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JANUARY 2020 #184



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guys and

gals, early

October

means only

one thing:

Hershey.



The Hershey Tradition

Tradition. It's one of the most important facets of our lives. That annual ritual of family get-togethers, opening the summer lake house, starting your cars after their winter hibernation, the colors of autumn, or feasting on your Seven Fishes Christmas Eve dinner. Traditions are comforting, and they give us something to look forward to. Simply put, they make us happy.

For car guys and gals, early October means only one thing: Hershey. Officially called The Eastern Division AACA National Fall Meet, I just celebrated my 36th year of enjoying all that's welcoming about this wonderful old car experience. Here are just a few things that have made the Hershey tradition so special to me, and why I keep going year after year.

- Standing in the brisk early morning air with your friends, having coffee and donuts, or having a sit-down scrambled egg breakfast in the AACA tent in front of the Giant Center.
- Stopping by to see a vendor you've come to know through the years, and meeting instead a young adult, soon realizing that this is the same kid that was sleeping in the stroller there back in 1989. Today, that kid is 30 years old, and you spend the next hour walking around feeling like an old-timer.
- Roaming through the car corral, inspecting all the cars you don't want to buy, and issuing snide comments about a few of the whacko prices that some sellers want, while also making observations such as, "now that's a great deal!" or "wow, I've never seen one of these before!"
- Visiting one of the AACA tents to buy yet another Hershey Fall Meet sweatshirt, and to get another free wooden "coin" depicting the next three Hershey show dates. You already know what those dates are, but ya gotta have another coin for your collection.
- Making the annual visit to the guy in the Red Field with all the vintage toys, and seeing the TWA metal airplane model, the one with the four missing or bent propellers, that's still for sale due to its unrealistic worth-its-weight-in-gold price tag.
- Standing in line for a gyro or Texas barbeque, and then sitting down to eat on one of the nearby park benches, while yelling out to old acquaintances as they walk by. "Hey, Joe, did you ever get that old Studebaker running?"
- Buying another vintage highway sign even though you have no open wall space to hang it, but for \$20 how could you pass it by?
- Always stopping by the Jackman's tent to view old jacks and tools that you have no interest in buying, but you just gotta look.
- Stocking up on discount tools and autobody supplies, such as those wood handle brass brushes and cheapo fuel filters, to last you through to next October.
- Seeing one of those rubber tire ashtrays you've been wanting for 20 years, but still refusing to pay the (now \$30) asking price.
- Heading over to the Hershey Lodge on Thursday and Friday evenings to meet up with your friends and view the cars in the auction tent. Then, standing in the lobby watching the auction on the big screen, because you don't want to pay the admission fee to get into the room.
- Standing on the overpass early Saturday morning to watch the cars, trucks, and motorcycles drive towards the show field.
- After walking the entire show field, heading over to the food truck area to enjoy your annual Maryland crab cake sandwich.
- Heading over to the Brass Era section around 2:45 p.m., to watch the steam cars ignite their boilers in preparation for their drive off the show field.
- Lining up along the fence at 3:00 p.m., to see the impromptu parade as the cars slowly depart from the show field.
- Stopping at Chocolate World after Saturday's car show ends, before you hit the road, and buying \$28 worth of candy. Most of which you'll eat before you arrive home.
- During the trip back home, discussing with your buddies all the parts and useless stuff you wanted to buy, and which vehicles in the car corral you would like to own.
- In the days after Hershey, sorting through all the stuff you bought, then making the annual pilgrimage out to your garage to hang this year's AACA Hershey Fall Meet license plate from the rafters.
- Scraping the red, chocolate, or green parking pass from your vehicle's windshield, marking the end of yet another memorable Hershey adventure—a truly wonderful tradition that you hope will continue for many years to come. 🍫

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Museums Partner Up

THE AUBURN CORD DUESENBERG AUTOMOBILE MUSEUM AND THE NATIONAL AUTO & Truck Museum are venturing out on joint endeavors in an effort to increase growth and promote interest in the hobby. Both museums will soon launch a campus ticket that will be good for two consecutive days. An individual ticket will cost \$20, and a family pass will be \$50. This phase of dual promotion will begin in the fall. The two museums, located in Auburn, Indiana, plan to launch other programs in the future with an eye on enhancing the visitors' experience. Visit www.automobilemuseum.org and www.natmus.org for more information.

