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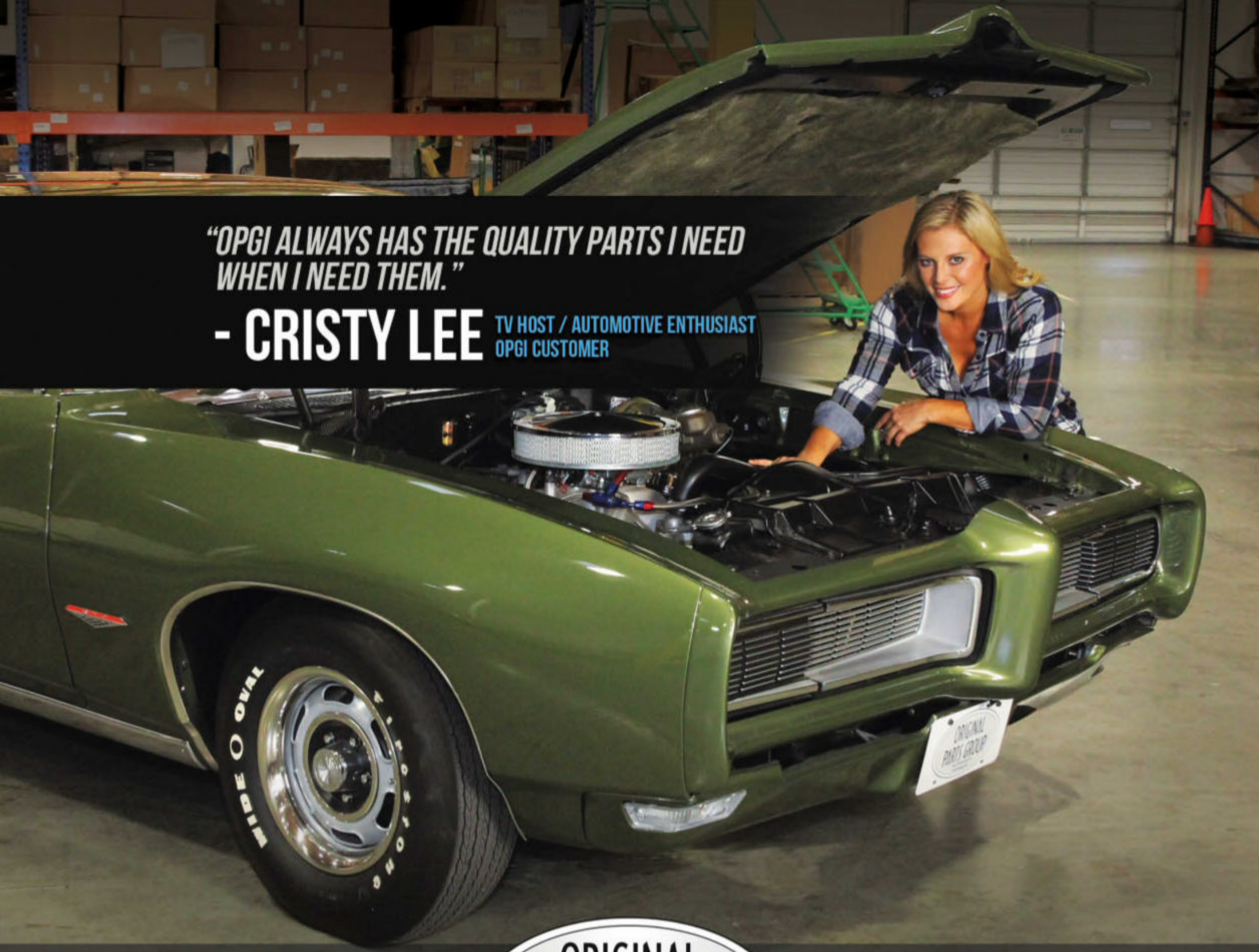

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CONTENTS

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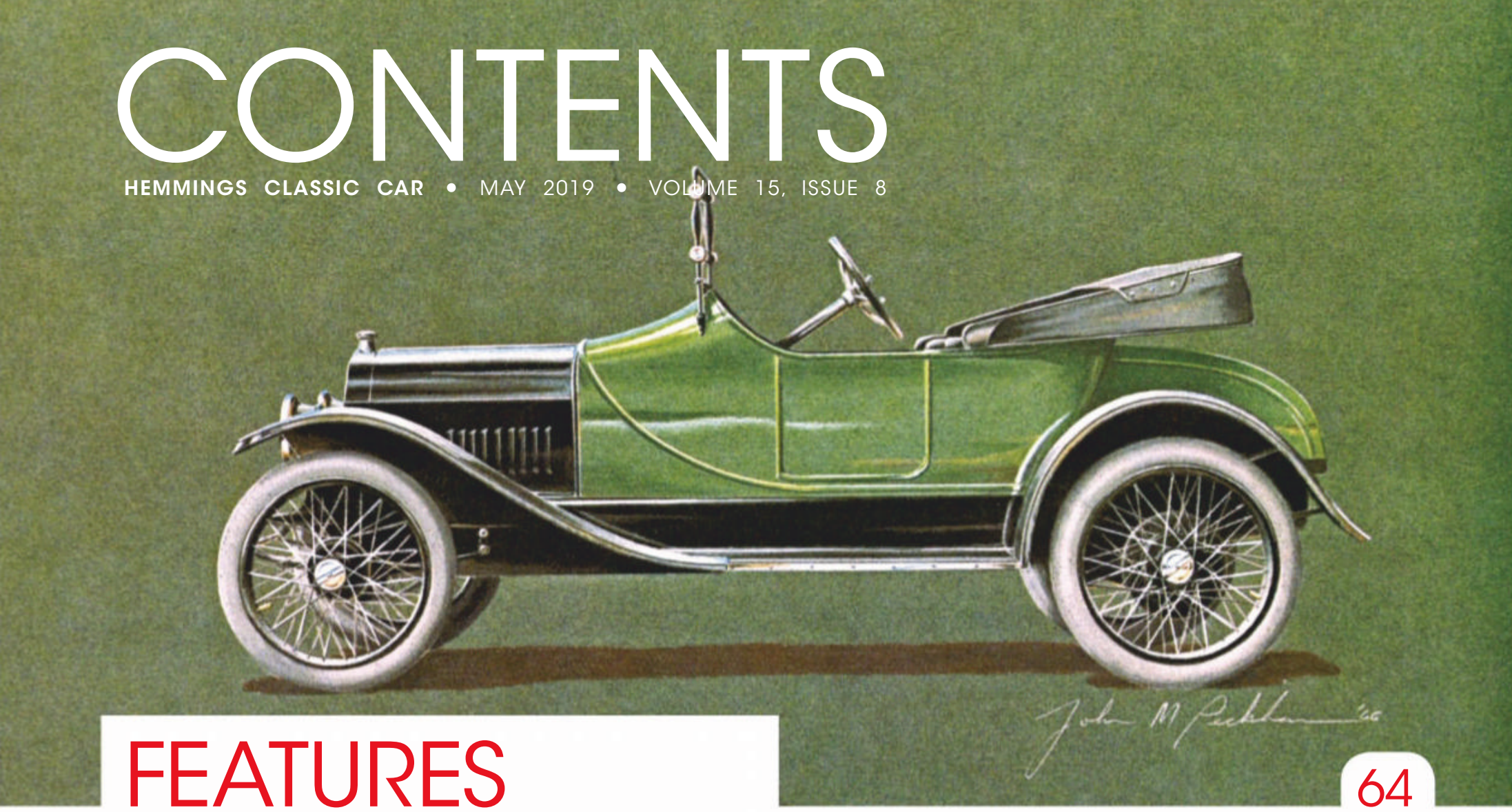

64

FEATURES

44

62

76

90

DEPARTMENTS

COLUMNISTS

48

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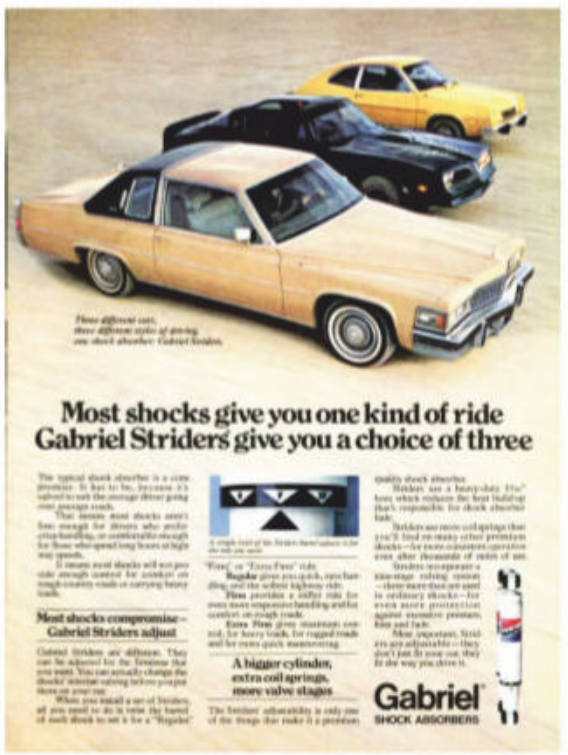
Sensible Modifications

> "The modifications that we are interested in showcasing—and certainly not in every issue mind you—are of the kind that are barely noticeable, if at all."

Several readers got up in arms over my column in issue #173 when I mentioned that among the forthcoming changes to this magazine, we will also include automobiles that have been modified. I guess images of nitro-burning, hemi-powered hot rods with velocity stacks sticking through their hoods, chopped-and-channeled customs with metalflake paint, or big-block conversions and roll-caged interiors danced in their heads. But nothing could be further from the truth.

The modifications that we are interested in showcasing—and certainly not in every issue mind you—are of the kind that are barely noticeable, if at all. With today's roads being so overcrowded and, unfortunately, filled with careless drivers who don't know or even care about the rules of the road, enhancing our old cars and trucks for better and safer driveability and added reliability is surely a positive move.



But there are two sides to this double-edge sword. The whole beauty of owning old cars, especially those produced prior to World War II, is their unique driving characteristics, attributes that make them so endearing to own, drive, and restore. Installing wider wheels and tires for better handling or upgrading their steering with closer-ratio steering boxes would simply ruin their personalities. After all, the whole point of owning vintage cars is to enjoy the hands-on effort and mechanical clatter that make driving prewar cars so charming. And you certainly don't need to go fast to enjoy the old-car experience. Conversely, most times it's better to drive slowly as it allows you to soak in not only the car's signature driving manners but to appreciate all the natural, scenic beauty along the roads of America.

For these types of early automobiles, while upgrades are limited in scope compared to what can be done to postwar cars, there are a few things that can still be performed. In the name of safety, upgrading the stop lamp and turn signal bulbs to brighter LED components might help you avoid being hit in the rear. If they are compatible with your car's electric system, LED bulbs will help the less observant drivers behind you know that you are about to stop. Brighter halogen headlamps, where applicable, are another non-permanent solution to safer driving. And in the name of better reliability, the addition of an electric radiator fan, alternator conversions, and electronic ignitions, again, if available for your car, are worthwhile upgrades that are easily reversible if need be.

For postwar cars, especially those produced from the late 1950s through the '80s, there's a whole host of noteworthy upgrades available from the aftermarket. Besides more performance-oriented components like adjustable shocks, urethane suspension bushings, electronic ignitions, disc brake conversions, high-performance intake/carburetor combinations, dual-exhaust systems with free-flow mufflers, and aluminum radiators, the single most effective upgrade you can make to your car is switching to radial tires. Your car will steer more responsively, stop in shorter distances, grip the road with superior handling and cornering ability, and track straighter on rougher pavement. The reassuring impression that radial tires will communicate to you will far exceed that of bias-ply tires. Best of all, they are easily removed if you need to show your car with the correct bias-plies, so you don't lose any points while being judged!

As an example, take the Corvair Lakewood station wagon featured elsewhere in this issue. It looks bone-stock, with an authentic appeal to it, yet the upgrades that its owner made make it way more enjoyable to drive. With its later-spec 164-cu.in. engine, which looks identical to its original 145-cu.in. unit, it's now faster, handles better, and stops quicker, and is more comfortable thanks to the upgraded seats. These upgrades are what we call "sensible modifications."

Maintaining a car's factory-built appearance, while hiding a few choice upgrades to enrich its driving safety and performance, is preferable to many enthusiasts, especially when those upgrades are easily reversible without ruining the car's integrity.

If you "tweaked" your old car, what upgrades did you do, and what were the benefits?

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

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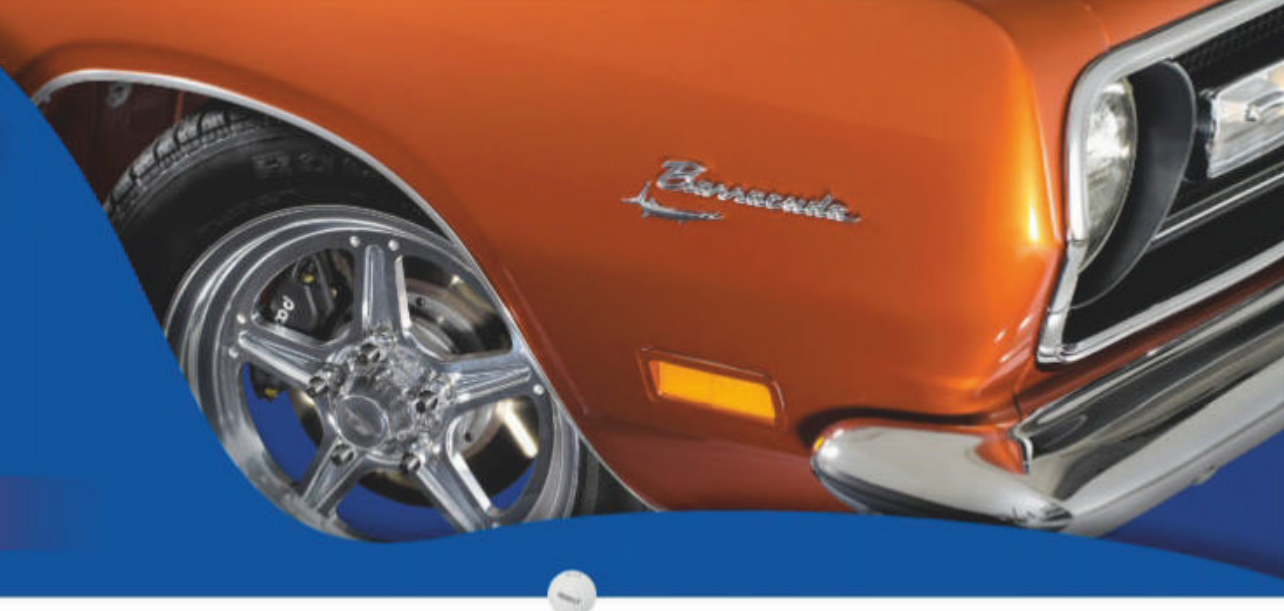

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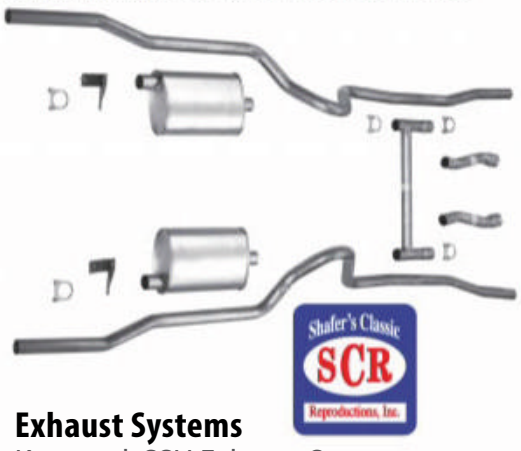

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BY TOM COMERRO

Happy Days Tour XI

WIND, WAVES, AND WATER IS THE THEME FOR THIS YEAR'S VINTAGE CHEVROLET CLUB of America Happy Days Tour taking place around Watertown, New York, June 2-6. The tour will cover areas around Eastern Lake Ontario and the St. Lawrence River with stops including the H. Lee White Marine Museum, the U.S. Coast Guard Station, Fort Ontario, and more. Participants will also have the opportunity to cruise on the St. Lawrence River and visit The Antique Boat Museum in Clayton, New York, which features the largest collection of antique boats in the country. The tour is open to all 1955-1994 Chevrolet or GMC vehicles; the registration deadline is May 1. Address all questions to Eileen Rice at Raylee73@aol.com or call 315-635-9644.

CLC Grand National

THE CADILLAC LASALLE CLUB HAS ANNOUNCED THE schedule for its Grand National that will take place in Louisville, Kentucky, June 11-15. Hosted by the Indiana region of the club, this event's driving tours will include routes through scenic Southern Indiana and opportunities to visit many iconic places, such as Churchill Downs and the Corvette Museum in Bowling Green. Tech sessions will take place during the week, and the Grand National culminates with the judged car show on June 15. For more information, visit www.cadillacclasalleclub.org.

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Dodges in the Ozarks

THE DODGE BROTHERS CLUB HAS ANNOUNCED THAT THIS YEAR'S ANNUAL MEET WILL TAKE PLACE IN AND AROUND OSAGE BEACH, MISSOURI, June 23-28. The Ozark Odyssey will include tours around the area to the Bridal Cave, Ha Ha Tonka State Park, Bagnell Dam, Wilmore Lodge, and more, plus a Route 66 segment tour to nearby Lebanon and visit to Versailles. There will also be tech sessions, a car show, and a swap meet. Registration is now available on the club's website: www.dodgebrothersclub.org/convention.

LOST & FOUND

BY DANIEL STROHL

Restaurant Decor

THOSE KITSCHY RESTAURANTS WITH ALL SORTS OF POP CULTURE DETRITUS plastered to the walls typically curate a few hubcaps or automotive gingerbread in their quest for authenticity. Most of the time, the stuff up on the walls is easily identified—y'know, for nostalgia's sake—but this grille that Bill McGuire of Scottsdale, Arizona, sent along (mounted to the wall of a restaurant in Ohio or Indiana) took a little bit of digging.

"All we know is that (a) no one currently at the restaurant knows what it is or where it came from, (b) it has been hanging on the wall for a very long time, and (c) using the license plate size as a gauge indicates a 58-inch width (assuming the Texas plate is standard width)," Bill wrote. "Since the width of the grille does not match that of a typical early 1950s auto, it is thought that perhaps it is from an amusement park ride. The grille mouth has a faint look of the 1953-'54 Studebakers, but the central grille bars are missing and the headlamps would not be down in line with the grille opening."

Bill also mentioned the possibility of it being from a Ford truck, so we went digging through James Wagner's *Ford Trucks Since 1905* to discover that indeed, the grille came from a Ford product, though not a pickup. Instead, based on the parking lamps, we see that it came from a 1953 or 1954 Ford Vanette delivery van. Who knows, it may have come from a van that once delivered supplies to that very restaurant.

French Cords

FINALLY, WHEN IS A CORD NOT A CORD AND A Citroën not a Citroën? When they're a little bit of both, apparently. The Citroënvie website recently spotlighted some research by Andrew Minney into the fates of a few dozen Cords that made their way to France.

Most of those Cords were imported by Parisian Charles Dechaux, who, during the 1950s, shipped about 50 810s and 812s, and converted some of them to Citroën power. At least three of the converted Cords still exist today.

Minney has also been tracking two Cords that Citroën itself imported in the Thirties to study. One, a convertible that Citroën tweaked for performance, reportedly returned to the United States in the latter half of the last century. The other, a four-door sedan, reportedly fell into the hands of the Germans during World War II.

Could more of these French Cords still be out there? We're excited to see where Minney's research takes him.

Parade Phaeton

BROTHERS LEE AND CHIP CARUNA put their heads together to try to suss out some details on this postcard that Lee found at a stamp show. But neither could identify the car, the setting, nor who the dignitaries in the car might be.

At first glance, it appears to be an early Thirties Chrysler or Imperial and indeed the shape of the grille and the hood vents match up to 1932 and 1933 Chrysler products. However, we also see that in 1931 LeBaron bodied a one-off Imperial convertible landau town car with a body much like the one in the postcard.

If anybody can fill in the details here for the Caruna brothers, let us know.

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

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BY TOM COMERRO

Buys at Bonhams

BONHAMS WRAPPED UP ITS SCOTTSDALE AUCTION AT THE WESTIN KIERLAND RESORT & SPA during the January bonanza. The company saw success with a 90-percent sell-through rate eclipsing the $16-million mark. Looking deeper into the consignments, we found more than $1 million in sales related to American classics outside of the muscle car and performance era. Some of those that rang out were this 1956 Lincoln Premiere convertible that had undergone a detailed restoration, featuring a 368-cu.in. V-8 with Turbo-Drive transmission. The fully loaded piece of '50s Americana found a new home for $50,400. Chrysler jumped into the fray with a beautiful 1948 New Yorker convertible, a wood-bodied example that had less than 65,000 on the odometer and would ultimately sell for $75,600. Also of note was a pristine pair of 1932 Packard Coupe Roadsters from the Skip Ritner Collection pulling down $212,800 for a Twin-Six and $204,400 for a Super Eight. All of Bonhams' results are now available at www.bonhams.com.

Barrett-Jackson Record

BARRETT-JACKSON MADE HISTORY IN January with $118 million in sales, moving over 1,800 vehicles and 1,500 pieces of automobilia. The consignments are by far too numerous to list, but this 1932 Chevrolet Confederate Roadster did randomly catch our eye; A former AACA first-prize winner, the well-maintained Chevy sold for $44,000. Feel free to visit *Hemmings Daily* at www.hemmings.com/blog for in-depth reporting on some of the lots and look for much more coverage in the auction sections of *Hemmings Motor News* and *Hemmings Muscle Machines*. For those who want to see it all, check out results at www.barrett-jackson.com.

AUCTION PROFILE

CAR:	1956 Chrysler 300B
AUCTIONEER:	Gooding & Company
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DATE:	January 19, 2019
LOT NUMBER:	150
AVERAGE SELLING PRICE:	$80,000
SELLING PRICE:	$56,000

THE POWERFUL 300B WAS THE SECOND version of the vaunted 300 series. The 354-cu.in. Hemi V-8 with dual-quad induction brought an increase of power from 300 to 340 bhp at 5,200 rpm. Some minor revisions were featured including tailfin design, updated emblems, and a little less chrome, while largely maintaining the same interior and some updated mechanicals including the electrical system and braking.

This Regimental Red example underwent a highly detailed body-off restoration 10 years prior to the sale. Driven sparingly and part of a private collection, this example's paint, chrome, and interior were a testament to the quality of the restoration. This 300B featured the two-speed PowerFlite automatic transmission with pushbutton control and twin four-barrel Carter carburetors. Some interesting features included the factory AM Electro Touch Tuner with rear speaker and a "Chryslermatic" steering wheel clock. Curiously, this 300B didn't meet pre-auction estimates that were well above the final selling price. Even without the desirable three-speed and factory air, this seems like an underwhelming final sale and a great deal for the buyer.

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IT'S NO SURPRISE THAT ALL EYES WERE ON Tucker number 1040 at the RM Sotheby's auction in Phoenix. Subject to a complete restoration in 1985, it had its engine replaced with an unused factory spare from The Harrah Collection. Further restored in recent years, it featured the Y-1 transmission and rubber torsion tube front suspension. This fully documented Tucker 48 sold for a fee-inclusive $1.6 million. Total event sales came in at $36.85 million, with a sell-through of 84.5 percent. Twenty-percent of the cars sold were American classics, and some of the highlights included a 1956 Cadillac El Dorado Biarritz convertible that sold for $92,400; a 1937 Cord 812 Supercharged Cabriolet that sold for $212,800; and a 1920 Lone Star Touring car—a rare-entry model from the Texas marque known for rebranding previously assembled cars—sold for $44,800. Full results are available at www.rmsothebys.com.

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ART & AUTOMOBILIA

BY MARK J. McCOURT

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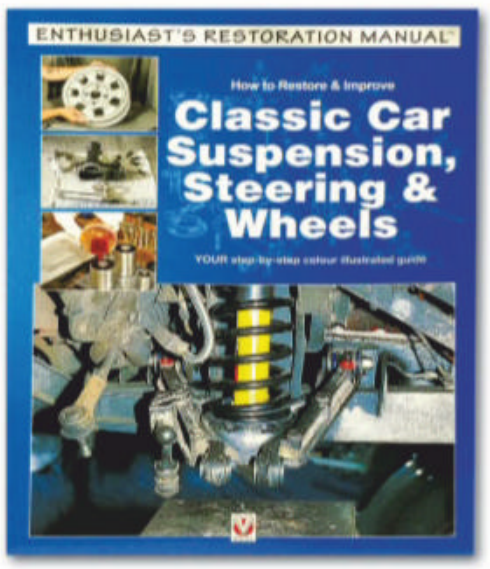
The Ford Motor Company celebrated its 75th anniversary in high style for 1978, creating a truly opulent version of its flagship Lincoln Continental Mark V. This pricey special edition, which Ford dubbed "Diamond Jubilee," was available in color-keyed Diamond Blue and Jubilee Gold, and fewer than 5,200 in total would be built. The artisans at Automodello have created an amazing 1:24-scale tribute to the 1978 Continental Mark V that represents that Diamond Jubilee, with the optional glass moonroof. This resin model has no opening panels, but the exterior and interior are so carefully and crisply detailed, you won't miss a thing. Indeed, from the delicate, laser-cut metal hood ornament to the trunklid's simulated vinyl-covered spare tire hump, it's incredibly true to life. Automodello is making 175 examples of each original Diamond Jubilee color in its Standard Edition, and it's creating only 24 Homage Edition Mark Vs in exclusive custom black paint. Lincoln fans will thrill to this unique collectible.



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As those Pirelli tire ads asserted, "Power is Nothing Without Control," and the health of your collector car's suspension and steering systems is what keeps you safely mobile. Veloce Publishing now offers an excellent title from their Enthusiast's Restoration Manual series that promises to educate you on the different types and workings of each major suspension, steering system, and wheel/tire component, and includes tips on how to evaluate, replace, or repair them, step by step. *How to Restore & Improve Classic Car Suspension, Steering & Wheels*, translated and edited by noted journalist Julian Parish, is based on articles originally appearing in Germany's *Oldtimer Markt* magazine. This 144-page softcover features concise and interesting text, along with an impressive 680 color and black-and-white photos and illustrations. Whether you're replacing suspension bushings, retrofitting electric power steering, or restoring wire or alloy wheels, you'll find this title very informative, and beneficial for your workshop bookshelf.

Oh Lord, Won'tcha Buy Me A 356

860-354-3233 • WWW.CHRISOART.COM • $175

The legendary late-Sixties blues/rock singer Janis Joplin was on top of the world in 1968 when she bought a used, white 1965 Porsche 356C Cabriolet, and paid her band roadie friend Dave Richards $500 to paint it with a psychedelic theme. The result was a car as recognizable as the artist herself. Dedicated music lover and automotive fine artist Chris Osborne (Auto Art, *HCC* #47) has just finished an impressive tribute titled *Janis Joplin & Her 1965 Porsche & Her Dog George*. "As a teenager, I saw Janis Joplin in concert three times, including at Woodstock," Chris tells us. "In recent years I became interested in doing a painting with my portrait and auto theme, and to prepare, I needed to widen my awareness of Janis beyond my youthful impression of a bawdy-bluesy stage performer. What struck me was her sweetness and youthful charm, her love of family, and adoration for the singers who influenced her in song repertoire and style. This portrait needed to honor not only Janis, but the black musicians on whose shoulders she stood and for whom she had a deep respect.

"The painting features record albums of artists she always cited, along with the Billie Holiday autobiography she read as a teenager," Chris continues. "Her beloved dog George often rode in the Porsche, notably during her drives in and out of San Francisco after she bought a house in Marin County. The background scene is the panoramic view from the heights of the National Seashore Park, above the Golden Gate Bridge." Chris is offering a limited run of signed and numbered giclées of her colorful original piece, printed on fine-art watercolor paper and sized 17 x 23 inches.

From Grand Slam to Grand Tier

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BY TOM COMERRO

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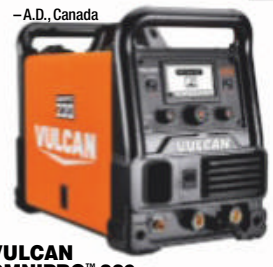

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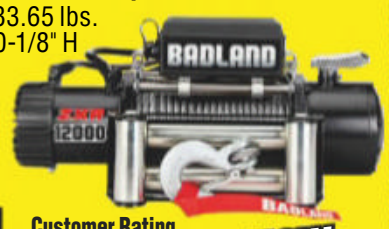

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Ettore Bugatti

BY DAVID CONWILL
PHOTOGRAPHY COURTESY OF
BIBLIOTHÈQUE NATIONALE DE FRANCE

QUICK, IMAGINE A BUGATTI. GOT IT? Okay, now what color was it? Probably blue? It's only natural to associate Ettore Bugatti's famed cars with France, whose national racing color is blue, but the Bugatti story is really an international one. It begins in Milan, Italy, in 1881.

Ettore was born September 15 that year to an intensely artistic family. His father, Carlo, was a furniture maker and jeweler. Ettore's grandfather gained his greatest renown as an interior designer, and his younger brother, Rembrandt, was a promising sculptor.

This artistic heritage was married in Ettore with an instinctive sense for mechanical things, particularly automobiles. He soon showed that he was of such natural talent that formal training was hardly necessary. He saw his first design produced at the age of 18.

A second design caught the attention of the French de Dietrich family, which had factories in both France and Germany. Bugatti was sent to Niederbronn, in Alsace, then in Germany, to put his designs into production for Lorraine-Dietrich, an arrangement that lasted until 1904.

Bugatti partnered with a Lorraine-Dietrich dealer named Émile Mathis to produce the Mathis-Hermes and then, in 1906, took up with the German firm Deutz. Meanwhile, in his own basement, he began to work on the first car that would bear the Bugatti name in its own right, the Type 10. When the Type 10 was ready, in 1909, Bugatti founded his eponymous company in the Alsatian town of Molsheim. Bugatti's son, Jean, was also born that year, making it a momentous one for Ettore.

The Type 10 was a sophisticated car for 1909, but Bugatti saw room for further improvement and the Type 10 would serve as the prototype for the famous Type 13 which upgraded the design by adding leaf springs to the rear axle, boring out the engine to displace 1,368 cc (835-cu.in.), and adopting a revolutionary four-valve-per-cylinder head design. The result took second place in the 1911 French Grand Prix. Production success followed, with the Type 13 remaining in production alongside other models based on the same engine numbering as high as Type 23. Production was interrupted in 1914 by the First World War, and Bugatti initially returned to Milan.

As the conflict dragged on, he moved to Paris, where he collaborated with the Duesenberg brothers and proposed the dramatic U-16 aircraft engine. It was essentially two SOHC straight-eight engines sharing a common crankcase. While it was not a success, it led both the Duesenbergs and Bugatti to overhead-cam, straight-eight designs.

In 1919, Bugatti returned to Molsheim, which was now in France, and resumed production. Type 13s were outstanding in the 1920-'21 racing season, and a victory in the 1921 Brescia Grand Prix was commemorated by appending the "Brescia" tag to all subsequent derivatives of the Type 13.

The U-16 led to a 1,991-cc (121.5-cu.in.) SOHC straight-eight with three valves per cylinder. Installing that engine in a Type 13 chassis resulted in the Type 30 road car, first of the successful straight-eight Bugattis for public consumption. The best-known legacy of the Type 29 is the Type 35 race car and its variants—probably the exact car you pictured in the opening paragraph.

The original straight-eight design would persist as Bugatti's main automotive product until 1934, when the Depression forced a re-evaluation. While a dominant force in Grand Prix racing throughout the 1920s, by the early 1930s Bugatti cars were becoming dated—especially when compared with the competition from Italy.

The Type 57 was Bugatti's answer to these challenges. The older engine was extensively updated with twin camshafts and further modifications at the hands of Jean. Custom coachwork would transform many of the roadgoing models into luxury cars, but the engine and chassis also made for a formidable racing opponent, though never one that could quite shake off the competition from Italy and Germany.

Sadly, in a way the Type 57 would also lead to the demise of the Bugatti company. While testing a streamlined "Tank" version of the Type 57 in 1939, Jean was killed in a crash. His brother, Roland, was only 16, and not yet capable of filling Jean's role at the company.

World war once again disrupted production. Worse yet, the Italian-born Ettore found himself the target of postwar retaliation, and his ruined factory was seized over accusations of collaboration with the German occupiers. It was returned in 1947, but by that point, Ettore had sickened and died, likely in no small part due to the stress of the war and what followed. Along with him died his bold plans for postwar products.

Roland would attempt to continue the Bugatti company after his father's death, most notably with a modern envelope body atop an updated Type 57 chassis, dubbed the Type 101. Only nine Type 101 cars were constructed, most in 1951 and '52. The revival was not a success, and what remained of the company would survive on making airplane parts until it was sold to Hispano-Suiza in 1963. The Bugatti name, indelibly linked to Ettore, has been brought back twice, most recently and successfully by Volkswagen.

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FRENCH **UNDERDOGS**

BY MILTON STERN

Renault 5: Le Car That Could

WITH MORE THAN 5.5-MILLION happy customers, it was the bestselling car in France from 1972 to 1986. From 1976 to 1983, it was sold by AMC dealers here in the U.S. The Renault 5 and Le Car (American nomenclature) were four-passenger, three- or five-door supermini hatchbacks, appealing to drivers looking for economical transport in an attractive, tight package.

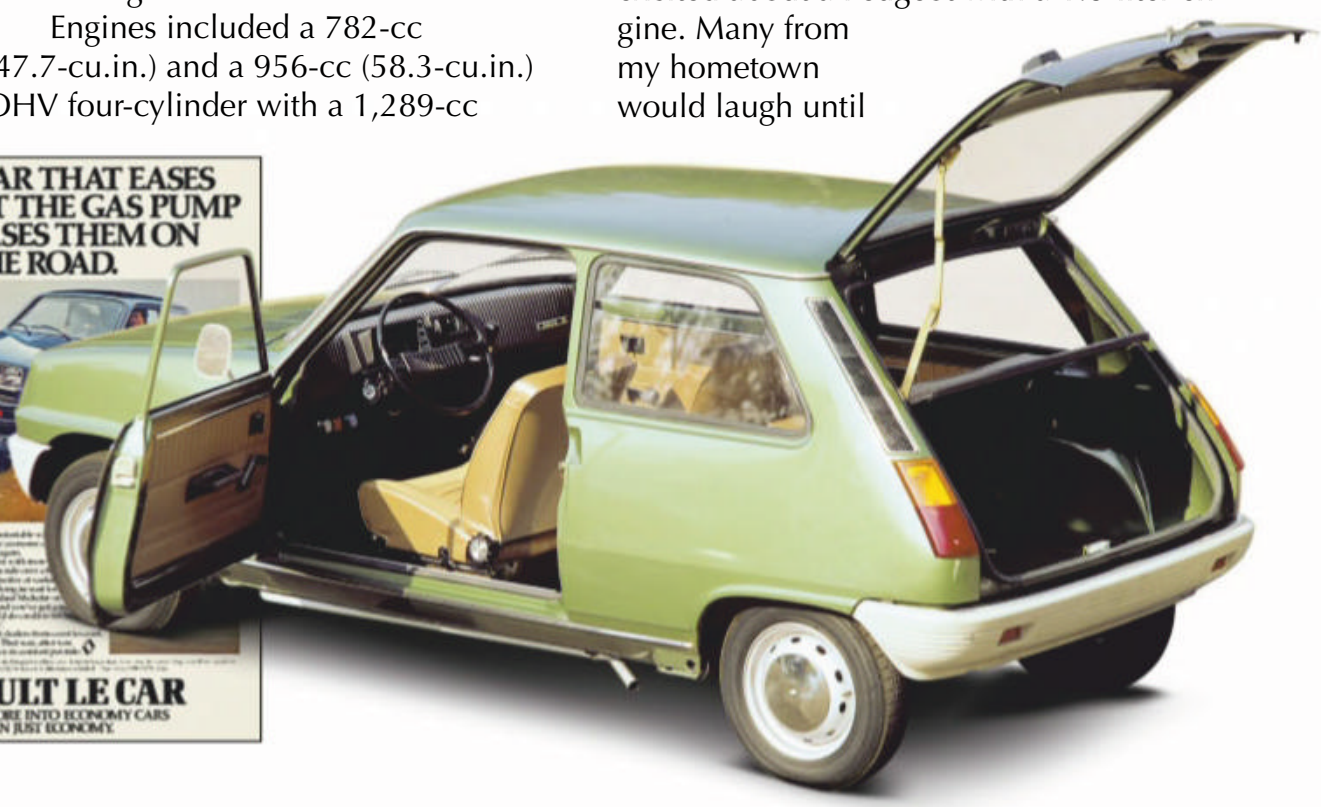
The new Renault was dreamed up by designer Michel Boué. Renault was so impressed by his sketches, it turned his imagination into reality. On December 10, 1971, the Renault 5 was introduced to the press, with a formal launch on January 28, 1972. Unfortunately, Boué died of cancer in 1971, and he never witnessed his car's introduction nor its enormous success in Europe and abroad.

To reduce tooling costs, the Renault 5 borrowed mechanicals from the already bestselling Renault 4, which would outlive the new kid on the block by eight years and become the bestselling French car of all time. The platform included the longitudinally mounted engine driving the front wheels utilizing a longitudinal torsion bar independent front suspension and a lateral torsion bar trailing arm, independent rear suspension. An interesting aspect of the rear suspension is that the right-side wheelbase is nominally longer, which actually helps smooth out bumps.

"Le Car's ride is remarkably smooth, even on the roughest roads. One reason for this is a longer wheelbase than any other car in its class. The wheels have been placed at the extreme corners of the car, further away from the passengers." Testers in the day always remarked about the Renault 5's comfortable ride. French engineers have always been known for designing small cars with a remarkable combination of handling and ride characteristics.

Engines included a 782-cc (47.7-cu.in.) and a 956-cc (58.3-cu.in.) OHV four-cylinder with a 1,289-cc (78.7-cu.in.) engine arriving in 1974. The base engine was increased to 845 cc (51.6-cu.in.) in 1976, and the larger engine grew to 1,397 cc (85.3-cu.in.) by the end of the Renault 5's run.

A word about European engine sizes. Cars in Europe, as well as other regions of the world, are taxed and insured according to engine size. So, our friends across the pond learned early on about squeezing as much performance and economy as possible from small powerplants. I've covered a couple of international rally car events, and I've seen more than a few Track Masters get excited about a Peugeot with a 1.8-liter engine. Many from my hometown would laugh until



they saw a Peugeot take off and zip around the track, leaving Monte Carlos in the dust.

"While you won't have to race Le Car around a track to appreciate its incredible handling and cornering, others have. During the first six months of 1977, Le Car amassed a total of 57 first, second and third place finishes in 52 SCCA races," according to period literature.

The Renault 5's target audience was the entry-level buyer worldwide, a market that has all but been ignored by American automakers for the last decade or so. Early models used a shifter that extended from the dash (converted to floor mount in 1973). The bumpers were among the first made of fiberglass, and they covered a lot of real estate fore and aft. For city drivers, those big flexible bumpers were a gift from heaven. The engine sat behind the gear box, in an almost mid-engine placement. This also allowed storage of the spare tire under the hood. The Renault 5's drag coefficient was only 0.37, and combined city-country driving could return gas mileage figures in the high 30s. "At last a car that's slow from F to E is fast from 0 to 50."

Upon the Renault Le Car's introduction to North American drivers in 1976, AMC touted its place as Europe's best-selling car. While not a similar, initial success, sales doubled in 1977, and Le Cars were appearing everywhere.

"Le Car is not a big car scaled down to be a small car. We didn't leave features off. We added features. The result is a car with a solid well-made feel. An exciting responsive car that is fun to drive."

A five-door hatchback joined the Le Car family in 1981. In 1983, it was replaced by the Renault 11-based AMC Renault Alliance, although Canadians could still buy a Le Car through 1985. Ironically, the La Conner, Washington, police department had three Le Car patrol cars. The Ogunquit, Maine, police department had five.

Good luck finding any entry-level car from the 1970s to '90s today, since most were treated like throwaways. Renault 5s can be found mostly in Europe. Search for "Renault 5" or "R5." Prices range from $3,000 to $5,000 for decent examples. Go to YouTube. There are a few original American Le Car owners who will take you for a virtual ride. I did find one in really good condition for $1,165 on the U.S. West Coast. It was snapped up in a New York minute.

