rubber bungee cords were employed (left). An exterior electrical charging receptacle (right) was a standard feature. Note the green "SLO" lens above the taillamp (below).



owner's view



A restoration is like an archaeological dig; you pull back the layers and discover what needs to be addressed and a little bit of unique history. Obviously, the goal is to make it look good again, but to do it right you need to do your homework. For instance, I knew the basics of the electric system, but I traveled to Milwaukee to look at a similar car to see how the reverse spring in the speed selector arm was supposed to operate. I studied how to re-silver a mirror at home—I did that, too—and service the controller. The big thing is patience. Even if you set a deadline, it has to be flexible. If you rush things along, everyone will see where shortcuts were made. If you don't, what you will ultimately end up with is a project you can be proud to share with others."





❧ The 1950 Cadillac Debutante convertible was well named, being the first new Cadillac concept of the 1950s. Debuting in January and said to be the most expensive Cadillac to that point, it boasted an interior upholstered in leopard skin, with a 24-karat-gold instrument-panel overlay and gold interior fittings.

Cadillac Concepts

The “Cars of the Future” designs that enhanced Cadillac’s status

BY PATRICK FOSTER • IMAGES COURTESY OF THE PATRICK FOSTER COLLECTION

During the 1950s, General Motors was easily the style leader among the Big Three, with a huge, talented staff and seemingly endless financial resources. GM’s flagship brand, Cadillac, was considered America’s premier automobile, the best of the best, so a great deal of attention was spent on making sure its appearance reflected its status.

The idea was to lead the segment in styling, without getting so far ahead of the public’s tastes and preferences that people might reject the new look. To showcase possible future styling themes, Cadillac

put forth a steady flow of dream cars, show cars, and concepts so the public could get an idea of what might be coming, as well as to “market test” ideas in order to eliminate any that might not be successful. In addition, Cadillac management realized that by showing off its “Cars of the Future,” attention would be drawn to the brand and demand would be created for the existing line of cars. Either way, Cadillac couldn’t lose.


As the 1950s began, General Motors demonstrated its styling forte in a venue dubbed the Mid-Century Motorama, held in January 1950 at the Waldorf Astoria in

New York City. However, its first Cadillac concept of the decade actually debuted at that year’s Chicago Auto Show in February. Called the Cadillac Debutante, it was a handsome convertible boasting an interior upholstered in leopard skin, with 24-karat-gold fittings, and a 24-karat-gold instrument-panel overlay. At \$35,000, it was said to have been the most expensive Cadillac to date.


Due to the onset of the Korean War, the company didn’t host any Motorama-type shows for 1951 and 1952, though it did display its cars at some smaller venues. But January 1953 saw the formal in-

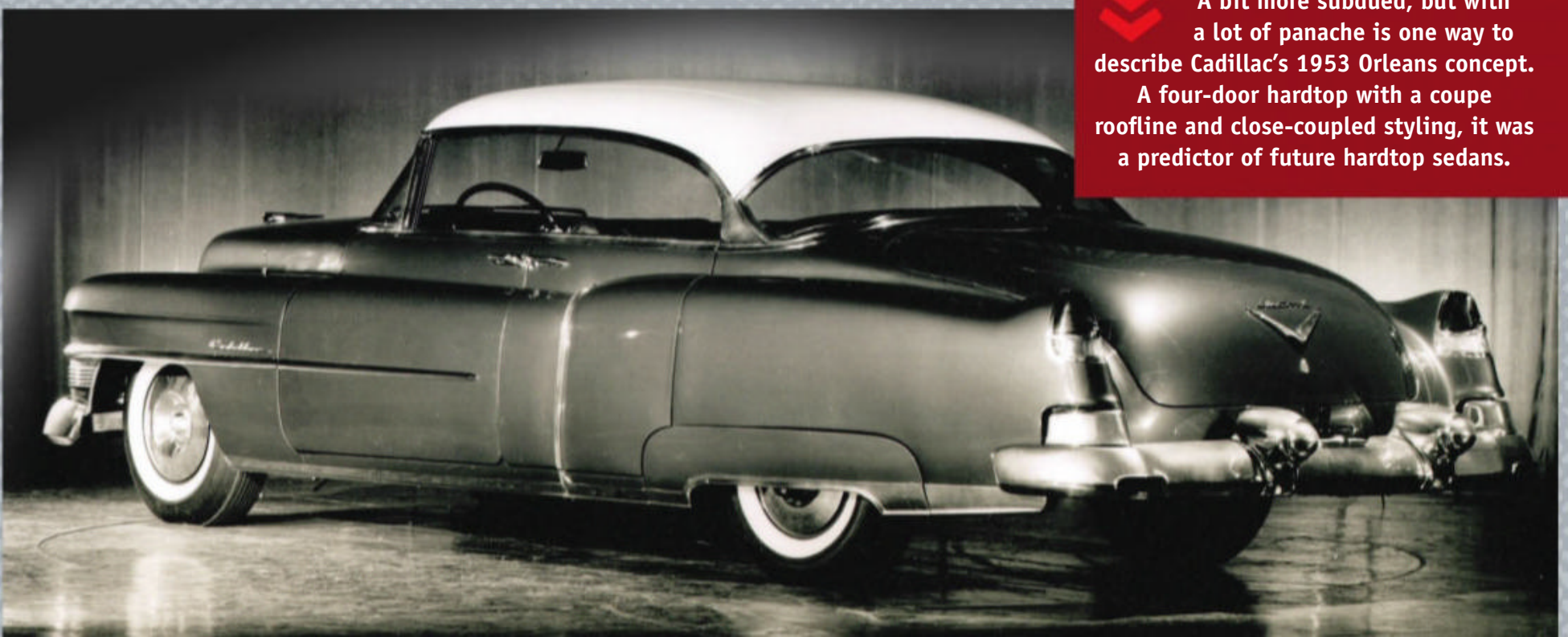


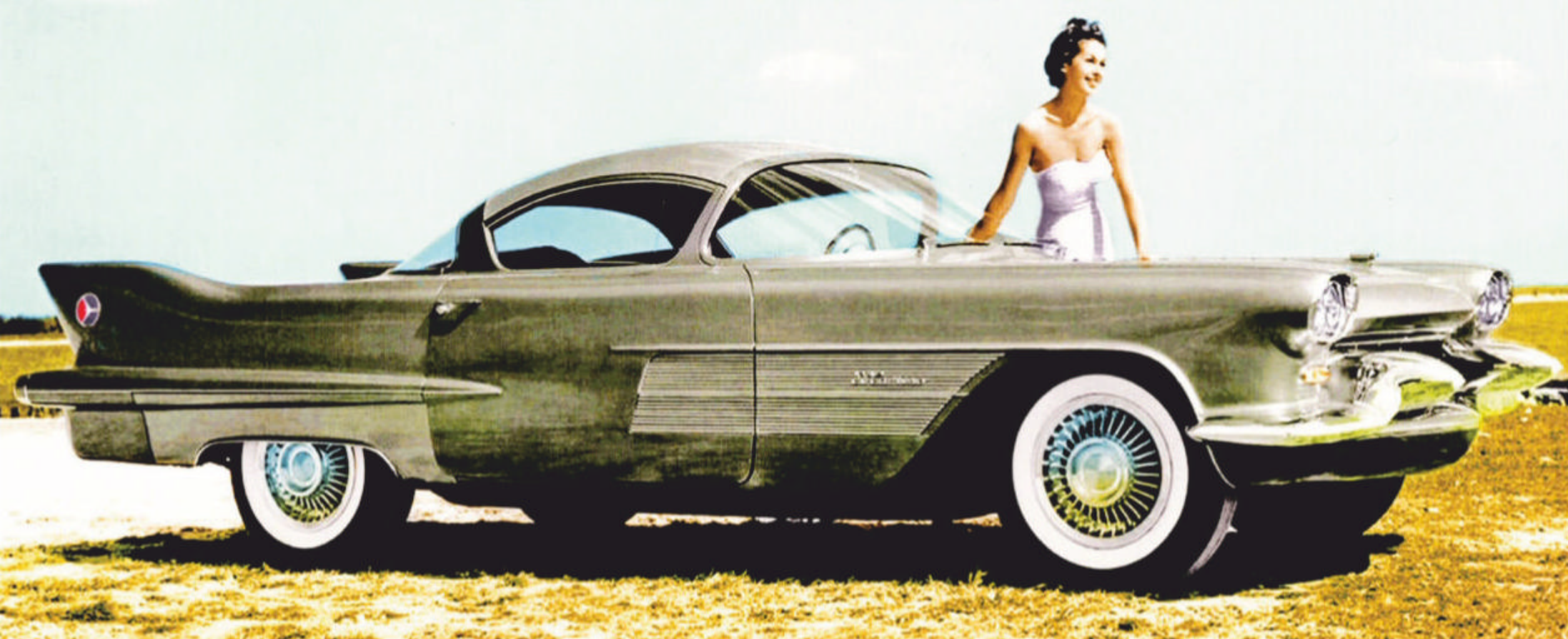
 The 1953 Le Mans concept was a gentleman's sports car, more like the later Thunderbird than the Corvette. The styling was near perfect, though, with all the great design features that Cadillacs were known for.