Model Y at the ACD

AN EXTREMELY RARE 1927 DUESENBERG Model Y prototype will be viewable during a two-year loan at the Auburn Cord Duesenberg Museum in Auburn, Indiana. The Duesy, lent to ACD by Bob Becker from Canada, is thought to be the only surviving example of the company's prototypes developed at that time. Museum Curator Sam Grate said, "The museum is grateful for the loan of the Duesenberg

Model Y. Having this prototype in the showroom, next to the Duesenberg Model X and J, will allow visitors to visualize the full evolution in design of Duesenberg automobiles, leading up to the Model J."

There will be plenty of time to see the Model Y, as it will be on display through the fall of 2021. Visit www.automobilemuseum.org for more information.



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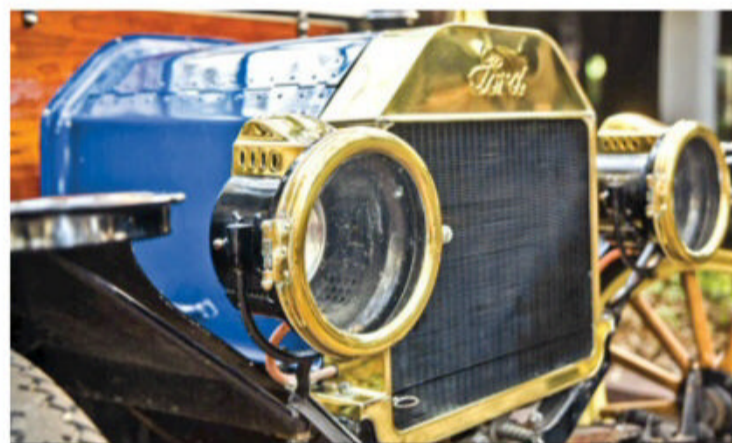
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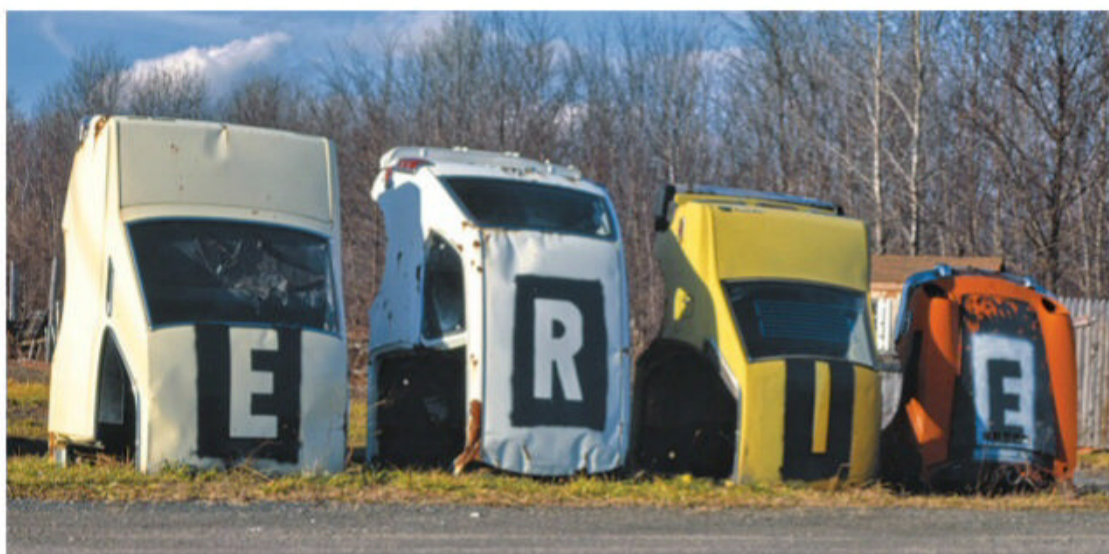
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E-R-I-E