If you have an entry-level daily driver, hold onto it. No car deserves to be treated as disposable. Somebody just paid $33,000 for a very nice, low-mileage, Pinto Wagon after a bidding war at the Mecum auction in Monterey. Think about that.

Covert Corvair

Understated modifications improve driveability and comfort in a 1961 Lakewood 700 series station wagon

WORDS AND PHOTOGRAPHY BY THOMAS A. DEMAURO

driveReport

Upgrading a vintage automobile to enhance the driving experience while still retaining a mostly stock exterior remains a popular path to owner enjoyment. Don Magas of Western Pennsylvania, who has possessed at least one Corvair during each of the last 56 years, applied that concept to his 1961 Lakewood station wagon by improving it with effective yet subtle modifications.

Offered in the 500 series and more upscale 700 series, Lakewood station wagons were new for the second model year of Corvair production, as were the Greenbrier Sports Wagon vans and the Corvair 95-based Corvan and Loadside and Rampside pickups. The popular two-door coupes and four-door sedans of the 500, 700, and Monza 900 series were also in the 1961 lineup. For 1962, station wagons were only available in 700 and Monza 900 series and were discontinued mid model year.

Import competition like the VW Beetle aside, compared to domestic compacts, the Corvair was a radical departure from the norm. As Chevrolet General Manager Ed Cole had envisioned, it featured a rear-mounted, lightweight, air-cooled, horizontally opposed, aluminum six-cylinder engine that drove the rear wheels via the clutch (or converter), transmission, and differential. Independent suspension used short/long control arms up front, swing axles with control arms in the rear, and coil springs and shocks all around.

Its drivetrain layout provided a nearly flat floor, offering more foot room for six passengers, and there was no need for power steering, power brakes, or coolant. Superior traction was promised due to the proximity of the engine's weight to the drive wheels.

The upholstery has been revised, while keeping a Corvair theme. Monza bucket seats replaced the front bench, and a Monza half-circle horn ring, a clock (with quartz conversion), courtesy lamps, and four-way hazard lamp were added. The pushbutton AM radio was rebuilt.

The 1961 Corvair 145-cu.in. flat-six engine was up 5-cu.in. from 1960 and was comprised of a two-piece aluminum crankcase, individual cast-iron cylinders with integral cooling fins, forged-steel crankshaft and connecting rods, cast-aluminum pistons, aluminum heads with integral cooling fins and intake manifolds, a one-barrel carburetor for each cylinder bank, hydraulic-lifter cam, breaker-point ignition, iron exhaust manifolds, and a single exhaust system. The standard engine produced 80 hp and the optional one, 98 hp.

Sheetmetal shrouds directed cooling air from a belt-driven fan mounted on top of the engine. The system was regulated via thermostatically controlled air exhaust doors at the rear of the lower shrouds. A three-speed manual was standard with a four-speed and a Powerglide two-speed automatic optional.

Don located his 1961 Lakewood wagon in California via an online ad in 2016. After languishing in the desert for 19 years, the car had begun undergoing a restoration by the prior owner, but that owner lost interest and sold it to Don,

who had it shipped to his home in Pennsylvania.

After media blasting the body, it was delivered to Arone Restorations in Homer City. The floors were replaced, the rear quarter panels repaired, the holes were filled for the stainless body molding and luggage rack, which Don decided to leave off for a sportier look, and the body was prepped for paint. U-Tech epoxy primer and Sikkens Polysurfacer were applied and block sanded, and three coats of Sikkens Autobase Plus were laid down, topped by two coats of Auto Clear. Wet sanding, compounding, and polishing with 3M products followed. Don chose a color he says is similar to a yellow offered in the era. The bumpers were rechromed, and the brightwork was restored or replaced with NOS parts.

Don reassembled the Lakewood once it was back in his home shop, incorporating modifications to improve performance and driveability. He swapped the stock 80-hp 145-cu.in. engine for the larger 1964-spec, 110-hp, 164-cu.in. engine from a Forward Control Corvair Rampside, which ensured that the access door in the wagon could still be used to check the oil. The engine was rebuilt and balanced by the Corvair Ranch in Gettysburg, Pennsylvania, and Don did an electronic ignition conversion on it and added the "trombone" style dual exhaust.

The original Powerglide, already rebuilt by the prior owner, was inspected internally and resealed. So too was the differential, which was

The wagon offered 58 cubic-feet of storage space in the passenger compartment. A 110-hp 1964 164-cu.in. flat-six, bored .030 and rebuilt, replaced the stock 80-hp 145-cu.in. engine.

I have a passion for Corvairs and their unique attributes and handling. I bought a 1963 Monza convertible, '64 Spyder convertible, and a '68 new, and have restored six Corvairs over the years, so I wanted to build a station wagon. Among its other upgrades, I also wanted to revise the interior while retaining a Corvair appearance. I designed it and had an upholstery shop create it in British Tan Naugahyde. A '61 Monza stainless-steel spear was added on the bottom of the door panels, the tufting mimics a '66 model, the buttons are from a '66, and the armrests are from a '64. The seat backrest tufting resembles a '63 and uses '66 stainless-steel buttons. A Daytona weave carpet adds a more utilitarian look.

upgraded to a 1964 unit to accommodate the rear suspension from a '64 model that augmented the coil springs with a transverse leaf spring.

Front lower control arms were also replaced with those from a '64 Corvair, so a factory anti-roll bar could be installed. Coil springs for a '64 were fitted along with convertible-spec coils in the rear, as were new bushings, gas shocks, stainless-steel brake lines, and brake parts.

Don retained the stock 13 x 5.5-inch wheels but upgraded to more modern Cooper radial tires with a 1-inch-wide whitewall applied at Diamond Back Classic Radials and NOS wheel covers for a stock look.

Sliding behind the wheel, the Corvair feels like a compact, but with the added benefit of ample storage space out back. Its engine starts easily and settles into a smooth idle. With my foot on the brake pedal, I release the emergency brake and slide the dash-mounted shift lever from neutral (there's no park position) to drive.

While on the road, the simple instrument layout with speedometer, fuel gauge, and warning lamps can be easily viewed through the large thin-rimmed steering wheel. Visibility in all directions is excellent, and the transplanted bucket seats are supportive in most areas but not laterally. With the additional displacement and dual exhaust, the engine accelerates more rapidly and makes all the right sounds while doing it, but it isn't overly powerful given its specs and intended purpose. The Powerglide's single upshift is positive.

The Corvair's ride is smooth, and the upgraded suspension and radial tires, with air pressures dialed in by Don, absorb road imperfections without upsetting the chassis. There is some body lean in the turns, and Don notes that the Corvair will oversteer when pushed hard, given its rear engine layout. Driving curvy country roads at moderate speeds is enjoyable in the Lakewood.

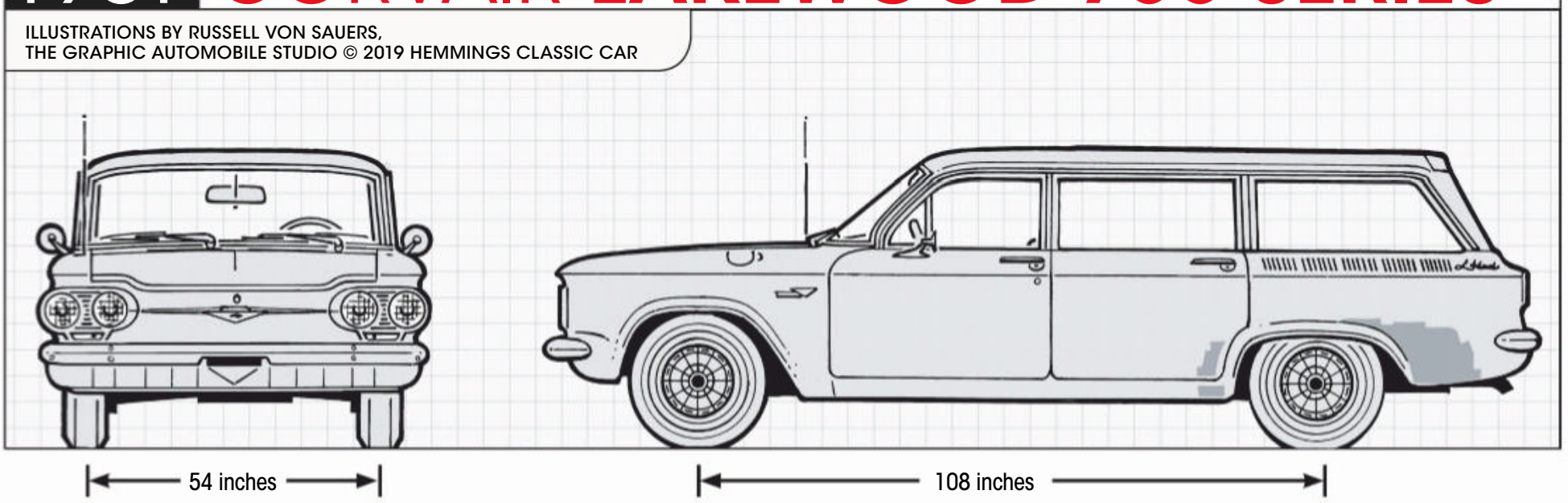
Steering effort is light, thanks to not having an engine up front and the slow gear ratio with five turns lock-to-lock—typical for the era. Road feel through the steering wheel is welcomed. The brake pedal effort is a bit high, but the drum-brake wagon stops reliably without any directional theatrics.

Overall, Don's cleverly modified Corvair station wagon puts forth a decidedly favorable impression on the road. He drives it weekly, weather-permitting, and will likely accrue about 2,000 miles this year. Having completed 17 full restorations in his lifetime, Don says that this one is his last. He explains, "I turned 80 in October of 2018, and I just don't want to do projects to that degree anymore."

Nevertheless, he still has plans to further upgrade his Lakewood with the quick-ratio manual steering option, a floor shifter for the Powerglide, and a gauge package for the instrument panel, as he continues in his quest to make his, "The best handling, performing, and looking Corvair wagon," he says. Given its meticulous build quality and the fact that station wagons were only offered during two model years, Don's will certainly continue to garner attention.

1961 CORVAIR LAKEWOOD 700 SERIES

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



SPECIFICATIONS

PRICE

BASE PRICE	$2,331
OPTIONS	Powerglide, pushbutton radio, outside rearview mirror, wheel covers, clock, courtesy lights, four-way hazard lamp

ENGINE

TYPE	Horizontally opposed six-cylinder, aluminum crankcase and cylinder heads, iron cylinders
DISPLACEMENT	166.49-cu.in. at .030 overbore
BORE X STROKE	3.47 x 2.94 in at .030 overbore
COMPRESSION RATIO	9.25:1
HORSEPOWER @ RPM	110 @ 4,400
TORQUE @ RPM	160 lb-ft @ 2,800
VALVETRAIN	Hydraulic camshaft and lifters
MAIN BEARINGS	Four
FUEL	Two one-barrel carburetors, mechanical pump
LUBRICATION	Full pressure, gear-type
ELECTRICAL	12-V, breaker-point ignition system
EXHAUST	"Trombone"-style dual exhaust

TRANSMISSION

TYPE	Rear-mounted Powerglide	
RATIOS	1st	1.82:1
	2nd	1.00:1

DIFFERENTIAL

TYPE	Hypoid drive gears
GEAR RATIO	3.55 :1

STEERING

TYPE	Recirculating ball-race gear
RATIO OVERALL	23.5:1
TURNING CIRCLE	39.5 ft

BRAKE

TYPE	Hydraulic; drums
FRONT/REAR	9 x 1.75-in drums

CHASSIS & BODY

CONSTRUCTION	Unitized with welded and bolt-on steel body panels
BODY STYLE	Four-door, station wagon
LAYOUT	Rear engine, rear-wheel drive

SUSPENSION

FRONT	Independent; short/long arm, ball-joints, coil springs, direct-acting hydraulic shocks (currently anti-roll bar)
REAR	Independent; control arms, swing axle, coil springs, direct-acting hydraulic shocks (currently transverse leaf spring added)

WHEELS & TIRES

WHEELS	13 x 5.5-in steel with wheel covers
TIRES	195/70R13 Cooper

WEIGHTS & MEASURES

WHEELBASE	108 in
OVERALL LENGTH	180 in
OVERALL WIDTH	67 in
OVERALL HEIGHT	53.5 in
FRONT TRACK	54 in
REAR TRACK	54 in
SHIPPING WEIGHT	2,560 lb

CAPACITIES

CRANKCASE W/FILTER	5.5 qt
FUEL TANK	14 gal
TRANSMISSION	6 pt
DIFFERENTIAL	3.2 pt

CALCULATED DATA

BHP PER CU.IN.	.66
SHIP WT PER BHP	23.27 lb
SHIP WT PER CU.IN.	15.37 lb

PRODUCTION

Lakewood 700 series	20,451

PROS & CONS

+ Fuel-efficient driver
+ Affordable vintage car
+ Visually and mechanically distinctive

- Not very fast
- Not highly collectible today
- Lakewood-specific parts can be scarce

WHAT TO PAY

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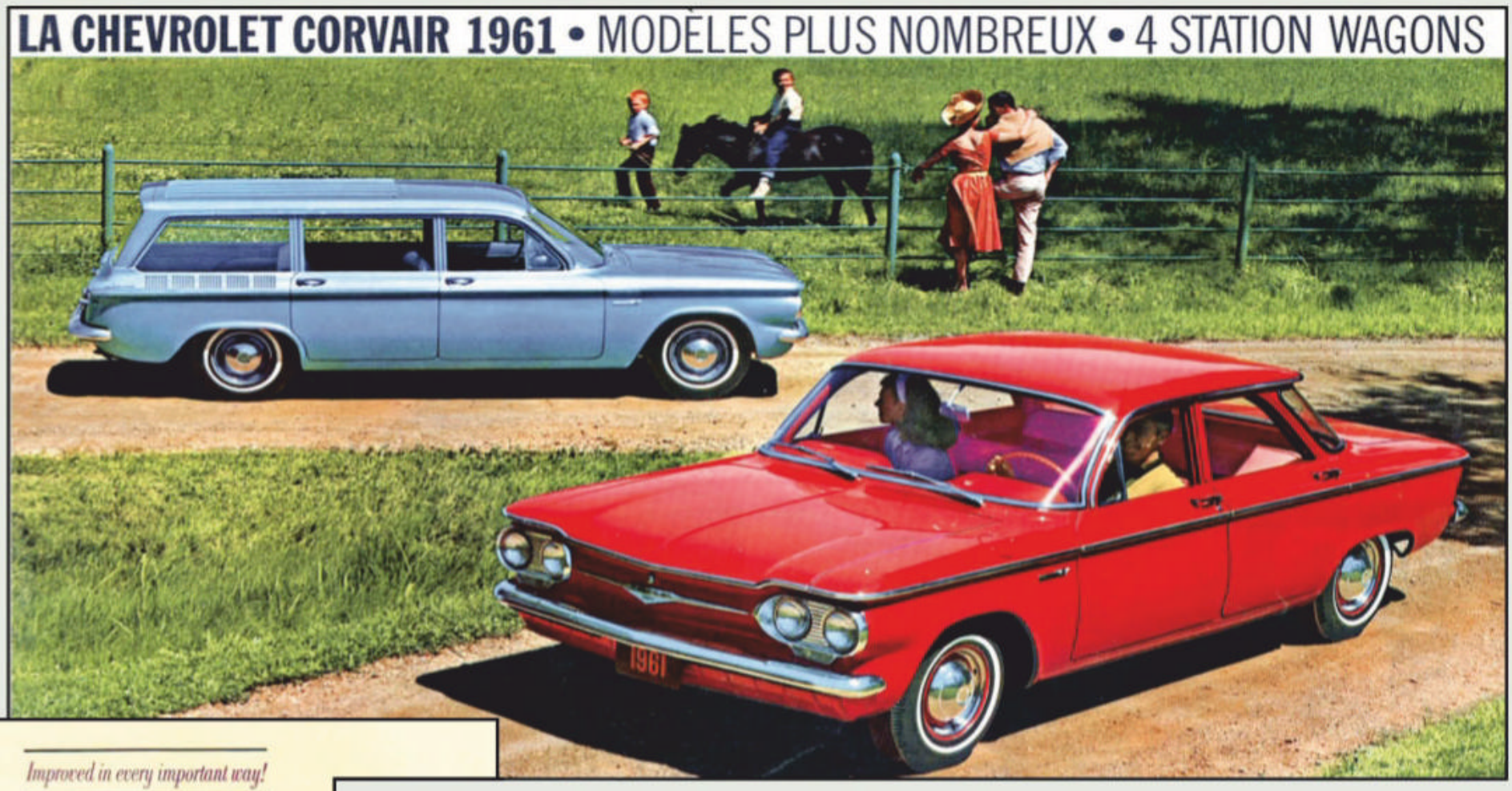

Cargo-Carrying Corvairs

Selling Chevrolet's air-cooled wagons

BY RICHARD LENTINELLO
ILLUSTRATIONS COURTESY OF THE CHEVROLET MOTOR DIVISION

They may be compact in size, but the Corvair station wagons are able to carry a volume of cargo that exceeds what their small appearance leads one to believe. With the rear seat folded flat, the interior transforms into an area accommodating approximately 58 cubic feet of cargo space. And with the 10 cubic feet of carrying capacity in the front trunk, the Corvair has the ability to carry an amazing amount of stuff.

Chevrolet produced the four-door Corvair wagon for two years. For the 1961 model year only, it was called Lakewood and was offered in standard 500 trim of which 5,591 were produced, and the deluxe 700 trim model was more popular with 20,451 built. For the 1962 model year, the lineup changed: 3,716 model 700s were made, along with 2,361 Monza wagons. Then came the Chevy II wagon, and Corvair wagon sales took a dive, thus ending its production.

Aimed at French Canadian buyers, Chevrolet published several ads and brochures (top) in French. Pursuing families (center), this ad states: "This is the lightest handling, surest footed station wagon that ever shouldered a load." The brochure (bottom) states: "...Monza and 700 Station Wagons are the closest things to all-purpose cars in economical travel."

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"More spunk, savings and travel space!" reads this Corvair ad, which also states: "The Lakewood Station Wagon does a man-sized job with cargo, yet handles like a charm."

Promoting family use, the copy above declares: "Lakewood — Corvair's rear-engined station wagon gives you up to 68 cubic feet of space," "Game for any trail you've got in mind!" and "You don't have to wave a tearful farewell to your budget just because you're going traveling, you know."

"Easy liftgate loading. An easy motion opens Lakewood's one-piece liftgate, exposing a load floor over 56 in. wide and nearly 6½-feet long ... Liftgate opening at widest point is over 4 ft., height is more than 2 ft. From ground to opening is just over 26 in." Impressive indeed!

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SATURDAY, JUNE 22
START: Mission Inn Ave, Riverside, CA - 9 a.m. to 1 p.m.
LUNCH: California 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
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: WAAAM West, Vancouver, WA - 5 p.m.

SATURDAY, JUNE 29
PIT STOP: Maritime Museum, Astoria, OR - 10 a.m.
LUNCH: Commerce Avenue, Longview, WA - noon
OVERNIGHT: LeMay Family Collection, Spanaway, WA - 5:15 p.m.

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

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CONQUISTADOR!

Chrysler captured the market in 1975 when its all-new Cordoba immediately became a best-seller

BY TERRY SHEA • PHOTOGRAPHY BY RICHARD LENTINELLO

This pampered Cordoba is as well preserved inside as out, with the gold applique surrounding the dash still shining brightly. The steering wheel, a correct 1976 Cordoba part, seems to have been changed by a previous owner, a liberty taken with the wheels as well.

Quiz time. Which Mopar B-body sold in higher numbers: the 1968 Dodge Charger or the 1975 Chrysler Cordoba? If you answered the Cordoba, you're right! The Cordoba was an overnight sales sensation when introduced in 1975 and offered Chrysler Corporation a sales boost the company desperately needed.

An all-new model for 1975, and the first Chrysler-badged product built on the corporation's B-body platform, the Cordoba found some 150,105 new owners that year, its sales exceeding all other Chrysler models combined—all of which were fullsize C-body cars. For the record, Dodge rang up 96,108 sales of new Chargers in 1968, but the peak year for B-body Chargers did not come until 1973, when the division sold 122,759 examples.

The big sales of the 1973 Charger, then encroaching on the personal luxury coupe market as it pulled away from being an out-and-out muscle car, must have inspired the folks running Chrysler Corporation. Cars like Chevrolet's Monte Carlo, the Oldsmobile Cutlass coupe, and Ford's Thunderbird all were pulling in big sales as consumer tastes shifted away from muscle cars. What better time to introduce a downsized—but still far from a compact—Chrysler to compete with the Thunderbird and other cars in its class?

Built on a 115-inch-wheelbase version of the long-serving B-body, the Cordoba was considerably smaller and lighter than the 124-inch-wheelbase models from the division that included the New Yorker, Newport, and Imperial. The Cordoba didn't even appear in the standard brochure; it got its own slickly printed introduction. The cover of the Cordoba handout declared it "the new small Chrysler." Despite that "small" tag, the car stilled measured over 215 inches overall.

The big news on Cordoba might have been the size, but it was its looks and features that sold it. The distinctive front end featured large round headlamps paired with smaller parking lamps, each in a sculpted bezel leading to lines that flowed into an equally stylized hood and fenders. Tying those sculpted sides together was a large, standup grille surrounded by chrome with a unique Cordoba "coin" hood ornament.

The long hood and short deck proportions were nothing new, but Chrysler nailed the look with the Cordoba and its nearly 5-foot-long doors, and accented the design in an extensive array of brightwork: the aforementioned chrome grille, chrome rings inside the headlamp and parking lamp bezels, aluminum windshield surround, chrome drip rail moldings, full wheel-opening moldings front and rear, chrome sills, chrome mirrors, large chrome bumpers, and so on. Accent stripes on the body and decklid were also standard.

Inside, Chrysler poured on the luxury treatment, too, with thick, plush carpeting standard, and a variety of cloth-and-vinyl seating options along with a leather choice. Two different vinyl roof options were available to buyers: a partial landau roof, and the "halo" option, which covered the entire roof. The landau option seemed to be very popular with buyers, and was part of the "Easy Order Package," a $759.90 add-on to the $5,072 car that included the landau top, air conditioning, tinted glass, AM radio, remote control driver's-side mirror, three-speed wipers, and undercoating with a hood silencer pad. With the luxury model, Cordoba buyers had a long options list to choose from.

Chrysler fitted its venerable 360-cu.in. small-block V-8 as standard equipment with a two-barrel carburetor, rated at 180 horsepower. Optional engines included a four-barrel, 190-hp,

Period 100-mph speedometer, clock, and radio are all standard stuff, but the so-called "Indian blanket" interior really draws attention. Officially known as the "Castilian" cloth-and-vinyl option, the distinctive look cost Cordoba buyers just $17.05 in 1975.

360 V-8, and three versions of the 400-cu.in. big-block V-8: a 165-hp two-barrel, a 190-hp four-barrel, and a 235-hp four-barrel V-8 with dual exhaust. Finally, an economically minded 318-cu.in. small-block V-8 with a two-barrel carburetor, rated at 150 horsepower, also made the options list. All Cordobas were fitted with Chrysler's TorqueFlite three-speed automatic transmission, among the most durable gearboxes ever fitted to an American car.

The standard axle ratio was a highway-friendly 2.45:1, with 2.71 standard on the 318 and the 400 V-8s; the four-barrel, dual-exhaust 400 got a more speed-friendly 3.21 rear gear. According

This 318-cu.in. V-8 remains equipped with all the emissions gear in place as installed in the factory in 1975, and as the current owner insists on preserving it.

to the options sheet, any of the three ratios could be paired with any engine option, with the shorter ratios also available with Mopar's Sure Grip limited-slip differential. A large 25.5-gallon fuel tank ensured a reasonable driving range for almost any setup. Though fuel efficiency with the more than 4,000-pound Cordoba was not its most compelling selling point, it did produce more miles per gallon than the larger, heavier fullsize Chrysler models.

The suspension on all Cordobas came right out of the tried-and-true Chrysler playbook: upper and lower control arms with tubular shocks, torsion bars, and an anti-roll bar on the independent front, and semi-elliptical leaf springs on the live rear axle with tubular shocks and an anti-roll bar. For braking, Chrysler fitted all 1975 Cordobas with 11.6-inch front discs and 11-inch rear drum brakes. Radial 15-inch whitewall tires were also standard equipment, with optional treads including wider tires with raised white letters.

Chrysler clearly did something right with its "2-door specialty hardtop" model as some 60 percent of Chryslers sold in 1975 carried a Cordoba badge. With all of the other models slumping more than 10 percent, not only was the Cordoba a bright spot, but certainly one that the accountants at Chrysler and Wall Street could look to as a positive sign for a company that was facing otherwise moribund prospects at the time. The owner of our feature car, Steven Grening, points out that "The Cordoba was a runaway hit that they desperately needed. If they didn't have this car at the time, I am sure they would have been in the bag a lot sooner than when Lee Iacocca came along and saved it."

Just 10 years old when the Cordoba was introduced, Steven remembers well the car's debut. "I remember seeing the ads on TV, with Ricardo Montalbán, so I knew it was coming," Steven says. "And then when it hit the dealers, we had a relative who

was a dealer up in Massachusetts, and he had them in stock and I remember the new-car smell and having seen them in his showroom…the velour…the Corinthian leather… And I said to myself, 'One day, when I'm grown up, I will have one of these.' It took 40 years, but I finally ended up getting one."

The extremely well cared for example Steven bought six years ago with just 64,000 miles on it certainly looks to have led a pampered life. A Torrington, Connecticut, resident, Steven purchased the car close by in the Nutmeg State and the original window sticker indicates the car was delivered in Western Pennsylvania. Despite those northeastern locations, the car has no rust whatsoever, and the carpet and upholstery show no signs of fading, indicating a limited time in the sun and likely plenty of time in the garage.

Though he's a self-proclaimed non-hot-rodder, Seventies Mopar aficionado Steven does somewhat lament the smaller engine in the car, though it doesn't really bother him. "The 318 with its 150 horsepower really is underpowered for the size and power-to-weight ratio of the car, but it's okay with me," he says. "I've never been really a muscle car person, and I don't care how fast it goes, as long as it gets me there and I have a nice, compliant ride. The car runs and drives like a dream. It's tight! The steering is tight, and it doesn't shimmy or wander or wear my tires out or do anything out of the ordinary. I wouldn't hesitate to drive the car cross country if I had to."

The 1975 Chrysler Cordoba could not have come at a better time for the company. With the market having changed rapidly in a few short years, from a time when muscle ruled to a time when style dominated, Chrysler's two-seat personal luxury coupe delivered big sales for the company. The distinctive look brought people into the showroom and had plenty of them leaving with a new car.

Eagle's Last Chance

The AMC Eagle was the last line of automobiles designed and built by American Motors. Other than that, one might add, these cars have little historic significance—except they really do. Not as much for what they were but for what they might have been, i.e., the opportunity they represented. In my opinion the Eagle was not only AMC's last automobile, it was also AMC's last chance to turn things around. I really believe that, properly done, the Eagle could have sparked a long-term resurgence for AMC, one that might have enabled the company to still be around today.

Officially, the last year for the Eagle was 1988, though all of the 1988 models were built during the tail end of 1987. By that point the lineup—which at one time included two- and four-door sedans, a station wagon, liftback coupe, and something called an Eagle Kammback, which was essentially only a four-wheel-drive Gremlin—was down to a single station wagon model. Eagles were built on two distinct wheelbases, and at various times offered a choice of four- or six-cylinder engines and four- or five-speed manual transmissions, as well as a Chrysler-built three-speed automatic. The final version of the Eagle was a single four-door station wagon on a 109-inch wheelbase. Nearly every former option had become standard equipment, and the drivetrain choices were the six-cylinder/automatic setup, or buy a different car.

I've always loved the Eagle because it's a really great car to drive. From the 1980 model year to the 1985 model year, I sold Eagles at an AMC/Jeep/Renault dealership in Derby, Connecticut, so I can truthfully say I've had lots of experience driving the various models under all kinds of conditions, and in all kinds of weather. On-road, the Eagle's ride is firm but very comfortable, handling is good, interiors are usually nicely trimmed and quiet, and engine power is sufficient. Any Eagle can keep up with modern traffic and, more important, they all have power front disc brakes as standard equipment, so they can stop as well as any modern car. Fuel economy is pretty reasonable, and they run on regular gas.

Off-road, they're much more capable than most people realize. I've taken Eagles up hills, through swamps, and into snowy woods, and have never gotten stuck. I wish I could say the same about the Jeep CJs I took through the same routes, but I can't. The difference is the Jeep CJs usually came with a part-time four-wheel-drive system, while all the Eagles were equipped with full-time four-wheel drive. During the 1981 model year, this system was improved via a front-axle disconnect system that allowed the car to run in two-wheel drive for improved fuel economy. This modified system was called Select-Drive. The full-time system, in my opinion, offered better traction than a conventional part-time system, because it automatically transferred engine power to whichever axle had the best traction. In videotaped testing, the AMC engineers had two four-wheel-drive automobiles attempt to drive up a ramp that had been heavily greased. The first car, a Subaru (which offered only part-time four-wheel drive), went a foot or so before losing traction and sliding backwards. The Eagle climbed the ramp with no problem.

People who bought Eagles usually loved them. So why weren't they more successful? The main reason was that they got stale. The basic body had debuted in late 1969 as the Hornet, so by 1985, when Eagle sales began to tank, the body style was 16 years old. The company had authorized a program to give them a complete restyling—you can see it in the photo here—but Renault, which controlled AMC by then, nixed it. Too bad. The revised Eagles looked pretty nice and probably could have kept sales at a reasonable level until new cars could be developed. And some obscure memos in AMC's files indicate that another program to offer new 4WD Eagles based on the Renault Alliance was being investigated. If a line of Renault Alliance and Premier-based Eagles had been developed, today AMC might be in the same position Subaru is—alive and healthy, selling four-wheel-drive automobiles. I'd add that they would be a natural product to sell alongside the current range of Jeep vehicles. Think about it.

"The revised Eagles looked pretty nice and probably could have kept sales at a reasonable level until new cars could be developed."

RECAPS LETTERS

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

THE DEBATE ABOUT WHETHER OR not to restore an original car needs to start with answering the question: "What constitutes an original car?" By the strictest standards "original" means the car has all the parts, and only the parts that it came with from the factory. Most people would allow that normal maintenance does not disqualify a car from being original, but then what defines "normal maintenance?" There's a big difference between what's normal for a five-year-old car and a 50-year-old car. New ball joints, springs, door hinges, etc., are often needed on old cars; would replacing them render the car non-original? And then there's the paint/color. Repainting is always considered a non-original modification. *HCC* #174's cover car, a 1939 Pontiac, was described as green, and clearly has not been repainted. But there isn't really a lot of green left. Most of the car is rust, and it can't be buffed out. We all know the car didn't leave the factory looking like that, so is it "original"?
Roger Keyes
Hamden, Connecticut

"THINKING SMALL" BY JIM Richardson in *HCC* #174 brought back happy memories, and was an excellent summation of how many of us feel about the beloved VW Beetle. Like Mr. Richardson, my first new car was a Beetle. In 1960, at 19 years of age, I sold my 1955 Chevy Bel Air hardtop and bought a new 1961 Beetle. Some of my friends said I was crazy, but to me the Bug was much more fun to drive than their muscle-bound behemoths. The one place I could blow them away with my 40-hp beauty was on a road with 12 inches of snow. I've owned a total of 12 air-cooled Bugs over the past 59 years, and currently have a restored '73 Super-Beetle and a '72 Karmann-Ghia. The love affair never ends.
Ronald Fancher
Greenville, New York

JIM RICHARDSON'S COLUMN really hit home. Upon graduation from college in 1960, my dad lent me $1,750 to buy a new VW Beetle. Jim feels he may lose some friends over his love of the Beetle, but I actually think I gained some respect when I bought that car. The build quality was great as compared to some of the other cars on the market, and my friends began to see that I made a wise decision. The 1960 Bug did not have a gas gauge, but when the main gas tank started to go dry, one merely threw a lever and another gallon of gasoline became available. Nor was there a heater; on cold Indiana mornings, I kept the Bug in second gear while in town so that air being blown over the manifold and thru ducts would keep us "warm." But I loved that car. It took us on our honeymoon to Florida and was part of our family for 15 years.
Tom Kearns
Fremont, Indiana

I'M A SUBSCRIBER TO *HCC* BECAUSE Hemmings gave it to me in lieu of *HS&EC* when that magazine was discontinued. I'll admit, I was skeptical of *HCC*. I was already a subscriber to *Muscle Machines* and *HS&EC*, so reading about more domestic automobiles outside of that box didn't initially appeal to me. What I've since found in *HCC* has been worth the renewal. But when I read that you'll be adding many of the cars and features I so enjoyed in *S&E*, well, that made my day!

I'm sure there'll be a portion of readers who will complain about those furrin' cars, but I would encourage them to, as I did and continue to, open their minds to another automotive genre and take it all in. They'll be better for it.
Lew Lorenzoni
Iron River, Michigan

THRILLED TO HEAR ABOUT incorporating foreign cars into the magazine. I desperately missed *HS&EC*. Many thanks.
Joseph Dragone
Fort Lauderdale, Florida

THANK YOU, RICHARD, FOR SEEKING input regarding the proposed editorial changes. Just by asking for that input, I am sure you have garnered huge respect from your readership. I know my respect for your leadership has jumped up a notch.

Maybe I could start by simply congratulating you and your editorial staff for the change; it just makes sense. In these days when the future of all "paper-copy" magazines is in doubt, this move should be supported—even if just from a business case standpoint. As an *HCC* subscriber of a few years now, the quality of the magazine will not diminish. In fact, I can only see good as a result of us car guys being exposed to a greater range of world car-culture.
Brian Wormald
Port Coquitlam, British Columbia, Canada

THANK YOU SO MUCH FOR including foreign cars in *HCC*. I did a double take when I saw the Lancia on the cover of the March issue. Since *HS&EC* folded, I've been hoping you would do this. Consider me a lifetime subscriber!
Les Robertson
Perrysburg, Ohio

YEAH, I GUESS Y'ALL WEREN'T kidding, putting European cars into *HCC*; might be time soon for me to skip renewal. What a butt-ugly Lancia and a ...yawn... Porsche 911. At what expense are we making room for such nonsense? Heck, you even got one of the most favorite columnists, Jim Richardson, drinking the Flavor-aid and crooning over a VW Beetle? I'd rather you return to the 200,000-mile rust bucket survivor cars with duct-taped seats and spray bomb-blended fender paint.
Charles Baker
Georgetown, Texas

I AM LOUDLY CHEERING YOUR inclusion of the Lancia and Porsche in *HCC*. Bravo, and I look forward to more such coverage. Auto enthusiasm after all should be global in scope. I have nursed old Alfas, Volvos, and one Spitfire to road-worthiness, as well as Studebakers and Fords. One hopefully constructive comment: The issue covered two of the cars with notoriously mispronounced names. Might have added parenthetically that Lancia is pronounced 'Lahn-tchah'—two syllables, not three as in 'Lan-see-ah'; and Porsche is pronounced 'Por-shuh'—two syllables, not 'porsch.'
Scott Overton
The Woodlands, Texas

I AM EXCITED TO HEAR ABOUT THE changes you described. I was part of the "fiercely faithful following of enthusiasts" that was very sad to see *HS&EC* go. Although I am a car enthusiast and I have been for my whole life, I have always been most passionate about sports cars and exotics. So, thank you for bringing some of that back into publication.

I love to see and learn about original, unrestored cars the most. Either in good or rough condition, they and their stories are those I find most compelling. I also prefer to learn about cars that are "affordable" versus the very high-dollar ones. I under-

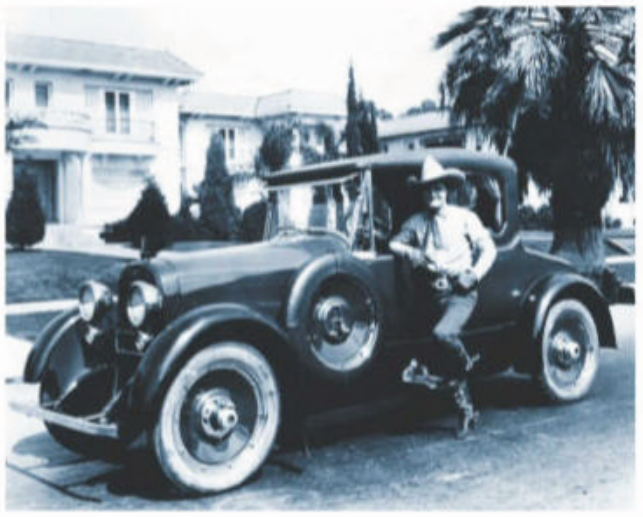
Continued on page 41

Lesser-Known Classics

> "Although these cars meet the criteria for Full Classic status, they were manufactured for only a few years and in small numbers."

Discussions about Classic automobiles usually include most of the well-known marques like Cadillac, Lincoln, Packard, Duesenberg, Rolls-Royce, and Mercedes-Benz. There's also Stutz, Pierce-Arrow, Auburn, Cord, and Bentley. And many more that the average car buff would recognize.

However, there are some marques that have received Full Classic status from the CCCA that are most likely not recognized as easily. Although these cars meet the criteria, they were manufactured for only a few years and in small numbers. In some instances, there are no surviving examples.



They achieved Full Classic status when the CCCA decided to extend its year of eligibility back to 1915. (In the spirit of full disclosure, I should state that as a member of the CCCA classification committee and past president, I was an active proponent of these automobiles being recognized as Full Classics.)

The Biddle was built in Philadelphia from 1915 to 1922. Philadelphians will recognize the name as belonging to one of the city's socially prominent families. The cars were built on a short wheelbase but featured superb design, handsome coachwork, and a Mercedes-like vee-radiator. Production totaled about 1,750 during its eight years of production.

One of my favorites is the Daniels, which was built from 1916 to 1924 in Reading, Pennsylvania. Head of the company was George Daniels, a former General Motors vice president and president of GM's Oakland division. Advertised as "The Distinguished Car to the Discriminating," the Daniels was built to each owner's individual taste. Production never exceeded 300 units per year, and the company closed in 1924. Fewer than 2,000 cars were built.

The Fox was another Philadelphia-built automobile. It featured an air-cooled engine and coachwork by custom body builders such as Derham and Fleetwood. It was a bigger and more powerful car than its better-known air-cooled competitor, Franklin, but that wasn't enough to ensure success. The car was introduced in 1921, and the company was in trouble a year later. In the end, a lack of adequate financing contributed to the company's demise in 1923. An estimated 500 to 800 cars had been built.

The Lafayette name sounds familiar to car buffs because, well, it is. Nash Motors built a lower-price companion car from 1934 to 1936. However, the original Lafayette was a luxury car built in Indianapolis and Milwaukee from 1921 to 1924, and financed by none other than Charles Nash, founder and president of Nash Motors, who wanted to build a luxury car. He recruited a number of Cadillac executives to run the firm, but it was for naught. The company was never profitable, and sales were modest.

The first time I saw a Leach automobile (photo, left) was in a photograph with its celebrity owner, Western film star Tom Mix, who loved fast, expensive automobiles. Martin Leach had been customizing cars for owners in the late Teens in Los Angeles and found backing for a luxury automobile that was launched in 1920. From the beginning it was an expensive car, which limited its market. Only a few were produced.

Despite its French name, the Richelieu was an American-built car named for a French statesman from the 17th century. Based in Asbury Park, New Jersey, from 1921 to 1923, the Richelieu company included several former Duesenberg Motors executives, and the cars were powered by a Duesenberg four-cylinder engine. Not lacking in styling or performance, it was built for drivers who enjoyed that kind of thing, and had deep pockets. But all of that wasn't enough to succeed.

All of these motorcars appeared at the annual automobile salons where they were displayed for the well-to-do clientele looking for distinctive automobiles. The common thread running through each of these companies is the sharp postwar deflationary recession that occurred in the early 1920s. There couldn't have been a worse time to introduce a new luxury automobile. The recession claimed not only luxury marques but a number of medium-priced automobiles, as well.

One might ask "Why would the CCCA accept these automobiles as Full Classics when few examples exist today?" Actually, that question was asked of me when I was pushing for their acceptance. My answer, then and now, is: "Because they deserve to be recognized with the great motorcars of the Classic Era."