 Semi-enclosed wheels, stylish tailfins, and a bold, heavy front-end appearance marked the 1953 Le Mans concept. The jutting Dagmar bullets and large egg-crate grille provide the feeling of power and luxury.



 A bit more subdued, but with a lot of panache is one way to describe Cadillac's 1953 Orleans concept. A four-door hardtop with a coupe roofline and close-coupled styling, it was a predictor of future hardtop sedans.





roduction of the renamed GM Motorama, the largest, most exciting automotive show to that point. A “traveling extravaganza” of styling and design, it made appearances in New York City, Miami, Dallas, Los Angeles, San Francisco, and Kansas City, showing off a parade of gorgeous concept and production automobiles. Cadillac had plenty to be proud of that year, but two concepts in particular were a main attraction.

The first, the Cadillac Le Mans, was

a gentleman’s sports car—a low, sleek roadster just 51 inches tall from the road to the top of the stylish wrap-around windshield. Like the Chevrolet Corvette, Cadillac’s Le Mans boasted a lightweight fiberglass body with seating for two lucky people. Rear fenders were long and low, and terminated in stylish upturned fins. Four Le Mans concepts were built in all, with at least one of them undergoing a later styling “update”; you can see that particular one in



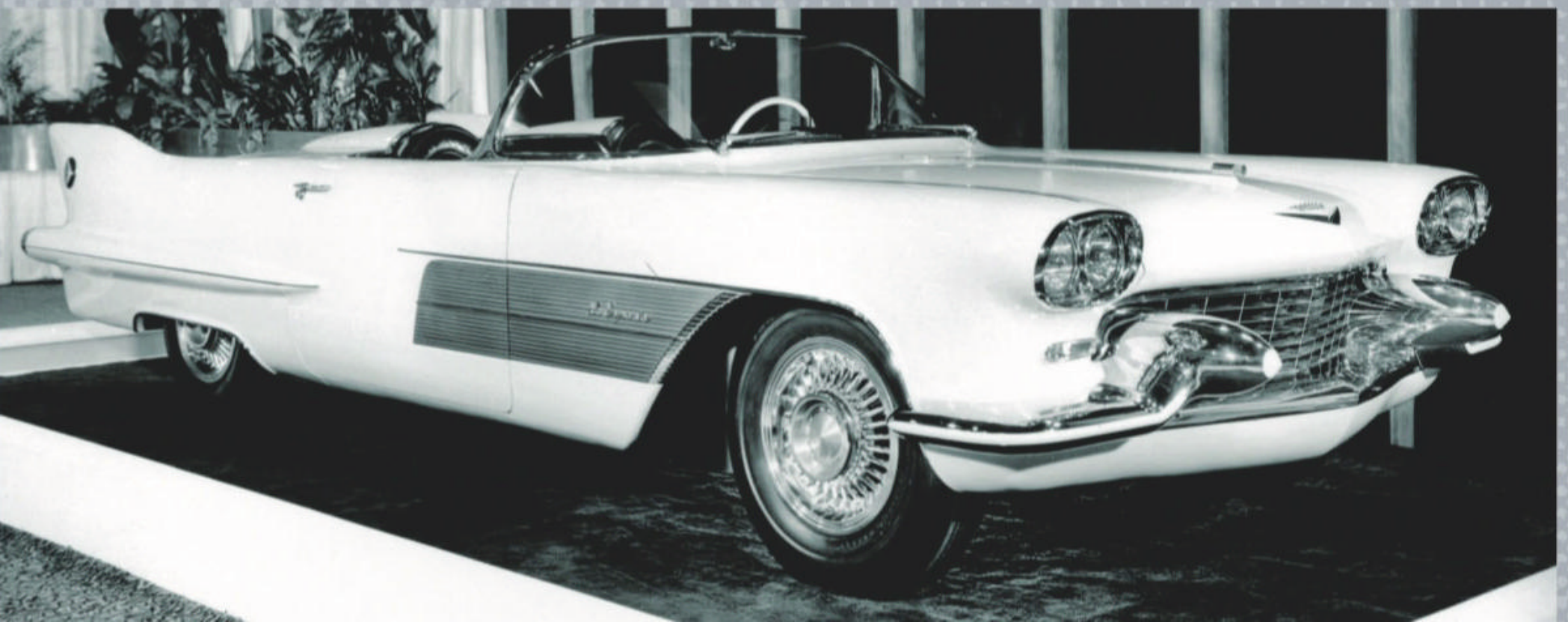
For 1954, Cadillac returned once more to a two-seater concept with the El Camino. Low and sleek, with its fiberglass body painted a metallic pearlescent silver, the El Camino was a bold look at what a Cadillac sports coupe could be.



Rear three-quarter view of the 1954 El Camino concept shows just how nearly perfect its lines are. The ribbed brightwork adorning the sides adds visual attraction to the front profile, while the rear strakes and swept-back fins give the look of a futuristic rocket car. All in all, it was a very exciting car.



Another 1954 concept was the Cadillac La Espada, basically a convertible version of the El Camino. It’s interesting how the lack of a roof makes this car appear so much longer than the El Camino, though sources list both as riding a 115-inch wheelbase and being some 200 inches long.







 The Cadillac Park Avenue looked to be ready for production when it was unveiled for 1954. A beautiful four-door hardtop, with conventionally hung doors, it was predictive of the 1957 Cadillac Eldorado limited-production car.


a short scene in the movie *The Buddy Holly Story*. Buddy, played by Gary Busey, is sitting in the car while inside a Cadillac dealership.