JOHN MARGOLIES SPENT DECADES CRISSCROSSING THE COUNTRY WITH CAMERA in hand, documenting the disappearing roadside signs and other ephemera that caught his eye. That included this sign for Erie Foreign Car Parts on Mohawk Street outside of Whitesboro, New York, which John photographed in 1987.

The photo's now in the Library of Congress's collection, but unfortunately John didn't include much context with the image. And while Google Street View shows that the scrapyard is still there and still has a similar sign, the cars have been changed out over the last 30-plus years.

So your task is to identify the four cars used in the sign. Whaddaya see here?

Corbitt Found

CORBITT OUT OF HENDERSON, NORTH Carolina, might be best known for its trucks, but it built a handful of cars in a few different styles prior to switching entirely to trucks. The folks in the Corbitt Preservation Society recently ran across one of the few Corbitt autos left.

Following a tip from a Greensboro resident, a few of the members of the society traveled in August to see the car. "When they opened the old barn door, there sat a Corbitt automobile body, all nice and dry, with its

interior intact," according to the society's newsletter.

"The car even has the original VIN plate on the dashboard. This four-door touring car was most likely built in 1911-1912. This is an amazing find, and we had to have it no matter what."

The society members arranged to buy the body and have since put it on display at local shows. Their goal now is to track down one of the highwheeler buggies that pre-dated the more conventional cars of the Teens.



Re: Valiant That Shouldn't Be

SO, WE HAD SOME RESPONSES TO THE PHOTO

that Dale Edward Johnson sent us a couple months ago (HCC #181), suggesting that the 1964 Valiant two-door hardtop station wagon in the photo could have been a product of a Chrysler factory either north or south of the border. We actually heard from the car's owner, who gave us the straight scoop.

"It is a project car and yes, it has been welded up," Jeff Downing of Regina, Saskatchewan, wrote. "An entire 1964 Signet was required to donate the needed parts to swap it from a standard four-door wagon to a two-door hardtop wagon."

Jeff said he's actually owned the car since he lived in California in the 1990s and brought it—and the Signet—with him to Canada with an eye toward completing the project, which was inspired by a couple other hardtop wagon conversions he'd seen over the years. "I imagine it will take some time, but eventually I want it to look like a 1964 Plymouth Valiant Signet station wagon, as if produced by the factory," he said.

Best of luck with the project, Jeff!



✿ 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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Auburn Labor Day

RM SOTHEBY'S CELEBRATED 49 YEARS OF AUCTIONS IN AUBURN, INDIANA, THIS PAST LABOR DAY, with total sales of over \$16.6 million and an impressive 90 percent of lots changing hands; in total, more than 600 cars went under the hammer. One of the more interesting cars that sold was this unrestored 1918 Harroun Model A-1 Touring. Designed by Ray Harroun, the first winner of the Indianapolis 500, the car featured an overhead valve four-cylinder engine with a three-speed manual transmission. It was one of 326 built for 1918, but is thought to be one of only two remaining, and it sold for \$33,000. A pair of L-179 Lincoln coupes needing work also went home with new owners: the 1929 sold for \$11,500, and a 1930 model for \$10,450. Visit www.rmsothebys.com for the full rundown.

Dallas Dealing

MECUM'S RECENT AUCTION IN DALLAS SAW more than 700 cars change hands in four days, with a sell-through rate of just under 70 percent. When bidding ended, over \$23.5 million in sales were realized, thanks to a strong and varied listing of consignments. Among those that stood out was this 1941 Cadillac Fleetwood, a CCCA Full Classic that was ready to drive and sold for \$22,000. Other affordable postwar lots included an economical 1951 Henry J, selling for \$11,000; a 1952 Oldsmobile 98 convertible, for \$27,500; and an onyx black 1953 Chevrolet 210 sedan, for \$9,350. See www.mecum.com for results.