Continued from page 39

stand affordable is a relative thing, but the more affordable the better.
Craig Komulainen
Fair Oaks, California

I SUBSCRIBE AND BUY GIFT subscriptions to *HCC* because it has classic cars, not sports and exotics. If that's my interest, I would buy *Car and Driver* or *Motor Trend*. Please do not ruin a fine publication by profiling these crap boxes. I will maintain my subscription for a few months to see how it goes, but I suspect I will cancel if it turns out to be as you describe.
Bill Hays
Grand Terrace, California

I WAS MORE THAN HAPPY TO READ about the upcoming change. Several years ago, I had to cancel my subscription to *HS&EC* because I was spending too much time reading car magazines, and have since felt I was missing something by reading only about American cars. Kudos also for keeping Milton Stern's Underdog feature and for giving him the occasional additional column (every month would be okay, too). His pages are always the first I read. Yours is now the only car magazine I subscribe to; thanks for keeping it great!
Bruce Buchanan
Sylva, North Carolina

I DO NOT CONSIDER MYSELF A serious automotive enthusiast; I just consider myself someone who enjoys the light reading of your magazine about cars that I grew up with and saw on the streets while a young man. For the most part, I did not grow up with or see on an everyday basis those cars that you describe as exotic, such as the Bugatti, Talbot-Lago, Ferrari, or Rolls Royce. I did on occasion see the Triumphs, Sunbeams, MGs, and Jaguars. As a result of these vehicles not being a real part of my life, I have for the most part, no desire to read about them. If I did, there are a number of magazines that I could choose from. I hope, as you say, you will continue to have articles pertaining to

Continued on page 43

Changing Perspective

I was recently asked what my favorite automotive adventure has been to-date. There've been many, and one of the earliest was the first time I drove a car: my father's 1978 Honda Civic. The manual-shift compact was a fuel-economy solution to an hour-long work commute; it proved a fortuitous decision when the second oil embargo hit. During the first year my family owned the Civic, I was still too young to reach three pedals from the seat on my own, so my younger brother and I would take turns sitting on Dad's lap while the car idled up our mile-long cul-de-sac in first gear. You needed a pry bar to dislodge my hands from the steering wheel. I still smile about it, even though this was also the car that would leave my fingers numb and bleeding after I accidentally shut the passenger door on them—another first.

> "Just as he pulled the stick into the fourth gate a tremendous "BANG" thundered through the cabin."

Then there's the first *vintage* car I drove. I had been chauffeured about town in a family friend's 1952 Buick Roadmaster since age six; when he arrived at my high school graduation party with the four-door sedan, he tossed me the keys. The thrill was almost too much to bear. I put the Buick in gear and enjoyed a long, unsupervised tour of the country town I grew up in. A handful of years later, I purchased the Roadmaster—my first antique car—and performed my first complete brake job after the master cylinder seal fractured while driving the big Buick to work. Parking lot curbs can be your best friend. The ride home with two disappearing quarts of hydraulic fluid was just one of many adventures that followed.

High on my list are the adventures with Dad's 1983 Datsun Maxima. He bought it new, special-ordered with a straight-six diesel backed by a five-speed manual. The engine may have been rated for just 88 hp, but it had enough torque to pull a house off a foundation and perform long, smoky burnouts—the latter I learned when it became my first set of wheels. When I owned it, a guiderail sideswiped me on the way to college; my first fender bender. It's also the first car that left me stranded; though to be fair, Dad was still driving the Maxima, and it wasn't the result of faulty engineering.

Back then, we used to attend the biannual NASCAR races at Dover Downs International Speedway in Delaware, and with each trip south we set out to break our previous best time. On this trip, Dad—a gearhead to the core—was powershifting the Datsun out of a Garden State Parkway toll booth. Just as he pulled the stick into the fourth gate a tremendous "BANG" thundered through the cabin. My brother said parts were following us. We lost third gear after exiting the highway. Second failed when we got to town, and first gear ceased a block from the repair shop. Minutes later, it seemed, we were in a rental car, which was when the most memorable aspect of this recollection began.

The rental was a 1983 Ford LTD—the downsized version built on the unit-body Fox platform famously developed for the Mustang. Don't bother asking which engine it had—we didn't care. The Ford was our ticket to a guy's weekend away—one that nearly fell apart a second time when we hit a rest stop.

Shutting the car off was my first encounter with the "diesel" phenomenon that seriously ill-tuned gasoline engines suffered. As the poor Ford shimmied and shook itself closer to certain death, we sat in line for road food, only to find that the LTD would vapor lock when its fits stopped. The 10 minutes of immobility nearly convinced Dad to leave the engine running in the hotel parking lot overnight. Instead, we learned that if we twisted the ignition back to the "on" position while it shook, the engine would re-fire.

To this day, I'm not sure why we punished the LTD for all it was worth. That Saturday, we parked on the east side of Dover Leipsic Road, opposite the track's main gate. Rather than fight traffic, Dad drove it over the deep drainage ditch and turned north up the backroad, bypassing the throngs at a standstill. Shockingly, nothing broke. The LTD leaned through a corner like the Tower of Pisa. Countless one-wheel burnouts and tire-torturing sudden stops had us in laughing fits, while its ongoing bouts of diesel quakes were a constant source of hilarious frowns from others in public parking. And still nothing failed.

It was both a relief to see the Maxima return home and sad to see the LTD leave. The two cars, and a slew of others, were teaching me that if you change your perspective during *any* automotive crisis, many fond memories follow.

Continued from page 41

American-made cars as your primary focus.
Dan Raimondi
Toms River, New Jersey

I, FOR ONE, AM PRETTY EXCITED TO read that changes are coming, not that *HCC* wouldn't be a great read regardless. I've owned several British and Japanese sports cars since the late '50s including TR3s, 4s, and 6s, and also Datsun 260-280 Zs. I also now own a 1967 Dodge Charger with 440 and Subaru WRX. They've all been fun to drive and tinker with. Keep up the good work.
Barry Fretwell
Bothell, Washington

I WAS THRILLED TO READ OF THE forthcoming changes to *HCC*. I really miss *HS&EC* so the addition of articles on collector cars made outside the U.S. is a great enhancement. When I go to car shows, it's great to see MGs, Truimphs, Morgans, and exotic models not often seen. Amelia Island and Pebble Beach feature foreign cars, so why shouldn't your magazine? Collector cars of all makes and models are of interest. As to upgrading older cars to modern features, I'm 100 percent for it for all the reasons you list. One of the best articles I read recently in *HCC* was about the Metropolitan with numerous upgrades to improve performance, reliability, and safety. All these things help keep cars on the road and enjoyed by their owners and the public. Keep up the great work!
Ken Stubert
Providence, Rhode Island

PLEASE DON'T CHANGE THE STORIES as they are today. I believe that old cars, good or bad, are the best read. I have several and I drive them, as is, no changes—all Chevys including a '49 Fleetline, '56 210, and '76 Impala. I just renewed for four years before reading Richard's column, so let's hope I'm not disappointed.
Gary Knotts
La Plata, Missouri

I WAS VERY INTERESTED TO SEE THAT you're going to be including more content featuring import cars. I love American cars, and, during high school in the '70s, I had more than my share of what are considered highly collectible cars.

But now, my interests are a bit more eclectic, including interesting cars from countries besides our own. This was spurred on by my purchase of a couple of classic Lancias, a Fulvia Sport, and an Appia convertible. I discovered that some of the engineering on these cars was really interesting, and quite a bit different from what I'd grown up with. As a result, I began reading up on these and many other non-American makes. Subscribing to *HS&EC* introduced me to quite a few cars I would never have seen otherwise. I look forward to seeing the new changes to *HCC*.
Brian Marler
Olympia, Washington

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

Hemmings Motor News Concours d'Elegance

Our annual gathering of one of the most diverse groups of collector cars assembled in the Northeast

BY MATTHEW LITWIN • PHOTOGRAPHY BY HEMMINGS STAFF

More than a year ago, the Hemmings Motor News Concours d'Elegance began a new chapter of its history when it relocated to The Festival Commons at Charles Wood Park in Lake George, New York. The park, just a short walk from the southern shore of the lake, is a picturesque setting for our hallmark event of the season.

We celebrated the 2018 event—the 12th consecutive—on September 14-16, honoring Prewar Cadillacs, Chrysler 300 Letter Cars, Lotus Road Cars, Cars of Pininfarina, 1957 Ford E- and F-Code Cars, Prewar Motorcycles, and Fresh Restorations. These were joined by our annual classes: Full Classics, Pre- and Postwar American Cars, American Muscle Cars, European/Imports, Preservation Cars, and Vintage Trucks. Nearly 120 vehicles graced the manicured lawn under a sunny sky, while our honorary chairman and keynote speaker Wayne Carini—host of television's *Chasing Classic Cars*—regaled owners and spectators alike throughout the weekend.

When judging had been completed, more than 50 awards were announced, including two Best-in-Show winners. An immaculately restored 1961 Chrysler 300G convertible, owned by Tom White, of Hopkinton, Massachusetts, was bestowed with the Postwar award, while the Prewar trophy went to a 1931 Cadillac 370A V-12 roadster with coachwork by Fleetwood, displayed by Charlie Hipp and the Gary Katz Estate, of White Plains, New York.

Sunday's Concours was preceded by a series of events on Friday and Saturday. These included a rally to the summit of Prospect Mountain and then to Bolton Landing for a luncheon; an open-to-all-collectible-vehicles Cruise-In Spectacular; and an evening banquet where Wayne Carini delivered his keynote address in a roundtable with Bill Rothermel, Peter Kumar of Gullwing Motor Cars, and Hemmings publisher Jim Menneto.

The Hemmings Motor News Concours d'Elegance will return to Lake George on September 13-15, 2019, when the featured classes will be: Prewar Rolls-Royce, the Class of 1949, Datsun Z and ZX Cars (240, 260, and 280), Early SUVs through 1978 (Bronco, Blazer, etc.), Chevrolet W-Engine Cars, Vintage Race Cars, and Fresh Restorations. More information is available on our website at www.hemmings.com/events/concours, where, if you'd like to submit a vehicle for consideration, you will find a link to do so.

Charlie Hipp and the Gary Katz Estate, of White Plains, New York, roll their 1931 Cadillac 370A roadster onto the red carpet to receive their first-in-class trophy. Featuring coachwork by Fleetwood, the Cadillac also won Best-in-Show Prewar.

The oldest car in attendance was this 1905 Cadillac Model E Runabout, presented by the AACA Museum in Hershey, Pennsylvania, as an exhibition-only entry. Restored in Brewster Green trimmed with Cream wheels, it was sold new in Middletown, Connecticut, for $750.

Noted Studebaker collector George Vassos, of Westfield, Massachusetts, completed the restoration of his 1922 Special Six Roadster earlier in the year. Though the series witnessed a combined production run of more than 111,400 units, few survive. On this day, the Studebaker was bestowed with third-in-class accolades.

Regular readers of our *Hemmings Muscle Machines* may be familiar with Richard Klein's 1966 Shelby G.T. 350 that he purchased new in March that year. The Yorktown Heights, New York, resident has driven it to 21 Shelby American national conventions while rolling 185,000 miles onto the serpent's odometer.

Chrysler built just 337 examples of its 300G convertible for 1961, including this one, owned and restored by Tom White of Hopkinton, Massachusetts. The 375-hp, 413-cu.in. Cross Ram engine helped make the model an executive's hot rod when new. At the show, it won first-in-class and Best-in-Show Postwar trophies.

Darlington, Pennsylvania's Melvin "Bud" Lilly received two awards during the Concours, one of which was a second-in-class for his 1917 Harley Davidson Model F with its sidecar (an $80 option that year); judges also bestowed first-place honors for his period attire.

One of the featured marques at this year's Concours was Lotus, which included this 1964 Elan 1600 owned by Gregory Moore of Sandisfield, Massachusetts. Like many Lotuses, the Elan was noteworthy for its ability to set new standards for handling characteristics.

Morrisville, Vermont, resident Real Perras is a popular attendee of our Concours, and this year the 92-year-old displayed his 1955 Dodge Custom Royal Lancer. Real purchased the Dodge new, and has since driven it to California and back four times, hit a moose and repaired it, and finally performed a comprehensive restoration completed in 2014. His tales and spirit garnered Real the Wayne Carini Award.

There are few prewar cars that evoke elegance, speed, and adventure quite like Auburn's Boattail Speedster. The Simeone Foundation Automotive Museum, of Philadelphia, Pennsylvania, kindly delivered this rare 1928 example, built on the 8-88 chassis, for "exhibition-only" display in the Full Classics Class.

Another rarity displayed in the American Prewar Class was this 1910 Stevens-Duryea XXX Roadster. Owned by Bill Alley, of Greensboro, Vermont, the Roadster left Lake George a class winner and was a Best-in-Show Prewar contender.

There's no mistaking the instantly identifiable styling of Gordon Buehrig's 1936-'37 Cord 810/812 models. This 1936 810 Convertible Phaeton — one of approximately 600 built during the two-year period — is owned by Tom and Vivienne Haines, of Towson, Maryland. The Full Classic's restoration was finished in 2016; it received second-in-class honors.

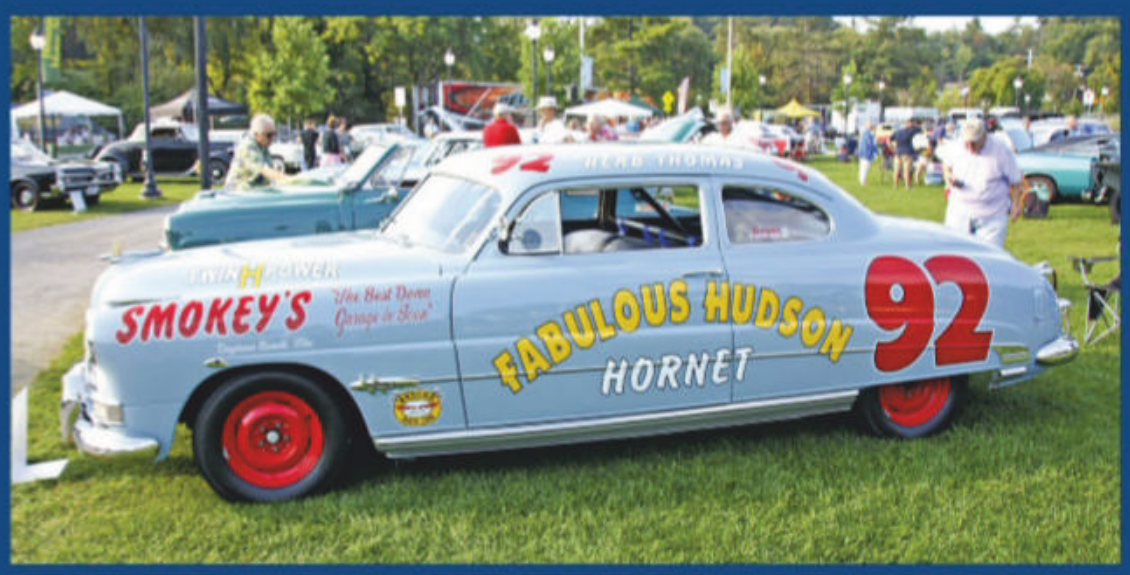
Perhaps one of the rarest pickup trucks on the show field was this ¾-ton 1937 Terraplane, owned by Bill and Sue Stanley, of Cheshire, Connecticut. Hudson/Terraplane records fail to indicate how many were made from 1932-'38. This restored hauler won its class.

Bob Belling, joined by his family, spent 10 years restoring his 1934 Studebaker President Land Cruiser in his Columbia, Connecticut, garage. Of the 201 made, it is one of just three extant today. The Studebaker was bestowed with the third-in-class and Covercraft Industries awards.

Frank Baffa and Stacey Ballard displayed their 1935 Ford Cabriolet within the Preservation Class; however, the soon-to-wed Berwyn, Pennsylvania, couple made a visual statement with their period-correct apparel. Their embrace of the new-to-the-Concours contest was recognized with third-place accolades.

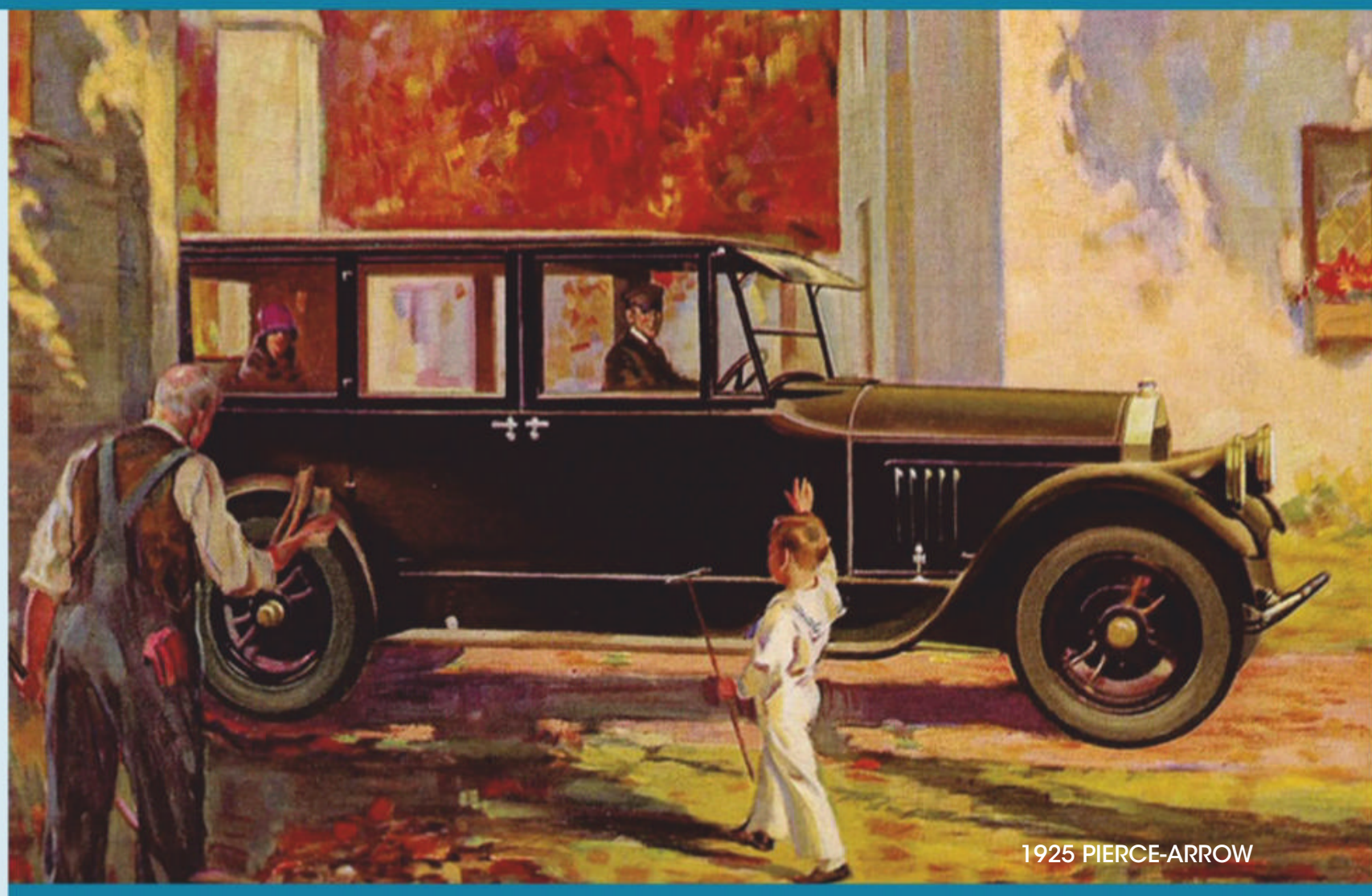
The American Prewar Class was brimming with a dozen highly detailed cars. Several were superbly rare examples, such as this 1912 Little Roadster presented by Robert Little (no relation) of Harleysville, Pennsylvania. Founded by William Little with financial backing from Billy Durant, the short-lived Little was the forerunner of the Chevrolet. Of the fewer than 2,000 built, it's believed only a few survive today.

The Vintage Truck Class was brimming with a wide array of workhorse vehicles, including this 1931 Ford Model AA. Owner James Horn—with assistance from his father, Edward—restored the documented U.S. Mail truck over a 10-year period. The West Bradford, Pennsylvania, resident's Ford won third in class.



Hudson once dominated racing, winning NASCAR's Manufacturers' crown from 1952-'54—a backstory in Disney's original *Cars* film that shed light on Hudson's nearly forgotten performance past. Thomas and Kristin Zarrella, of Gloucester, Massachusetts, displayed their 1951 Hornet featuring Herb Thomas' race livery. It won third in the American Postwar Class.

New to Packard for 1929 was the Sport Phaeton, available only within the Deluxe Eight 645 series. The elegant dual-cowl Classic was priced at $4,935 when new. Today it's owned by Thomas and Tara Whittaker of Greene, New York.



1925 PIERCE-ARROW

An Introduction to Full Classics

NEXT MONTH'S SPECIAL SECTION:
CADILLAC CLASSICS
ADVERTISER DEADLINE: 03/06/19

Classic Cars embody the greatest achievements of the prewar auto industry

BY DAVID CONWILL • PHOTOGRAPHY BY THE AUTOMAKERS

At the dawn of the automobile, owning any car was a mark of distinction—a luxury. The essentially hand-built nature of early autos and the lack of standardized controls and components meant that to operate and maintain a motor vehicle required a specialist. Thus, the only buyers were those who could afford to keep a chauffeur/mechanician on staff to drive them and keep the car in good repair.

As cars generally became more accessible, especially after the 1908 advent of the Ford Model T, those of means increasingly sought to retain the distinction they had previously enjoyed via the mere act of auto ownership. Thus was born the luxury car—fine and distinctive automobiles for the connoisseur.

Around 1915, the technological and stylistic innovations in luxury cars reached sufficient heights that subsequent generations recognized these vehicles as distinct from anything that came before. That period lasted only around three decades before that type of automobile went away—apparently for good. With the great cultural leveling that followed World War II, along with changes in automobile production techniques, what we now term a Full Classic ceased to exist.

Postwar automotive hobbyists recognized early on how special these cars, built in the 1915 to 1948 era, were, and designated them "Classic Cars," to differentiate them from the more pedestrian models built at the same time. That group of hobbyists, who banded together in 1952, calls itself the Classic Car Club of America. Since then, the CCCA has become the premier organization for recognizing and preserving these rolling monuments to prewar American craftsmanship.

The CCCA "defines a Classic as a 'Fine' or 'Distinctive' automobile, American or foreign built, produced between 1915 and 1948." The club's definition continues to state that "Generally, a Classic was high-priced when new and was built in limited quantities." Finally, the CCCA considers "Other factors, including engine displacement, custom coachwork and luxury accessories, such as power brakes, power clutch, and 'one-shot' or automatic lubrication systems," to decide if a particular automobile should be honored as a "Classic."

It's worth noting that until fairly recently, the production years began in 1925 rather than 1915. Further,

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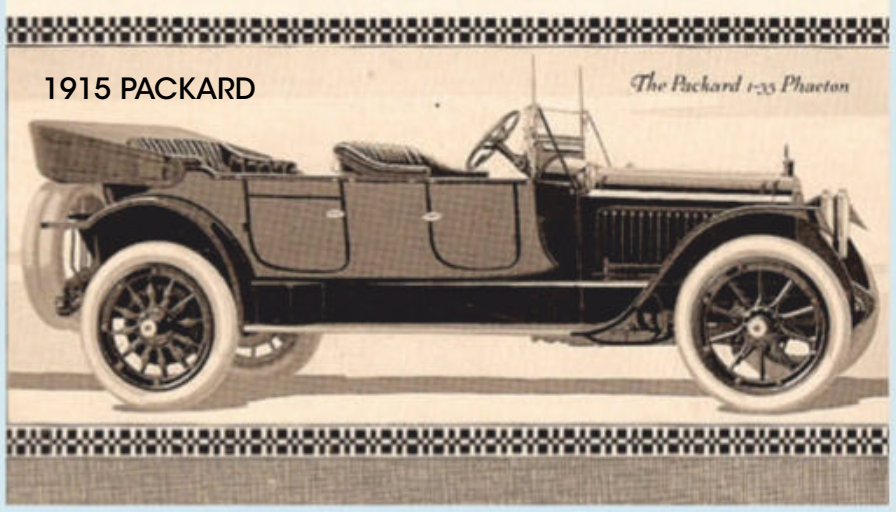
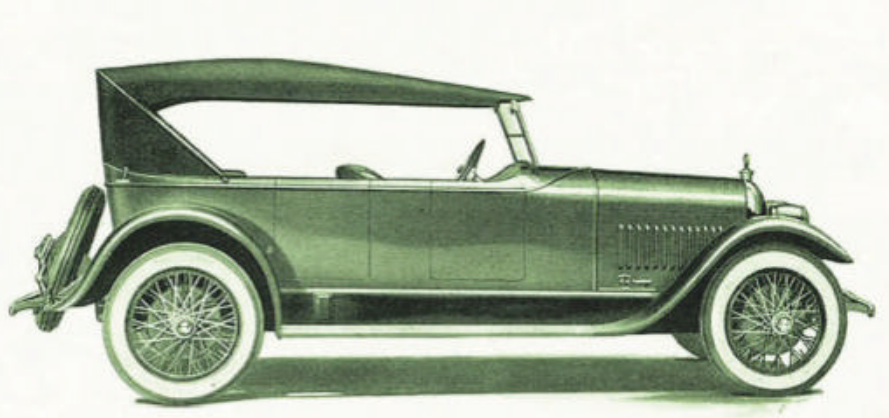
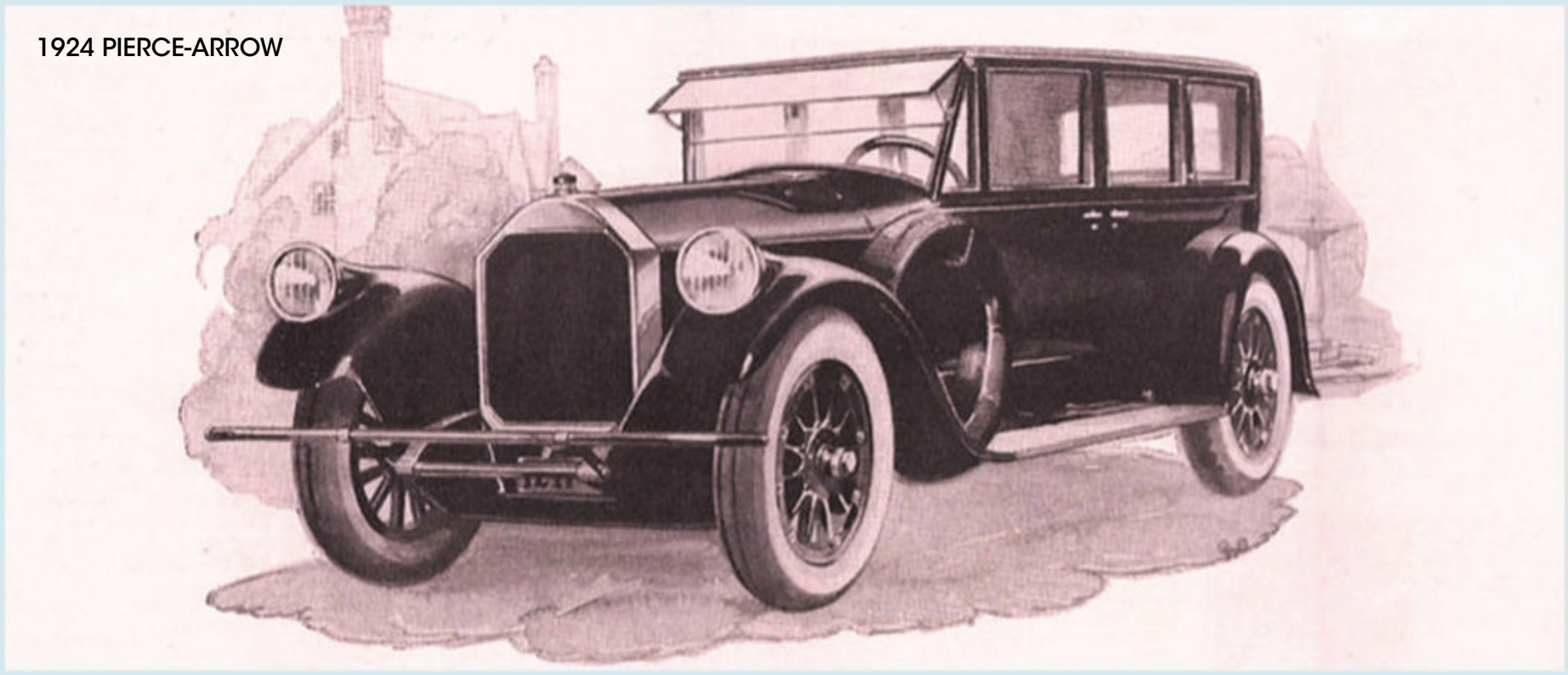


1915 PACKARD


1922 DUESENBERG


1924 PIERCE-ARROW

the original cutoff date was 1942, the last year of American car production until the end of WWII. The first of those dates to change was 1942, as it was quickly recognized that excluding the nearly identical models of Packard, Lincoln, and Imperial that continued on in 1946, '47, and '48 was arbitrary.

The change from 1915 to 1925 was longer in coming but makes just as much sense. The club members working in 1952 likely saw no need to recognize earlier cars because at that time the hobby consisted almost exclusively of cars of the Brass Era and earlier. Recognizing something as new as 1942 was the real risk. Since then, however, it has become clear that the 1915-'24 period was something of a golden era in coachbuilding.

Mention a "Full Classic" to a hobbyist, and he or she will likely picture something like a 1930s Duesenberg Phaeton. Indeed, the pressures of competition in the greatly contracted luxury market of the Great Depression lead to some of the most impressive efforts to differentiate one luxury car from another—though, sadly, many of the greats like Marmon, Duesenberg, Locomobile, Pierce-Arrow, and Peerless would not survive as automakers. Others, like Studebaker and Packard, would find themselves greatly diminished. The postwar luxury market would be dominated by Chrysler's Imperial, Lincoln, and Cadillac—and the coachbuilt era was essentially over.

Coachbuilding, as the name implies, predates the automobile. The very wealthy had their horse-drawn vehicles custom built with the convenience and style suited to reflect their needs and taste. When non-equine power (electric, steam, or internal combustion) took over, it was only natural that the old coachbuilders would turn their attention to the new medium of transportation.

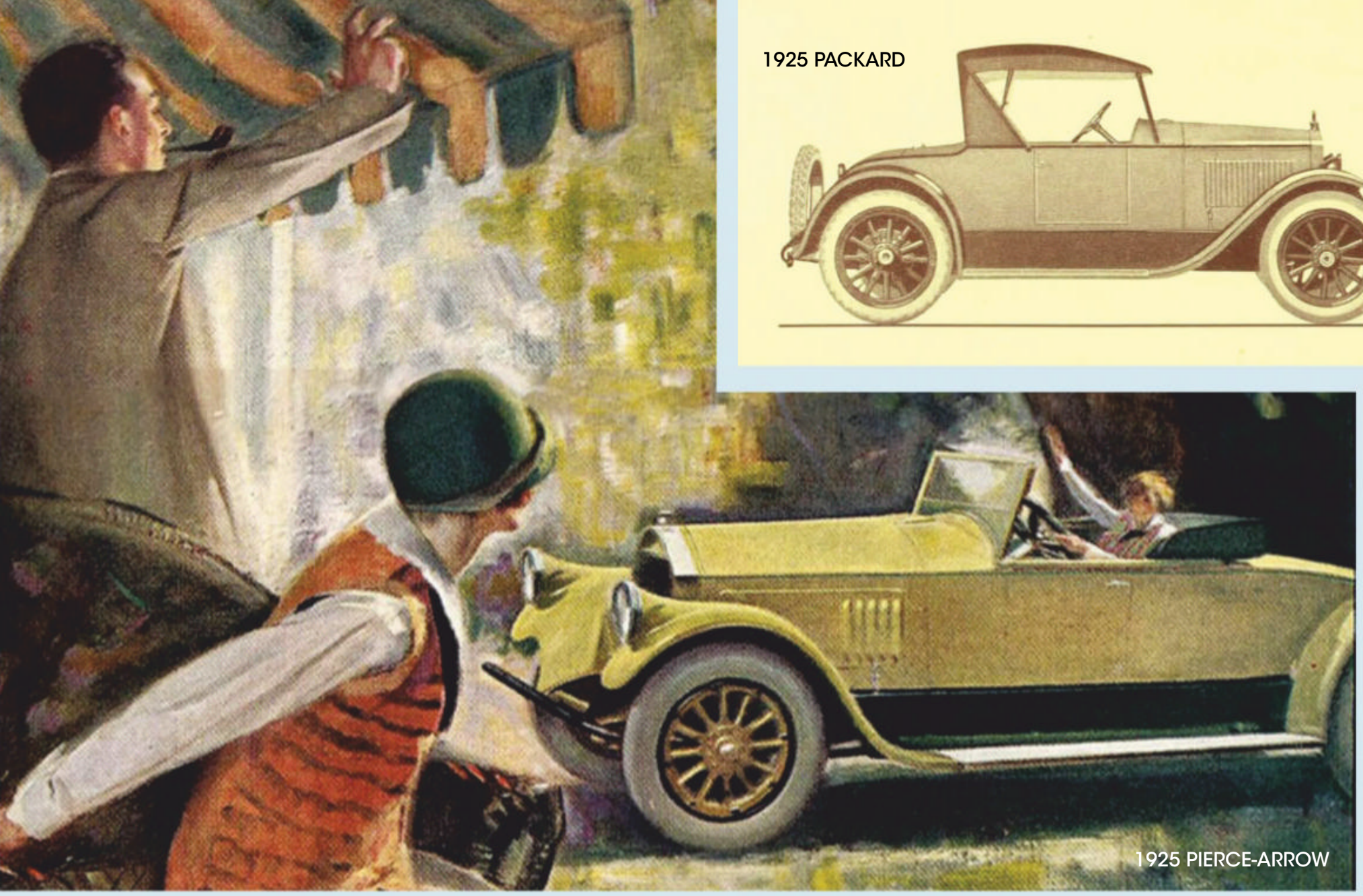
While not every coachbuilt body rides atop a Full Classic chassis, and factory-supplied bodywork does not disqualify a vehicle from Full Classic status, the two elements are so often found together that they certainly bear simultaneous discussion. In fact, custom coachwork alone may boost an otherwise non-Classic chassis into Classic status, pending approval by the CCCA's Classification Committee (see sidebar, pg. 53).

To the earliest owners of coachbuilt bodies, often the coachwork *was* the car. Favorite bodies would be transferred to newly purchased chassis every few years, much like an older team of horses might be put out to pasture when younger, stronger animals became available to pull the same carriage.

Similar to production bodies in the era, most coachbuilt bodies were constructed with metal (typically steel, sometimes aluminum) or leatherette fabric nailed to a hardwood frame (ash was favored). This technique required skilled craftsmanship and attention to detail, but resulted in a well-made body, worthy of long use. Trim, upholstery, fittings, and finish work were all as fine as though they were going into the parlor of a well-appointed home—this was particularly true in closed cars, where better materials could be used inside as they did not have to be capable of enduring exposure to the elements.

Underpinning a coachbuilt body, or even a high-end production body, was a stiff, heavy frame. Unlike, say, a Ford Model T, the frame of a luxury car was not designed to act as a part of the suspension. Instead, the frame was a foundation for the body—rigid, beefy, and truck-like to absorb the punishment of the road without transferring that stress to the body. It might come as no surprise that not a few luxury cars went on to have second lives as trucks and other service vehicles.

Suspensions, like engines and transmissions, continually evolved. Chassis design matched the improvements to the national road system. The emphasis with most luxury cars (we will get to the exceptions—high-end sport models—shortly) was a smooth, comfortable ride. A long wheelbase, lots of sprung weight, and



1926 PACKARD

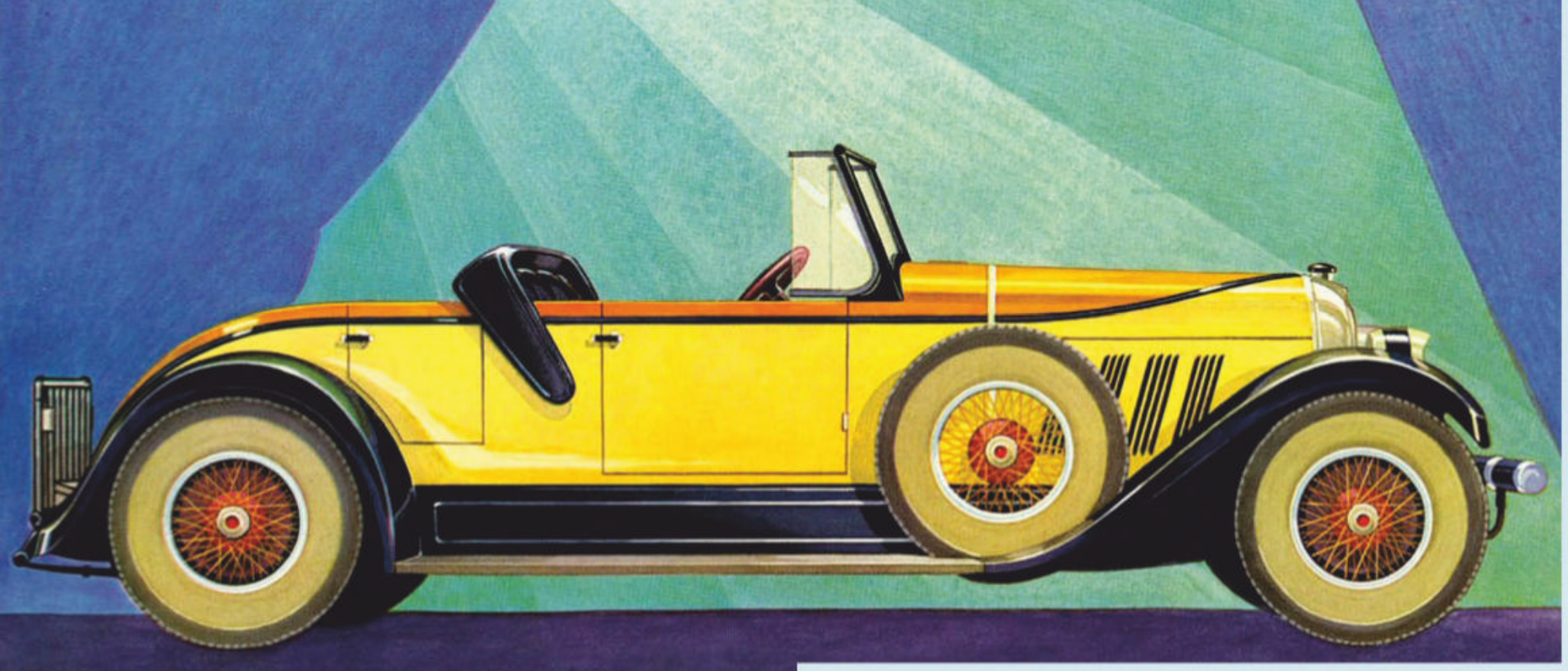
tall, cushy tires were the usual ingredients found in the Full Classic recipe. Long wheelbases spread out bumps between the front and rear axles, minimizing the jarring felt by vehicle occupants. Lots of sprung weight made sure the suspension was properly deflecting—stiff, unmoving spring packs don't cushion passengers one bit. The tall sidewalls of tires, of course, allowed the air inside the tire to act as yet another spring—the whole idea behind pneumatic tires to begin with.

Engines in Full Classics run the gamut from conventional to exotic—some, notably Doble's steam cars, aren't even internal combustion. The unifying factor is torque, also known as "lugging power." The ultimate in luxury was the ability to avoid shifting gears (especially in the pre-synchromesh era). Ability to accelerate from 5 mph to highway speeds or greater, all in top gear, was a continual factor in advertising for the cars that eventually became Full Classics. Something as simple as a flathead engine with gargantuan displacement was the easiest route to that kind of performance, but fortunately for us most luxury carmakers, and likely their customers as well, weren't content with simplicity.