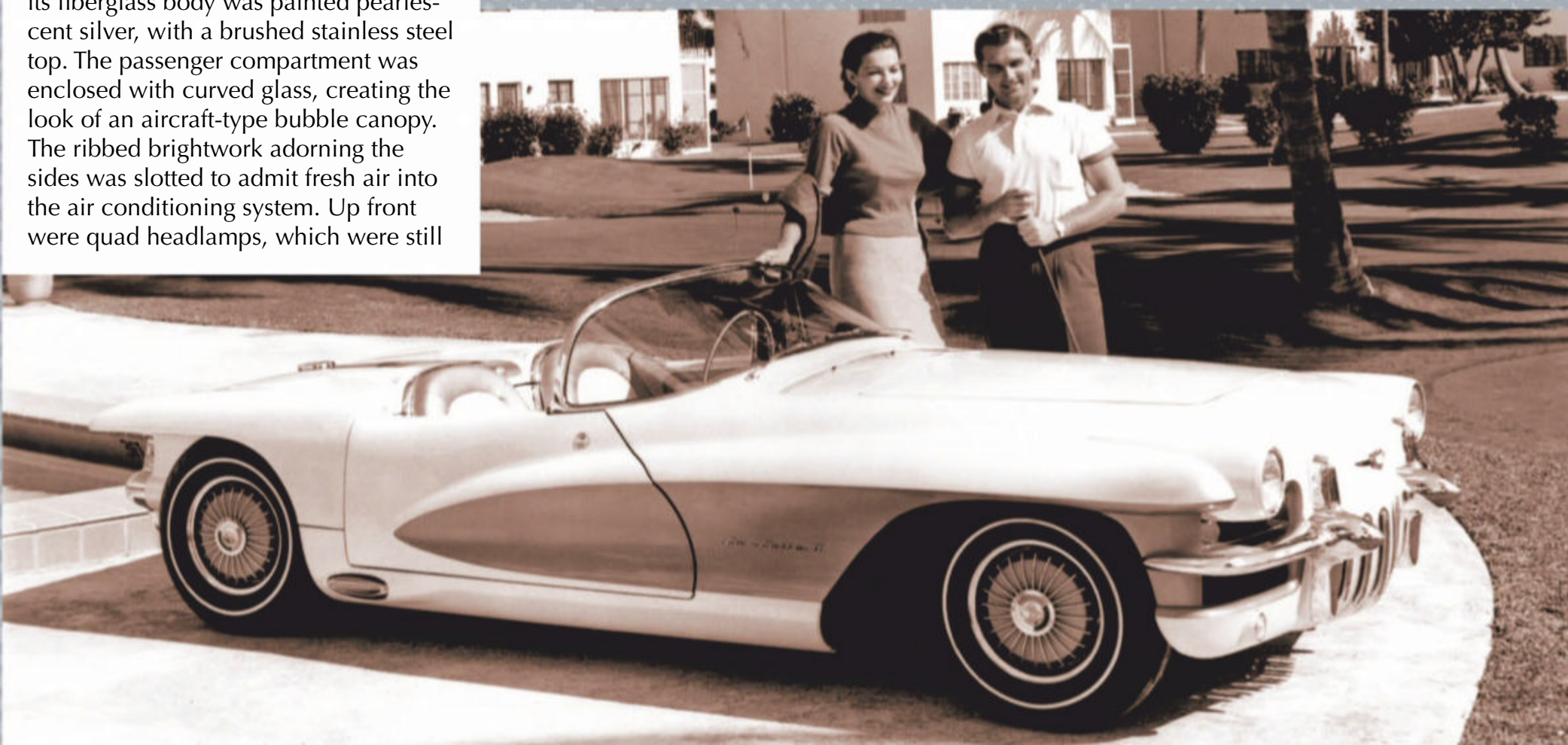
The other 1953 concept vehicle was a car called the Orleans, a proposal for a highly styled four-door hardtop with a flowing, coupe-style roofline. Close-coupled and featuring limousine-style doors, the Orleans looks at first glance to be a two-door hardtop.

There was even more excitement for 1954 when Cadillac unveiled not two, but three, distinct concept cars. Two of them were two-seaters—always a crowd-pleaser. The El Camino was low—just 51.6 inches high—and sleek; its fiberglass body was painted pearlescent silver, with a brushed stainless steel top. The passenger compartment was enclosed with curved glass, creating the look of an aircraft-type bubble canopy. The ribbed brightwork adorning the sides was slotted to admit fresh air into the air conditioning system. Up front were quad headlamps, which were still




 Introduced during the 1955 auto show season, the Eldorado Brougham concept was a glimpse at the future, specifically the 1958 Cadillacs. Quad headlamps had not yet been approved nationally but would be by the end of 1958. The low, forward-leaning grille is particularly attractive on this car.


 GM Styling VP Harley Earl made his name with the original La Salle and always had a soft spot for it in his heart. The 1955 La Salle II roadster was an attempt to show how the brand could attract younger buyers to the Cadillac fold.





Like the roadster/convertible, the 1955 La Salle II concept sedan was aimed at affluent younger buyers who might not otherwise purchase a Cadillac product. Smaller and more “personal” than the standard Cadillac, the La Salle II looked agile and sporty.

The purpose of the 1956 Eldorado Brougham Town Car concept was to focus attention on the upcoming Eldorado Brougham production model. Both the concept and the production car were planned to elevate the Cadillac image even further. A relatively short wheelbase and trim fenders made this beauty ideal for in-town use.

years away from being legal in the U.S. Neat tailfins adorned the back end, while rear bodyside strakes lent a “jet aircraft” feel to the overall appearance. The total length of the El Camino was a compact 200 inches. Interestingly, it was a running car, powered by a 230-horsepower overhead valve Cadillac V-8.

The second 1954 Cadillac concept was the La Espada, which is best described as a convertible version of the El Camino. Like the El Camino, La Espada was a running, driving car, with a specially engineered folding top. Its dual headlamps were said to be controlled by an Autronic Eye.

But the most interesting 1954 concept might have been the third of the trio, the one called the Park Avenue. It used dual instead of quad headlamps, a sign that it was closer to a production prototype than a concept. The tailfins were pretty much copied from GM’s 1951 LeSabre concept, while the windshield, front bumper, and wheels were similar to other Motorama models. A four-door hardtop sedan, the Park Avenue was built on the same 133-inch wheelbase as the Fleetwood Sixty Special and was 3 inches longer, at 230.1 inches nose to tail. Its reverse-angle

C-pillars would show up on the 1957 Eldorado and Sixty Special. In fact, the entire Park Avenue is very similar in looks to those production ’57 models.

During the 1955 auto show season, GM unveiled a new concept called the Eldorado Brougham that was very similar in appearance to the Park Avenue, though with a much lower hood line and more aggressive stance. In fact, if the Park Avenue seems a predictor of the 1957 Eldorado, the Eldorado Concept was predictive of the 1958 Cadillacs. Eldorado Brougham saw a return to quad headlamps, which would finally become legal in most states by the end of 1958. Its front-end was cleaner than the Park Avenue’s design, with a low-set grille, huge bumper bullets, wraparound windshield and rear window, and the reverse angle C-pillars seen earlier.

Also appearing in 1955 were a pair of



cars that reprised the long-gone La Salle name. Dubbed the La Salle II, they were a four-door hardtop and a two-door, two-seat sports car. The two shared similar front-end styling themes of tunneled headlamps, dual half-bumpers with svelte bumper bullets, and a very unique “grille” formed of six vertical slots in the flat front body panel, each slot trimmed in brightwork. Legendary GM Styling Vice President Harley Earl, who’d made his name designing the original La Salle in 1927, harbored a dream of reviving the La Salle brand and oversaw creation of the two concepts to demonstrate what a revived La Salle could offer the public. Since the nameplate had a reputation for youthful styling, a special effort was made to create something with a unique and outstanding appearance.

The La Salle II four-door boasted limousine-style hardtop doors, reverse-sweep C-pillars, and bodyside coves that stretched from just behind the grille almost to the rear edge of the front doors, lending some feeling of a classic 1930’s luxury-car design. An unusual compound wraparound windshield extended up into the roofline, while also bending around the corners to meet angled windshield posts. Large wheel cutouts completed the look of youthful sportiness. It was luxurious, certainly, but with added flair for the young-at-heart.

As befits a sporty personal auto, the two-door La Salle II utilized an aggressively styled two-seat fiberglass body with chopped-off rear fenders for the short, sharp look of a rally car. A wraparound windshield and bodyside coves similar to the four-door model only added to the dramatic looks. Both La Salle IIs were powered by compact V-6 engines. The appearance of the stylish pair marked the only time GM revived the La Salle name on a concept car shown to the public.