MECUM AUCTIONS

AUCTION PROFILE

CAR: 1935 Packard Twelve convertible sedan by Rollston
AUCTIONEER: RM Sotheby's
LOCATION: Auburn, Indiana
DATE: August 29, 2019
LOT: 2142
RESERVE: None
AVERAGE SELLING PRICE: N/A
SELLING PRICE: \$160,000

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The one-off body built by Rollston cost \$7,500 when new, which equates to about \$140,000 today. This car was built for Augustus Schell Hutchins, the son of Waldo Hutchins, who was a member of New York's Central Park Board of Commissioners. The family



RM SOTHEBY'S

owned it until 1959, and it was later fully restored in 1967. The CCCA Full Classic received a recent repaint and was shown at the 2018 Concours d'Elegance of America at St. John's. The Packard

was a part of the Ed Meurer Collection, which featured prominently at Auburn, and it's no surprise that this Twelve with one-off coachwork was the highest selling among the collection.

JANUARY

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The Greatest Shows

SCOTTSDALE, ARIZONA, WILL BE UNDER THE magnifying glass this January with more auctions than ever, as eight major events are scheduled to take place in the area. If the past is any guide, expect to see many records fall, with cars of all vintages and eras calling out to a new owner. The gathering will be covered by the *Hemmings Daily* at www.hemmings.com/blog. For a look at what will be at each event, visit the websites above for up-to-the-second consignments and listings.



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For decades, our flagship *Hemmings Motor News* publication was identified by the panel vintage delivery vehicles that were illustrated on its brown craft paper cover. Those iconic work trucks remain in our fleet today, displayed in the Sibley Shop museum of our Bennington, Vermont, headquarters. Our graphic artist staffers have designed a sparse and stylish tribute to our best-traveled panel delivery, the flathead six-powered, green and black 1936 Dodge “humpback” that is a veteran of five Great American Races. This soft, top quality 100-percent cotton grey T-shirt (item BWDODT) sports a small, retro-look “Hemmings Motor News Est 1954” logo on the front, and a larger version, with the panel delivery, on the back. It’s available in sizes ranging from Small to XXXL, and is sure to become a favorite in your wardrobe.

Airborne Avantis

727-656-2868 • WWW.AOAI.ORG/SHOP • \$29.95

The Avanti was a game-changer for Studebaker, a new grand touring model that electrified the public with its avant-garde style and performance potential. Company executives wanted to maintain the buzz that surrounded this flagship model’s 1962 unveiling, but faced big challenges in the form of an extremely small number of show-quality prototypes and the desire to display those cars to the dealer network spread across the US. Studebaker’s solution was as ingenious as it was unusual, we learn in *Studebaker Avanti Operation Airlift*—May 1962. This new, 92-page softcover, written by Avanti historian John Hull, details how company president Sherwood Egbert, a World War II Marine Corps air transport engineering officer veteran, conceived and coordinated the military-style “Operation Airlift” that saw two pre-production Avantis flown by the Fairchild *Republic C-82* cargo plane to 26 cities, for demonstration gatherings over 26 days. This book is filled with fascinating internal documents, historic images from those special events, and period reports of the dealer unveilings. It’s sure to thrill Studebaker fans, Avanti lovers, and aviation buffs, alike.



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While its prominent role in bringing travelers between Chicago, Illinois, and Santa Monica, California, has diminished since the advent of the interstate highway system, the 2,400-mile-long “Mother Road” still looms large in America’s 20th-century automotive legend. Garage Art now offers a wonderful tribute to this storied thoroughfare with this Historic Route 66 neon sign. Echoing the red, white, and blue colors and the design of an official Route 66 sign, this collectible wall art (item GAD-NEO-5RT66B) measures a generous 22 x 22 x 4 inches. It features rugged construction with a heavy-duty frame, commercial-style metal grid, and silent, efficient-running hand-blown neon tubing that brings brilliant light and color. Each plug-in sign is made to order, and will ship to you in an estimated 14-21 business days. Whether you hang it on a wall, in a window, or stand it on a shelf, it’s sure to stop traffic.