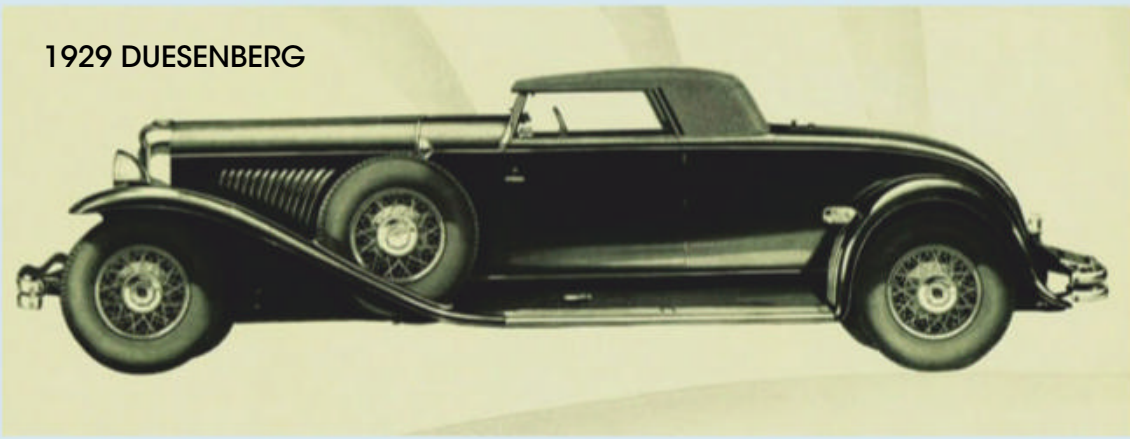
Multiple cylinders were the first innovation adopted by most carmakers. From the earliest days of the automobile, the limitations of single, twin, and even four-cylinder powerplants had become evident. Engine speed, especially, was limited by these designs thanks to the inherent roughness of fewer cylinders. By the time the Full Classic era began in 1915, a straight-six engine was a minimum requirement for marketing a luxury car. Cadillac was the top of the heap with its newly introduced (for 1914) V-8 engine, though Peerless quickly followed suit with its own V-8.

For 1916, Packard wowed the marketplace with its new "Twin Six" V-12 powerplant. Just like later "horsepower wars" in Detroit, the V-8 and the Twin Six set off a competition of innovation. New, multi-cylinder V-configuration engines proliferated, and by 1925 (incidentally, the era when the CCCA used to begin considering cars as potential Full Classics) a straight-eight was the new minimum by which luxury engines were judged.

1926 WILLS SAINTE CLAIRE



1927 AUBURN



1929 DUESENBERG

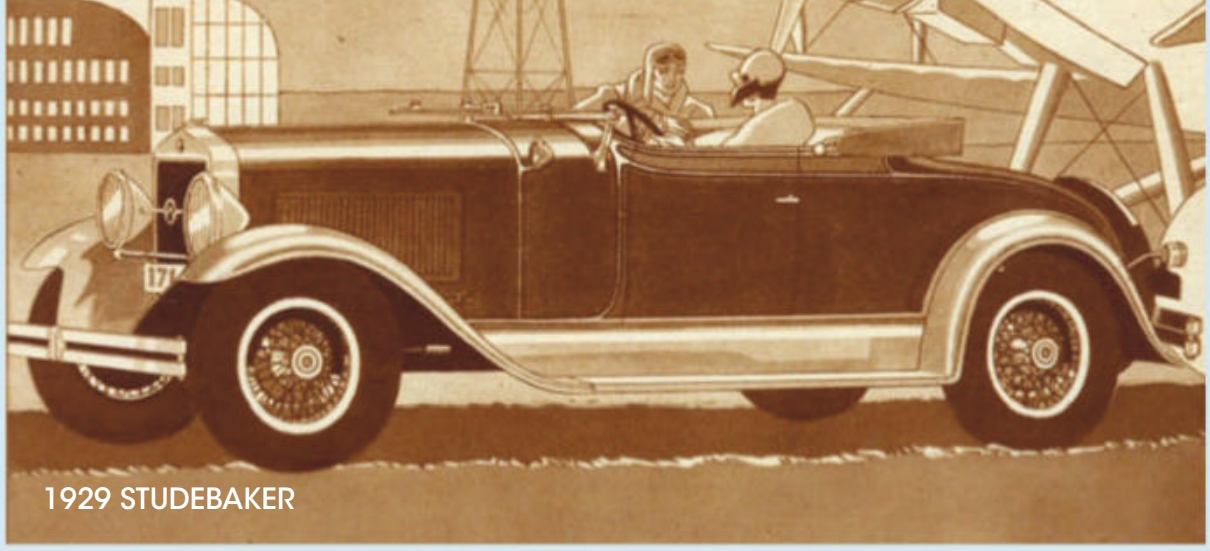
What Makes a Classic Anyway?

To get some insight on how the CCCA determines these criteria, we turned to *Hemmings Classic Car* columnist David Schultz. Among other things, David has been a CCCA member for 50 years, is a past president of the CCCA, was a member of its Board of Directors for nine years and was chairman of the Classification Committee for several years...

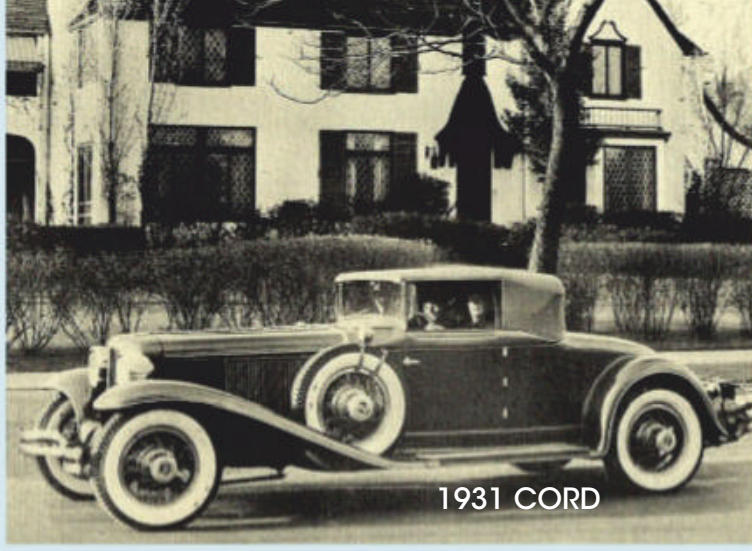
"Typically, the process would be that someone would write a nice, long letter with accompanying criteria. There is actually a form you can get from the CCCA offices. You don't even have to necessarily own the car, you can just say 'I think that the 1939 Whatsit should be a Classic, and here's why.' Applications also come from people who own cars; they'll say something like, 'I have a 1928 Whatsit and I've been working on this car, and I tell you the engineering is off the charts. It's a beautifully styled car, and I think this car qualifies as a Classic!'

"At that point the Classification Committee takes it under advisement. The folks on the Classification Committee are *real* automotive historians—really knowledgeable, bright people. We would debate and talk about these cars, and it would be very educational, very enlightening. In the end, we would recommend or not recommend a car for Classic status. If we did recommend it, then it would go to the Board of Directors.

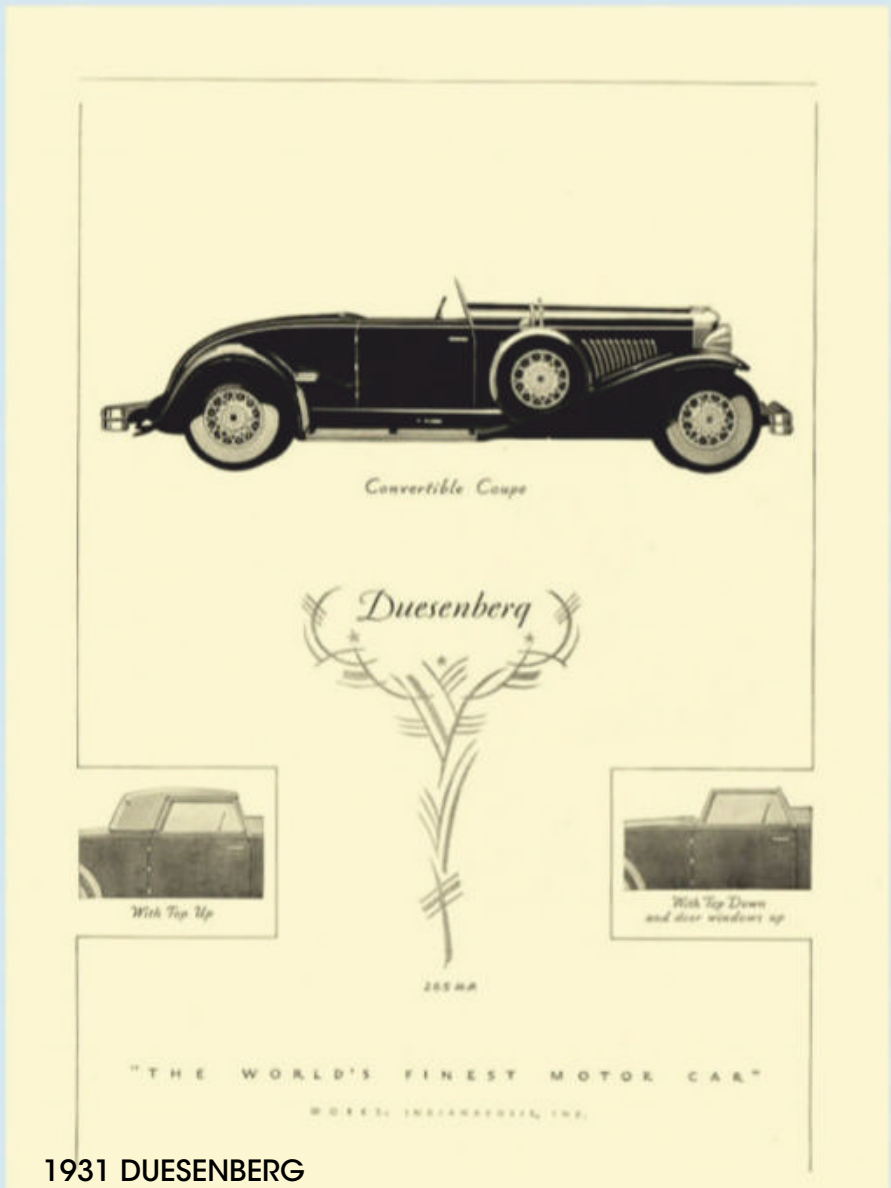
"The board would usually accept the Classification Committee's recommendation. Then it would go out to the membership via the *CCCA Bulletin* and then wait for a response from the members. After a certain period of time when the membership has had a time to comment, they will formally act on it. If the board then says, 'It's now a Classic' then it's now a Classic."



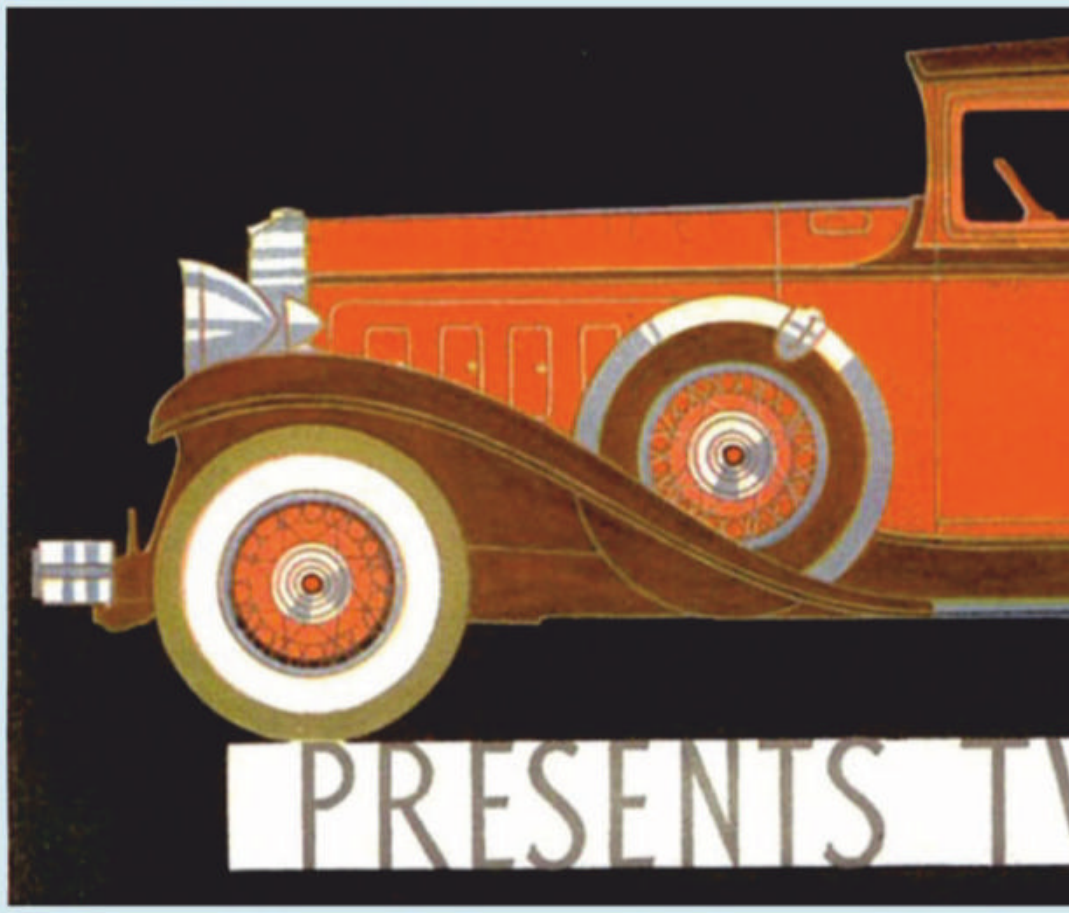
1929 STUDEBAKER



1931 CORD



1931 DUESENBERG



Duesenberg, a marque with roots in racing cars, made its straight-eight as spectacularly sophisticated as possible. When it debuted in the company's Model A, it was the first straight-eight engine in series production and already included a single overhead camshaft. In the Model J, it significantly upgraded its Lycoming-built straight-eight with features including dual overhead camshafts, four valves per cylinder, and, later, supercharging. With 320 hp on tap, the Duesenberg straight-eight was the most powerful engine in prewar America.

For those who cared more about cylinder count than sheer power, several makers (Packard, Pierce-Arrow, Lincoln, Auburn, and Franklin) offered V-12 engines, and two offered a V-16. The story of the Cadillac V-16, which was offered alongside the company's long-serving V-8s and a V-12 series (itself derived from the V-16), has been documented elsewhere in detail. Suffice it to say that the 1930 to 1940 Cadillac Sixteen is the standard by which the Standard of the World has since been measured.

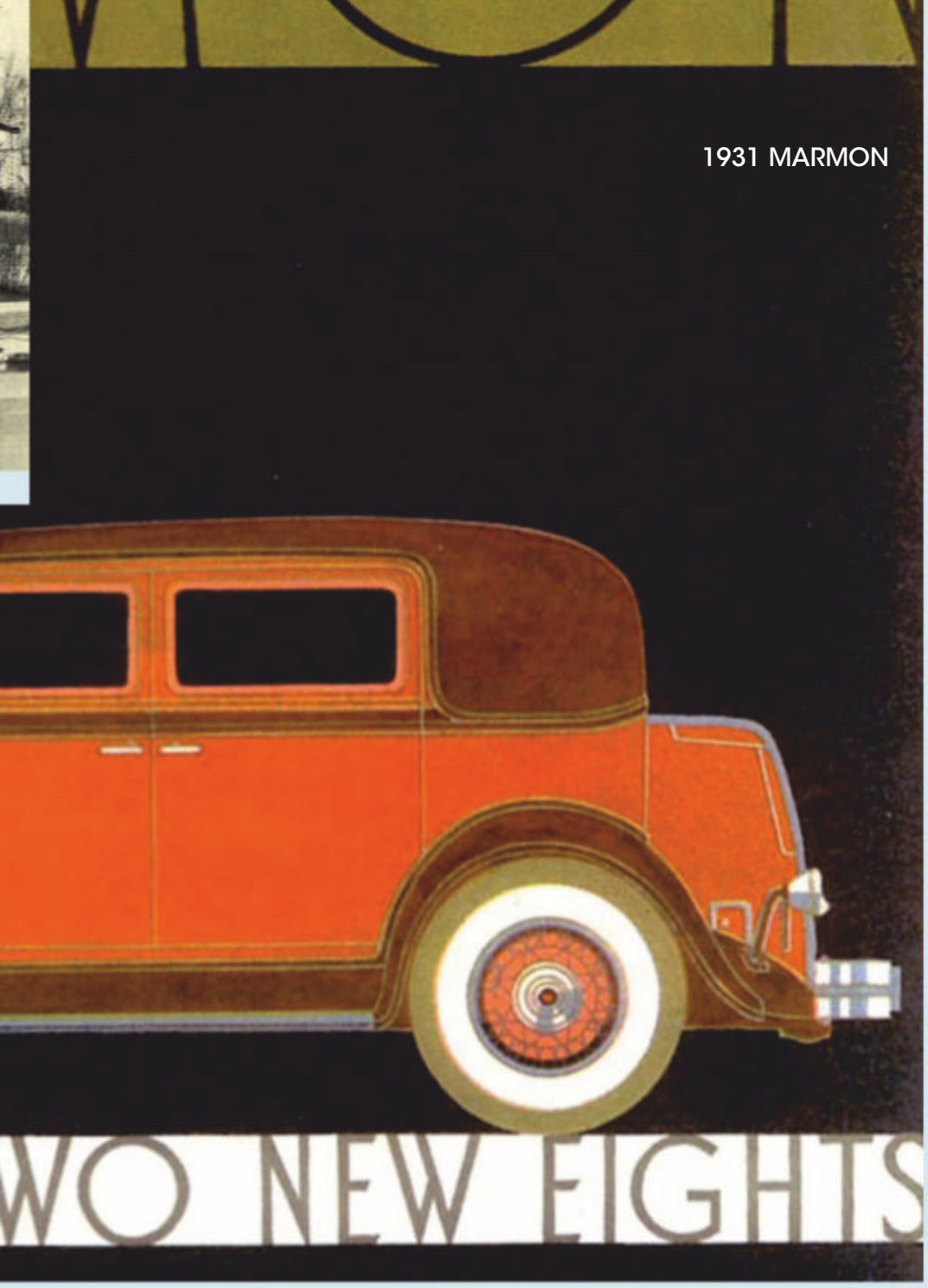
The other V-16 entrant was from Marmon, an Indianapolis-based company with roots in the mid-19th century. As a machinery maker, it had been a simple matter to dabble in motor vehicle construction around the turn of the century. Marmon autos quickly gained a good reputation, one that was especially burnished by having the Marmon Wasp declared the winner of the inaugural Indianapolis 500 race in 1911.

Just as the six-cylinder had gone from luxury car standard to run-of-the-mill, by the late 1920s it appeared the same was poised to occur with eight-cylinder engines. Hudson began equipping its middle-priced products with straight-eights beginning with the 1930 model year (straight-sixes had appeared in Chevrolets the year before), and Marmon introduced its own straight-eight-equipped Roosevelt companion make in 1929.

The company recognized that the time had come to leapfrog the straight-eight engine for its premier product. Howard Marmon had been working on a V-16 since 1927, and for 1931 he was ready for its debut. Unfortunately for Marmon, his accomplishment was slightly overshadowed by the debut of the Cadillac Sixteen the year previous—a project that had been helped along by the poaching of Marmon engineer Owen Nacker by General Motors.

Equally unfortunate for Marmon was its lack of support during the onset of the Depression. Conspicuous consumption, especially in the form of the luxury cars that would be future Full Classics, suddenly became abhorrent. Cadillac, Lincoln, and Imperial, buoyed by the other divisions in their corporate families, survived with their prestige intact. Packard survived by diluting its prestige with a series of upper-middle-price cars—what some argue was a fatal blow to the company in the long run. Others, Marmon included, got out of automobile

1931 MARMON



1932 PACKARD

In THE new Packard Eight Sedan—priced at the factory at $2485—you are offered motor car luxury that has never before existed. If you have not yet *driven* this distinguished closed car for five, if you have not *ridden* in it as a passenger, you cannot appreciate its remarkable performance, its new roadability, its *supreme* comfort. Arrange now for a demonstration trip in the Packard Eight Sedan. You will gain an entirely new conception of how truly luxurious motor car transportation can be. ¶ The wheelbase, you will find, is longer—the tread wider. The body is lower, roomier, more richly appointed—thoroughly ventilated, yet completely insulated against sound and weather. The new Straight-Eight engine, "floated" on rubber, is smoother, quieter, more powerful. The four-speed transmission is the easy, silent, synchro-mesh. And in addition the exclusive Packard *Ride Control* permits the instant adjustment of shock absorbers *from the dash* to compensate for varying conditions of road, load and temperature. Only in a Packard is such luxury yours.

PACKARD

Ask the man who owns one

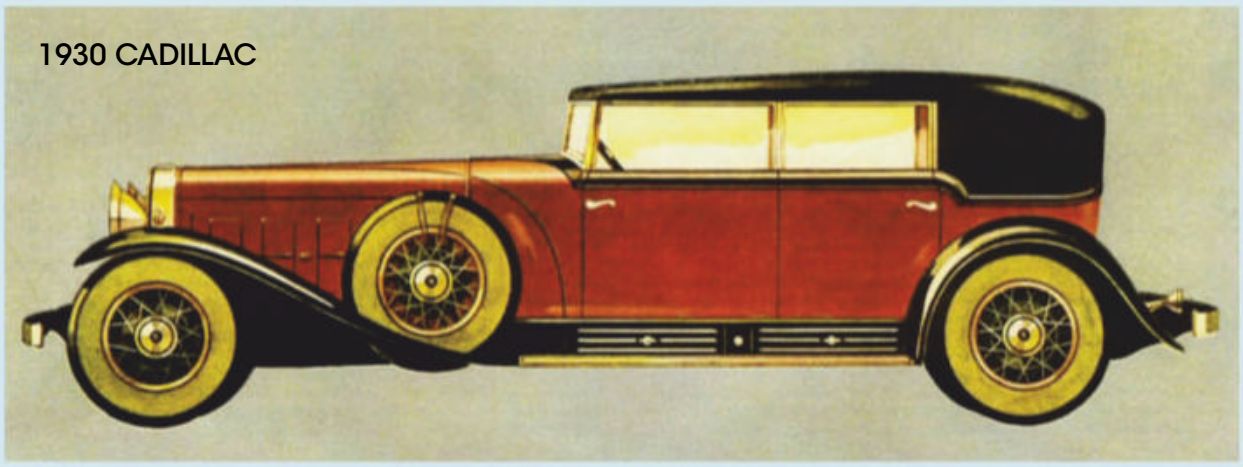
1932 PACKARD

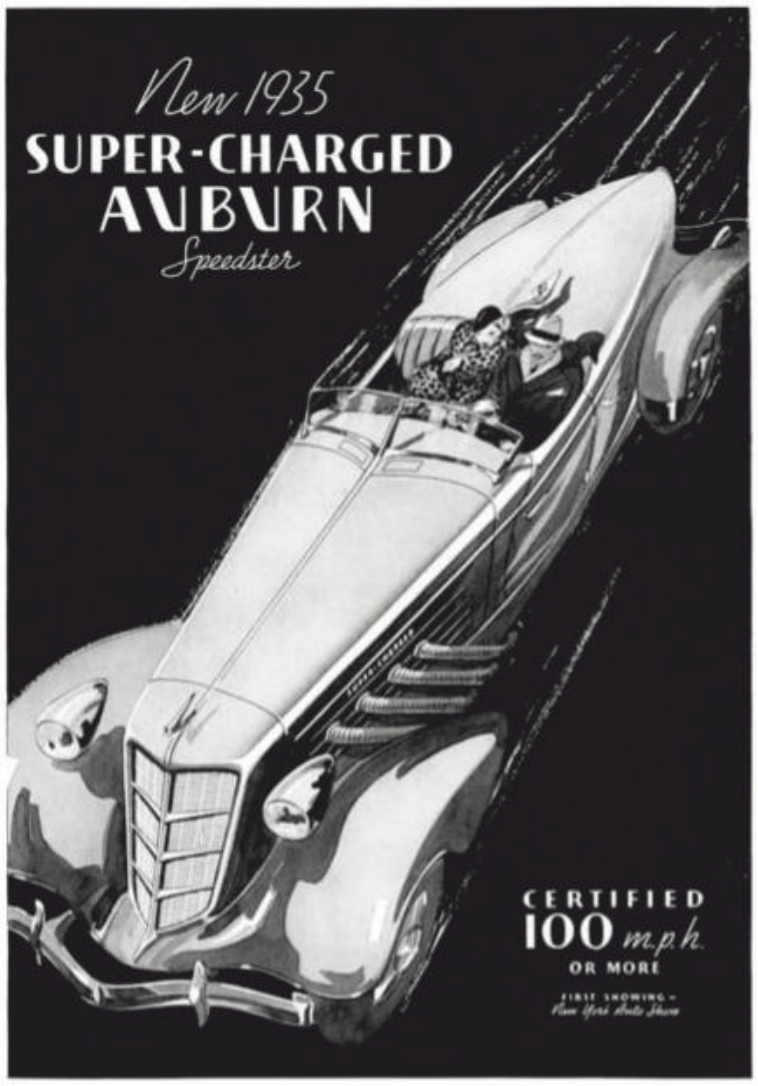
THE newly announced Packard cars are *entirely* new—inside and out, mechanically and artistically. The characteristic beauty of Packard lines and the straight-eight principle of motor design have been retained. Vastly improved even in these two fundamental features, these distinguished cars are *fully* redesigned—an outstanding advance in luxurious transportation. ¶ The new bodies are lower—with lines refined and modernized—interiors newly insulated against sound and temperature. Wheelbases are longer—treads wider. The new motor is far more powerful—quieter and smoother than ever before. The new transmission is Packard-built, four-speed synchro-mesh. The remarkable and exclusive new *Ride Control* permits instant shock absorber adjustment *from the dash*—to compensate for varying numbers of passengers, temperatures and road conditions. The Packard owner alone now enjoys exactly the kind of *ride* he and his guests desire—a luxury of motor travel that has never before existed. ¶ Only by *driving* and *riding in* the new Packard can you appreciate its performance, its roadability—and above all its new and supreme *comfort*.

Ask the man who owns one

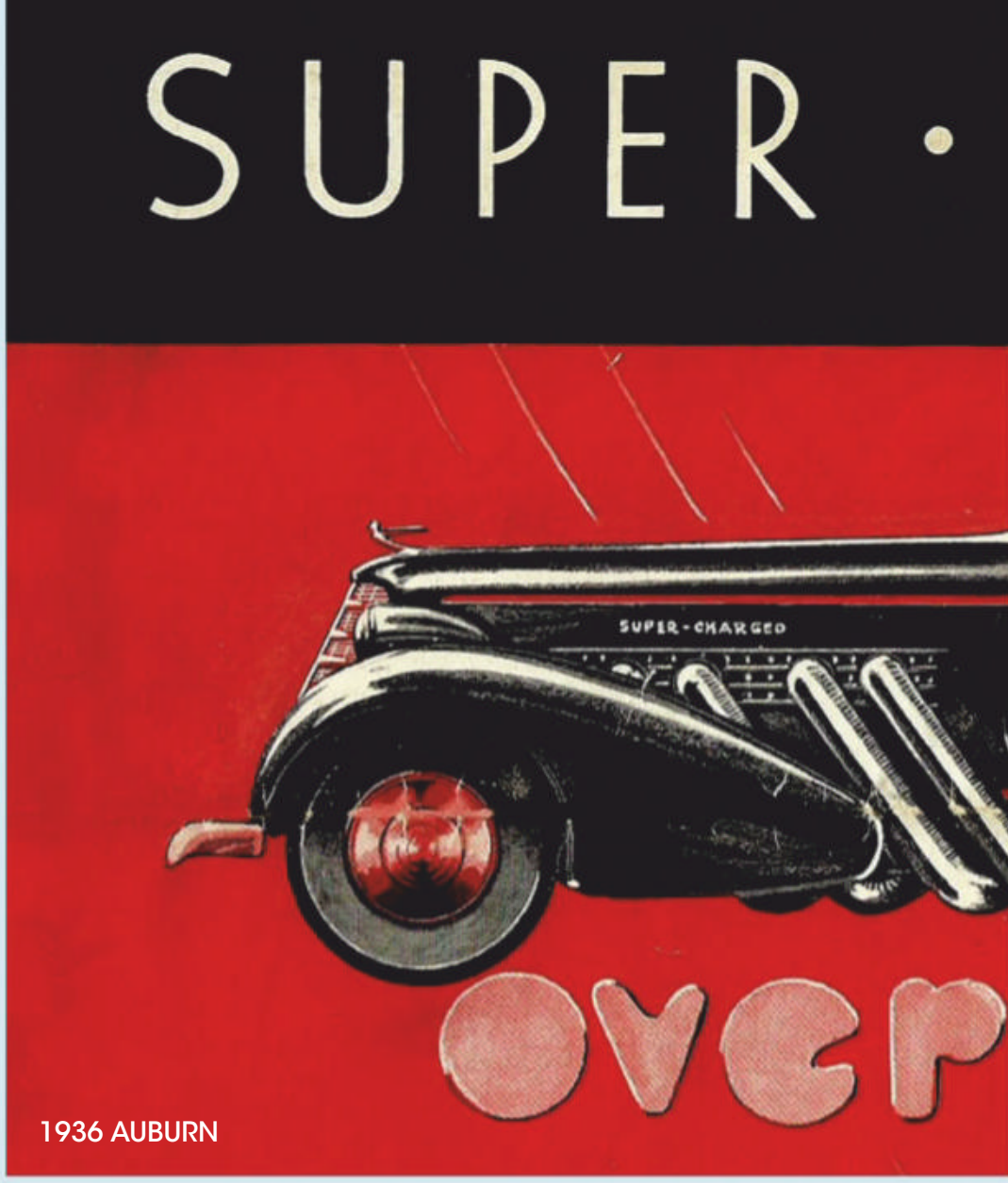
PACKARD

1930 CADILLAC





1935 AUBURN



1936 AUBURN

production entirely. The Marmon V-16 was produced for only three model years.

Marmon's story was repeated several times in the Depression years. Even as luxury makers were folding, however, they were producing some of their most memorable products. Credit a combination of product planning that was the culmination of all that roared about the '20s and intense competition borne of desperation.

One product of this era was the sporting Classic. America had produced sports cars in the pre-First World War era, most memorably the well-named Mercer Raceabout and Stutz Bearcat, but after the war, the luxury market was focused on, well, luxury. These big machines, while pleasant to be chauffeured about in, were not necessarily fun to drive for the sports minded (though modern drivers will find any owner-driven Classic to be generally more capable than lower-priced cars of the era, especially in the pre-1935 period). Lugging-in-top-gear torque isn't the kind of performance that makes for a sporty car. Racing had diverged from mass production and become the specialized province of purpose-built race cars and homebuilt speedsters.

A few, like Kissel, with its Silver Special (better known by its later moniker: Goldbug), aped the looks of the speedsters, but really without the kind of engineering to go along. Like the 1953 Corvette, American "sports cars" of the 1920s were basically handsome, sporty bodies with humdrum passenger-car mechanicals. Those wanting real performance had to look overseas, to the likes of Bentley, Bugatti, or Alfa-Romeo (all of which also produced cars now considered Classics). It was Auburn that would change that.

E.L. Cord, a man who would be behind a slew of Full Classics, including the front-wheel-drive cars that bore his name, took Auburn from a struggling Indiana automaker to luxury powerhouse. He did that by making them faster and better looking than the competition. Cord's first change was to add a new line that swapped out the staid six-cylinder for a new Lycoming-built straight-eight.

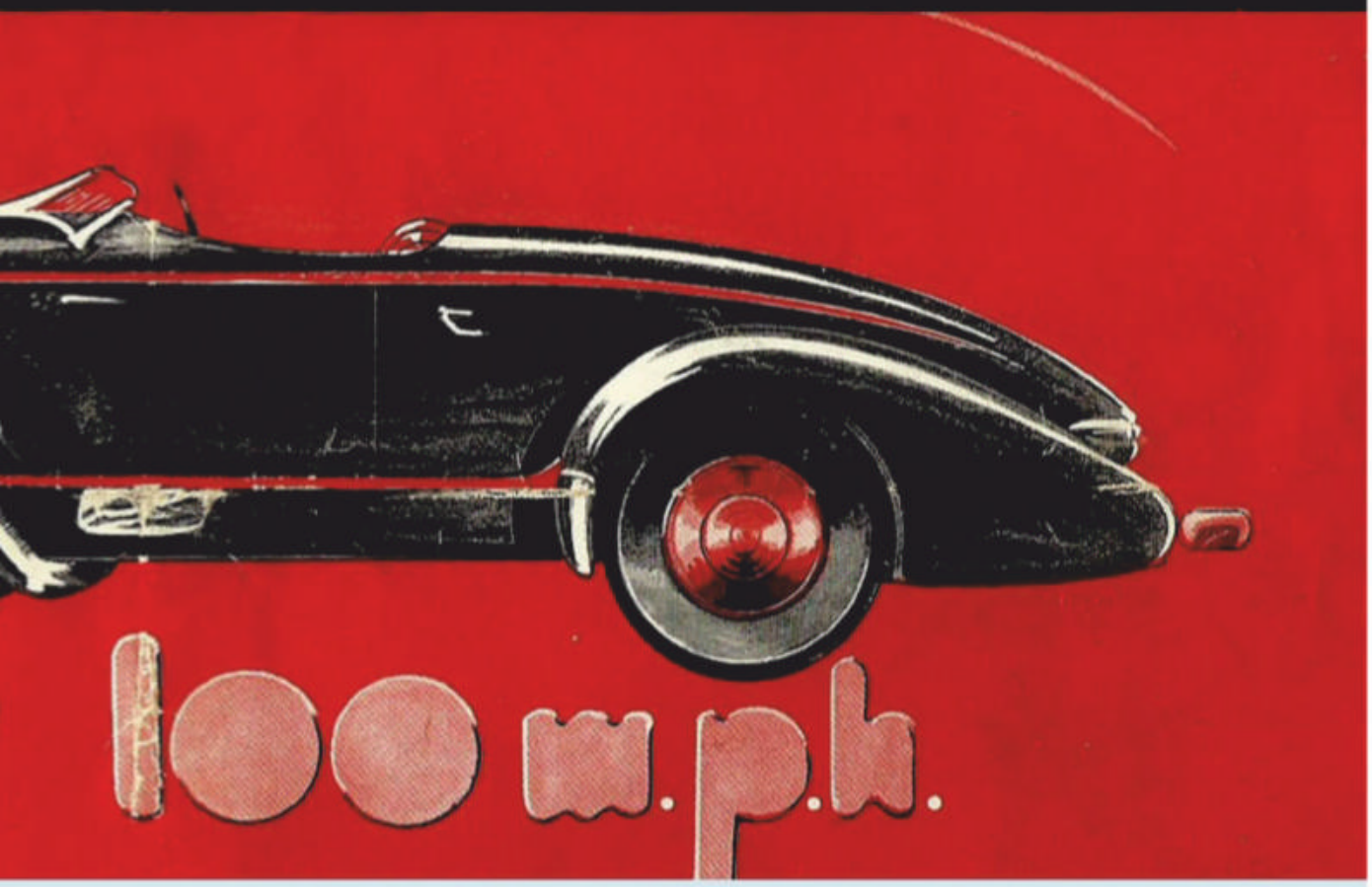
Leaving the balance unchanged dramatically upped the power-to-weight ratio, giving Auburns a reputation for performance. At the same time, a dramatic swooping bit of trim was added to the hood—the perfect demarcation for a flamboyant two-tone paint scheme. The performance image of the eight-cylinder cars made it a natural basis for a factory-built speedster, and Auburn brought out just that for the 1928 model year.

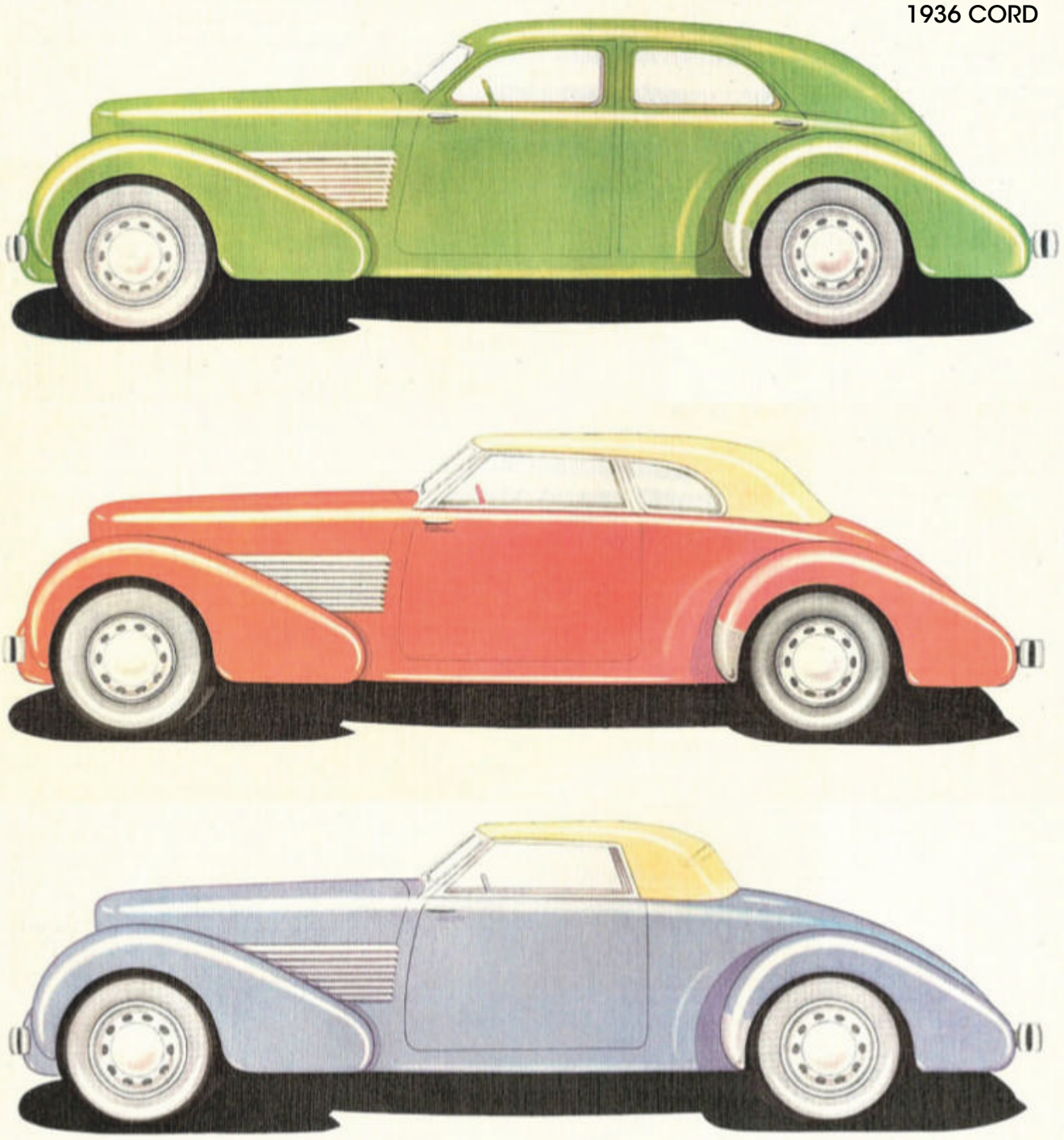
Auburn's 1928-'30 Speedster models were tuned above and beyond the regular Auburns with similar mechanicals. Thereafter, they became more of a prestige model whose only additional performance came from whatever weight savings and, likely negligible, streamlining was provided by the boattail bodywork. Nevertheless, the gambit worked, and today the CCCA considers all eight- and 12-cylinder Auburns along with their equally performance-oriented Cord and Duesenberg siblings to be Full Classics. Even Studebaker got in on the final enthusiasm for high-performance design with its eight-cylinder President series, which not only boasted a record-setting "Speedway" roadster model, but also underpinned several full-bore race cars that ran successfully at the Indianapolis 500 during the so-called "junk-formula" years.

By the end of World War II, the whole world had changed, not least of which the automotive industry. A few Full Classics came back into production after the war, but with the wholesale reinvention of the automobile that had occurred by the 1949 model year, the age of the Full Classic was over. Or was it?