For 1956, GM Styling stepped away from sporty concepts and instead went

for the look of formal elegance with the Cadillac Eldorado Brougham Town Car, created to illustrate what a coach-builder might wish to build in the way of a custom-bodied limousine; or perhaps GM just wanted to polish the Eldorado nameplate a bit further. Based heavily on the upcoming Eldorado Brougham four-door hardtop, scheduled to appear for 1957 as a limited-production ultra-luxury car, the Town Car was built on a 129.5-inch wheelbase, 20.25 inches shorter and thus more manageable in town driving than the Series 75 Fleetwood’s enormous 149.75-inch chassis.

What a car it was! The boldly styled front-end was both aggressive and tasteful, with a close-coupled cabin, limousine doors, and an open driver’s compartment that recalled town cars of the Classic era. The roofline included broad sail panels and a slender rear window to provide privacy for occupants. Out back were four taillamps set in the bumper, “rocket exhaust” style, plus rear bumper bullets and tall, sweeping fins that commanded attention.

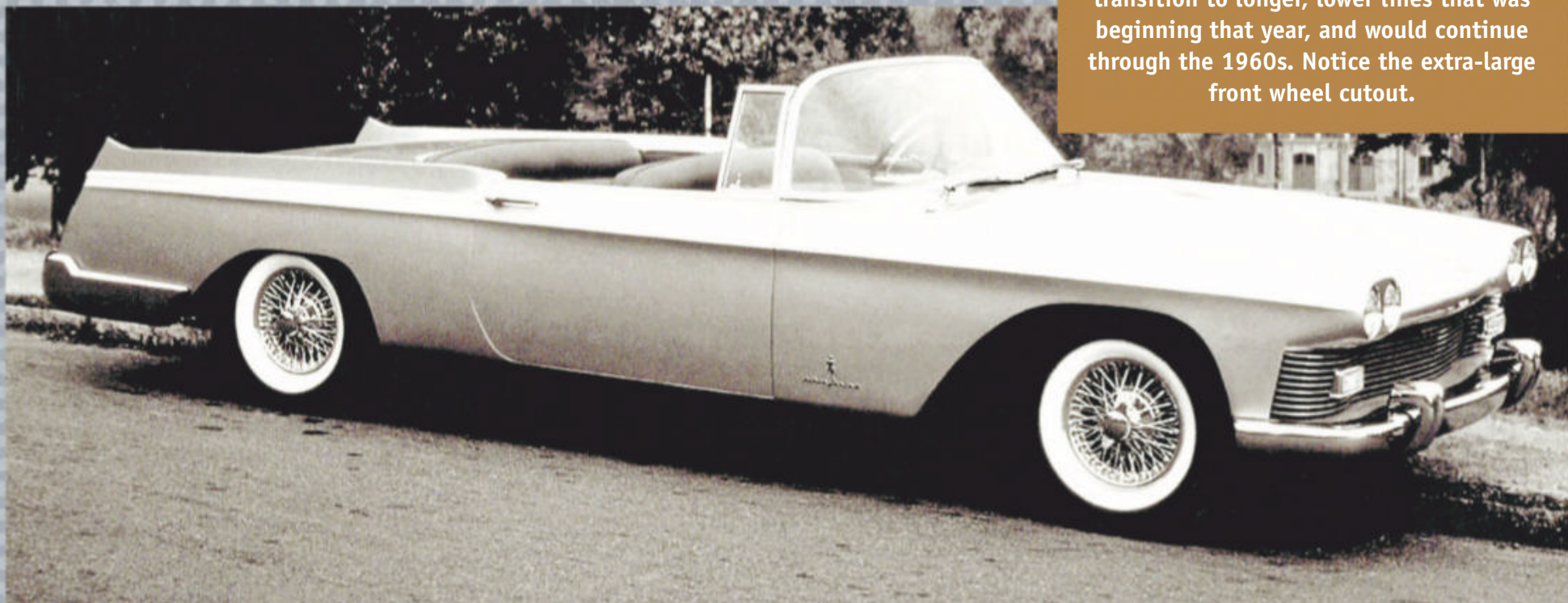


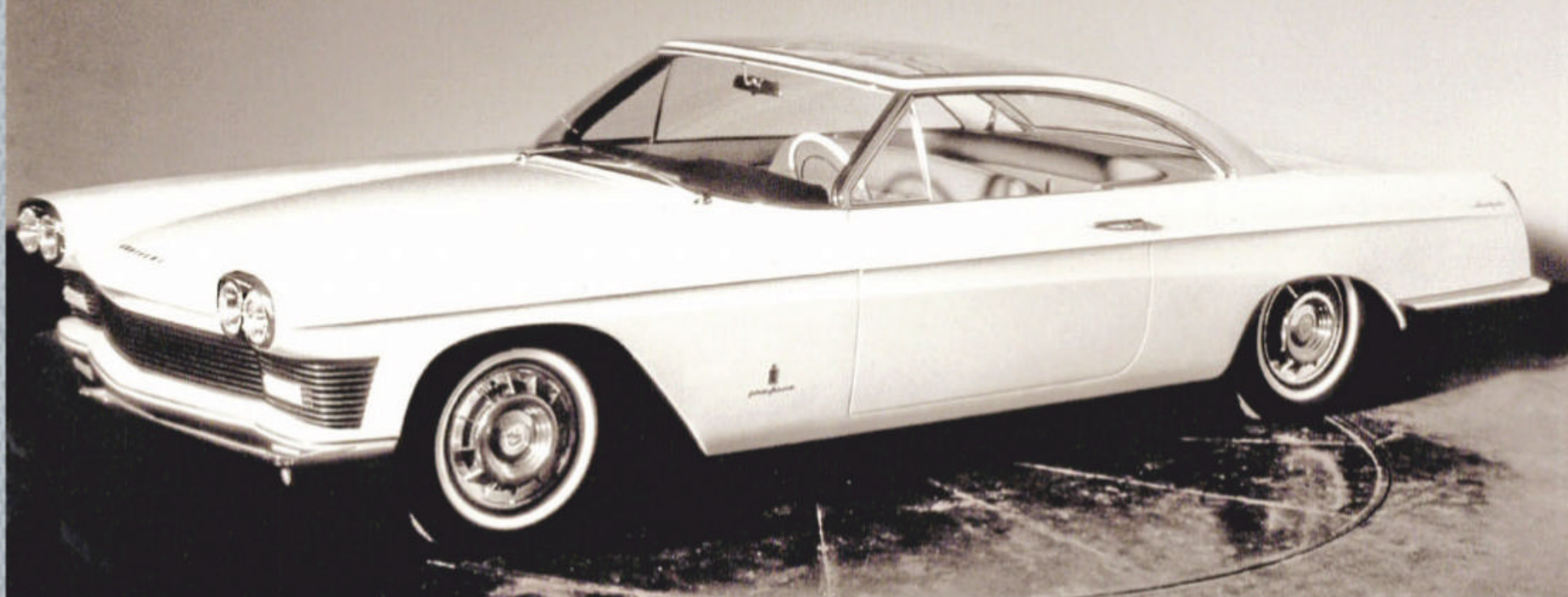
With Ford’s new Continental Division attracting attention in the ultra-luxury segment, and Packard nearly gone, Cadillac management might have felt it needed the Town Car concept to remind everyone who was the world’s luxury-car leader. In any event, the Town Car proved to be one of the most attractive Cadillac ideas ever. It’s a pity they didn’t offer it in production.

As far as concept cars for public consumption, Cadillac seems to have skipped 1957. But the following year a sumptuous two-door concept appeared with a sporty Italian flavor courtesy of Battista “Pinin” Farina. Up to late 1955, he’d been under an exclusive design contract with American Motors that prevented him from working for other U.S. automakers, but in a

➤ Rear styling of the Eldorado Town Car concept was simple and elegant, with a small rear window for privacy, and large tailfins.