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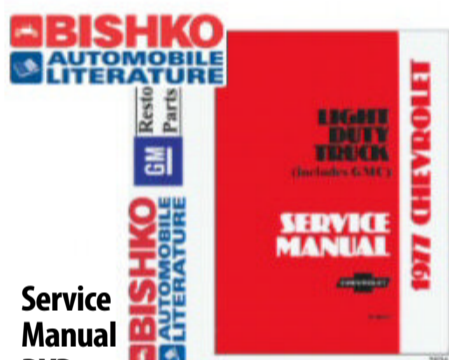
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Owners of GM's B-body station wagons can now eliminate water leaks by installing new lower tailgate rubber seals. Designed specifically for the 1961-'64 model wagons, each seal is heat proof and molded to keep water and filth from permeating your tailgate. They feature microcell technology, which provides even compression and sealing so you won't have to slam the tailgate.



Fairlane Flapper Kit

BOB DRAKE REPRODUCTIONS • 800-221-3673 • WWW.BOBDRAKE.COM • \$30/KIT

If you've noticed some issues with the over-the-door flapper unit on your mid-1950s Ford Fairlane, there's a good chance the springs have rusted or lost their tension. This kit includes new springs, formed to the appropriate tensile strength before final plating, and clean trigger covers for both sides of your 1956-'58 Fairlane. They will keep your flappers functional for a long time, and the trigger cover is made of modified nylon to protect against temperature change and jarring blows. Kits are available for the '56 Fairlane Victoria/Crown Victoria and the 1957-'58 Club Victoria/500 Club Victoria.

Roy Abernethy



HE WAS A BIG MAN WHO LIKED TO smoke big cigars. Like Lee Iacocca, Roy Abernethy came from sales. Also like Iacocca, he was trained as an engineer—taking night classes, at the age of 20, at the Carnegie Institute of Technology while working as an apprentice mechanic at a Packard dealer. That dealer was in Pittsburgh, Pennsylvania, 45 miles south of his hometown of West Monterey, where he was born, November 29, 1906.

Before long, Abernethy had moved from the grease pits to the showroom floor, and had worked at three more Packard outlets before obtaining his own. There, in Hartford, Connecticut, he recorded sales of \$1,000,000 in a single year.

His credentials as a salesman well established, Abernethy was brought into Packard's corporate offices in Detroit and, by 1951, he was assistant general sales manager. In 1953, he was hired away by

Willys, where he was made vice president of sales and general manager.

American Motors founder George Mason was aware of Abernethy's talents as a salesman. It was at his recommendation that George Romney, Mason's successor as president and CEO of the fledgling company (created from a merger of Nash and Hudson), recruited Abernethy to be AMC's vice president of sales. In just over a year, he had risen to vice president of automotive distribution and marketing.

In his new position, Abernethy worked tirelessly (flying up to 50,000 miles annually) to cement AMC's relationship with its disparate dealer network, assembled from the former networks of both Nash and Hudson. He can rightfully be credited with at least a part of AMC's growth in the '50s, as Americans have historically been reluctant to purchase independent cars that lack easily accessible dealers for service and support.

Because of his efforts, when George Romney resigned from American Motors in early 1962 to enter politics, the board elected Abernethy as his successor as president. The CEO spot would go to a quiet corporate lawyer named Richard Cross.

With Romney gone, Abernethy quickly moved to put his own stamp on the company. The Big Three had moved into AMC's niche by introducing compact cars for the 1960 model year and, while the company occupied the number three spot in sales for the 1962 model year, the future looked uncertain. To Abernethy the solution seemed to be expanding AMC's offerings in a direction that met Ford, General Motors, and Chrysler head on.