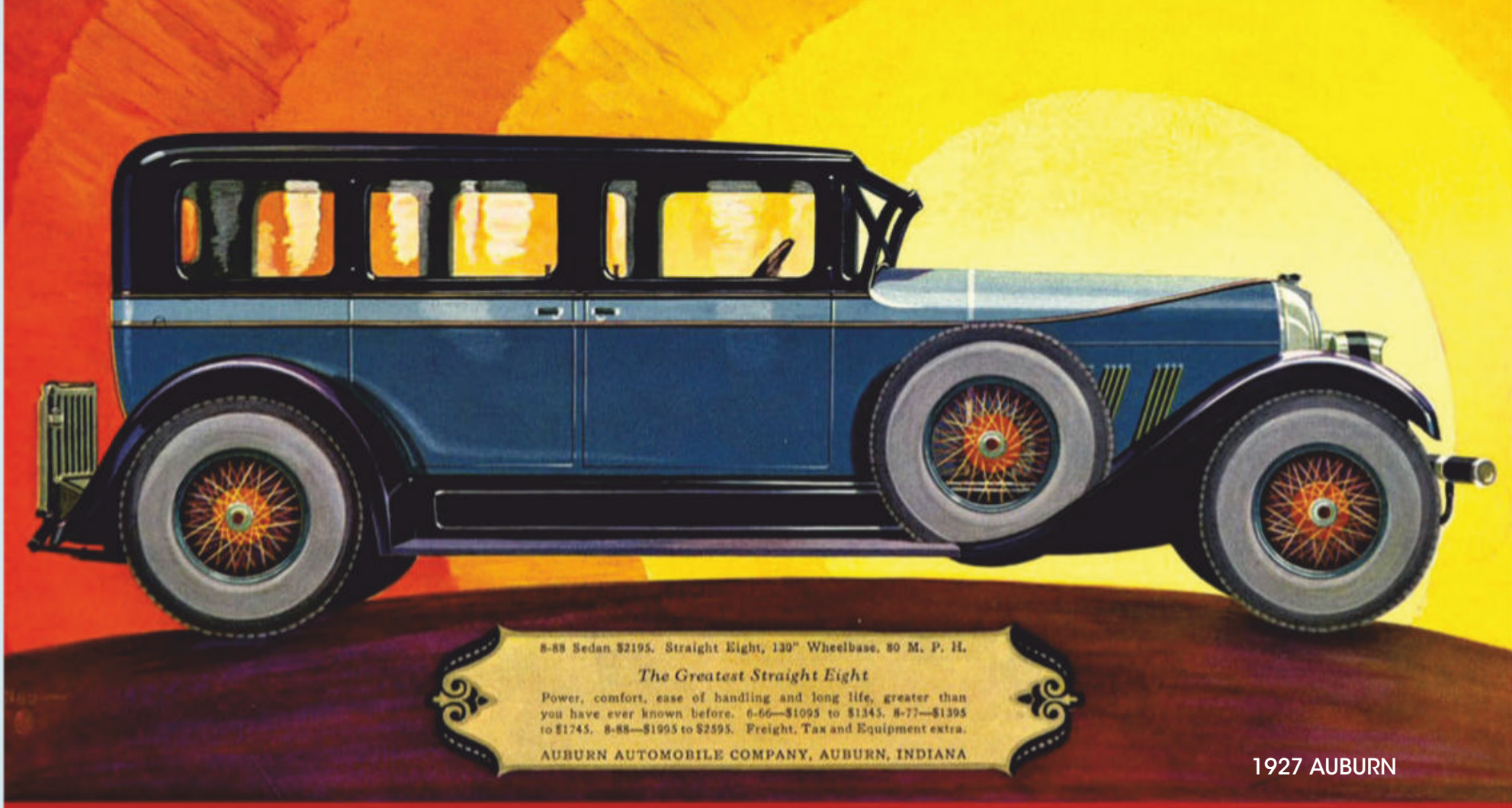
Thanks to the efforts of enthusiasts like those at the CCCA—and you, dear reader—Full Classics are still treasured and preserved. Better still, it's possible to get a Full Classic to enjoy in your own garage, and perhaps for less than you suspect. Turn the page to see our picks for "fine" and "distinctive" automobiles that can be had for a fraction of their (inflation-adjusted) price when new. You might be surprised.

CHARGED





1936 CORD



1927 AUBURN

Champagne Taste on a Beer Budget

Six standout bargains for those who want to experience a Full Classic

BY DAVID CONWILL • ILLUSTRATIONS FROM THE MANUFACTURERS

It's easy to look at the big, grand automobiles dubbed Full Classics and assume that they are strictly playthings of the wealthy. We're not going to tell you that you can roll into your next cruise night in a V-16 Cadillac or a Duesenberg without spending your pound of flesh, but if you're willing to dig a little deeper, there are a lot of bargains to be had.

The key is first and foremost to be flexible, especially with regard to body type. Open cars are always going to be on the expensive side (though if you take a look at some of the years and makes we've listed, you will even find some good buys there) but closed cars, especially sedans, are far more luxurious and yet much more reasonably priced. The best-quality upholstery and hardware went into the weather-tight closed cars, while open cars made do with leather seats and minimalist appointments. Take a look at the following and see if you aren't inspired to consider a Classic for your next hobby car.

1921-'30 LINCOLN MODEL L

The Ford Model T may have been the lowest priced car on the market in the 1920s, but the V-8-powered Lincoln Model L was among the most expensive. Its engineering, overseen by that master of precision, Henry Leland, was unmatched, and styling, once Edsel Ford came on the scene, was among the best in the business. May we recommend one of the 917 Dietrich-bodied five-passenger, four-door sedans constructed for the 1927 model year? The average selling price on those is a mere $17,000 and they go for about $26,000 at the high-end. Chauffeur-driven models list for even less.

1925-'30 AUBURN

The CCCA recognizes all eight- and 12-cylinder Auburns as Classics. The bargain among these are the early eight-cylinder closed cars. The first Auburn eights were essentially the old six-cylinder car with some additional flash, thanks to nickel plating and sweeping hood trim that allowed for two-tone paint. The Lycoming straight-eight in the relatively lightweight chassis made them good performers too. Current "average" pricing for a 1926 Auburn 8-88 four-door sedan or Brougham (a close-coupled two-door sedan) hovers around $19,000, with values topping out at under $28,000.

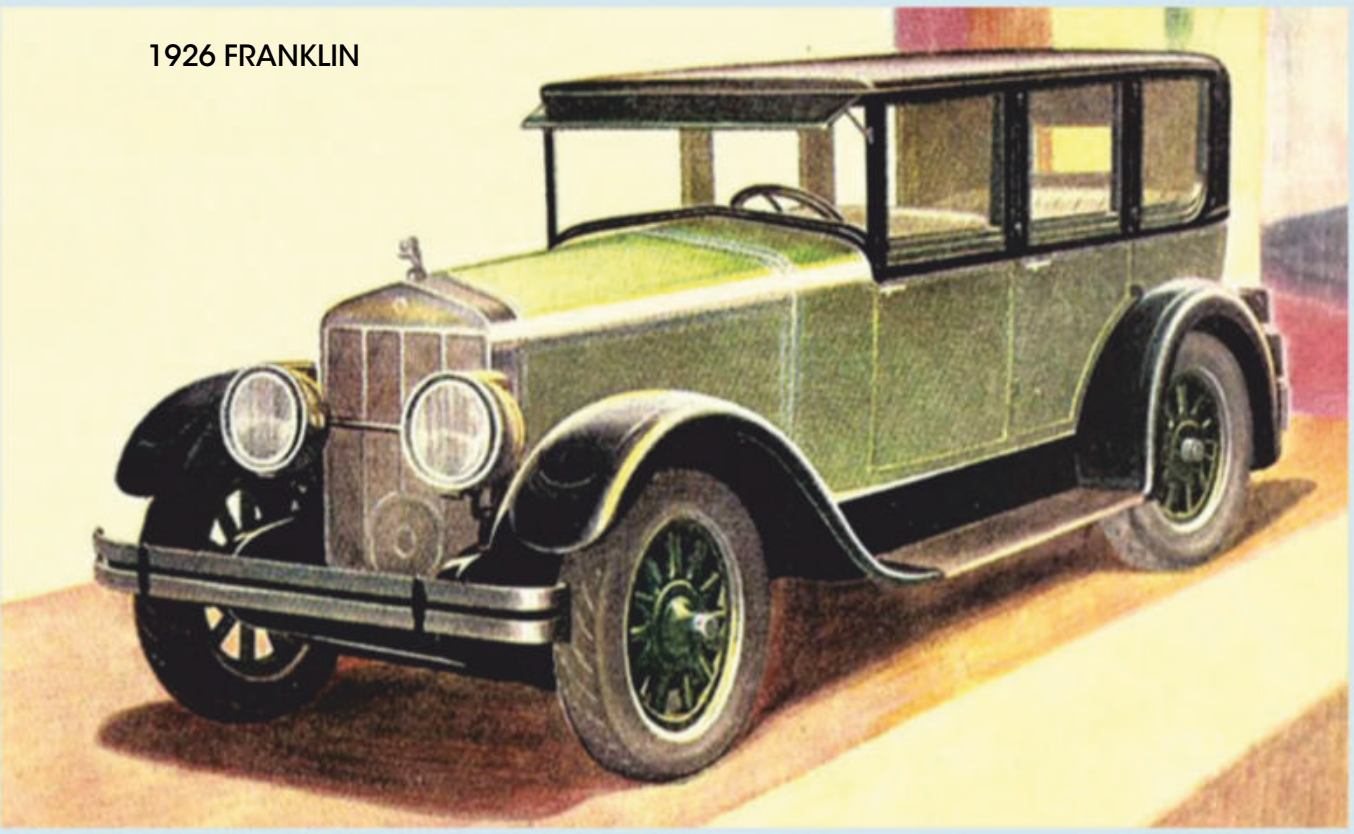
1925-'30 FRANKLIN

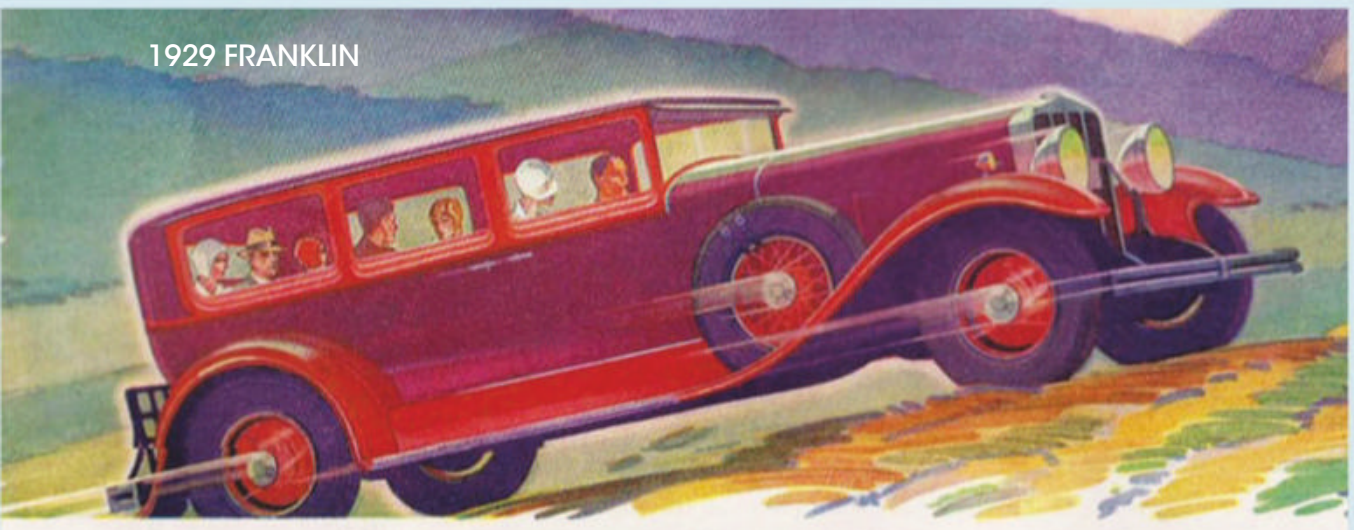
Franklin's big claim to fame was air cooling, which meshed very well with the 1920s interest in aviation. In fact, possibly the biggest celebrity of the era, Charles Lindbergh, drove a Franklin and, in turn Franklin named its 1928 models "Airman" in honor of the famous transatlantic flyer. Light weight and good power made Franklins excellent performers, and they remain fun to drive. If you're looking for a car capable of gobbling up the road miles, you could do worse than a 1930 Franklin Transcontinent sedan, with an average price of $17,000 and a high value around $25,000. The exceptionally thrifty may want to keep their eyes peeled for any of the several Franklin sedans of this era that list between $14,000 and $22,000.

1925 LINCOLN

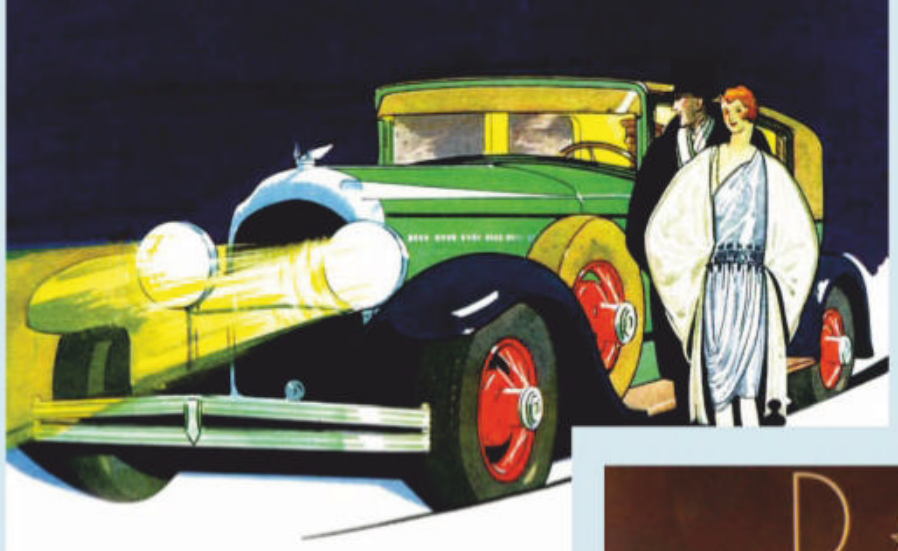
1928 LINCOLN

1926 FRANKLIN

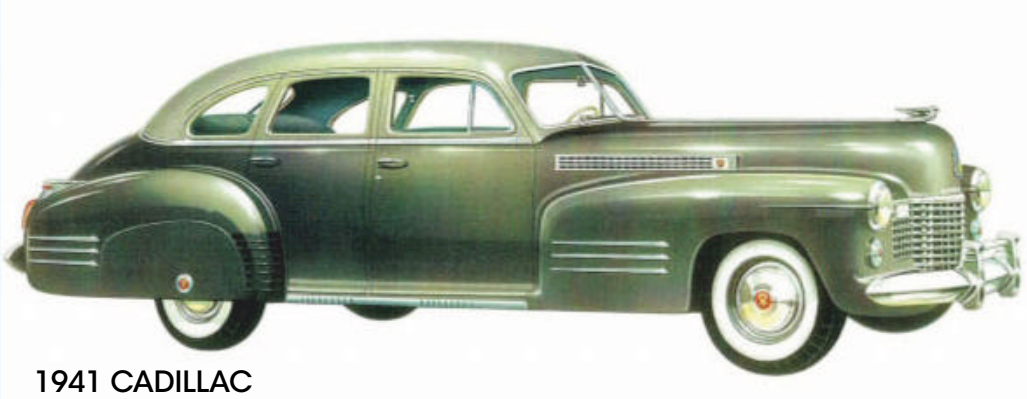




1929 FRANKLIN



1928 CHRYSLER



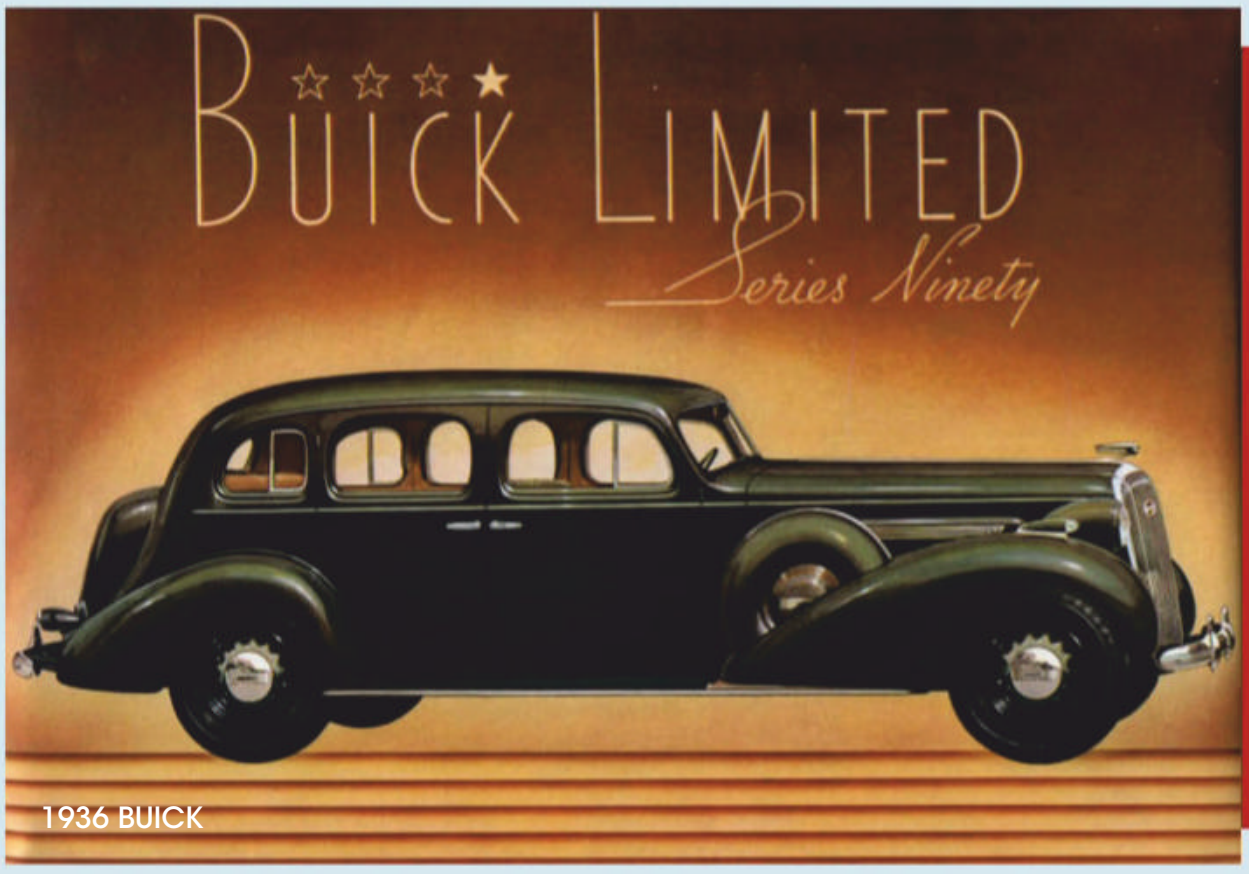
1941 CADILLAC

1926-'30 CHRYSLER IMPERIAL 80

The original Chrysler Imperial used an enlarged version of the company's robust, seven-bearing, six-cylinder engine. It received its Model 80 designation thanks to its guarantee of an 80-mph cruising speed. As a bonus, if you're into Indianapolis 500 history, you might appreciate knowing that a 1926 Imperial paced that year's race. A roadster like that should run $13,000 to $22,000, but a coupe only $8,000 to $13,000. Sedans go for a bargain-basement $7,000 to $12,000. Prices for later models trend upward, with 1930 sedans fetching $13,000 to $21,000—still a deal for such a quality car.

1931-'40 BUICK SERIES 90

While several high-end Buicks of the 1930-'42 era have achieved Classic status, the bargains of the bunch are the closed cars in the top-of-the-line 90 series (aka "Limited," after Buick switched to names for 1936). Conspicuous consumption, like Cadillac ownership, became a risky proposition during the Great Depression, so instead many buyers turned to middle-class Buick. Buick, in turn, responded by moving upmarket with the Series 90—essentially offering buyers a Cadillac experience with a more-modest nameplate. The average prices on these range from $21,000 for a 1931 four-door sedan up to $29,000 for a 1940 four-door Touring Sedan, and the high values on those same cars are $30,000 and $41,000, respectively.



1936 BUICK

1941-'42 CADILLAC SERIES 62/63

If you like prewar cars, you probably like the 1941 model year, as it was a culmination of most of the styling trends of the 1930s. In that era, no car had more panache, save perhaps Packard, than Cadillac. That makes it somewhat surprising, then, how inexpensively one can get into an immediate prewar Cadillac. All Cadillacs were V-8 powered by 1941, using an evolution of the same monobloc engine that was so good it had replaced both the old V-8 and the V-12 when it came out in 1937. The Hydra-Matic transmission was also now available. A 1941 Cadillac Series 62 four-door Touring Sedan has an average value of only $15,000 and a high value of a mere $22,000. The 1942 models list even cheaper, but because production numbers were so low that year, locating a '42 could be challenging.

CONCOURS D'ELEGANCE

Hemmings Motor News

13th Annual

SEPT 13–15 2019

FRIDAY, SEPTEMBER 13th

- REGISTRATION

SATURDAY, SEPTEMBER 14th

- CRUISE-IN SPECTACULAR
- CELEBRATORY BANQUET
  and cocktail hour

SUNDAY, SEPTEMBER 15th

- CONCOURS d'ELEGANCE
  TROPHIES TO BE AWARDED! Winners also will appear in the pages of *Hemmings Motor News* and *Hemmings Classic Car*.

FEATURED MARQUES:

Prewar Rolls-Royce
Class of 1949
Datsun Z and ZX Cars (240, 260 & 280)
Early SUVs through 1978 (Bronco, Blazer, Scout, Jeep, Ramcharger, etc.)
Chevy W-Engine Cars
Vintage Race Cars
Fresh Restoration

ANNUAL CLASSES:

Full Classics
American Prewar
American Postwar
American Muscle Cars
European/Import
Preservation
Vintage Trucks

MASTER OF CEREMONIES: Bill Rothermel

Bill's broad knowledge and experience as an automotive historian and writer – as well as his role as master of ceremonies or judge in over 20 concours-level events nationwide – position him as an unrivaled expert. He's also a valued member of the Boards of Directors of the AACA Museum in Hershey, PA, and the Elegance at Hershey, and a past-Board member of the Rolls-Royce Foundation and the Boyertown Museum of Historic Vehicles. His lifelong interest in cars of all kinds and eras makes him a fascinating automotive commentator.

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Roslyn Motors

Long Island's exclusive dealer of coachbuilt 1920s Lincolns

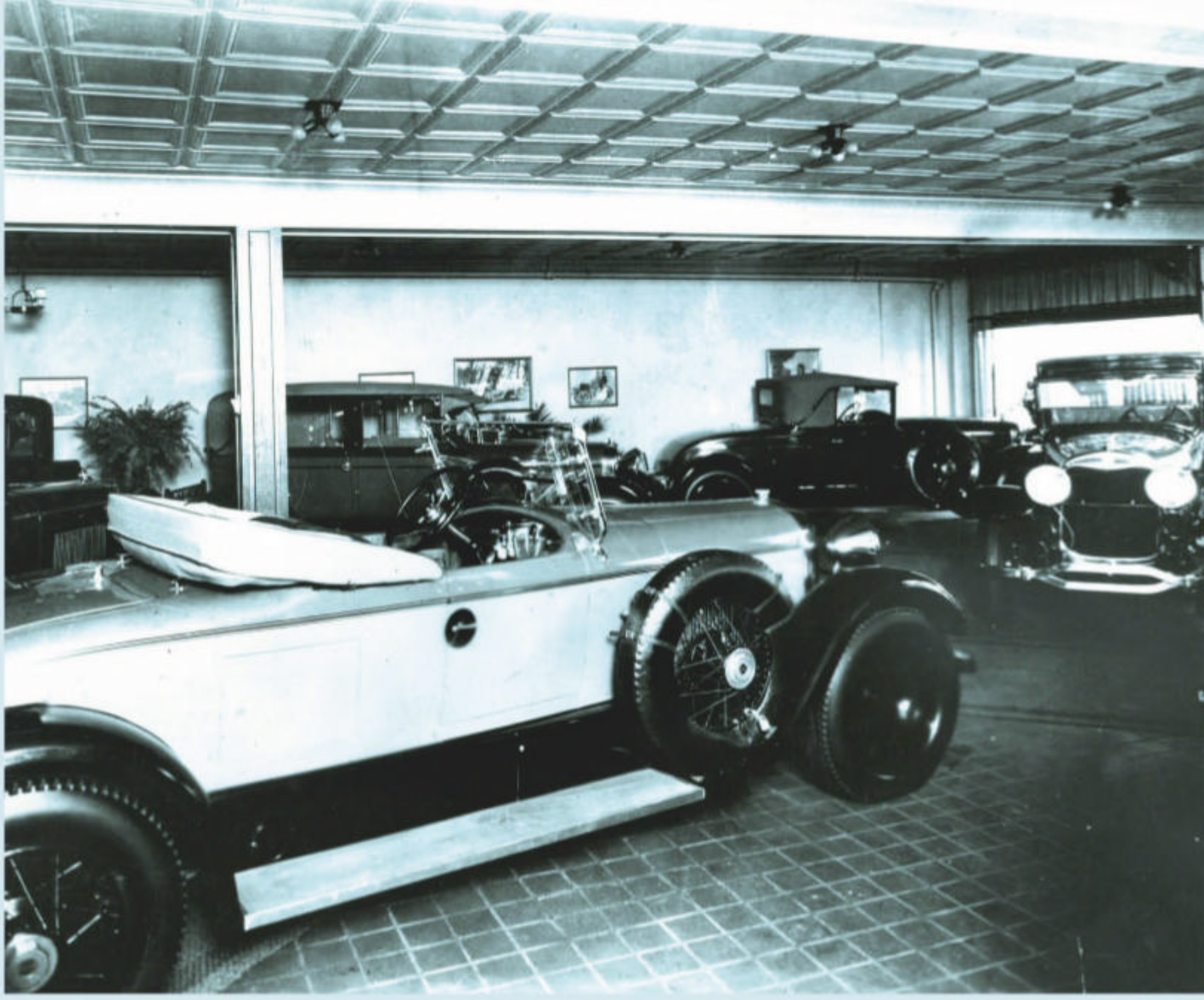
BY WALT GOSDEN • PHOTOGRAPHY COURTESY OF THE WALT GOSDEN COLLECTION

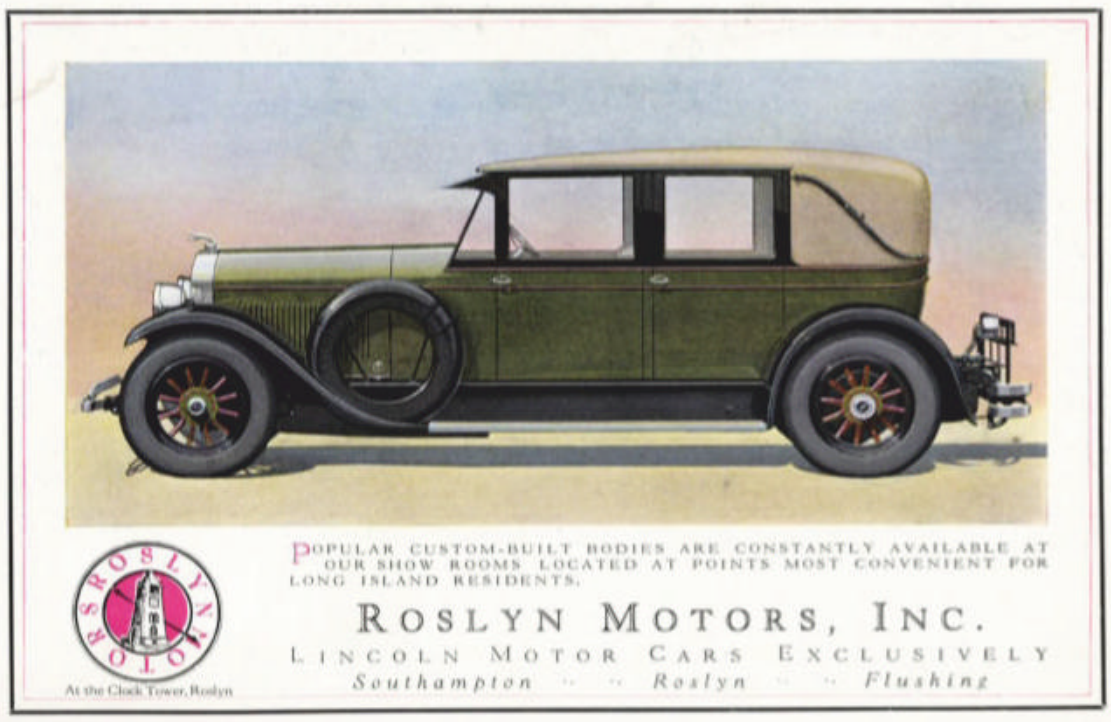
The Model L Lincoln was the premier luxury car offered by the Ford Motor Company in the 1920s. Although a variety of factory coachwork body styles were available to customers, the chassis was also a favorite of body builders as the demand for a custom-bodied Lincoln was significant. The Lincoln Motor Car Company heavily promoted its custom-bodied cars with lavish full-color sales catalogs and portfolios, as well as with its in-house magazine specifically showcasing the custom-bodied cars that could be ordered.

"Lincoln Motor Cars Exclusively," proclaimed Roslyn Motors in its full-page advertisement in the souvenir program for the Automobile Salon held at the Hotel Commodore in New York City from November 18 to December 4, 1926. The Annual Automobile Salons at the Commodore were not open to the general public but were by invitation only.

"The Automobile Salon is an established institution," proclaimed the organizers, and "It is dedicated to the display, amid appropriate surroundings, of all that is fashionable and really meritorious in high-grade motor car chassis and custom coachwork." Thus the Salon was not an annual car show with examples of various makes in standard factory-produced body styles. Rather, it featured cars with coachwork—all custom designed and built to order—on high-grade luxury car chassis.

The Lincoln Model L was what Roslyn Motors sold, and although a factory-designed and -built body could be ordered and purchased from Roslyn, most often it was a car with a custom body. Its showroom was located in a building still standing in the village of Roslyn, New York, on Long Island, just 23 miles east of Manhattan. Its advertisement in the New York Salon

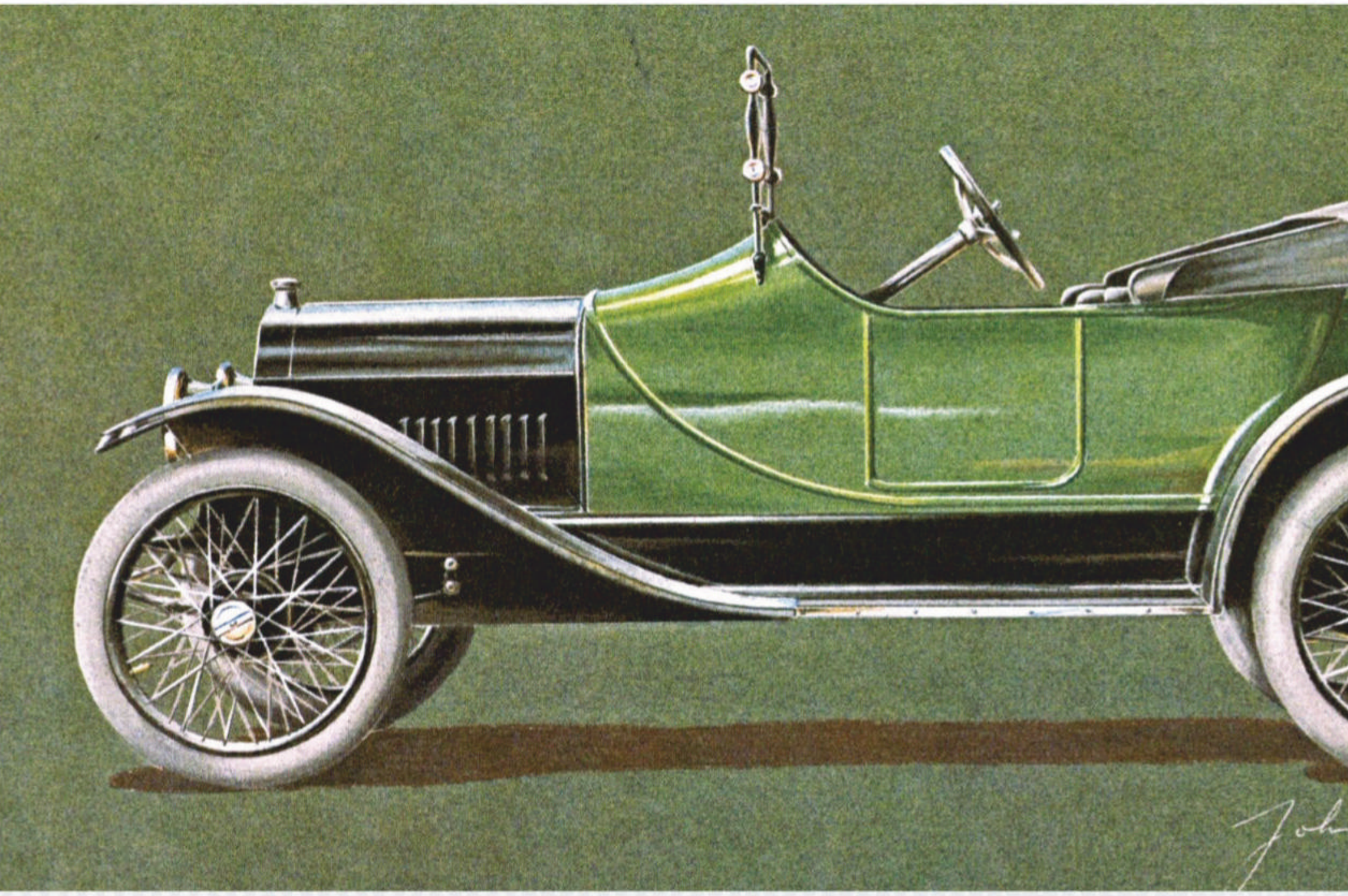




catalog noted it was "at the Clock Tower" in Roslyn. The firm also had other New York dealerships located in Flushing, Queens, and Southampton. Roslyn Motors boasted in its 1926 Salon catalog: "Popular custom-built bodies are constantly available at our showrooms located at points most convenient for Long Island residents."

Roslyn Motors advertised in the New York Salon catalogs in 1926 and 1927. Ads in these catalogs were not inexpensive. Although Roslyn Motors represented Long Island, in nearby New York City there were other major Lincoln dealers like Park Central Motors located at Park Avenue and 46th Street, and Theodore Luce at 1760 Broadway. Both were major dealers in Lincoln motor cars with factory and custom-built coachwork. These dealers were competition for Roslyn Motors to a certain extent. If a person resided on Long Island but worked in Manhattan, each day he would more likely see the city dealers. The body designers and builders were mainly located in major cities during that era, not on Long Island. An exception was Cantrell in Huntington, which built wood station wagons. We do not have proof that Cantrell ever built a station wagon body on a Lincoln chassis, but that coachbuilder did fabricate them for other Classic Era chassis such as those used by Franklin and the Buick 90 series.

Roslyn Motors supplied the gentry of Long Island with coachbuilt Lincolns from 1926 up until approximately 1930 when The Great Depression just about wiped out all the custom body builders nationwide. Now, nearly 90 years after Roslyn Motors stopped selling custom-bodied Lincolns, it's a treasure that the building that housed the company still exists, and still appears essentially the same as it did when motorcars graced the showroom floors within.