➤ The 1958 Cadillac Skylight was created by Italian coachbuilder Pinin Farina. The design shows the transition to longer, lower lines that was beginning that year, and would continue through the 1960s. Notice the extra-large front wheel cutout.





cost-saving measure that company offered Farina a less-restrictive contract. Free now to design for other American firms, Farina signed on with GM to create the 1958 Cadillac Skylight concept convertible.

Not surprisingly, it was a very stylish car. Quad headlamps and an unusual wraparound grille and jutting front bumper drew attention to the front, but when the eye followed the strong character line running from the headlamp housings to the extreme rear, one grew even more delighted, seeing the large front wheel cutouts with their trailing edge, clean bodysides, and rounded door edges. Small triangular tailfins lent just enough visual excitement to the aft. Farina apparently also designed a coupe version of the car, but, in the few photos we've seen, the roofline is less than pleasing,

even a bit clunky, with sail panels similar to 1960's Imperials.

Perhaps Farina felt the same way, because for 1959 he designed another Cadillac, this one called the Starlight, with body styling similar to the Skylight, but this time with a sweeping coupe roofline that was altogether more pleasing. However, the combination of the jutting quad headlamps, wraparound grille, and sweptback C-pillars seem oddly reminiscent of the 1958 Studebaker President Starlight hardtop!

Cadillac ended the decade with a concept that was out of this world, though perhaps appropriate for the coming age of rockets and space travel. The Cadillac Cyclone was a startlingly futuristic coupe with a power-operated flip-up glass bubble canopy over the two-passenger

cockpit. The canopy could be stored under the rear deck when open-air motor-ing was preferred. Up front were black Dagmar-style bumperettes, said to house a proximity-warning system, capping the rounded front fenders and fins jutting from the top and bottom of the tubular rear quarter panels. The low, flat hood was topped by a modest air scoop. A simple grille made up of small rectangles, with retractable headlamps, completed the front-end theme. Also known as the XP-74, the Cyclone was one of the most outlandish—and popular—shown cars of the 1950s.

But then, Cadillac was America's undisputed luxury leader, the "Standard of the World." The division would continue to introduce new designs in the 1960s—which we'll cover in a future issue. 🚗

➤ The 1959 Cadillac Starlight concept looked like an improved version of the Skylight. It also has a weird resemblance to the 1958 Studebaker Starlight production hardtop.

➤ The final Cadillac concept of the decade was the unabashedly futuristic Cyclone, a sporty two-door two-seater with a power-operated bubble canopy and black bullets housing a proximity-warning system—very Space-Age!





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McPherson College

Training the next generation of restoration specialists

BY MARK J. McCOURT • PHOTOGRAPHY COURTESY OF MCPHERSON COLLEGE

As the 21st century rolls on, automotive technology advances, and motoring topics trend towards digital platforms, electrification, and subscription services, leaving widespread concern about the “graying of the hobby” and the loss of traditional automotive skills. How do we interest young people in working on cars, especially those built decades before they were born? A small liberal arts institution in central Kansas has earned a peerless reputation in the automotive industry for fostering that interest, and providing a top-notch education that keeps yesterday’s competencies alive into tomorrow and beyond.

Founded in 1887, McPherson College is located in the small city it was named for. Eighty-nine years after it was established, this venerable school received a donation that would permanently alter its curriculum, and have a lasting impact on the old-car world both in America and abroad. “There was a local entrepreneur named Gaines ‘Smokey’ Billue, who was a collector of art and automobiles,” explains Amanda Gutierrez, who tells us that Billue gave McPherson College more than 125 classic and antique vehicles from his collection, the sale of which provided

a substantial financial endowment. “He approached the college and asked the question that we’re still asking today in the industry: Who’s going to take care of these cars if we’re not teaching young people how to do it? He proposed to the college president that we should start a program to teach students how to take care of classic vehicles.”

That suggestion lives on today as McPherson College’s Automotive Restoration Technology Program, and since 2012, Amanda has been its vice president. She explains that, for the first 20 years of its existence, this study track led participating students to earn an associate’s degree, and enrollment and class sizes were small. “In 1997, Jay Leno was receiving Barry Meguiar’s ‘Meguiar’s Collector Car Hobby’s Person of the Year’ award,” she recalls. “Around the time he received that recognition, he called the college and said, ‘I understand you’re teaching students how to restore cars. I would like to make a gift to establish a scholarship for McPherson College.’”

The Tonight Show host established the Fred S. Duesenberg Memorial Scholarship, along with the Jay Leno Popular Mechanics Scholarship, both of which would first be awarded to Automotive

Restoration Technology Program students in 1998. “It was a significant turning point for McPherson College to be in front of the industry, in front of that kind of crowd,” Amanda says. “The director of development worked with the president to put together a national advisory board to assess the program and to decide what we needed to be doing to really feed into the industry. That advisory board made several significant changes over the years, including changing the program to provide the only bachelor’s degree in Automotive Restoration Technology.”

There are 160 students currently enrolled in this curriculum, whose classes are led by eight faculty members and one project director in McPherson’s Templeton Hall. “All of [our faculty] are immersed in the car culture; they have great technical skills and are great teachers, but they also really love automobiles, so they share that connection with the students,” she tells us. “Most of our students are traditional college-age, first-time freshmen, but we have a number who transfer in, and they might come already having earned a full degree elsewhere; there’s a nice age range that provides good camaraderie.” The tuition costs about \$30,000 per year, and financial aid and scholarships are available.





Bob Lapane, of Paul Russell and Company, helps students assemble a 1953 Mercedes-Benz 300 S axle; Dalton Whitfield works in the metals lab.



The fact that Restoration Technology students spend four years on campus as fully engaged McPherson College undergrads means they're encouraged to join student government, theater, the full offering of clubs and organizations. Their coursework rotates around a core of liberal arts offerings, and as Amanda sees it, those time-honored disciplines are integral to getting a well-rounded education. "We feel it's important that those classes across campus are taken side by side with their restoration classes, because we want that comprehensive understanding of the automobile and how it's impacted by art, by history, by science—and how all of those things go into the restoration of an automobile."

So what classes are available to those in this unique program? "Every aspect of restoration is covered," she explains. "We have trim and upholstery, woodworking, engines, drivetrain, chassis, electrical classes, assembly/disassembly, metal fabrication, paint, and machining. Using a broad range of domestic and imported vehicles dating from the earliest cars up to around 1970, we teach all technical areas of restoration, except chrome plating. Students get a nice basis in those areas in introductory classes, and as they move through the program and take advanced classes, they can choose to specialize, or can take a broader range of topics if they want to remain a bit more general. Within the restoration degree, they can select an emphasis in history, management, communications, or design—a track that leads to the career they want."

"In addition to the technical program,

we also have courses like 'History of Automotive Design,' there's an advanced topic in engineering drawing, there's a course called 'Technology and Society.' We want our students to consider the car not only as something to be fixed, restored, or preserved, but to understand the automobile's cultural and historical importance, how it impacted society, how it was part of the development of the economy. When I say [this education] is comprehensive, it's comprehensive well beyond the restoration courses that we teach," Amanda muses.

A key part of this program experience is its focus on summer internships. In the two decades the advisory board has been in place, McPherson College has fostered a strong network of automotive businesses and organizations—including restoration and trim shops, museums, private

collections, and more—willing to mentor its students as they develop experiences and skills. There have been placements in facilities around the U.S., and even overseas, at classic-Ferrari specialist GTO Engineering in England and Germany's Mercedes-Benz Classic Center. That emphasis on learning outside of the classroom extends to annual field trips to observe or participate (in the form of apprentice judging) in concours d'elegance like Amelia Island and Pebble Beach, national marque club meets including those of the Ferrari Club of America and the American Bugatti Club, and prominent classic-car auctions.