That may have been correct, and the Abernethy-directed efforts to further differentiate AMC's biggest offering, the Ambassador, were certainly successful, but the plan was flawed. In the 1960s, youthful, exciting products with high-performance engines were the sales drivers.

Abernethy insisted on ignoring performance efforts and that his staff abide by both the letter and spirit of the 1957 Automobile Manufacturers Association racing ban. So vocal was Abernethy's opposition to performance cars that he has been considered indirectly responsible for General Motors' renewed commitment to the racing ban in 1963.

Whether Abernethy's anti-racing fervor was justified, AMC sales took the brunt of the marketing misstep. The company that insisted it was building cars "for the human race" wasn't selling enough of those cars and, by 1966, the situation had become dire. New efforts like the Marlin and the second-generation AMC V-8 weren't enough, and Abernethy was removed by the board in January 1967, marking the beginning of the reign of Roy Chapin Jr. and opening the door to projects like the AMX and Javelin.

Following his ouster from AMC, Abernethy retired to Florida and lived quietly until his death on February 28, 1977. 🐾

INTERNATIONAL UNDERDOGS

BY MILTON STERN

To Excel in America...

IN 1986, I WAS IN THE MARKET FOR my first new car, and the inaugural Hyundai dealership in Newport News, Virginia, opened its first location in the old Center Ford dealership owned by Aunt Fran and Uncle Martin, where my parents bought their 1973 Ford LTD. This was also the dealership where my mother took me to see the all-new 1975 Granadas, and I fell in love with one of my favorite Fords. I was hoping we were trading our 1972 Comet for a Green Ghia coupe, but such was not the case, and the Comet lingered on until 1985.

I was leery of buying a Hyundai, not because I didn't like it after I test drove one, but because I wasn't sure if they were a fly-by-night company or not. I didn't want to be stuck with a car with no dealer or service network to back it up. Who would have thought that it would end up being one of the most respected and popular car companies worldwide? I had no idea that Hyundai sold \$10.3 billion in cars, machinery, ships, construction equipment, and appliances in 1984, adding up to approximately 10 percent of South Korea's GNP. The company had been around since 1949.

I really wanted a Chevette and was ready to make a deal, but I was talked out of it by a family member when we went to look at the new selection at



Merrimack Motors Chrysler-Plymouth in Hampton, Virginia. As with the Chevette, with its loyal and happy customers, the Excel would also put smiles on its owners' faces, and I remember seeing many early Excels on the road more than a decade after their debut.

Introduced to Americans in 1986, the Hyundai Excel—also sold as the Pony, Presto, X2, and Mitsubishi Precis in other global markets—was produced from 1985 to 2000. It was Hyundai's first front-wheel-drive car.

Styled by Giorgetto Giugiaro of Italdesign, the Excel was available as a three- or five-door hatchback and a four-door sedan, and was the first Hyundai to be exported to the United States. The

Elantra was supposed to replace it in 1990, but sales were so good that the Excel stuck around for another decade, when it was finally replaced by the Accent.

The Excel shared its basic architecture with its contemporary, the Mitsubishi Mirage, was powered by a SOHC, 1.5-liter, 68-hp four-cylinder, and sat on a wheelbase of 93.7 inches. Transmission choices were a three-speed automatic, or four- or five-speed manual. The majority seemed to leave the lot painted charcoal gray or silver, although 90 percent of the advertisements featured Excels in resale red.

The base price was \$4,995. Let that sink in for a minute. *Fortune Magazine* voted it the #10 Best Product of 1986. In the United States, almost 169,000 Excels



What a \$12,000 Hyundai looks like.

In a day when the average new car is well over \$13,000, it isn't easy finding one for around \$12,000.*

That is unless you're shopping at a Hyundai dealership.