Jeffery

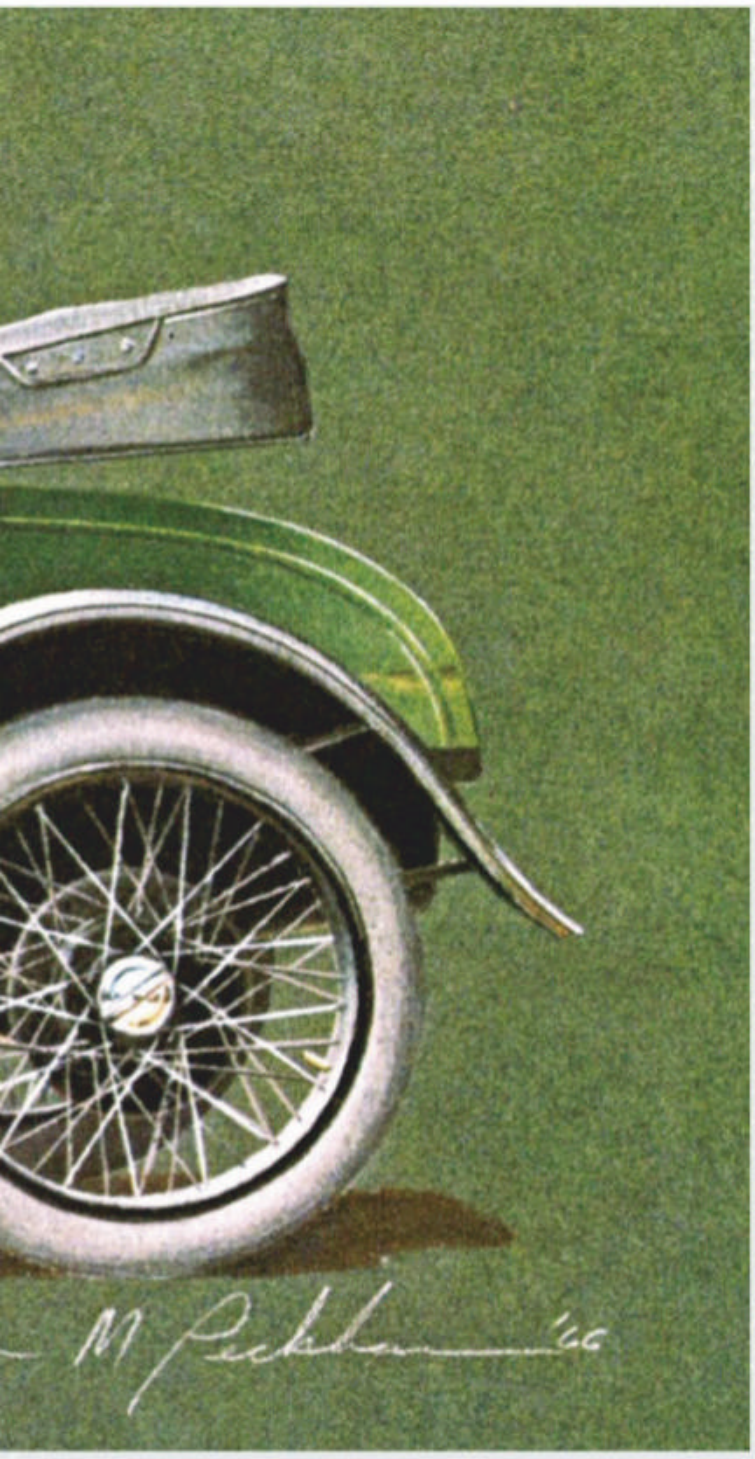
The Cars and Trucks of a Wisconsin-based Independent

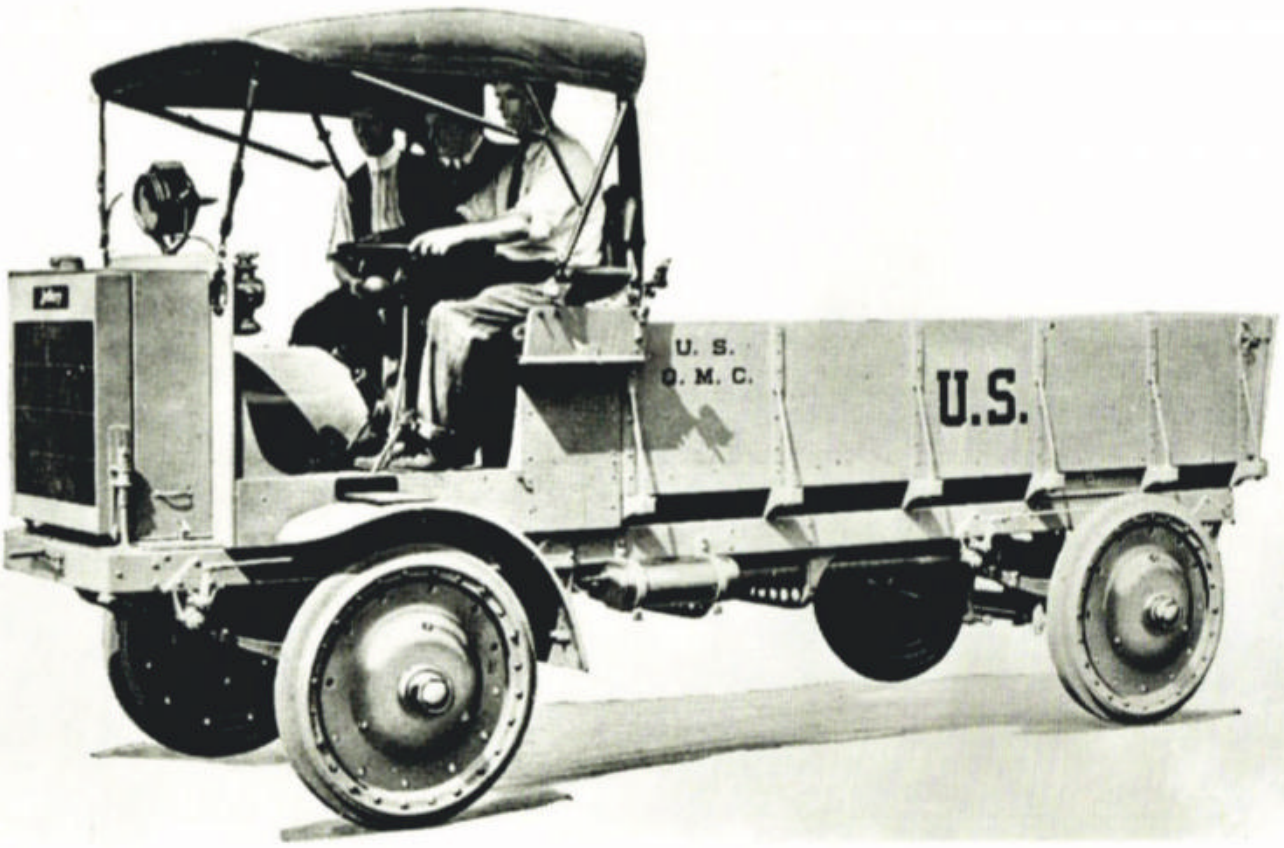
BY PATRICK FOSTER • ILLUSTRATIONS FROM THE PATRICK FOSTER COLLECTION

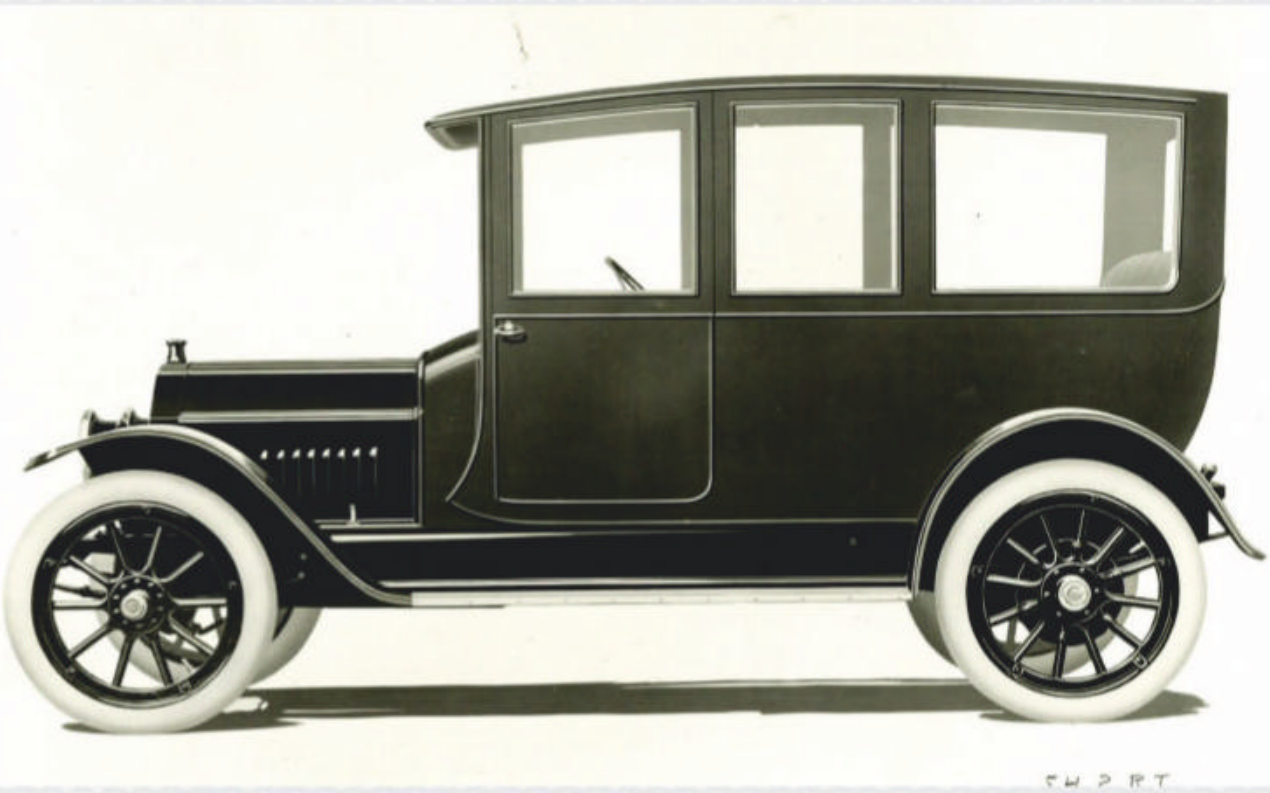
After selling automobiles under the Rambler brand since 1902, the Thomas B. Jeffery Company of Kenosha, Wisconsin, decided for 1914 to switch to using the Jeffery name on its products. As business decisions go, it was questionable.

Charles Jeffery, son of the founder, claimed the idea was to honor his father who died four years earlier while on vacation in Europe. A cynic, however, could point out that Jeffery was also Charles' name, so it may have been done simply for that reason. In any event, it was a mistake, because the Rambler moniker had an outstanding reputation, known and respected throughout the world. By switching to the much lesser-known Jeffery name the company would lose most of the goodwill and brand recognition built up since 1879, when it first began manufacturing the famous Rambler bicycle. However, Charles had his own ideas about the car business, and he was in charge now. There was a younger brother named Harold, who seems not to have been much involved in the family business, though the reason why is sufficiently vague.

It could be said that the transition to the Jeffery brand really began in February 1913 when the company entered the heavy-truck market with a revolutionary vehicle called the Quad. Designed from the ground up as a rugged commercial truck, in addition to four-wheel-drive it also featured four-wheel brakes and four-wheel steering. In an effort to keep its commercial lines separate from the cars, the Quads were marketed under the Jeffery nameplate, and thus proved a precursor of what was to come for the passenger cars. The Jeffery Quad proved to be one of the toughest trucks ever built and was well received by the public and the military, which would become the biggest customer for Quads.





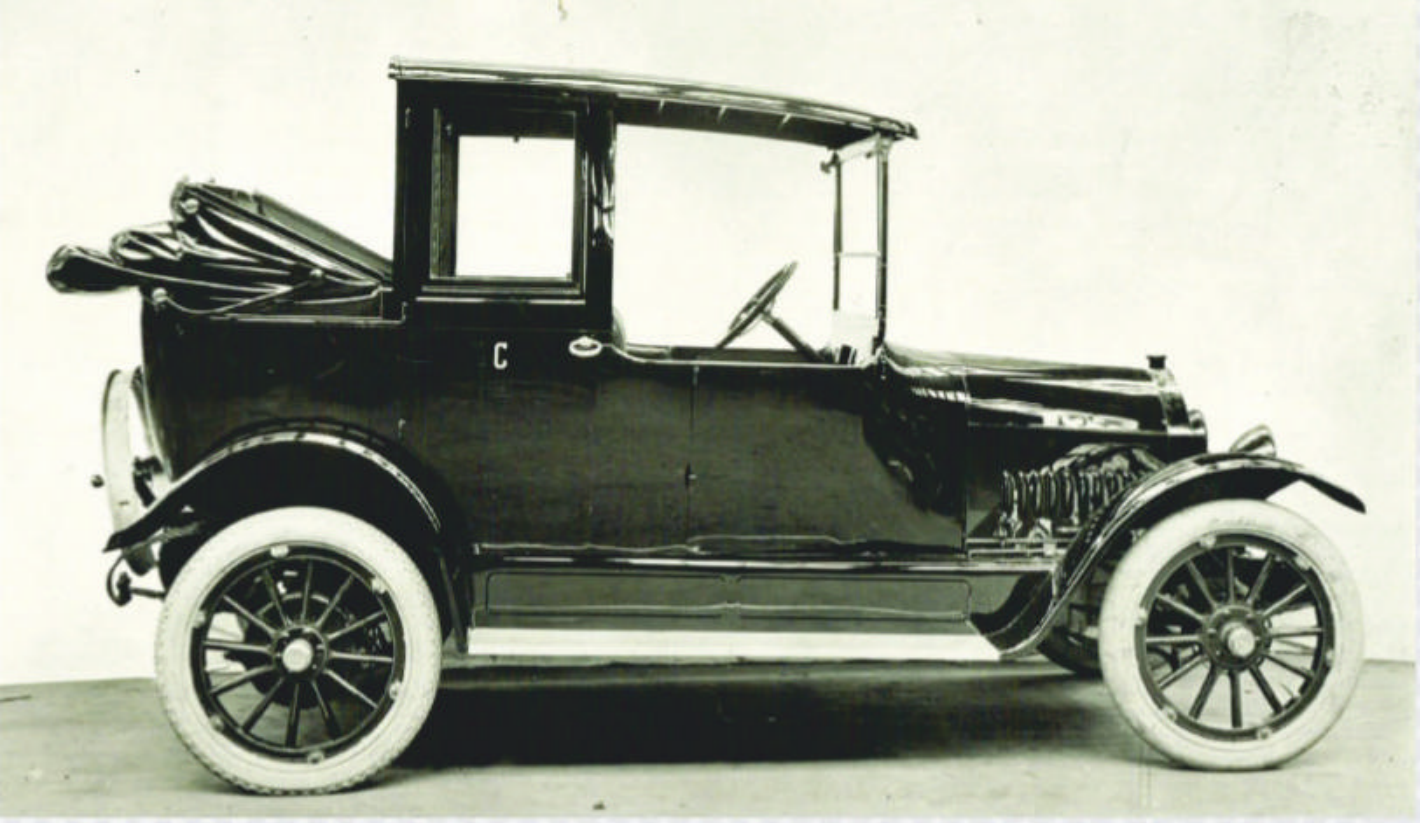


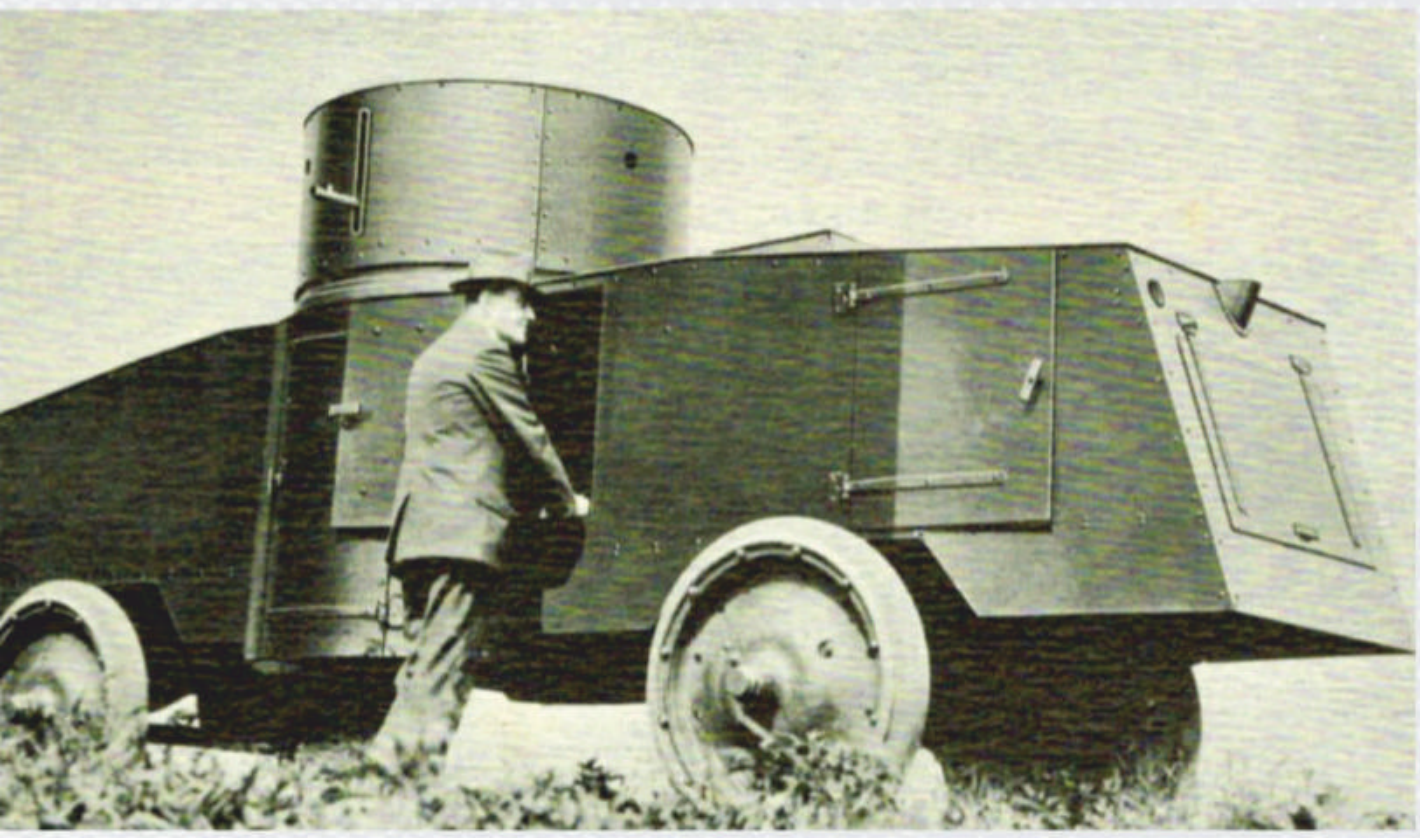
This snappy little automobile is a 1914 Jeffery Roadster; quality-built, good looking, and priced at just $1,550.

Right, top: A pricier model in the 1914 Jeffery range was this very stylish Four All-Weather with a larger body and a special landau-type roof. Note the handsome "torpedo" deck.

Right, middle: Jeffery entered the heavy-truck market with its now legendary Quad with four-wheel drive, four-wheel steering, and four-wheel brakes. This particular unit was purchased by the U.S. Army Quartermaster Corps.

Right, bottom: Upright and stylish, with its curved roofline and forward kick to the doors, the 1914 Jeffery sedan offered all-weather comfort.





This unusual-looking car is a 1914 Jeffery taxi with a fold-down rear roof for the comfort of passengers.

Left, middle: This is one of the Jeffery experimental armored vehicles, seen here with Harold Jeffery inspecting it. Harold was Charles Jeffery's younger brother.

Left, bottom: The Jeffery Chesterfield Six was one of the more stylish cars of 1915. The badge on the radiator front is the Jeffery emblem, with the name inside a circle.

The new Jeffery automobiles sported several interesting features. Most noticeable was the switch to left-hand steering—since their introduction in 1902, Rambler cars customarily had steering on the right side. There were two series at the start of the 1914 model year: the Jeffery Four and the Jeffery Six, each boasting six distinct models, for a total of 12.

The five-passenger Four Touring, a roomy family car with a price tag of $1,550, was probably the most popular. It featured a 38-hp engine and electric starting. The two-passenger Roadster had the same $1,550 price tag. There was also a comfortable Four sedan priced at a reasonable-for-the-time $2,350. Jeffery Six prices ranged from $2,250 for a Six Touring up to $3,700 for the stylish Jeffery Limousine, a big, handsome seven-passenger model.

Like the Ramblers, Jeffery equipped its cars with a spare wheel and tire to eliminate the need to do tire repairs on the road—a simple swap of the flat tire and wheel with the spare and off you went. It was one of the Jeffery Company's most popular innovations. For 1914, some 10,417 Jeffery cars were produced, along with 3,096 trucks.

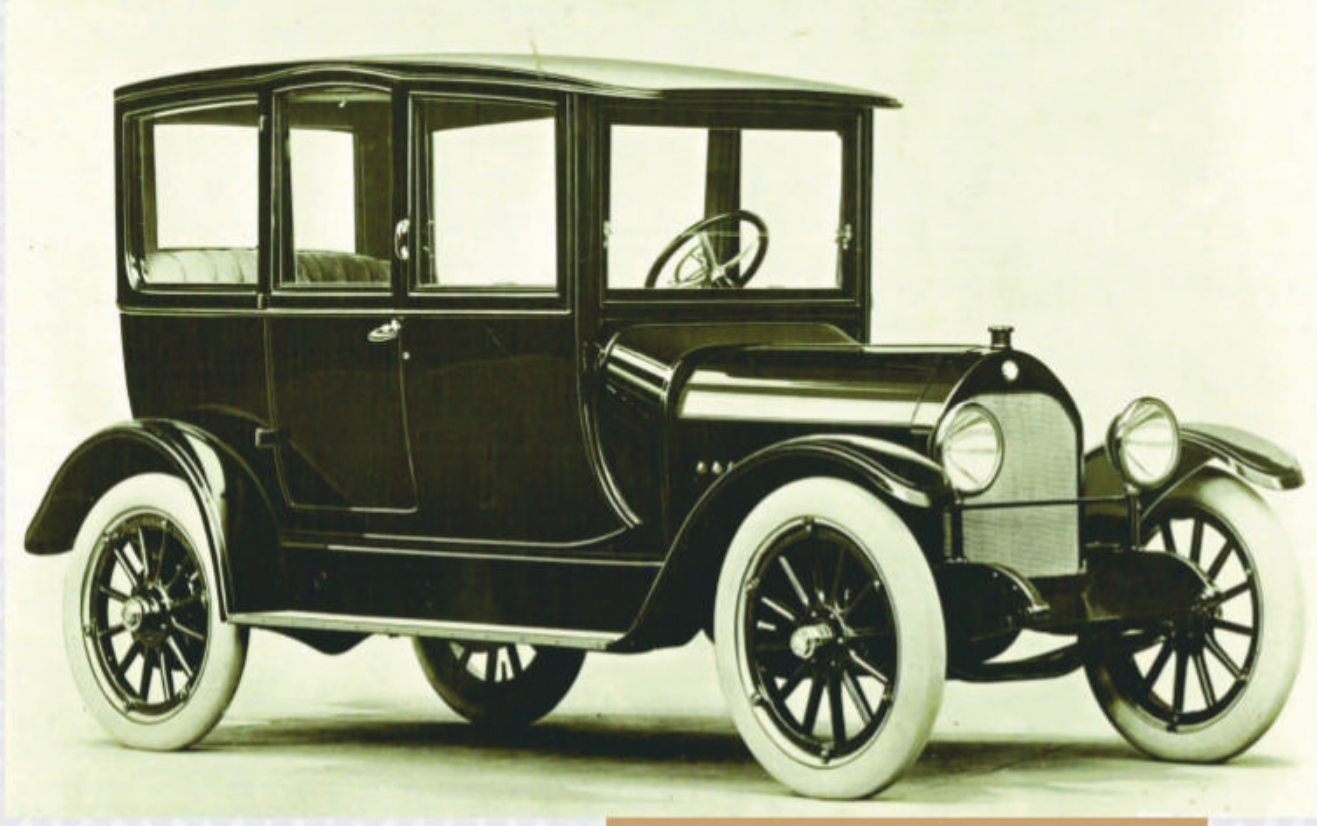
During the summer of 1914, the Six was succeeded by the Chesterfield Six series, a line of seven models offering improvements and dramatically lower prices. At the same time, the Four series was cut to just two models, and the Four Touring became the Four Chesterfield. Whether these moves marked the introduction of the 1915 models isn't clear, since Jeffery noted at their introduction that "It would not be possible for the Jeffery Company to maintain [its] leadership through adherence to the old annual model policy." The new Chesterfield Six ranged in price from $1,650 to $2,450—a drop of $600 on the Touring cars, even more on sedans. The limousine was dropped. The

Four Touring was reduced to $1,500.

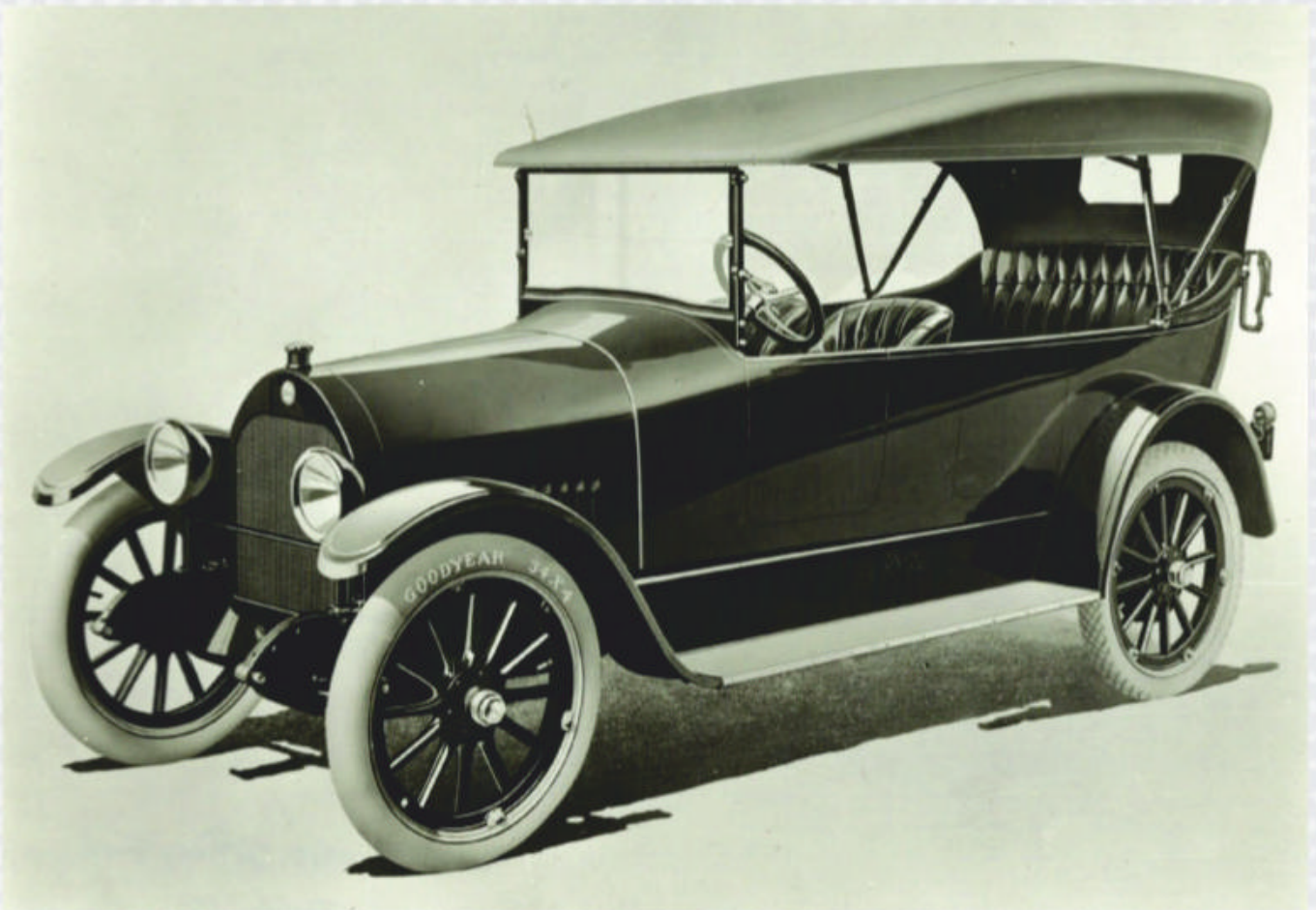
Around this time, Charles also designed and built an experimental armored assault vehicle. At least two versions of the Jeffery armored cars were built and taken to Mexico for testing during General "Blackjack" Pershing's "Punitive Expedition," launched in March 1916. This was America's attempt to bring Mexican revolutionary Pancho Villa to justice for killing 17 citizens during a raid on Columbus, New Mexico. From March 1916 to February 1917 the force chased Villa throughout Northern Mexico. A column of Jeffery Quad trucks was also taken along in order to field test them under actual tactical situations. The Quads were charged with moving food and ammunition supplies for the expedition, as well as hauling heavy machine guns. This was the first use of motorized truck convoys in a military operation conducted by the U.S Army and it greatly influenced the later decision to order thousands of them for use in World War I. The Jeffery armored cars, for some reason, were never ordered into production.

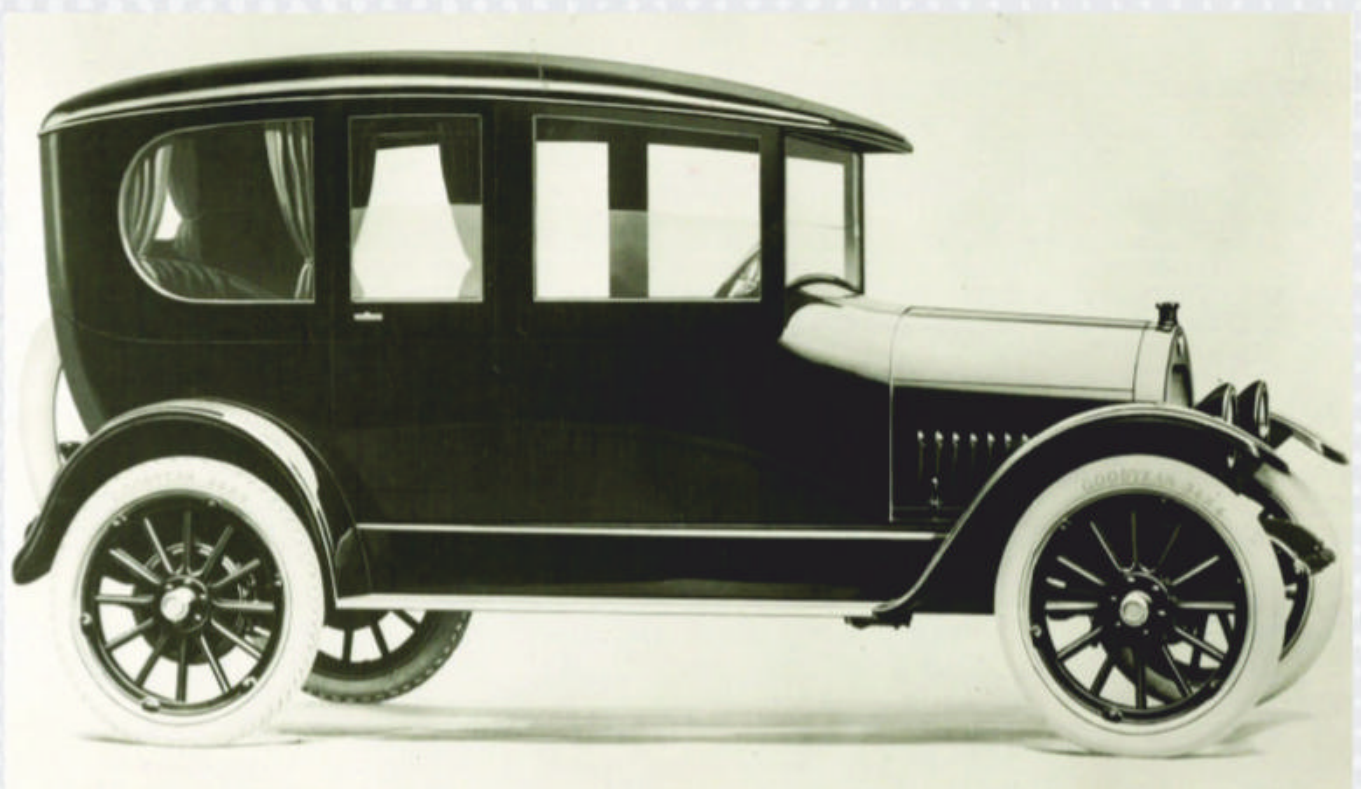
The Chesterfield passenger cars carried over into calendar 1915. The six-cylinder models were the most popular, since they represented unbeatable value in a quality-built car. The line consisted of five- and seven-passenger touring cars, roadsters, an "All-Weather" coupe, and a stylish sedan. However, this year the company focused most of its production on trucks. War was raging across Europe and there was a strong need for Jeffery Quads, whose power and four-wheel drive made them ideal for hauling guns and supplies. For 1915, the company produced some 7,600 Quads versus just 3,100 passenger cars.

Charles loved being a member of the rapidly growing auto industry. Always keen on keeping up with the latest auto-motive ideas, in early May 1915 he set sail for England, where he planned to study the newest innovations in automobile manufacturing and design. Unfortunately, the ship he booked passage on was the ill-fated British luxury liner *RMS Lusitania*.



The Jeffery Chesterfield line for 1915 included this very handsome sedan, with a body that was probably produced by nearby Seamans Body Company, in Milwaukee.





Jeffery also offered some light-duty trucks during 1915. Notice the cargo in this light pickup!

Left, middle: The 1916 Jeffery cars were completely new and improved. This Four Touring five-passenger car was priced at just $1,000 and represented an outstanding value in a quality car.

Left, bottom: Jeffery offered sedan models only in the Four line for 1916. This sharp model even features curtains in the rear passenger compartment.

Near the end of its voyage, it was torpedoed by a German U-boat some 10 miles off the coast of Ireland. The ship sank in less than 20 minutes and 1,198 of its passengers drowned, including automaker Isaac Trumbull, whose company built the Trumbull automobile.

Thankfully, Charles' wife, concerned about the German U-boat menace, had made him promise to keep a life preserver in his cabin. In the end, that saved his life. Charles spent four hours in the water before being rescued. However, he was traumatized by the experience of watching the ship go down with so many fellow passengers aboard, unable to help—he later spoke of the "lasting memory of its horror." When Charles returned to Kenosha, he was a changed man; his nerves shattered by the experience, he no longer had the intense interest in business he'd once had. He began to think about retiring.

In the meantime, business went on as usual and, although he no longer had his heart in it, Charles did his best. The 1916 Jeffery lineup was completely revised, now featuring six Jeffery Four models and just two Sixes. Prices were slashed further, with the stylish five-passenger Four Touring car now tagged at a mere $1,000—down 33 percent from the prior year. The large and powerful-looking six-cylinder Six Touring, rated as a seven-passenger car, could be purchased for a mere $1,450, a lower price than the four-cylinder Jeffery sold for just two years earlier. All this was the result of an industry-wide trend: As car production increased so did production efficiency, which slashed costs, allowing a sharp reduction in prices.

Then came some surprising industry news: Charles Nash resigned his position as president of General Motors to go into business for himself as an automaker. After failing in an attempt to buy the Packard Motor Car Company, he and partner James Storrow, a prominent investment banker,

Here we see a column of Jeffery Quads hauling men and supplies in Mexico during the Punitive Expedition led by General Pershing. Although the effort failed to capture Mexican bandit Pancho Villa, it did stop his attacks on the United States.

approached Charles Jeffery in July 1916 about purchasing the Thomas B. Jeffery Company. Nash himself inspected the Jeffery operation, noting the outstanding machinery and equipment, plus the large stock of production parts on hand, and offered to buy. The purchase price was reported to be $9 million.

The price was fairly high, but Nash realized what he was getting—one of the largest automobile plants in the country and one of the few that made nearly every single part that went into its cars. The Jeffery plant was huge, with 32 acres under roof and another 68 acres available for expansion, and very well equipped. The Jefferys never scrimped when it came to buying production machinery—they always bought the best.

A new company called the Nash Motors Company was formed to take over the Jeffery operations, and Charles Jeffery stayed on as a director. Initially Nash con-

In this advertisement, Jeffery warned buyers that a shortage of cars was likely to happen. The company traditionally built as many cars as it could with quality. It always refused to rush things in order to sell a few more cars.

tinued building Jeffery cars, but he put his engineers to work designing a new car to be sold under the Nash nameplate.

The company ended up producing 4,608 cars for 1916 but only 2,117 trucks. Charlie Nash had bigger dreams than that, however. By the end of calendar year 1916, Nash had completely rearranged the Jeffery plant and sunk nearly $900,000 in additional buildings and machinery, doubling the production capacity. With more efficient production lines, Nash would be able to build many more cars for 1917.

The 1917 Jeffery passenger car lineup was well-balanced, with four four-cylinder models and four sixes. The four-cylinder models included a snappy roadster priced at $1,065, a seven-passenger Touring car at $1,095, a seven-passenger Sedan at $1,260, and a Sedan Combination tagged at $1,320. The Sedan Combination was a Touring car with a completely removable hardtop to convert it from a tourer to a sedan for wintertime. The Six line included a roadster at $1,435, a seven-passenger Touring tagged at $1,465, a seven-passenger Sedan at $1,630, and a Sedan Combination at $1,690.

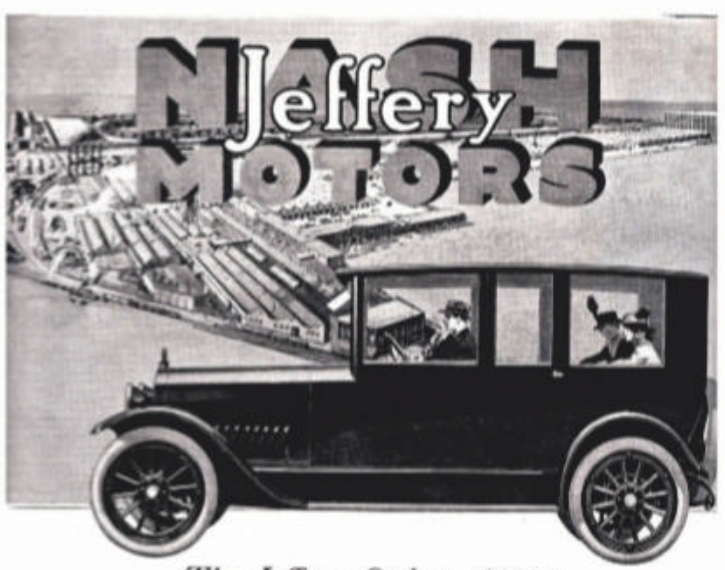
In some ads the Jeffery name was superimposed over the Nash Motors name, a hint at what the future held for Jeffery. Nash built 12,027 Jeffery cars for 1917—its best year ever—and 801 trucks. But as good as that was, Nash had already decided to not use the Jeffery nameplate on the new car his engineers now had ready for production. The 1918 car, with its big "valve-in-head" (overhead valve) six-cylinder engine would bear the Nash brand.

Thus 1917 was Jeffery's final year. In retrospect, that was an error. Nash could have continued the Jeffery as a lower-priced line of four-cylinder cars to expand his market reach; in just a few years he would add a four-cylinder line for just that reason. Put it down to one of the few mistakes Charlie Nash ever made.

In the summer of 1916, Charles Nash and associates purchased the operating assets of the Thomas B. Jeffery Company. Here we see, Charles Jeffery (on left) and Charles Nash.

The new Jeffery Six for 1917 was a big, powerful car of unquestioned quality. The Jeffery circle emblem was updated with three new images added. This became a one-year-only emblem, as the following year Jeffery production ended.

In this 1917 ad, we see the big Jeffery sedan, and the Nash Motors name prominent in the heading.



The Jeffery Sedan, $1630

To those seeking a car equally useful in all seasons and affording maximum comfort for winter and summer driving, combined with marked economy, the Jeffery Sedan makes instant appeal.

It is a big, roomy, handsome, enclosed car for winter, the divided seats converting the two compartments into one spacious room, where its seven passengers are luxuriously immune to cold, wind or rain.

It is a perfect town car for all the family for all social or business purposes.

Then when summer comes and a real touring car is needed, the top is quickly removed and a standard Jeffery Six touring car, driven by the powerful Jeffery 53 horsepower motor, is ready for cross-country travel. A summer top and windshield cost only $60 additional.

The Sedan top, specially designed for this car and skillfully made in our own factory, fits perfectly to the body. Thus there are no creaks or rattles even after thousands of miles of service.

You will find the Jeffery Sedan at $1630 a car of truly remarkable value.

For those who do not require an enclosed car, there is the standard Jeffery Six touring car, without the Sedan top, at $1465. This car has been quick to establish an enviable reputation. In the hands of pleased owners from coast to coast, it is giving a constant record of economical, satisfactory service.

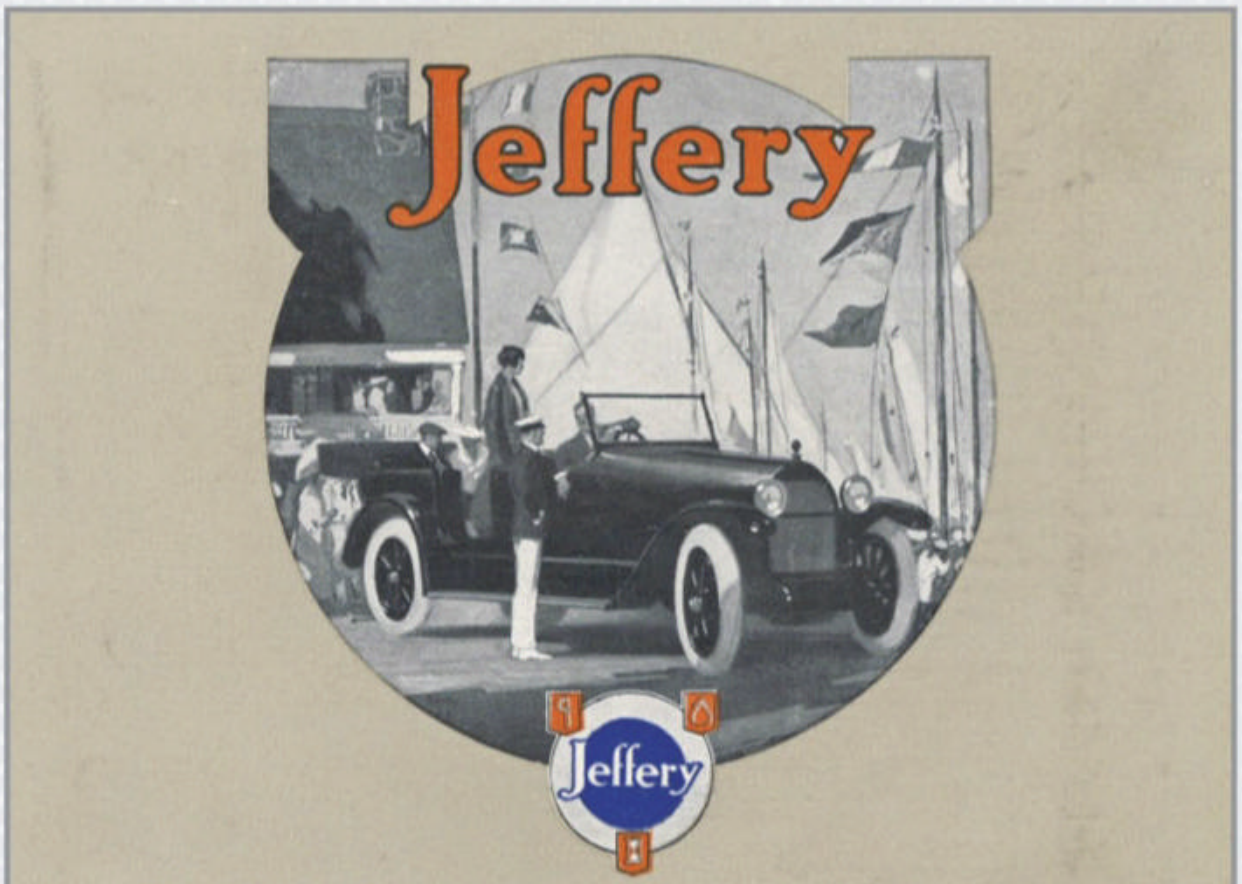
This big, seven-passenger 53 horsepower touring car with 123 inch wheelbase at $1465, has been accepted by the public as rare motor value. You should see it at your dealer's at once.