It's not only students traveling to facilities and events to learn from experts in their fields: McPherson draws prominent restoration technicians, craftsmen, and marque experts to its campus to lead workshops and to lecture, Amanda tells us. "We have a 1971



Students learn how carburetors function in the engines lab at McPherson College.



Bella Zacchia and Yunce Liang work on the 300 S differential; Logan Necochea sews upholstery for a 1950 Mercury in the trim lab.

Corvette that we're restoring to National Corvette Restorers Society standards. That car is being incorporated in classes in the drivetrain-chassis lab right now, as they're restoring it. We've brought in regional representatives from NCRS to examine and critique what we're doing, and to teach us those nuances of what they look for when they're judging those vehicles, versus what another marque or club would expect. Those kinds of opportunities to bring experts to campus are critical additions to what we teach in the classroom, and the NCRS group has been really significant, creating a lot of energy and excitement around that Corvette project."

After getting a well-rounded education with exposure to a variety of relevant professionals and situations, Automotive Restoration Technology graduates are primed for success. Indeed, 86 percent of

those graduating last May had undertaken at least one internship, and a full 98-percent had jobs waiting for them before they accepted their diplomas. "We have students who graduate and go to work in shops as technicians, or in museums or private collections. We have several students who've taken the skills they've learned here and translated them into an opportunity in the hot rod or custom field. Students who take a communications track, for example, might go into working for an auxiliary automotive field; we have numerous graduates who work at Hagerty Insurance, and RM Auctions employs some as auction specialists. There's a wide range of impact across the automotive industry that comes from this kind of degree," she explains.

"It's important for us to engage young people where they are in their automotive

interest. I see students come into the program who have an affinity for a specific era or brand of car, and our goal is to expose them to a broader vision of the automotive world, showing there are many ways they can plug into it," Amanda muses. "Automotive heritage is so important to us as a society, and it's special to see how a student might have viewed cars in one way, but now they have a different perspective on cars and their legacy—not that they're just fun to drive and interesting to work on, but that they've been a game changer in our world." 📺

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Matthew Nutting prepares parts for the Mercedes; Greg Elvin and Ben Falconer presented a Hudson Italia at the 2018 Pebble Beach Concours.

Patrick Bisson

Product Planning Department
Buick Motor Division

I WAS IN BUICK'S PRODUCT PLANNING Department in the early 1980s when General Motors N-body cars were being developed. These were the Pontiac Grand Am, Oldsmobile Calais, and Buick Somerset Regal, in ascending order of market status.

During the development years of the Buick "N" car, Lloyd Reuss was Buick's General Manager. It was Reuss' desire that the Buick Somerset be a premium car, a "baby Riviera," and development of features and content proceeded in that direction. Standard equipment, among other luxury features, included an electronic instrument cluster. In January of 1984, the car was pretty much completed when Reuss was transferred to Chevrolet. He was succeeded as Buick's GM by Don Hackworth. This wasn't good for the Somerset Regal.

My observation was that Hackworth was not a car guy like Reuss. In Product Planning meetings Hackworth always deferred to the Sales Department for decisions regarding the product. So, much to the chagrin of the Product Planners, who wanted Buick to be a premium car priced between Oldsmobile and Cadillac, the Sales Department always got its way. At that time, Buick's Sales Department strategy was to always be "right on" comparable Oldsmobile models price-wise. With the Buick Somerset Regal being a "baby Riviera" this wasn't going to happen versus the Olds Calais.

Thus, at Product Planning meetings in the few remaining months before new car introduction, at Sales Department direction, much effort was spent "decontenting" the Somerset in an effort to get the price down to Calais level. This meant that any cost reduction items had to come from deletion of features and equipment, as it was too late for design savings. And with the expensive electronic instrument cluster, this was a formidable task. As best we could, we deleted exterior trim items and interior "niceties" to get the price as close to the Calais as we could. This was a dramatic product strategy reversal, and resulted in a Somerset Regal that "didn't know what it wanted to be"—a car with a premium electronic instrument cluster,

but otherwise pretty austere, void of any exterior and interior embellishment. The market, being very astute, saw this and didn't like it.

Whenever we changed general managers, there was always a bit of a shift in product philosophy. But this shift for the Somerset, from a premium product to a down-market product, was dramatic.

Toward the end of 1985, I left Buick and became a Chevrolet-Oldsmobile dealer in a small rural Midwest town. My product experience continued, from the manufacturer's perspective to the realities of the marketplace.



At the GM Factory Auction Sales, where dealers could purchase company cars, fleet cars, daily rentals, lease returns, and so on, the Pontiac Grand Am was "gold," always fetching top dollar. The Calais was mediocre, middle of the road. The Somerset was a total disaster.

The Somerset was simply not an attractive car. Again, it didn't know what it wanted to be. Its original mission was thwarted by the decision to place it into a lower price bracket with "decontenting." Whereas the Grand Am still had the traditional Pontiac body side cladding (very costly by the way) and the traditional Pontiac styling cues that made it attractive to young buyers. Back then, from the perspective of the marketplace, Pontiac really did "build excitement."

As an Oldsmobile dealer, I had

a good customer who always bought his cars and trucks from me. When his daughter graduated, he wanted to buy her a Calais. But no, she insisted on a Grand Am because of its youthful image. She got her Grand Am. If she didn't like the Calais, she surely would not have liked the Somerset.

In 1986, Pontiac sold almost 225,000 Grand Ams, whereas Buick sold 137,855 Somersets, including 62,235 four-door models branded as Skylarks. Oldsmobile sold 151,301 Calais. Buick caught on real quick and added attractive body side moldings and an analogue instrument cluster in subsequent model years.

But it was too late, as "first impressions" count. The Somerset name disappeared after 1987, in favor of Skylark, but the Grand Am was a success because it was a Pontiac! The Somerset was a failure. As originally envisioned by Reuss, there would have been no mistaking it as a premium car, a Buick!

As columnist Milton Stern recently stated, the vast majority of Grand Ams were white. My suspicion is that since black and white are the cheapest paints, reds and burgundys the most expensive, and since GM sold these cars to the daily rental fleets at steep discounts, they likely minimized their cost by painting them predominantly white, thus saving a few dollars per car.

Regarding the name game, Marketing will often change the name of a "tainted" car. For instance, Vega to Monza, Cavalier to Cobalt to Cruze, TransSport to Montana, and, of course, Somerset to the more recognizable Skylark.

Had GM not dumped car guys Reuss and Bob Stempel, and replaced them with brand management guys John Smale and Ron Zarrella, their future would have been more secure. General Motors was slow to learn that you cannot "brand manage" an inferior product to success; the market is too astute for shenanigans like that! 🐞



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.

Work of Art

WELL, I GUESS I GET BORED VERY

easily, because, you see, I already had a partially restored 1928 Durant roadster stuffed in my unmarried aunt's garage and a 1934 Chevrolet coupe sitting alongside my father's barn, needing lots of attention, but then I needed something fun.

Upon hearing a guy I knew in town had three 1932 Chevrolet pickup trucks in various stages of decomposition that he was about to sell, I went over and selected not the best one, and not the worst one, and snuck it home. The price was a modest \$35. Since I was attending art school in far-away Boston, work on my latest find would have to wait till my summer off.

The following summer, I let my imagination go wild. I installed four huge 820 x 15 whitewall tires so I could take it on the beach. With a cold chisel and hammer I cut out a space in the driver's-side fender for a side-mounted fifth tire; I love side-mounts. All five tires were capped with 1951 Oldsmobile wheel covers; a nice touch.

The front fenders had started to tear the metal at the apex of the fender curve and were flopping while I drove on the road. So, to stop it from tearing further, I simply cut a slit in a perfectly good garden hose and pushed it onto the edge of the fenders. That did the trick.