Where \$12,000 will buy you quite a car. A car with an incredible list of standard features. Like 4 reclining bucket seats, 30 steel-belted radial tires and 2 steering wheels. And room for 10.

As well as 2 free memberships in the Cross Country Motor Club†. 2 reliable overhead-cam engines and front-wheel drive.

So call 1-800-826-CARS for the location of your nearest Hyundai dealer. And see how two Hyundai Excels look compared to an average priced new car.

You just might think they look twice as good.

HYUNDAI
Cars that make sense.

*Based on MSRP. Dealer price including freight, taxes, title and license. Dealer price may vary.
†See dealer for details. © 1986 Hyundai Motor America

Show the world how much money you still have.

\$5899 This year, you could buy a car that shows the world how much money you own the bank.

Or you could buy the all-new, totally redesigned 1990 Hyundai Excel. Financial considerations, however, aren't the only reason you'll be attracted to the Excel.

This year, the Excel sports a whole new design with lines that are sleek and distinctly clean. And if you're impressed with its aerodynamic look and sculptured exterior, wait till you see "what's new" under the hood.

A short test drive in the fast lane will convince you that this year's Excel delivers a

quicker, smoother and quieter ride than ever. Its new 1.5-liter multi-point, electronically fuel-injected engine delivers both a 20% boost in horsepower for improved acceleration, and better fuel economy.


And inside, the all-new Excel is more comfortable than ever. Thanks to an increase in leg and head room.

Another advantage to owning an Excel is that you won't have to spend a lot of extra money on options. The Excel comes with more standard features than any car in its class.

When you add it all up, the 1990 Hyundai Excel, at just \$5899,* is making more sense than ever. So call 1-800-826-CARS for the location of the dealer nearest you.

This year, instead of buying a car that shows the world how much money you spent, maybe you should buy one that shows everyone how well you spent it.

The Excel from HYUNDAI
Cars that make sense.



Our new 3-door. It looks like a million but costs \$995,005 less.

Keeping up appearances can be costly. But not with our new Excel 3-door Hatchback. For just \$4,995,* you get a car that's as easy on the eye as it is on the wallet.

And the beauty doesn't end there. On the inside, there's room for 5. And more standard features than any other car in its class. Like an electric rear-window defroster, wall-to-wall carpeting, and full-size Goodyear steel-belted spare tire.

Under the hood, you'll find something very attractive, too. A 1.5 liter overhead-cam engine and front-wheel drive for reliable, economical performance.

You even get a valuable fringe benefit. Free membership in the Cross Country Motor Club. So you'll always have someone to call on for trip planning or road assistance.

But right now, call 1-800-255-2550 for the location of your nearest Hyundai dealer. And look into a Hyundai.

The good-looking car at the great-looking price.



HYUNDAI
Cars that make sense.

*MSRP. Dealer price including freight, taxes, title and license. Dealer price may vary. Steel-belted radial tires. © 1986 Hyundai Motor America

found loving homes its first year, and worldwide, sales exceeded 1,000,000 units. Advertising focused a great deal on price, a strategy that historically didn't help sales because buyers usually associated low prices with cheap cars, but for Hyundai it worked. In its defense, the Excel offered many more standard features than a Henry J.

Car and Driver had the following to say about the Hyundai at introduction: "The Excel won't make your heart soar. But, at the same time, your sister could run it and not notice a thing, except that it's easy to drive and has nice colors inside. Hyundai is definitely selling commodity transportation... The factory says 68 horsepower. Zero to sixty mph takes just over sixteen seconds; 67 mph is the reading at the end of the quarter-mile, and the Excel will wind out to a top speed of 90 if you're patient."

Here are some examples of Hyundai's period ad copy:

- "Show the world how much money you still have."
- "Our new 3-door looks like a million but costs \$995,005 less. Keeping up appearances can be costly, but not with our new Excel 3-door hatchback. ... On the inside, there's room for five and more standard features than any other car in

its class. Like an electric rear window defroster, wall-to-wall carpeting, and a full-size Goodyear steel-belted spare tire. Under the hood, you'll find something very attractive, too. A 1.5 liter overhead-cam engine and front-wheel drive for reliable, economical performance."