Jeffery Sixes are priced as follows: Seven-passenger Sedan, $1630; Sedan Combination, $1690; seven-passenger touring car, $1465; roadster, $1435.

Fours: Seven-passenger touring car, $1095; seven-passenger Sedan, $1260; Sedan Combination, $1320.

All prices are quoted f.o.b. Kenosha.

Two motor car plants in the world are so well equipped to build strictly "factory-made" cars and trucks on a quality basis as the great factory of the Nash Motors Company. This plant covers 300 acres of ground. It has 52 acres under roof. It employs an army of 5,000 skilled mechanics. It is equipped to build motor cars and trucks within its own walls 95 per cent in their entirety.



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(Continued on other side)

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Hydra-Matic Heirloom

For five generations, one family has relied on its beloved 1958 Oldsmobile Dynamic 88 for pleasurable transportation

BY MARK J. McCOURT • PHOTOGRAPHY BY RICHARD LENTINELLO

After 61 years, the interior sill below the driver's-door window shows more oxidized steel than factory-applied black paint. It's around one irregular square foot of shiny brown-gray metal that may look worn and unkempt to an outside observer, but to the car's caretaker, it represents lifetimes of the people who've meant the most to him. This 1958 Oldsmobile Dynamic 88 has enjoyed the good fortune of being cherished and maintained, and it will continue to be passed down for decades to come.

The yellowed invoice from Vermilion, Ohio's Sharpnack Chevrolet shows that, on August 22, 1958, Lorain residents Stencil "Stan" and Magdalena "Maggie" Szarek purchased this nicely optioned two-tone two-door sedan—it had been a showroom display model—one of fewer than 12,300 built in the entry-level Dynamic series for the model year. The

Szareks traded in a similar 1955 Oldsmobile 88 and paid a total of $2,715.96, which roughly represented the inflation-adjusted equivalent of $23,600.

Compared to the quiet-looking '55 Olds they'd traded in, this 1958 model represented the height of Harley Earl's focus on making General Motors cars look massive, with heavy chrome ornamentation. Oldsmobile's famous "Rocket" theme was visually conveyed through dynamic body-side trim—emphasizing the car's 208.2-inch length—and its tail treatment, which combined afterburner-styled taillamps with trunk-mounted gun sight moldings above a scalloped chrome bumper. Slender pillars and wraparound glass, front and rear, gave this Arctic White 88's scarlet roof the appearance of floating. Inside, vinyl-trimmed two-tone gray cloth upholstery covered front and rear benches with optional upgraded cushions, and the black-and-white dashboard was bisected with a wide band of sculpted chrome that incorporated the instrument cluster.

There was a "Golden Rocket" under the hood, too. The 371-cu.in. V-8 sported a 4 x 3 11/16-inch bore and stroke and a healthy 10:1 compression ratio, the latter efficient enough to grant 265 hp at 4,400 rpm and 390 lb-ft at 2,400 rpm, even using a single two-barrel "Econ-O-Way" carburetor instead of a "Quadri-Jet" or the coveted triple two-barrel "J-2 Rocket" setup. Rather than the standard column-shifted three-speed manual, the Szareks' new car had the extra-cost Jetaway Hydra-Matic four-speed automatic, and braking was handled by four-wheel drums behind the optional wheel covers and whitewall tires.

Stan, who'd immigrated to the U.S. from Poland, was proud of this boldly styled Oldsmobile, calling it his "new machine with the red top." The 88 would carry the Szareks to Sunday church services and on family visits until, sadly, Stan succumbed to a heart attack at age 62, the following summer. In 1962, their son, Casimir, had a power-assist unit retrofitted to the 88's recirculating ball steering in hopes of making

the 4,102-pound car easier for Maggie to drive. She never mastered that skill, though, so Casimir would be its primary operator for years, taking his mother to her appointments, to church, and the like. Casimir used this car daily for a period in the 1970s, and was gifted it around 1976.

While the Oldsmobile hadn't covered many miles at that point, Ohio's road salt had taken its toll on the body. In the early 1980s, Casimir undertook a major body-on restoration with the help of a friend and professional auto-body repair technician. In 1985, the 88 moved down to the third generation when Casimir gave it to his son, Alan. Over the next 23 years, Alan would maintain the car mechanically, tending to areas of rust that reappeared. He kept up his father's and grandfather's tradition of family and church drives, including using it as a limousine in numerous weddings, and drove it to his own 40th high school reunion.

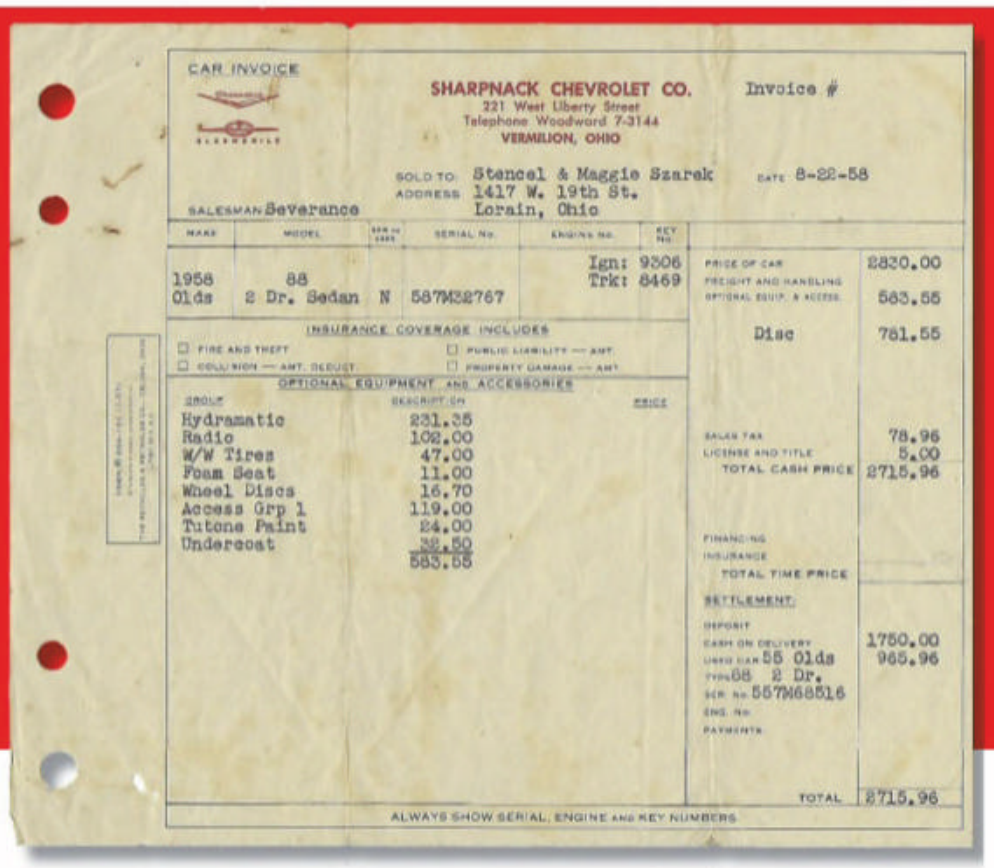
Alan had two boys—Alan Jr. and Ken—and involved them with the car periodically, including work in the garage and, as Ken recalls, showing the car. "I was around eight when I went with my dad and my grandpa to a classic car show. It was special, just us guys, spending the day with the Oldsmobile at that car show. The first time I drove it was in 1988, when I was 18 years old, right before I went into the Marine Corps."

Over the next two decades, Ken's focus would be on his career and his children, Erinn and Elijah. It was the approach of this South Carolina resident's 40th birthday that got his father thinking about where the Dynamic 88 would next go. "He was getting to the age when he was looking to pass it along," Ken explains. "My older brother Alan loves it, but is not the mechanic in the family that I turned out to be. The Old Man talked to Alan about passing the Olds on to me, and my brother was like, 'Absolutely, give it to him—I'll take the baseball cards!'" he laughs.

Our feature Driveable Dream was celebrating its golden anniversary the year it was shipped down to Ken. It was immediately deemed "tough" by the then-10-year-old Erinn, her compliment a reference to the term used for cool cars in her favorite movie, *The Outsiders*. In the time-honored tradition, Ken's son Elijah—now five years old—would soon be indoctrinated in the maintenance of what he now calls the "Grandpa car."

Unsurprisingly, after three decades of continued exposure and use, the 1980s restoration would need a re-do. "I've been fighting the Ohio surface rust battle, because it never really goes away—you just do the best you can, and look after it every few years. I did the bodywork, and had it repainted," Ken says, also noting that he's protected the intact, but faded, original

Oldsmobile stylists embraced this GM division's "Rocket" theme wholeheartedly for the 1958 model year, as the rear perspective of this amply trimmed Dynamic 88 two-door sedan reveals. The current caretaker's great-grandparents bought the well-accessorized car new, off the showroom floor, in August 1958.



CAR INVOICE

SHARPNACK CHEVROLET CO.
221 West Liberty Street
Telephone Woodward 7-3144
VERMILION, OHIO

Invoice #

SOLD TO Stencel & Maggie Szarek
ADDRESS 1417 W. 19th St.
Lorain, Ohio
DATE 8-22-58
SALESMAN Severance

MAKE	MODEL	SERIAL No.	ENGINE No.	KEY No.
1958 Olds	88 2 Dr. Sedan N	587M22767	Ign: 9306 Trk: 8469	

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PRICE OF CAR	2820.00
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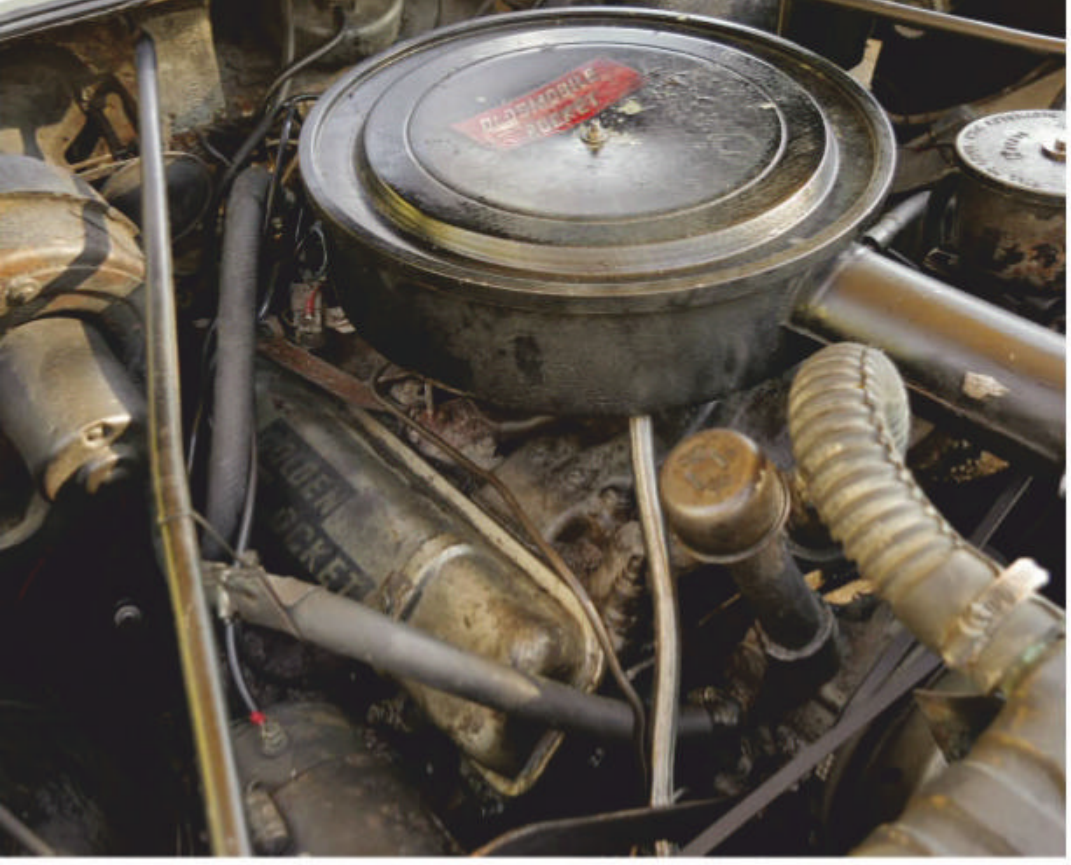
OPTIONAL EQUIP. & ACCESS.	583.55
	Disc 761.55
SALES TAX	78.96
LICENSE AND TITLE	5.00
TOTAL CASH PRICE	2715.96
FINANCING	
INSURANCE	
TOTAL TIME PRICE	
SETTLEMENT:	
DEPOSIT	
CASH ON DELIVERY	1750.00
USED CAR 55 Olds	965.96
TYPE 88 2 Dr.	
SER. No. 557M68516	
ENG. No.	
PAYMENTS	
TOTAL	2715.96

ALWAYS SHOW SERIAL, ENGINE AND KEY NUMBERS



This 371-cu.in. V-8 has covered 60,000 miles in the last 61 years; its two-barrel carb was recently rebuilt. Having left the factory unencumbered, the V-8 has driven a power steering pump since 1962.

This car represents … a family tradition, the promise of father and son working long nights to keep it running...

upholstery under black leather seat covers. "There's only so much I can do, both financially and with my time, so I allow myself one big job per year. I figured it was easiest to work from the back of the car forward, so I replaced the leaf springs and rear shocks, then the gas tank, fuel pump, and fuel lines, and I rebuilt the carburetor."

This year, it's the "Independent Pivot-Poise" coil spring front suspension that needs Ken's attention; "I don't go over 50 mph—if I do, more than 4,000 pounds of Detroit steel starts to sway like a horse and buggy on the Oregon Trail!" In the future, he'd like to tackle the exhaust system, refine the bodywork, and treat the car to new chrome and exterior paint. That worn metal below the driver's window will remain as-is, though, as a tribute to the family members who've rested their arms on that sill before him.

Pressed for more details on what it's like to pilot this family treasure, Ken credits the Hydra-Matic for butter-smooth shifts, and says the V-8 runs well, with annual oil changes using Castrol. "My father always taught me that the more careful you are with driving a car, the longer it will last… and while I'd love to get that 371 V-8 moving, I'm the guy who has to do the repairs. It's funny, over the phone, the Old Man says I need to 'Blow the carbon out of the exhaust every once in a while' and 'See what she'll do.' It's odd, in this, how our roles have reversed," he says with a grin. Ken does note the manual drum brakes inspire still more caution; "As it has a single-line master cylinder, I need to be constantly aware that, one cut in the lines, and very bad things could happen. It is also a science and an art form getting that brake spoon adjustment technique right!"

The mechanical techniques this Oldsmobile requires to remain roadworthy—adjusting drum brakes, setting engine timing, rebuilding a carburetor—are no longer in widespread regular use. To back up their long-distance speaker-phone coaching sessions, Alan sent the car to Ken with a notebook whose pages are filled with hand-written tips, as well as a record of the Szarek family's use. "I've already started annotating things I've done to the car in that book, and as Elijah gets older, I'll start writing narratives in there. I plan to keep a hard drive, and will put together some videos of me working on the car. That way, when I move on, he'll have it, like a private YouTube.

"This car represents not only a car that will pass through five generations, but a family tradition, the promise of father and son working long nights to keep it running," Ken continues. "While I didn't appreciate those nights back then, I sure do now. And instead of being the little boy who held the drop-light for my dad, now I'm just a bigger version of that same little boy calling for help, while my even littler son holds the light."

Black leather covers protect faded original seat upholstery. This car's leaking heater core was bypassed years ago, but its ventilation fan controls still offer cooling breezes. Four generations of Szareks (and counting) have sat behind this wheel.

The Franklin Museum

A thriving repository for those air-cooled luxury cars from Syracuse ... in Tucson

WORDS AND PHOTOGRAPHY BY JEFF KOCH

Thomas Hubbard was born in 1925 to a well-to-do suburban New York family; his father was an engineer for Standard Oil, and the family car was invariably a Franklin. But young Thomas' health was poor, and his parents decided to send him to Tucson to live with his aunt. Hubbard's parents would drive cross-country once a year to visit—never by train or by plane, always by the family Franklin.

If the Franklin marque has somehow escaped you, we're not surprised; though roughly 150,000 were built from 1902 through the firm's demise in 1934, only approximately 3,700 remain today. Comparable with Packard and Cadillac in its day, the Syracuse, New York-based firm was America's largest builder of air-cooled automobiles. Franklin was claimed by the Depression, as were so many marques, but not before its cars gained a reputation for being simple and fun to drive, particularly the open and lighter body styles. And with only basic mechanical servicing, they have been known to easily top 100,000 miles.

In any event, the cross-country escapades in the family Franklin were enough to trigger the young Hubbard's life-long admiration for the marque. Hubbard attended the University of Arizona in Tucson; when he graduated, Tucson was experiencing a postwar building boom, so he bought the machinery to manufacture concrete blocks. "It was a repetitive business," recalls his former business manager, now the museum's director, Bourke Runton. "But every block out of the machine made 6.7 cents. Kind of like milking cows, it was an unexciting trade, but it produced both money and leisure time."

That lucrative combination meant that by 1953, Hubbard had the opportunity to buy his first Franklin—the start of his collection. By 1960, he maintained a five-car garage that would house and exhibit his ever-growing assortment of Franklins; it was open to visitors and car clubs alike, although in truth he opened it to satisfy his own desires. By 1965, Hubbard had established a commercial restoration shop, which restored his own Franklins as well as those of Bill Harrah. By 1992, Hubbard's collection filled three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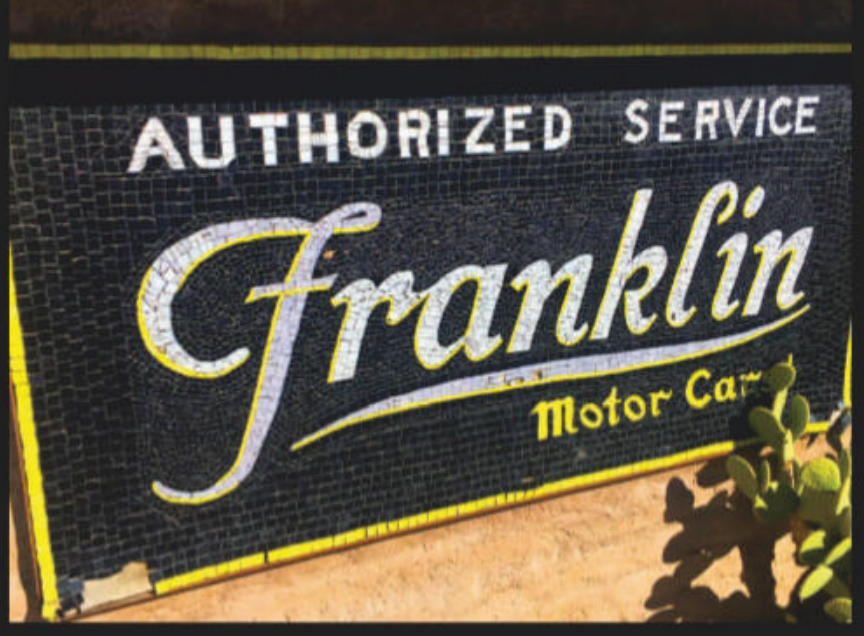
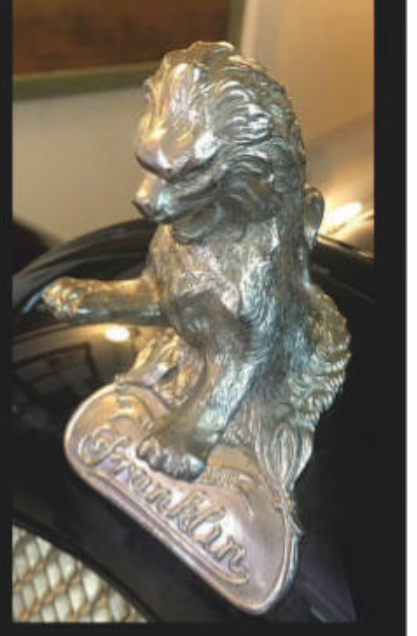




The only known extant Franklin truck, a 1908 Model J 1½-ton stake bed, one of fewer than 100 built over two model years. This example was discovered in a Massachusetts barn in the late 1960s and was restored over the course of 35 years.

buildings in north Tucson, totaling 7,000 square feet.

It was the slow and sad liquidation of the Harrah collection in the late 1970s and early '80s that steeled Hubbard's efforts to prevent the same fate for his own; he wanted a way to preserve his collection for decades to come. The answer: simply donate the real estate and the cars to a foundation upon his passing, which came on January 2, 1993.

Since then, the museum has expanded to its current level of 26 vehicles, with examples including a 1905 cross-engine Franklin, the only known extant Franklin truck, and a range of models across the Antique and Classic periods. Included in the lineup: a 1910 Model G; with just 6,000 miles on the odometer, the only thing that's been replaced is the tires. There's also a 1924 sedan with fewer than 3,000 miles, in as close to showroom condition as you'll find 95 years on. There's a 1927 sedan which has simply been used, maintained, and kept—it's unrestored, imperfect, and historic. "The owner of this car brought it to the first Franklin Club trek in Syracuse, and he brought H.H. Franklin himself to and from the event in that car. It was the last time that Mr. Franklin had a ride in a car that bore his name," Bourke says.

There are also a couple of non-Franklin cars in the collection: a 1924 Packard, owned from new by a famous local family and having resided in Tucson all its life, and a Victoria-bodied 1931 Model A Ford, a recent addition. "Lots of people can relate to a Model A Ford," Bourke says, "and it ties into the higher-end Franklins."

That link, however tenuous, is crucial. With the Franklin company going belly-up in 1934, there are precious few people who knew a Franklin as anything other than a classic car; they were rare enough that even those who may remember the time when Franklin was still around may not have seen one as a contemporary car. Not to put too fine a point on it, but you'd think it could be a recipe for disaster. Yet in a time when automotive museums are going out of business with distressing regularity, Bourke does not foresee a time when the Franklin Auto Museum of Tucson will suffer this fate. "We have a long-term business plan and an endowment similar to that of a small liberal arts college. Short of major economic disruption, we're soundly focused." Recall, Bourke started as Hubbard's business manager. "I helped Mr. Hubbard with his business, and with the museum incidentally. I view it as a business. If more small museums had a business background, they'd be in

Left: a 1905 Model A rear-entry tonneau, the oldest Franklin in the collection. Left: a postwar aircraft engine made by Franklin Aircooled Motors. Above: This 1927 Model 11B sedan is said to be the last Franklin that H. H. Franklin himself ever rode in.

Left: a 1929 Model 135 Convertible Coupe, sporting the new "Airman" (aircraft-inspired) styling. Right: a 1931 Model 153 Sport Phaeton, built by the Merrimac Body Company of Lexington, Massachusetts, at a cost of $6,500.

a better shape to stay in business."

Bourke is also quick to praise the "diligent and hardworking bunch of volunteers" that keep the place going. "A dozen sounds like a small number, but all of our volunteers actually do something. Assignments, projects, some develop a project and budget both time and money for it. Plus, there's four days of tour schedule to fill out each week." Every tour is led by a volunteer, if the director isn't leading the tour himself. "We must be doing okay; most of our volunteers have been here 20 to 25 years. One owned a service station; when he retired, he came to help with the museum. He's 81 and still on call; when he's not rebuilding engines, he's giving tours. We have volunteers from age 19 to age 91; well, our WWII vet had to quit recently, but we have several volunteers in their 80s."

That doesn't mean that The Franklin Museum is laissez-faire about things. "We have had to rethink ourselves," Bourke explains. You may guess that hard-core enthusiasts and historians would render the bulk of the 4,000-per-annum foot traffic, but instead the museum caters to the snowbird population—opening after Fall Hershey each year, and closing on Memorial Day weekend for the summer. "Every senior bus tour we get, that's 45 people. A local car club usually draws 25 to 30 people. School trips always go through for free. And then there are just regular visitors."

There's also advertising, which isn't directed where you might think either. "The Franklin Club used to have 800 to 900 members, but they're down to about 700 now. Many of them are back East, and most of them are old enough that they've stopped traveling. We don't advertise the museum to them. Instead, we advertise locally. In Pima County, there are 1.3-million permanent residents, plus a significant influx of snowbirds during the time we're open.

"And there's always interest, even though Franklin is kind of an unknown make these days. But we get some very active groups in both the hot rod and lowriding communities who come. And you know, lots of people who were into hot rods in their 20s, 30s, and 40s turn to a car's originality as they get older.

"We have some diverse interests: Recently a group of Red Hat Society ladies came in, and each of them adopted a car. The car companies were selling color and style in the 1930s, and the ladies later came back wearing complementary vintage outfits, with a photographer in tow who took pictures of the ladies with their adopted cars!"

Top left: a 1931 Speedster. Left: a Ray Dietrich-styled 1932 Model 163 Deluxe Pursuit. Above: a 1918 Franklin Model 9B Touring sits beside a 1910 Franklin Phaeton.

Midwest Moxie

The 1961 Champ was Studebaker's last stand in an unwinnable fight

BY MIKE McNESSOR • PHOTOGRAPHY BY JEFF KOCH

Drive somewhere in a Studebaker Champ and you can expect to put smiles on people's faces. This is a truck that hits every happiness-inducing high note: It's an old pickup, it sports quirky Jet Age styling, it's unusual, and it's the progeny of a beloved American independent.

But the Champ's backstory is more of a tragedy, like the plot of that tear-jerking 1979 movie with which this truck shares its name. A great boxer, slightly past his prime, steps into the ring for one more bout, wins the fight, only to die in the end. Okay, so maybe it's not quite as sad as Ricky Schroder bawling over a lifeless Jon Voight in *The Champ*, but you get the point. By the time the Champ squared off against Detroit's commercial heavyweights, Studebaker lacked the resources to compete in this increasingly fierce arena. South Bend's Champ was like a battery of scrappy combination punches, thrown furiously by a staggered Studebaker, that were too little too late to save the storied company.

This month's show-stopping 1961 Champ is especially significant because it boasts two improvements that made news in the truck's second model year: an overhead valve 170-cu.in. six-cylinder engine and the "Spaceside" cargo box.

This pickup is also smartly accessorized: bristling with brightwork, wearing a set of full wheel covers, wide whites, foglamps, and

The Studebaker Lark sedan lent the Champ its cab as well as its dash. The truck used a chunkier grille and a sturdier front bumper that was mounted lower than the Lark's.

novelty sideboards complete with an advertisement for "Studebaker Outfitters." It also has a sliding rear window—a South Bend, Indiana, exclusive that would migrate to other makers' light trucks in years to come.

Owner Rich Fairservis of Chandler, Arizona, added the Apache Red pickup to his fleet of classic trucks approximately three years ago. Like most fans of the dearly departed marque, he wonders what might've been, but enjoys helping keep the spirit of Studebaker alive. "I've always thought Studebakers were ahead of their time—both the Champ pickups as well as the cars," Rich said. "It was a very nice addition to my collection and runs like a charm."

That smooth-running "Ram Induction" 170 Six under this Champ's hood might've been new for 1961, but its basic design dated back to the L-head that first powered the 1939 Champion. Armed with an overhead-valve cylinder head and 110 horsepower on tap, the former flathead soldiered on until the Champ's last roundup in 1964. The boost from the overhead-valve conversion also made it possible to finally retire the 170's bigger brother, the 245.6-cu.in. L-head six that had been optional through 1960. Studebaker's V-8s—the 259 and Torque Star 289—were also available in Champs and those engines could be paired with automatic transmissions. Six-cylinder trucks made do with three-speed manuals (available with overdrive at extra cost) or four-speeds.

The Champ's slab-sided bed was a new-for-'61 option and, if it seems like the body lines don't exactly jibe with the cab's, well, your eyes aren't deceiving you. Like the OHV conversion, this too was one of those last-ditch combinations that Studebaker threw, defending itself against the Big Three. There was no money to build a more modern-looking box to replace its 1949-vintage unit, so Studebaker bought retired tooling from Dodge and pressed it back into service. Once the Studebaker logo was stamped into the tailgate, Dodge's former "Swept-line" box became Studebaker's new "Spaceside" box. Sure, the fit was a little

For 1961, the Champ's 170-cu.in. straight-six engine was upgraded to overhead valves. A new slab-sided bed, sourced from Dodge, didn't quite match the lines of the cab.

off, but desperate times...

Speaking of body shape déjà vu, the Champ's cab was derived from the front half of a Studebaker Lark sedan and also used the Lark's dash. A chunky four-bar grille was substituted for the Lark's more delicate mesh and the front bumper was unique to the truck. (The stamped recesses for the Lark's bumper were still visible on the Champ because the truck's was mounted lower.)

It's sort of fitting that the Lark lent itself to commercial truck duty since it, too, was a rework of an existing design. Starting with the fullsize Studebaker cars introduced in 1953, designers cut 8 inches out of the chassis, reworked the body, and added new fenders, quarter panels, hood, and a distinctive grille. The result was a car that looked all-new, but wasn't engineered from the ground up. To keep the Lark's manufacturing costs down and, thus, keep the car affordable to buyers, there were only five paint colors to choose from, the front and rear bumpers were identical, and power windows and seats were not offered. The Lark took Studebaker where Detroit wasn't—the low-cost, small-car market. Thrifty individuals and fleet buyers scooped up the new-for-1959 Larks, boosting Studebaker to its best sales year in almost a decade. The Lark proved its versatility, lending itself well to a four-door sedan, a two-door sedan, a two-door hardtop, and a two-door station wagon. A convertible and a four-door station wagon were added later.

While the Champ wasn't exactly a Lark pickup, as its been called, it qualified as Lark-esque. The chassis underneath was all truck, though its design wasn't exactly cutting edge, even by 1960s standards.

Although Detroit's latest haulers rode on independent front suspension—GM had even gone to torsion bars on two-wheel drives—Champs used straight front axles with leaf springs as well as leaf springs in the rear. The chassis of the truck, which was offered in 112- and 122-inch wheelbases, was virtually identical to the previous series dating back to 1949.

If the Champ had an advantage, it was its low price. In 1961, the Champ half-ton with a 6.5-foot box and six-cylinder engine was the most inexpensive hauler in its class, weighing in with a base price of $1,875. Few were sold, however, and Studebaker's total (half- to 2-ton) truck production for 1961 amounted to just 7,641 rigs—6,592 of which were Champs. By comparison, Ford's total light-truck production for the 1961 model year was 213,345 units. Of those, a whopping 62,410 were two-

wheel-drive, half-ton F-100s.

The Champ soldiered on until December 27, 1963, when Studebaker closed its South Bend plant, pulling the plug on civilian truck production. Even with the end in sight, the company incorporated a number of changes into the last run of Champs. The final trucks boasted a new steering box and revised steering geometry, revised front shock mounting, and swing pedals, as well as firewall-mounted master cylinders. For 1964, just 2,509 Champs were manufactured.

Today, Champs are prized by collectors for their unique combination of parts and their scarcity, relative to GM and Ford pickups. Average prices still trend toward affordable, too, making it as good a time as any to own one of these scrappy independents that refused to go down without a fight.

Neglected No More!

Three generations tackle the restoration of a 1931 Ford Model A Victoria—Part I

WORDS AND PHOTOGRAPHY BY MATTHEW LITWIN • RESTORATION PHOTOGRAPHS COURTESY OF DAN BAKER

Since his youth, Dan Baker has been immersed in his father's affinity for Ford's Model As. The Pittsburgh, Pennsylvania, native spent countless days with his dad—also named Dan—learning the skills necessary to resurrect Henry's ladies. In time, the younger Baker relocated to Chandler, Arizona, and created his own humble collection of vintage cars. Yet the Model A remained common ground, and in 2008 both stood beside a Pennsylvania neighbor's fabric-top 1931 Ford Model A Victoria.

"I'm not sure why we even gravitated to it," says Dan. "We knew it sat for years, and a lot of people had looked with interest. They all said it was too far gone. As we stood there though, we believed we could clean it up, put everything back in place and flip it for a modest profit. It was a Victoria—they didn't make a lot of them."

Introduced in November 1930, the Victoria was offered both in fabric- and steel-top guises, the former bodied by Briggs, the latter by Murray. Both coachbuilders employed the same overall design, chiefly a lower roofline and a subtle-yet-attractive bustleback rear that increased storage behind the rear seat. To increase rear headroom, the back section of the floor was lowered slightly. The rest of the interior was finished with plush accoutrements. Mechanically, it contained a 201-cu.in. four-cylinder engine, rated for 40 hp, coupled to a three-speed manual transmission; the same components found within the rest of the Model A line. Collectively, 40,212 were built through 1931.

The Bakers bought the Victoria and shipped it to Arizona. According to (young) Dan, "All we did was get the junk out of the interior, put things back where they belonged and made it look presentable. We didn't even get it running, and in no time, it was for sale—just as the economy tanked. As in Pennsylvania, anyone who showed interest said the same thing: It was too far gone to do anything with."

As the calendar flipped to 2010, the Bakers changed tack and decided to restore their neglected Victoria instead of selling it. Aided by friends in the local Model A community, and Dan's then-seven-year-old son, Derek, the 1931 Ford began its transformation. Let's follow the first installment of this three-generation effort.

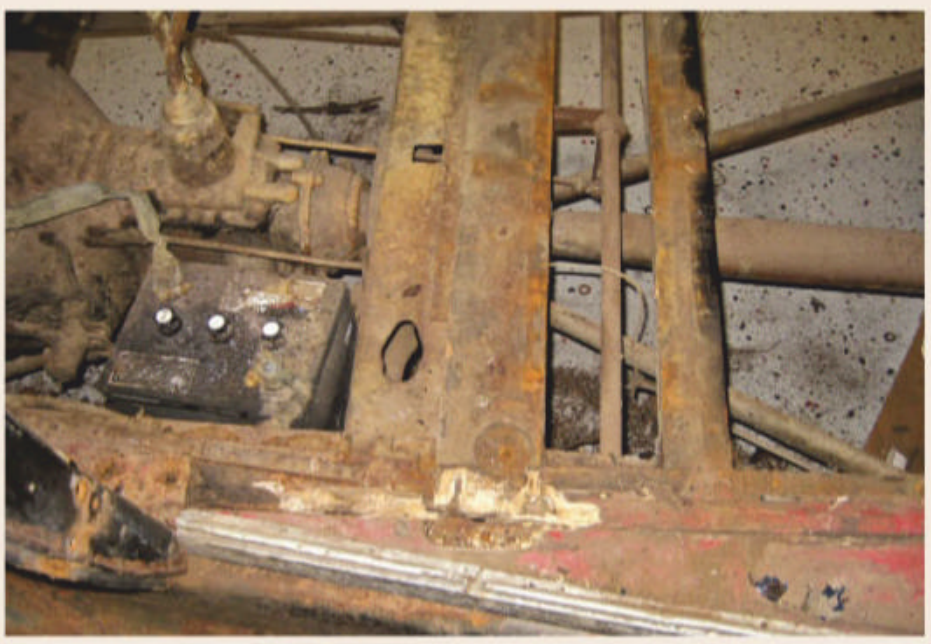
Hidden in a backyard for several years, the 1931 Ford Model A Victoria witnessed an array of debilitating Pennsylvania weather that eliminated the fabric top. It was wearing an incorrect set of wheels from the mid-Thirties, and the drip rails were missing.

Having been pulled from the weeds, the Ford's engine bay and its condition came into full view. Other than surface rust, the 201-cu.in. four-cylinder engine was complete, and was accompanied by the factory-installed three-speed manual transmission.

Despite being subjected to harsh elements, the Victoria's interior had not deteriorated beyond recognition. It seems a prior owner had made some changes, however. Note that most of the interior's original woodgrain finish had been painted.

After two years of sitting idle, the Victoria was garaged in preparation for its restoration. In late January 2010, disassembly began, documented by digital reference photographs. This image shows the extent of the damage to the exposed rear window framing.

Taking off the doors expedited the interior's disassembly, which included the seat framing, instrument cluster, and the floorboards. The intent was to save as much wood as possible; however, as each board was removed they simply disintegrated.



Rotting floorboards usually accelerates metal corrosion where the organic matter meets steel. The team was surprised during disassembly to find that nearly all of these key junctions had escaped the wrath of air and moisture's alchemy.

Unlike automobiles that followed, the Model A's wiring is considerably more simplistic. Only two leads were fed to the roof, which were linked to the car's rear passenger dome lamp that was cradled by a simple wooden frame.

Ford's Model A bodies were still being built upon a wooden skeleton in 1931, which can often be problematic for novice restorers. Documenting compound curves within the body, and joint locations—even if broken, as seen here—can save hours of time.

A decision was made to cut the main body into two sections to ease its removal from the wooden frame and steel chassis below. To help maintain the rear section's overall shape and integrity, simple bracing was secured to the few remaining strong points.

Within weeks, the Ford's chassis was completely exposed to Arizona daylight. This allowed the opportunity to thoroughly assess its condition for the first time and, although it needed to be media blasted, it appeared to be devoid of debilitating corrosion.

The Ford's body sections and other primary panels were neatly organized and prepared for their delivery to a local facility for media blasting. Visible behind the forward cowl section are smaller steel trim parts and brackets slated for the same treatment.

In early March 2010, much of the chassis' finish work had already been completed, including a new coat of black enamel and a rebuilt suspension. Of note was the fact that the Ford's four-cylinder engine and transmission only required a simple rebuild.

Here, the Victoria's body has returned from media blasting. Using softer abrasive, such as walnut shells, helps prevent the thin panels from warping due to excessive heat buildup, as does several dozen quick passes, rather than extended time in one spot.

Although the Arizona climate tends to be exceptionally dry, smaller undamaged metal trim pieces were immediately sealed in self-etching primer, virtually eliminating the threat of flash-corrosion and helping expedite their restoration.

Media blasting often uncovers a thousand sins of others, or in this case, pockets of hidden rot. This is the lower-left cowl, one of only two spots on the body that required the installation of carefully fabricated patch panels with the help of a MIG welder.

Determined to do as much of the restoration work themselves, the Bakers built a temporary paint booth within their home garage. Progress slowed during the summer months; however, by July 2010 the rear body section was ready for black interior paint.

As the painted interior panels of the main body cured, the team began to temporarily piece together the Ford's new wooden floor framing. The Victoria required three kits—chassis, body and top—all obtained from an aftermarket supplier.

Next to follow was the body kit. Like the chassis, these parts are in the process of being temporarily test fitted. Assisted by only a basic diagram, working with these fabricated pieces was described as being akin to patiently assembling a jigsaw puzzle.

By mid-September 2010, the chassis and body wood kits were ready to be tested against the Ford's main body shell. According to both Dans, piecing together the skeleton was the most time-consuming and difficult part of the Model A's restoration.

With the top kit temporarily fitted to the rest of the wooden framing, the body could finally be paired in its entirety. Checking tolerances and alignment could now be properly managed, and although the prefab kit seemed correct, some wood needed trimming.

The next step was to carefully reposition the Ford's test-fitted reproduction skeleton and secure it to the chassis. Each structural member was then carefully and permanently secured to the others, in addition to the front cowl body section.

Having completely stabilized the wooden skeleton, the rear section of the Ford's body could be reintroduced to the project. When this car was new, Ford used 1-inch brad-style nails to keep the body against the framings, a process that the team carefully replicated.

As mentioned, three generations of the Baker family worked on the Model A's restoration. Here, Derek assists with framing screws. Note the wood's now darkened hue, which is the result of a preservative applied earlier, replicating the factory build.

After several months of critical skeleton work, and with the body firmly secured to the organic structure, the entire ensemble was removed from the chassis for the next phase: final bodywork—a skim coat of filler, high-build primer, and hours of sanding.