Next came new silver paint applied with a brush, so I named it the "Silver Bullet." On the driver's-side door I painted "MBBA" (for "Massachusetts Beach Buggy Association" of which I was a member). On the passenger side I painted "A. Capone Brewery, Inc." (Don't ask why.) Inside the driver's door I installed a sign: "Push! If you can't Push, Pull! If you can't Pull, Get out of the way!"

I had always wanted a vehicle with a spotlamp, so I mounted a floodlamp from an old gas station atop a metal tube fastened to the running board and inserted a 6-volt bulb. The handle was fashioned from an ancient TV antenna. Again, a nice touch.

The shifter knob was a miniature keg from a bar beer tap; can't remember the brand. The sounding device was an exposed Klaxon "ahooga" horn. The dashboard was painted red and silver, and black pinstriping was applied on the truck bed, cowl, and hood. I eventually installed a 2 x 6 wooden plank for a front bumper. The crowning glory was a 1951 Nash hood ornament in the shape of a flying woman, designed by the famous artist George Petty. It was so heavy I knew it would affect my mileage, but at this point, I didn't care. You see, the 1932 Chevy became my

canvas, however, I would never be graded on it. And, I knew it was not Pebble Beach material.

Yes, it passed inspection. It had lights, brakes, a wiper, good muffler, and a reasonable horn. Driving it through the village caused a sensation! To quote the Edsel's slogan: "They'll know when you've arrived!"

Back at school, my fellow art students just wouldn't believe that I created such a thing. So, I told them that one day I would drive it some 80 miles to Boston to prove it. That I did, and I parked it right outside my apartment. But each evening I would take the Petty hood ornament off for safe keeping. My school friends were driven all over Boston to show it off. Then Friday came, and it was time to return the Chevy to its home on Cape Cod.

I was careful to take all the back roads home, even one that stated: "No Trucks." With only 25 minutes from home, I began to hear a tapping noise from the engine getting louder every minute. I knew it was the rod bearings going, so I slowed down—way, way down. Would I make it home? I kept saying "Don't worry, just follow the lady on the hood." When I reached my father's garage, I carefully backed it in facing out so I could get at the engine, knowing the second I turned the key off the engine would freeze. And that it did.

The Chevy waited two weeks until I had some time to locate three piston rod end caps with good babbitt, then I did a quick replacement. The pickup was alive once more! So, on the dash I painted: "To Boston & back, May 1959." But knowing that the other three bearings would soon give me trouble as well, I figured this bad boy would have to go. I had had my fun, but it was time I got back to the Durant. *The Silver Bullet* sold rather quickly, and I never saw it again. 🐼





Working-Class Grade

For 1972, GMC still offered a no-frills pickup truck

WORDS AND PHOTOGRAPHY BY MIKE McNESSOR

What's the difference between a GMC and a Chevrolet? If you said, "not much" you'd be correct. "Professional Grade" these days amounts to a thicker layer of standard creature comforts, some exterior cosmetic tweaks, and a steeper price of admission.

But the GMC brand has legions of loyalists. Many of these people would never dream of buying a Chevrolet truck and will insist that GMC builds the better hauler. In terms of build quality, durability, etc., that's debatable. In terms of dollars and cents, GMC has an edge.

During General Motors' 2008-2009 Chapter 11 reorganization, rumors swirled that GMC would be cut loose or

killed off like Pontiac, Saturn, Hummer, and Saab. But GMC was profitable, and it survived the bloodletting. Today, the division's continued profitability is paying dividends for GM, especially as SUVs and light trucks soar in popularity.

According to a 2018 report in *The Wall Street Journal*, the average price of a GMC is \$44,000—that's \$13,000 over the industry average. GMCs loaded with the luxurious Denali package sell for \$55,600, on average, and Denali-trimmed rigs account for almost a third of all GMCs sold. "Massively profitable," is how Buick/GMC's vice president of sales, Duncan Aldred, described GMC to Bloomberg last year. GM President Daniel Ammann told a group of investors

that the GMC Denali line is a "money machine," according to *The Journal*.

Man, times sure have changed.

Even when this 1972 GMC 1500 was new, it was neither luxurious nor expensive. This was your basic work truck: two-wheel drive, 127-inch wheelbase, 250-cu.in. six-cylinder engine with a column-shifted three-speed transmission. It was built with power-assisted steering, but power for the front disc/rear drum brakes was the sole responsibility of the driver's right leg. Extras inside were limited to an AM radio and factory gauges. The base price of this thrifty pickup was under \$3,000—around \$17,500 in today's dollars. That's a little more than the profit GM makes on the sale of each



of its fullsize trucks today. (The cheapest pickup you'll find on the GMC dealer's lot currently is the two-wheel-drive midsize Canyon, with a starting MSRP of \$22,000.)

It's not that creature comforts weren't available for 1967-'72 GMCs. They just weren't the brand's reason for being. Trucks loaded with all of the frills—bucket seats, wall-to-wall carpet, woodgrain interior accents, and air conditioning—weren't the norm; they were the exception. Heated, leather-wrapped steering wheels were nowhere to be found on the option sheet, but manual transmissions were. Power? The base six-cylinder engine in today's GMC half-ton pickups is rated at 285 hp and 305 lb-ft of torque. The base 250 straight-six in 1972 with 8.5 compression and a one-barrel carburetor was good for 110 hp and 185 lb-ft of torque. Not even the biggest V-8 offered in 1972, the optional 400/402, could make 285 hp. According to the factory ratings, the big-block V-8 checked in with 240 hp and 345 lb-ft of torque.



Still, the more things change the more they stay the same. Back in its day, what differentiated this truck from Chevrolet's C-10? If you said, "not much," you'd be correct. The General had been homogenizing Chevrolets and GMCs throughout the 1960s. By the time the 1967-'72 series was introduced, Chevrolet and GMC light-truck production had been combined. Quad headlamps, emblems, and the availability of the GMC 305-cu.in. V-6 (through mid-year 1969) were the major differences. When these trucks were phased out and the redesigned GM light trucks arrived for model-year 1973, GMCs had lost the four-headlamp treatment, making them even more similar to their Chevrolet stablemates.

The nice-looking GMC featured here belongs to Geneva, New York, Highway Superintendent Bernie Peck. Bernie's wife's grandfather purchased the truck new at Martin Tones Garage (a former GMC dealer) in Penn Yan and the Pecks inherited it in 1998. The truck was in solid used condition with fewer than 60,000 on the odometer when Bernie took it in. He then spent about six years fixing it up to its current condition—nice enough to earn the GMC favorite truck honors at a couple of Hemmings Cruise-Ins.

The truck has been repainted and treated to a set of rocker panels—the work was done by students at the Finger Lakes Technical and Career Center. It's




The original 250-cu.in. straight-six still powers this one-family 1972 GMC 1500. It soldiers away with its original internals, though it's had some gaskets, new paint, and an upgrade to HEI ignition.

also received some upgrades for the sake of comfort and appearance: stainless mirrors, chrome bumpers, and bench seat upholstery from a higher trim level to replace the worn original.

The engine's internals are original, though the clutch has been replaced, the distributor upgraded to an HEI, and it has had some new gaskets and seals. As you can imagine—especially with these maintenance items taken care of—reliability isn't a problem for the 250 six.

"I used to say I'd throw a set of

points and a condenser in the glovebox and drive it to California," Bernie said. "But after installing the electronic ignition, I don't even have to do that."

Today the GMC still sees some light-duty hauling and about 1,000 miles a year on the road. "I'll take it to pick up a load of mulch or move some furniture around with it," Bernie said. "I don't have any interest in owning a trailer queen. I like to drive it and enjoy it. The way I look at it, if you don't use it, when you're gone, somebody will." 