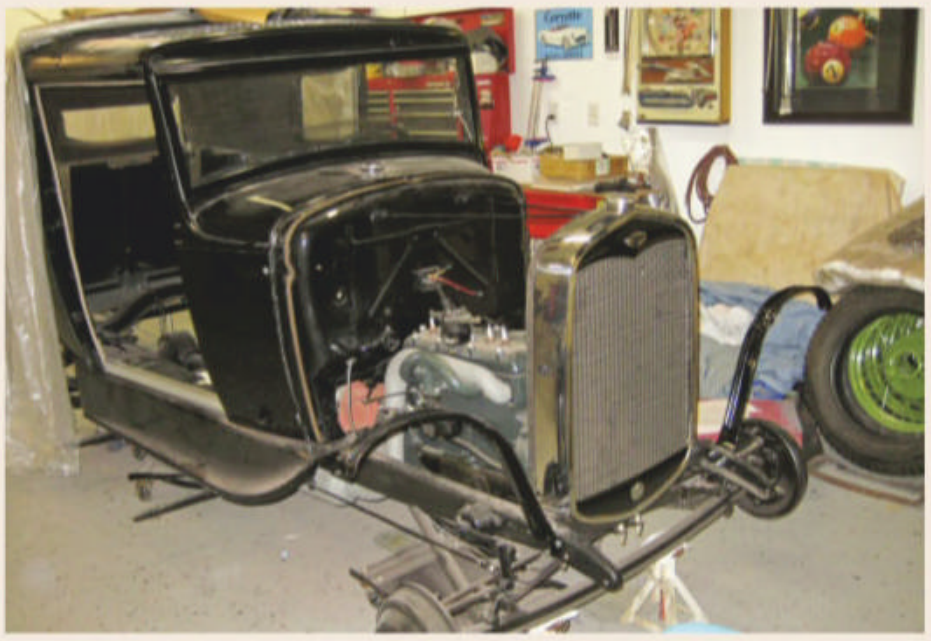
Satisfied with the condition of the body, the team painted it with black single-stage acrylic enamel, matching its as-new appearance. After nine coats of paint, it was realized that only wet-sanding and buffing could bring forth the desired shiny sheen.

Roughly two months after the body was painted, it was transferred from a temporary dolly to the fully restored chassis and bolted into place. Proper 1931 wheels were installed but, as it was decided to retain the factory color scheme, a new set was on order.

Next on the still-lengthy list of items to tackle was the electrical system. A new wiring kit had been obtained and was carefully routed throughout the chassis, including the run to an also-new rear dome lamp assembly. Note the floor has yet to be installed.

With the overhead wiring complete, work commenced on the Victoria's interior upholstery. Following many restorer's top-down rule, a new headliner was installed, the material of which was obtained in reproduction kit form from a parts supplier.

Progressing in sometimes slow stages, and with new wiring run earlier, the Model A's fully restored basic instrument cluster and corresponding bezel were installed, along with the refinished steering column and proper four-spoke steering wheel.



This was the state of the Victoria in April 2012. The four-cylinder engine was nearly ready to be test run as the cowl's restoration progressed, though another year of work lay ahead. Join us next month for its intriguing conclusion.

Red Triangle Roadster

1925 Alvis 12/50, single-family survivor of impeccable quality

WORDS AND PHOTOGRAPHY BY RICHARD LENTINELLO

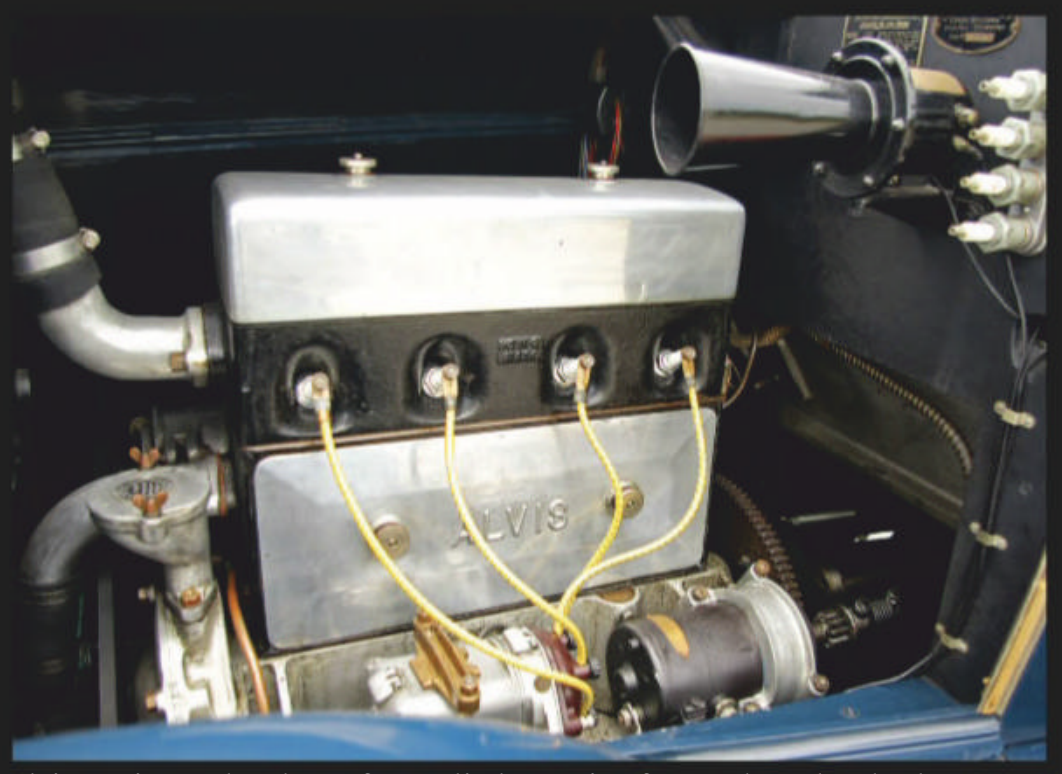
Dating back to 1919, the Alvis Car & Engineering Company Limited is one of England's most storied automobile manufacturers. Held in the same high regard as the luxury automobiles from Bentley, Daimler, Jaguar, and Rolls-Royce it was worthy of every bit of its reputation and more.

As the company's name suggests, besides cars, its engineering side designed and built other machinery, notably tanks, armored vehicles, and aircraft engines during World War II and thereafter. So successful were its designs, that Alvis quickly became Europe's biggest manufacturer of light armored vehicles.

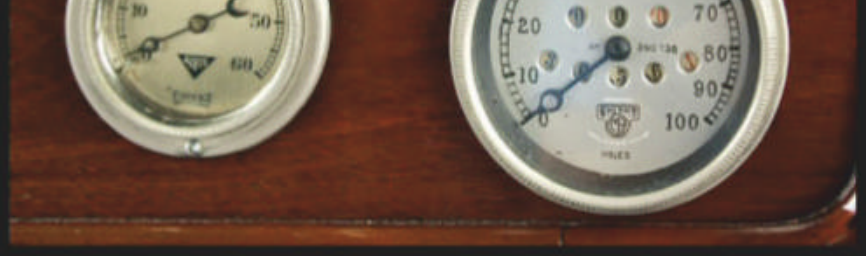
Those same engineering principles were the backbone of its well-crafted automobiles too, so it's no wonder that Alvis automobiles were always so desirable, both then and now.

Based in Coventry, Alvis was a very innovative company. Beginning in 1923, at a time when most automobile manufacturers powered their cars with flatheads, Alvis employed engines that were of a more modern and efficient overhead valve design. Alvis was also the first British automaker to equip a car with a supercharger, and it was a pioneer in front-wheel-drive layouts—both of which, along with inboard front drum brakes, were fitted to an Alvis Grand Prix car that competed at Le Mans as early as 1926. These, along with a straight-eight engine of only 1.5 liters, were significant advancements in automotive engineering. Subsequently, in 1928, 150 front-wheel-drive Alvis road cars were produced.

A 1929 company press release stated: "The Alvis front-wheel-drive sports car is frankly revolutionary in principle, for not only does it introduce propulsion through the front wheels but embodies vertical independent springing of all four



Alvis-engineered and cast four-cylinder engine featured overhead valves and a displacement of 1,598 cc allowing it to develop 50 hp. Removable alloy side panel allowed access to its internals. Note exposed flywheel.



Eureka tach (top left) and Smiths speedometer feature Alvis name and emblem; ignition timing and throttle are adjusted from steering wheel hub (above left); black instrument includes amperes gauge, electrical switches, and fuse; Alvis triangle is everywhere, including the pedal pads; original Cross & Ellis Ltd. badge lists this as body no. 9037.

wheels…. The great factor in front-wheel-drive is that the driving force is always applied in the direction in which it is designed that the car shall move."

It was this kind of out-of-the-box thinking that helped Alvis grow into a major manufacturer and attract the kind of buyer who appreciated the rare combination of exclusive engineering principles coupled with outstanding workmanship and top-quality componentry. And with its own in-house foundry, Alvis had the capability to cast its own engine blocks and associated components with ease, something that most other car companies only dreamt about being able to do.

The first overhead-valve engine that Alvis built was fitted to one of its race cars back in 1923; it was a car that, for all intents and purposes, was a standard production Alvis 12/50 roadster—the kind shown here—that had been stripped down bare, with its fenders and running boards removed. Its four-cylinder engine displaced 1,496 cc (91.3-cu.in) and developed about 45 horsepower with a single-barrel Solex carburetor. For 1924-'25, the engine increased in size to 1,598 cc (97.5-cu.in.) with 50 horsepower, and was able to propel the handsome little car to a maximum speed of around 65 miles per hour, which was quite respectable for the mid-1920s. By the time production of the model 12/50 ended in 1932, Alvis had produced approximately 3,700 examples.

As odd as it may seem, one of those 12/50 SC roadsters that was assembled in 1925 still remains in the same family that bought it new, and it resides down in Miami, Florida, in the garage belonging to John and Celia Layzell. It was John's great-uncle from Great Britain who bought the Alvis back in April of 1925, and willed it to John 56 years ago.

Like most Alvis automobiles of the period, the body was made by Cross & Ellis Coach Builders, a well-known shop that was also based in Coventry. It features a combination of steel and aluminum paneling over an inner wood frame constructed of hard ash; it wears body number 9037. Being a roadster, its bench seat accommodates two adults, while two more passengers can ride along in the rumble seat in the rear.

Below the body lies a conventional ladder-type chassis constructed of steel channels. Friction dampers and semi-elliptic leaf springs make up the suspen-

The compact two-seat roadster body was made of aluminum and steel panels fitted over an ash wood frame. Rear rumble seat was called a "dickey seat" in Great Britain.

sion, with a beam-type front axle and cast-aluminum rear axle assembly. The manual non-synchro gearbox features four forward speeds and is connected to the engine via a short driveshaft from the clutch. Like many automobiles of the era, the ignition timing can be advanced or retarded via sliding nobs in the center of the steering wheel, along with throttle adjustments. Other than its cutting-edge engine, its design and construction is all very orthodox.

That said, interior detailing is quite extraordinary, with a solid-wood instrument panel fitted with a combination of Smiths and Eureka gauges, each with finely crafted nickel-plated bezels. The beautifully shaped interior and exterior door handles, radiator shell, windshield frame, and rearview mirror are also plated in original nickel. And that windshield is quite unique as the bottom half is a stationary single pane of glass while the top half is split in two, with each glass pane hinged at the top for opening individually.

After 94 years of continuous use, amazingly, John's Alvis still has never been restored. Apart from a single repaint many years ago, it's just been maintained in the usual manner to ensure it runs and drives as its engineers intended it to. "My great-uncle insisted it was not a museum piece, and was to be driven and enjoyed," John recalls. "What makes owning and driving this car so special to me is that I have been driving it since I was 13 years old, beginning on private back roads in Scotland. Although I learned to drive on a 1938 Morris 8 when I was 11, I did learn the art of double-declutching on this Alvis. Even though I have been driving my Alvis for more than 56 years, it still brings a huge smile to my face; the challenge of getting every gear to change correctly without a crunch is still there."

Living in crowded South Florida certainly has its challenges, but John continues honoring his great-uncle's request, adding about 500 miles each year to the Alvis' odometer. He tells us: "The car is always driven within its limits and with much anticipation. It's slow, and feels most comfortable at 45-50 mph, but the steering is heavy at slow speeds, and the brakes are firm, all designed to keep the driver on his toes. Yet it handles well compared to its contemporaries. It's best on open-country winding and undulating roads where real music can be played on the gearbox, with its straight-cut gears."

It's best on open-country winding and undulating roads where real music can be played on the gearbox…

Although Alvis ended car production in September 1967, most spare parts remain readily available. Thanks to the Red Triangle, a company near Coventry that maintains all the Alvis factory spares, records, and engineering drawings, and reproduces components as needed, it is certain that this Alvis automobile will remain a "Master of the King's Highway"—for generations to come.

Miniature Monza

The race-inspired 1969 NSU 1200 TT was Germany's riff on the sportiest Corvairs

BY MARK J. McCOURT • PHOTOGRAPHY BY DAVID LaCHANCE

To the uninformed, NSU is but a footnote in German motoring history, a once-proud builder of quality cars and motorbikes that, after more than 100 years, found itself paired with, then dissolved into, Volkswagen's upscale brand, Audi. Indeed, for the past two decades, Audi's small, style-forward sports car has worn a badge—"TT" representing Tourist Trophy—that originally appeared on the hottest versions of NSU's popular compact Sixties sedan. As this car proves, there was a true competition pedigree, earned on two wheels and four, behind NSU's 1200 TT.

Like France's Peugeot, NSU was founded in the 19th century to build products that weren't automotive in nature, but it would get into the transportation business on two wheels through the bicycle craze. The initial name of this company, situated north of Stuttgart, explained its 1873 mission: *Neckarsulmer Strickmaschinen Union*, or Neckarsulm Knitting Machine Union. In 1889, it began building pedal bicycles, with the Neckarsulmer Pfeil motorrad (Arrow motorcycle) entering production in 1901. NSU expanded into automobiles four years later, and both its motorcycles and cars soon had reputations for performance and durability, earned through regular competition into the 1920s.

An early happening that would forever influence NSU's legacy was a good showing of this firm's single-cylinder racing motorcycle, ridden by the company's U.K. manager Martin Geiger in the first Isle of Man Tourist Trophy race in 1907. Through factory and private entries, NSU would become a dominating force in 25 thrilling TT endurance races up through 1965. It was hoped this world-famous racing legacy would cast a golden halo over the company's sporting cars, when it built the first TT that latter year.

While it would be, for a time, the world's largest motorcycle producer, NSU had largely gotten out of the automotive business as a result of the Great Depression. A downturn in two-wheeler sales in the mid-1950s prompted a jump into Germany's booming microcar market with the innovative 1958 Prinz (Prince, in English), which would establish NSU's formula for low-cost motoring: mounting a motorcycle-inspired, air-cooled engine—in this case, a 24-hp, 583-cc (35.6-cu.in.) two-cylinder with a rod-driven overhead camshaft in an aluminum cylinder head with hemispherical combustion chambers—in the rear of a tiny two-door sedan. Not surprisingly, NSU's engineers quickly developed higher-performance Prinz variants that would successfully compete in international motorsports, including racing, rallies, and hillclimbs.

A drilled two-spoke steering wheel and large analog instruments, including an electronic tachometer, were standard 1200 TT fare, as were grippy corduroy seat inserts. This model's checkered-flag motif, seen on the front and rear emblems, was repeated on a central dash-mounted radio blanking plate.

The second-generation Prinz would arrive in 1961, now dubbed Prinz 4. This new two-door sedan featured more mature styling than its Prinz III predecessor, heavily influenced by Chevrolet's Corvair in its prominent, chrome-trimmed beltline, low-set round headlamps, and wraparound rear window. It could have been a 5:8-scale version of the flat-six Chevrolet, with an 80.3-inch wheelbase, 135.4-inch overall length, and 30-hp, 598-cc (36.5-cu.in.) engine. Independent rear suspension was still via swing axles, but front disc brakes could be optioned to replace standard drums.

Visitors to NSU showrooms in 1964 found a subtly, but notably, different Prinz, wearing "1000" badges that represented the new 40-hp, 996-cc (60.8-cu.in.) air-cooled SOHC inline four-cylinder engine mounted transversely under the rear deck. This 85-mph car looked even more like its American counterpart thanks to its 150-inch-long body (on an 89-inch wheelbase) having a sleeker roofline, and oval headlamps linked by horizontal trim. The next year, the larger 1,085-cc (66.2-cu.in), 55-hp engine developed for NSU's upscale Type 110 would be put in the Prinz 1000 body, muscle car style, to create the potent Prinz 1000 TT.

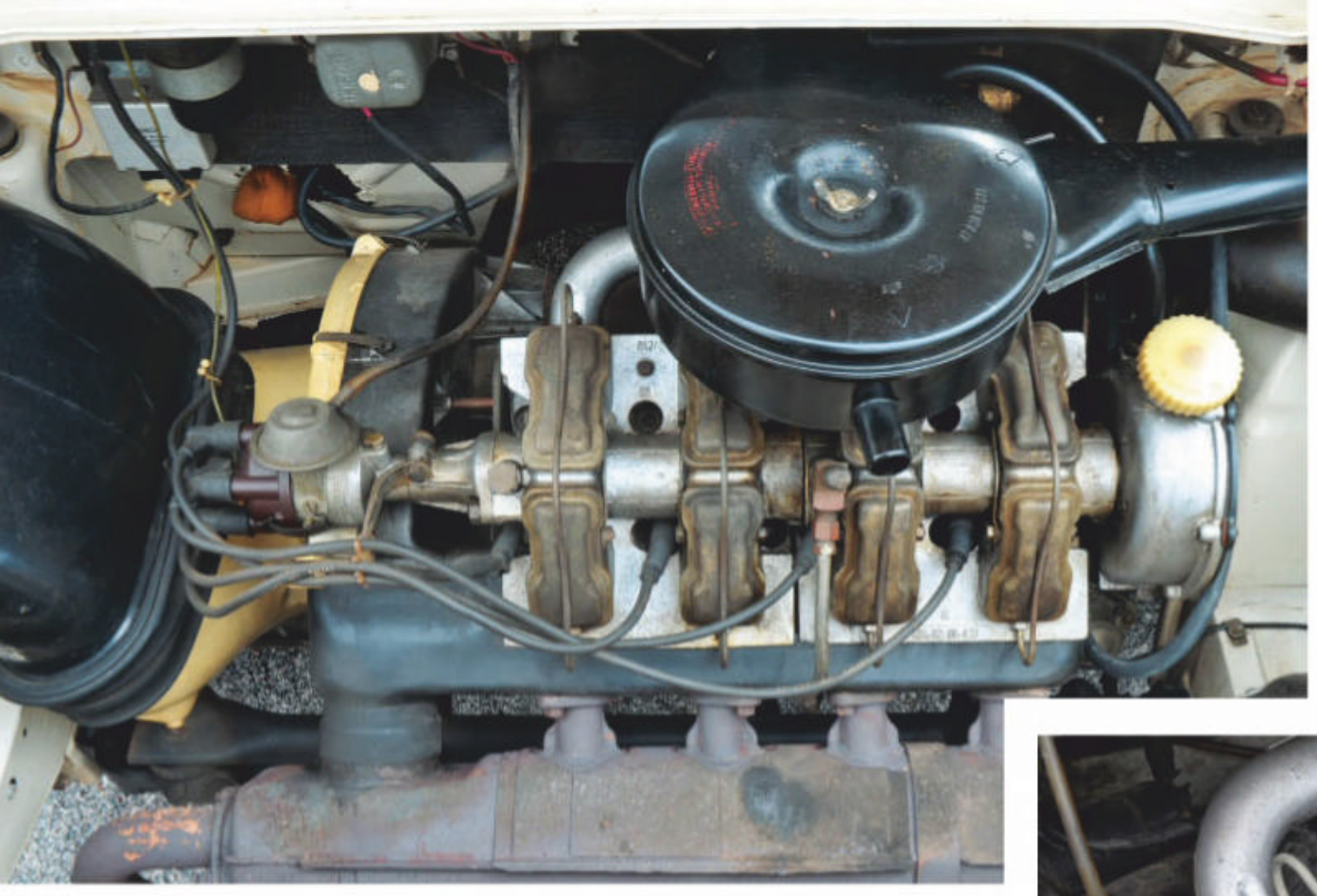
This model, its name a homage to that Irish Sea island's motorcycle race the company still dominated, was distinguished with dual round headlamps in oval housings, and badges sporting a racing checkered flag motif. Standard TT fittings included 13-inch Continental radials, sport seats, a drilled two-spoke steering wheel, and a large tachometer. The underpinnings were properly athletic, too, with rack-and-pinion steering and the fully independent coil-spring suspension consisting of wishbones and an anti-roll bar up front, and semi-trailing arms in the rear.

Our feature car, dubbed the 1200 TT, was introduced in 1967, and as its name indicated, this model used a 1,177-cc (71.8-cu.in.) four-cylinder. With a 2.95- x 2.62-inch bore and stroke and 9:1 compression ratio, this downdraft single-barrel Solex-carbureted engine made 65 hp at 5,500 rpm and 65 lb-ft of torque at 2,500 rpm. Putting this power to the rear wheels through a synchronized four-speed manual transmission, the sub-1,400-pound 1200 TT could hit 60 mph in 12.9 seconds, and top out at 96 mph. Finned-alloy four-wheel drum brakes were standard, and handling was lively and engaging, with light and accurate manual steering that could both create and control the oversteer induced by the car's rear weight bias.

While never common on American roads, NSU cars had been imported to the USA in small numbers since the 1950s, and the TT and its contemporary high-strung, low-production, homologation-special TTS sibling were sold here. The 1969 1200 TT on these pages is one of those rare U.S.-market cars, as evidenced by the DOT-mandated side marker lamps, the substitution of under-bumper mounted front turn signal/parking lamps for Europe's wraparound orange fender lamps, a mph speedometer, and English-language body tags. Brand new, it cost $2,258, the inflation-adjusted equivalent of $15,450. It's one of eight NSU cars and two NSU motorcycles in the permanent collection of the Lane Motor Museum (www.lanemotormuseum.org) in Nashville, Tennessee.

Fewer than 19,000 miles have passed under the wheels of this original, low-spec example, and museum manager David Yando explains how these cars were built: "It seems the TT could be had in several configurations, from mild to wild. Options

"Our 1200 TT was built the year that NSU was acquired by Volkswagen."



The TT's motorcycle-inspired 1,177-cc four-cylinder took cooling air in through rear fender vents. With its single Solex carburetor and 9:1 compression ratio, this example made matched 65 measures of hp and torque.

included two one-barrel or two two-barrel Solex carburetors, special Boge shocks, front disc brakes, and TTS cams, pistons, and exhaust, which raised horsepower to 80 or better. Also available were a mechanical fuel-injection system and 13.5:1 pistons, giving 143 hp!"

Among the Lane's other NSUs is a 1967 TTS, so it's fun to compare the different equipment that the race-ready 70-hp, 996-cc "S" model added. Most obvious was the TTS' exposed oil cooler mounted under the front bumper, but that car also offered standard front disc brakes, dual two-barrel side-draft Solex carbs, a rear decklid that could be locked in a raised position to improve engine cooling, and a three-spoke steering wheel.

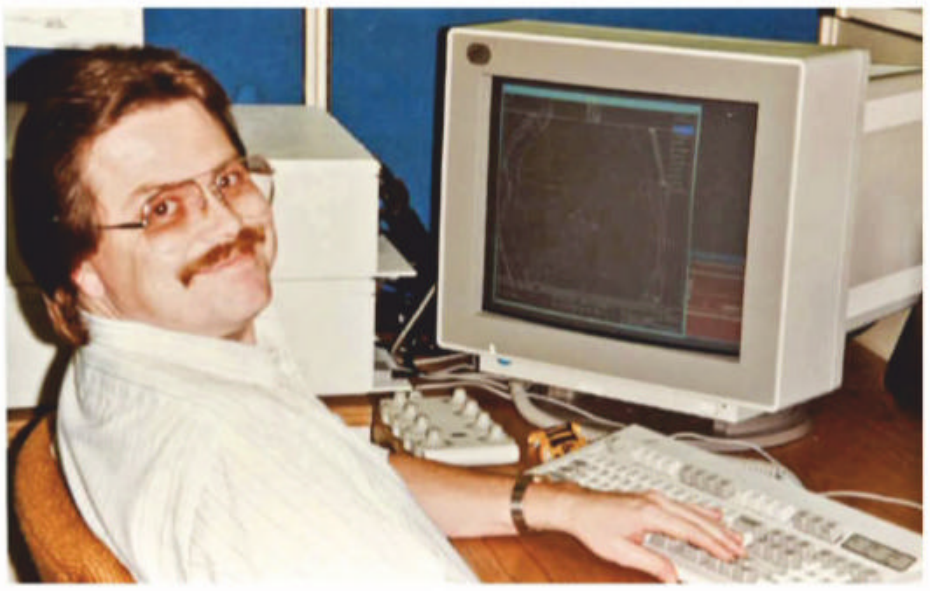
"Our 1200 TT was built the year that NSU was acquired by Volkswagen, and rolled into the Audi NSU Auto Union AG subsidiary that would become today's Audi," David explains. This model, and the TTS, were available through 1972, but NSU itself would be gone five years later. If the Prinz and its racy variants sold well, why did the parent company disappear? Hindsight reveals this German firm's investment in bringing Felix Wankel's rotary engine to market in the 1964-'67 NSU/Wankel Spyder, and following that up with the futuristic but trouble-prone Ro 80, would prove its downfall. While the rotary would enjoy further development and popularity at Mazda in Japan, NSU's finances and reputation were irreparably damaged—a sad end for the pioneering company with a nameplate too iconic to die.

I WAS THERE

Rick Langley

Designer/Checker/CAD Supervisor,
1980-2000
Warner Gear, BorgWarner Automotive

WARNER GEAR—WHAT a history that BorgWarner Automotive facility had. For starters, it was founded in 1901 and stayed operational until 2009. It made everything imaginable with gears in it. Manual transmissions like the T-10 four-speed, T-5 five-speed, T-56 six-speed, and a slew of others. Automatic transmissions like the early '50s Ford-O-Matic, and several others for independent carmakers such as Studebaker and AMC. Warner Gear made transfer cases like the T-45, 13-56, and 44-05s, all Ford and GM light-duty truck units. There were marine transmissions like the "Velvet Drive" and industrial transmissions for all sorts of forklifts. It even made washing machine transmissions! At different points, it made rear axles and steering boxes, too.



Warner Gear was one of the four founding companies of BorgWarner Automotive in 1928, with Borg and Beck, Marvel-Schebler, and Mechanics Universal Joint being the others. For years, it seemed everyone in my home town of Muncie, Indiana, at one time had worked at Warner Gear; generations of families, sometimes at the same time. In its heyday, more than 5,000 people were employed; an additional parking lot was built on the other side of State Road 32 with a walking tunnel under the road.

My time there started in 1980, relatively late in the facility's history. I had just graduated from Purdue as an Industrial Illustrator. I worked the afternoon shift in the then-new Computer Aided Design (CAD) department and in the traditional Drafting department. I was to help draw and detail parts and assemblies for either new products or changes to existing products.

Half of my time was on the drawing board making changes to prints. They still had "Mylars," drawings that were plastic film with a drawing surface on the front side and the image showing through from the back. To make a change, you used acetone to rub off the image on the back and then you drew in the new image on the front side.

The second half of my job was to use the CAD computers. This was an Applicon system that had four terminals where the draftsmen or designers sat making drawings, a plotter, and a tape drive that was used for making backups of everyone's daily work. The terminals were the old green CRT storage tube type. If you erased a line or curve, you had to remember it was gone until you "repainted" the screen. Then each line, curve, and piece of text repainted on the screen, one at a time. Needless to say, it was slow. It was, however, accurate to a half-a-thousandths of an inch, something that just could not be duplicated on the drawing board with paper and pencil. And so began the rub between some of the older draftsmen and the newer CAD draftsmen. They saw no point in all that accuracy, nor could they see down the road where CAD data would be used in the future, like for 3D modeling or Finite Analysis of parts and assemblies.

An everyday example of this would be a simple dimensional change on a part print. Their process: Erase the dimension, write in the new dimension, and note the change in the drawing's revision column and on the paperwork for the job. They were done in five minutes. Whereas the CAD guys had to change the model, then update the dimension, type in the change in the revision column, store the file, plot it, and fill out the paperwork, and were done in an hour and a half! Well, things started changing not too much later.

In the midst of all the progress, sometime in 1984, we replaced the old CAD system with the state-of-the-art VAX processors, new color monitors, and Catia software where we could do real Solid Modeling. I had a VAX at the ready, two processors on my desk with six knobs for different solid model operations. The look on people's faces when they could see a shaded image on the screen of their parts was priceless. They had mass and weight, and could be rotated and sectioned to see inside.

The real treasure of Warner Gear was truly its people; the skills there of all the employees, office and labor, was outstanding. We learned how to make tolerance stack-ups so all the parts inside a unit would fit together, and how to get

all those 170-plus dimensions on a print, and to the machine's capabilities. How to think about casting designs for housings. What all the different machines in the plant were for, how accurate they could be for a given feature, and how many parts per hour they could run. As for those guys on the drawing boards, well in a short phrase, they could "spread the lead!" I've never seen such talented draftsmen anywhere. They could draw anything with little more direction than a conversation and a napkin sketch. I've seen them draw a transmission case casting that took up five blueprints, with all four primary views and 30-plus sections, in a couple of days.

It was amazing to see rows of Heller machines cutting transfer cases halves and the big LAMB transfer line machines cutting transmission cases of all varieties. Hundreds of old milling and boring machines making all sorts of parts, from forks to shafts. Then there was the gear cutting machines; the big T18 and T19 transmissions had huge countershafts with gears on them. To hear those Heller machines removing pounds of material to make the nearly finished gears was really something to see, and to hear screaming away with metal chips going everywhere.

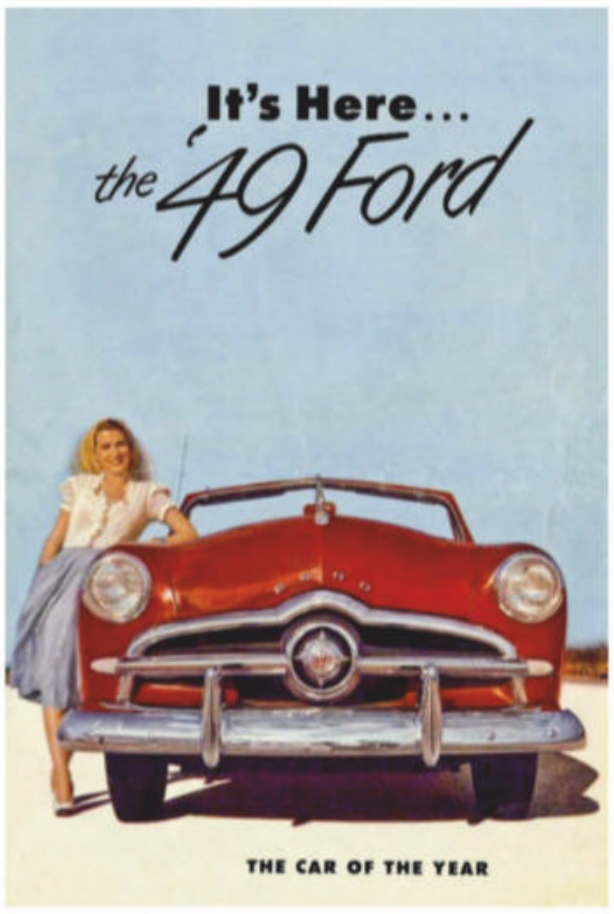
Best of all, there was the heart of the people. Good, hardworking, simple folks who knew you, knew your family, and actually cared about you outside of work. Everyone was willing to teach as they asked you to do a job and complimented you if you did a good job. Back then, plants like this were fairly common, but now have faded away for the most part. Most of these plants had the greatest generations our country has known working in them.

I hold a debt to all of the folks at Warner Gear who helped me get started in my career. Every time I pass the old plant, my heart sinks that Warner Gear is no more. Only an empty shell made of brick and steel waits in silence for the times and people to return that once made it great, but never will be again.

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.

WALTER VATTER
CHICAGO, ILLINOIS

Shopping for a Car



AFTER WORLD WAR II, MY FAMILY'S first new car was a 1949 Ford, a standard series two-door sedan in Sea Mist Green. At $1,500, it was the least expensive family car available from FoMoCo. Its barebones trim included small, utilitarian hubcaps, undercoating, blackwall tires, and rubber sealing around the front and rear windshields (rather than chrome, found on the Custom series); it was absent a horn ring on the large, gray steering wheel. Powered by a 100-hp flathead V-8, its radical new exterior look—futuristic slab-sided body design, plus a grille with a distinctive aircraft motif—helped Ford become the bestseller among the low-priced three.

That plain and dependable Ford served our young family well. In the roomy trunk, my father kept tire chains and a hefty bag of sand for the brutal Chicago winters. I can still feel the oppressive heat on our annual drive to St. Louis each August to visit family. We travelled along a stop-and-go highway with wet towels ready to drape over our heads to protect us from extreme temperatures and the dry wind ripping through the open windows.

What I remember most, however, is how I never liked that car. Even as a youngster, I had developed a taste for the finer cars in life. You could say that somehow I had seen the chrome.

Before he bought the Ford, my father had taken me with him, in my grandfather's 1947 Studebaker Commander, to look at a second-hand 1948 Buick Special sedanette. The elegant black fastback was equipped with wide-whitewall tires, fender skirts, decorative chrome strips along the sides of the fenders, and a graceful ivory-colored plastic steering wheel, complete with a metal horn ring and a dazzling red plastic Buick insignia affixed over the hub. The interior had a jazzy, chrome-laden dashboard and an electric clock imbedded in the glovebox compartment door. I remember my cautious father crouching alongside the Buick and running his fingers around the inside edge of the front wheel wells, feeling for telltale signs of bodywork as evidence of a collision.

I remember the high-pitch whine of the Buick in reverse as we backed down a long driveway, about to embark on our test drive. That same day, we looked at a used 1947 Packard Clipper sedan, with two-tone blue paint and a metal sun visor bolted over the front windshield. The Buick won my heart.

At the time, we lived in a leafy section of Chicago's South Side. Next door were newlyweds who had been given a 1949 Buick Roadmaster convertible as a wedding present. The "big boat" (my father's words) was robin's-egg blue with a black canvas top and cherry red leather upholstery that creaked in cold weather. I don't recall that I ever rode far in that car, but I do remember spending hours and hours just looking and longing to raise and lower the power windows and the folding canvas top. I continue to think the chrome taillamp assemblies and red plastic lens for the '49 Buick are among the most handsome ever designed for a post-WWII automobile.

In a small apartment building next to our home lived a bachelor who was an art director for a magazine in New York. He knew of my fascination with his car, so now and then I was invited to ride along with him—top down—for a drive in his sage green Pontiac convertible with matching green upholstery and tan canvas top. Large deluxe hubcaps and sparkling whitewalls added to the overall glamour of the exotic and sporty package.

In the spring of 1954, it was time for a new family car, which provided a weekend activity for the entire family as we piled into the now-rattling and rusting '49 Ford and drove from dealership to dealership. The car I remember best from those scouting excursions was a '54 Mercury two-door sedan in an elegant dove gray. That car was equipped with Merc-O-Matic automatic transmission, and the overall design was such that in profile the car seemed to lean forward on its frame.

We also looked at a secondhand, turquoise-and-white Oldsmobile 98 sedan, and quickly at a coral and white '54 Ford Skyliner hardtop and a '54 Buick Special four-door with light green on the bottom and a darker green on top. Oddly, we did not look at Chrysler cars, no Plymouths, Dodges, or De Sotos, nor did we consider esoteric makes such as Hudson and Nash.

My parents finally ordered a new 1954 Ford nine-passenger station wagon. It was a Country Sedan, the model just below the flagship wood-paneled Country Squire, yet with the same deluxe interior trim. The V-8 had 130 hp, and the three-speed transmission was manual. The color combination was Sandstone White with an accent band of Cadet Blue around the windows. The only extras were whitewall tires with premium hubcaps, tinted glass, and a radio powerful enough to blast "Top Ten" rock-and-roll music throughout the large cabin.

I learned to drive on that wagon. I drove it to high school on Thursdays as I participated in a driving pool. I took it to dances and proms, football and basketball games. I kept it clean and polished—a miniature vacuum for the interior, S.O.S pads to scrub the whitewall tires, Turtle Wax for the exterior. I hated to see that car go—eventually the day came to replace it with a 1959 Chevrolet Impala four-door hardtop, sapphire blue with a white top and trunk lid; a remarkable and graceful design for its time.

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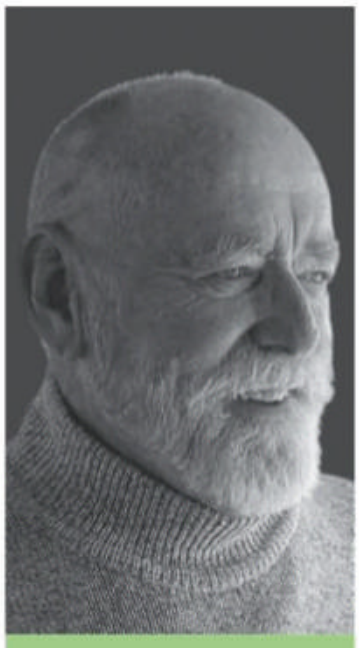

"I'm talking about people who, when they mentioned the name Roosevelt, were referring to Teddy, not Franklin."

The More Things Change...

My friend Jay Johnson took me for a ride in his Tesla P100D the other day, and it was hair-raising. He warned me to put my head against the headrest, and then popped it into L for "Ludicrous" and hit the throttle. I have ridden in some fast cars in my time, but this was beyond belief. We were up to a hundred before I could take a breath. I must have looked like that test pilot in the rocket sled you used to see on TV.

I thought electric cars were slow and stolid. Maybe that's because my hometown of Long Beach, California, was literally crawling with little slow electric cars during the time I was growing up. My father would be driving downtown at a normal pace in his Chevrolet but would have to slow to a crawl because ahead of him would be an electric mini-car called the Autoette.

They were everywhere in town back then. Even on the sidewalks, and they were almost exclusively piloted by the elderly. I'm talking about people who, when they mentioned the name Roosevelt, were referring to Teddy, not Franklin. Those were the days when folks from the Midwest retired to sunny Southern California to get away from harsh winters. And their main destination was Long Beach, or "Iowa by the Sea," as it was often snidely called.

As a result, Long Beach was the Detroit of electric cars. Back in 1936 a fellow named Robert Tafel—no doubt from Iowa—noted disabled World War I vets tooling around in electric wheelchairs, and was inspired to create a vehicle that could carry two people for driving into town for shopping and other errands. I must admit that calling such vehicles "cars" stretches the definition of the word, but that is what they were.

Tafel powered his vehicle initially with a big Dodge starter motor/generator and a plethora of 6-volt lead-acid batteries. The little runabout had two tiny wheels in back and a larger one in front. You steered it with a tiller, and it had a top end of 17 mph. Its range was 30 miles though, so it had ample endurance to go to the market and back.

The Autoette was a huge success, especially after World War II. Other companies opened in Long Beach in competition with it. In fact, as time went by, these micro roadsters were sold all over the country. They were available as a roadster, a four-passenger phaeton, or a delivery truck that could haul a quarter-ton of cargo. Accessories were available too, including a windshield, a convertible top, and doors.

The golden age of these vehicles was the 1950s and '60s. Not only were there hundreds of them all over downtown, but they evolved into what we now call golf carts, which are still built here in great numbers. In their day, they were licensed as motorcycles, and back then you didn't need a license to drive them. Also, the city let you park an Autoette on the sidewalk.

So, what happened to them? Well, they were legislated out of use in the '70s because they got in the way of impatient motorists, and they caused accidents on the sidewalks. The final blow was when an older gentleman ran into a fellow on a ladder changing a neon sign and knocked him to the ground. It sounds like a Laurel and Hardy comedy skit, but it had unfortunate consequences.

These days our city is trying to go green, with bike lanes everywhere, and it also offers electric scooters that you can rent, though few residents use them. There is a trend toward urban living too, and young people are moving into condos in town.

Many of these folks think living in the city and driving electric cars are new ideas. They see the Prius as cutting edge. They don't know about the Owen Magnetic hybrid that debuted in 1917, nor are they aware that the first electric car was built in 1830, predating internal combustion automobiles by decades, and that electric cars outsold gasoline-powered cars at the turn of the last century and continued to do so for another decade.

If things keep going this way, they may go back to where they were when I was a kid. We are giving electric cars another try, and I can tell you that Tesla has licked the speed problem. Now there is just charging time and infrastructure to work out. Meanwhile, I'll stay put in the suburbs and slow down traffic in my 1940 Packard.

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