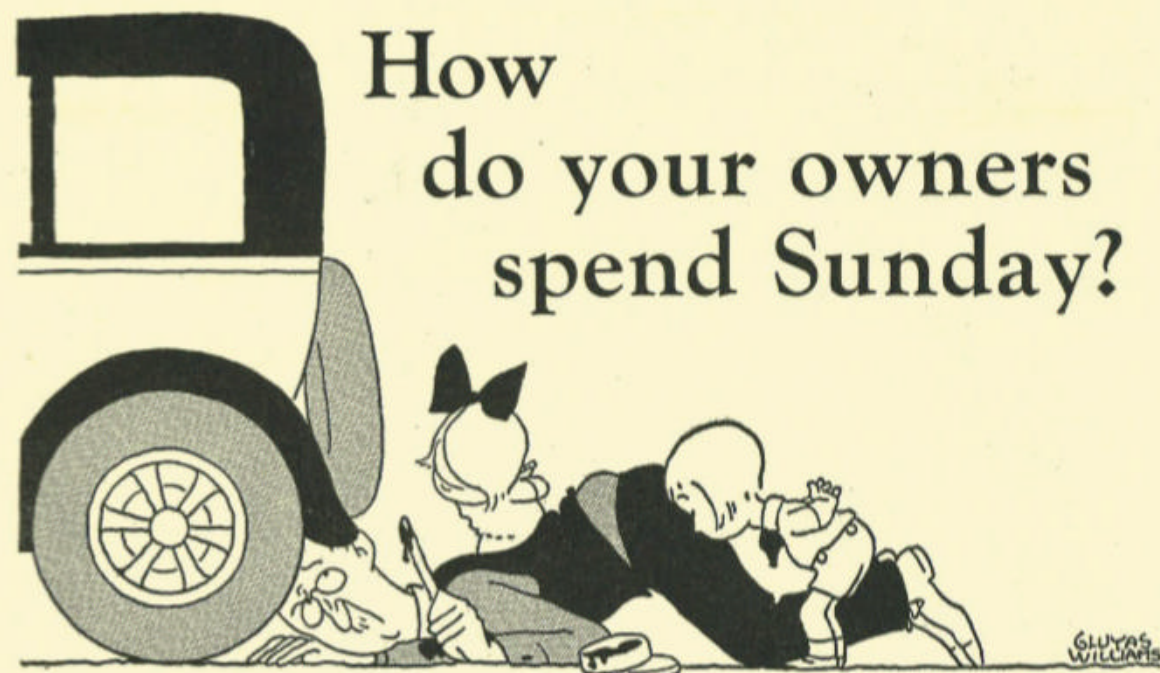
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THE JOURNAL OF THE SOCIETY OF AUTOMOTIVE ENGINEERS

June, 1926



Under their cars or in them?

OWNERS are tired of spot-by-spot chassis greasing—they want relief.

They dislike the drudgery of hunting out each grease nipple and doping it by hand—they want something simpler.

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The Journal of the Society of Automotive Engineers

June 1926



They were

survivors,

who made

it through

very tough

times, and I

am proud to

be related to

them.



The Mother of Invention

Three strapping farm boys from western Oklahoma on their way to California were somewhere in the middle of Arizona when the engine in their 1926 Model T started knocking. The sound was subtle at first, but became more insistent as they rolled along. The year was 1932.

They knew things weren't going to get better, and that they might get catastrophically worse in short order, if a loose rod damaged the crankshaft or came loose, and punched a hole in the block. They pulled over to the side of the road, got out, and went to work. First, they took their cardboard suitcases, water bags, and other gear off the car, then drained the engine oil into a cooking pot. They didn't have a jack, so they bounced the car and heaved it up on its side.

One of them took off his thick leather belt, and another unbolted the oil pan and shook loose the big end of the offending connecting rod. He then got out his pocket knife and scraped out what little was left of the babbitting of the rod while the other fellow cut a piece of his belt to length.

They oiled it up, wrapped it around the crankshaft with a snug interference fit, then tightened the bearing cap into place. Then they buttoned up the pan, poured the oil back in, and went on their way, albeit at a rather sedate pace. They made it all the way to Bakersfield, California, where they found work.

This is a story that my father-in-law told me years ago in order to emphasize that men don't take their cars to somebody to have them fixed. He was part of a poor, self-reliant group that had to learn to actually think before computers were invented. Some descendants of these people are shy about their heritage, but not me. They were survivors, who made it through very tough times, and I am proud to be related to them.

Years later, circa 1950, my family was on its way to a mountain lake in my father's 1936 Chevrolet. He only got rid of cars when they would go no further. We were heading up a hill in second gear and keeping an eye on the temperature gauge. We carried canvas water bags because the cooling system wasn't pressurized and needed topping up occasionally. Suddenly there was a pop, and the

temperature gauge shot up dangerously.

Dad pulled over and opened the hood. The engine had blown a soft plug. He looked around and grabbed a tree branch nearby of about the correct diameter and started shaping it with his knife. When he got the piece rounded to the right shape, he went over and pounded it into the water jacket. We made it the rest of the way to the lake, and back home later, 40 miles away without a problem.

Many years later, my brother-in-law and I were down in Baja California near the Bay of Concepción Bay when a huge buzzard feasting on a dead cow hit our windshield head on and spider webbed it to the point where

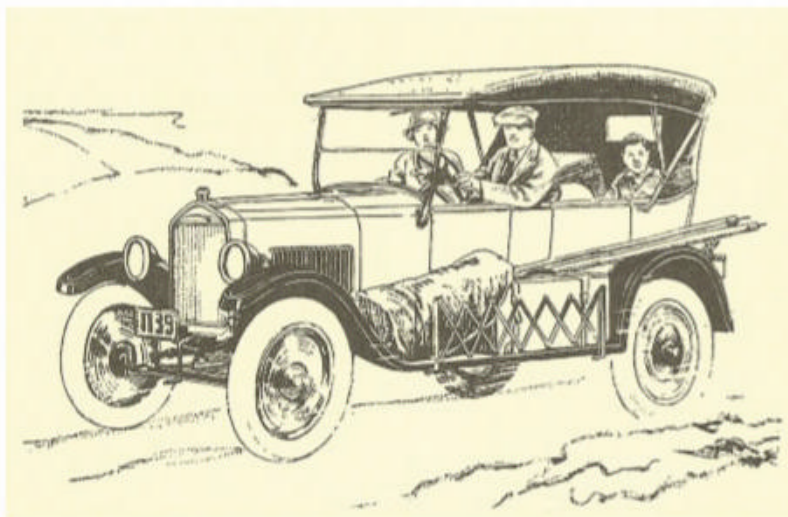
we had to bash it out in order to see. When we returned, we drove the 800 miles back wearing our diving masks and snorkels to combat the blinding swirl of dust, but we made it.

Of course, not all of my tribe's roadside fixes worked out. Another friend who had a 1936 Ford woodie in the '60s suffered a fuel pump failure and took matters into his own hands. He was in his late teens, as was his co-conspirator in this fiasco.

He followed in the footsteps of his resourceful forbears, and hatched what seemed like a brilliant idea. He walked a block to a gas station, got a can of fuel, walked back, and opened the hood. He then laid on the fender, and had his friend start the engine. The idea was to carefully pour fuel down the carb and drive home a few more blocks away. But then disaster struck. The engine backfired through the carb and lit the can of gas.

My friend panicked and threw the can up in front of the car—which just happened to be uphill. A wall of fire shot toward them, and they jumped clear just in time to watch the woodie go up in flames. And no, they didn't have a fire extinguisher handy. I still know one of those guys, and he hasn't changed much.

These days, I continue to own and care for several old cars, and I make my own gaskets and do a lot of the work on them myself, because I know that if my dad were around, he would smack my hat off my head and read me off in rather earthy language if I dared call Auto Club or took my car to someone and paid to have it fixed. Times change. Values don't. 🍷





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