- "Drive like the well-to-do and still be well off."

- "For the average price of a new car, you can get a Hyundai Excel and a spare. Since today's average new car costs well over \$12,500, the new Hyundai Excel makes twice as much sense. [They] are reliable, have front-wheel drive and four-wheel independent suspension."

- "Excel from Hyundai. Cars that make sense."

- "The perfect little summer place. If you're looking for the perfect spot to spend the summer, but don't want to end up paying for it all winter, you've come to the right place."

As usual, I looked for available Hyundai Excels for this column. I found none in Europe or the Americas. However, I found a dozen in good shape for sale in Australia, and all were listed for less than the equivalent of \$1,500. Each would make a great daily driver.

I wonder how much import fees from Australia are? 🐼

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International Aspirations

*The well-heeled postwar sedan buyer for 1959 was spoiled for choice
between the Jaguar 3.4 Litre and Mercedes-Benz 220 S*

BY MARK J. McCOURT • PHOTOGRAPHY BY DAVID LaCHANCE



1959 JAGUAR 3.4 LITRE

It's 1959. You're a corporate executive or professional with a comfortable income and a taste for the finer things in life, and you want a new four-door sedan. America's automotive market includes a wide range of six-passenger four-doors offering eye-catching style, stretch-out room, V-8 torque, and the casual driving ease of a soft suspension and fully automatic transmission. While you likely could stretch to purchase a premium-priced Cadillac, Imperial, or Lincoln, you could readily park a top-of-the-line Mercury, Oldsmobile, or Buick in your drive. All those companies build fine cars, but you'd prefer something altogether different—you want your next automobile to express tasteful restraint in its size and styling, to exhibit up-to-date engineering, and offer refined performance that connects you to the road, rather than isolating you from it. Where do you look to satisfy these unusual predilections? For the more adventurous consumer like yourself, the answer comes from across the Atlantic.

Exports to America were of utmost importance to British and continental European automakers in this postwar era, and buyers willing to spend more than \$4,000—representing around \$35,250 today, when a contemporary standard Chevrolet or Ford could be bought for little over half that amount—had numerous options. Outside of the plentiful domestic choices, there were sophisticated imports hailing from England, France, Germany, and Italy. Among the better-established on these shores were the prestige marques of Jaguar and Mercedes-Benz, and incidentally, both had recently introduced mid-sized sedans that combined technically advanced construction methods, premium material quality, and adroit handling. Six decades after they were sold new, Allegany, New York, resident Jake Schreiber would own a prime example of each, ideal for conducting a comparison report.

Jaguar had spent a then-staggering £1 million to develop its first production monocoque design, which debuted for 1956 as the 2.4 Litre saloon. The all-steel unit-body sedan would prove a solid platform to carry the XK straight-six engine, already famous

ENGINE	DOHC inline-six, 3,442-cc/ 210-cu.in., twin carburetors
HORSEPOWER	210 at 5,500 rpm
TORQUE	216 lb-ft at 3,000 rpm
TRANSMISSION	Four-speed manual with overdrive
BRAKES	Four-wheel discs with assist
SUSPENSION	Independent front/ solid axle rear
WHEELBASE	107.4
OVERALL LENGTH	180.75 inches
CURB WEIGHT	3,136 pounds
PERFORMANCE	0-60 in 10.4 seconds
TOP SPEED	120 mph
PRICE NEW	\$4,567
TODAY'S EQUIVALENT	\$40,265

The twin-carbureted DOHC inline-six engine made famous in the XK sports cars makes more-than-adequate power for Jaguar's compact sport sedan. This is backed by a four-speed manual with overdrive.





Traditional British luxury manifested in burled walnut veneer trim, leather-faced seat upholstery, and wool carpeting on the floor; Jaguar didn't cut corners where consumers could feel.

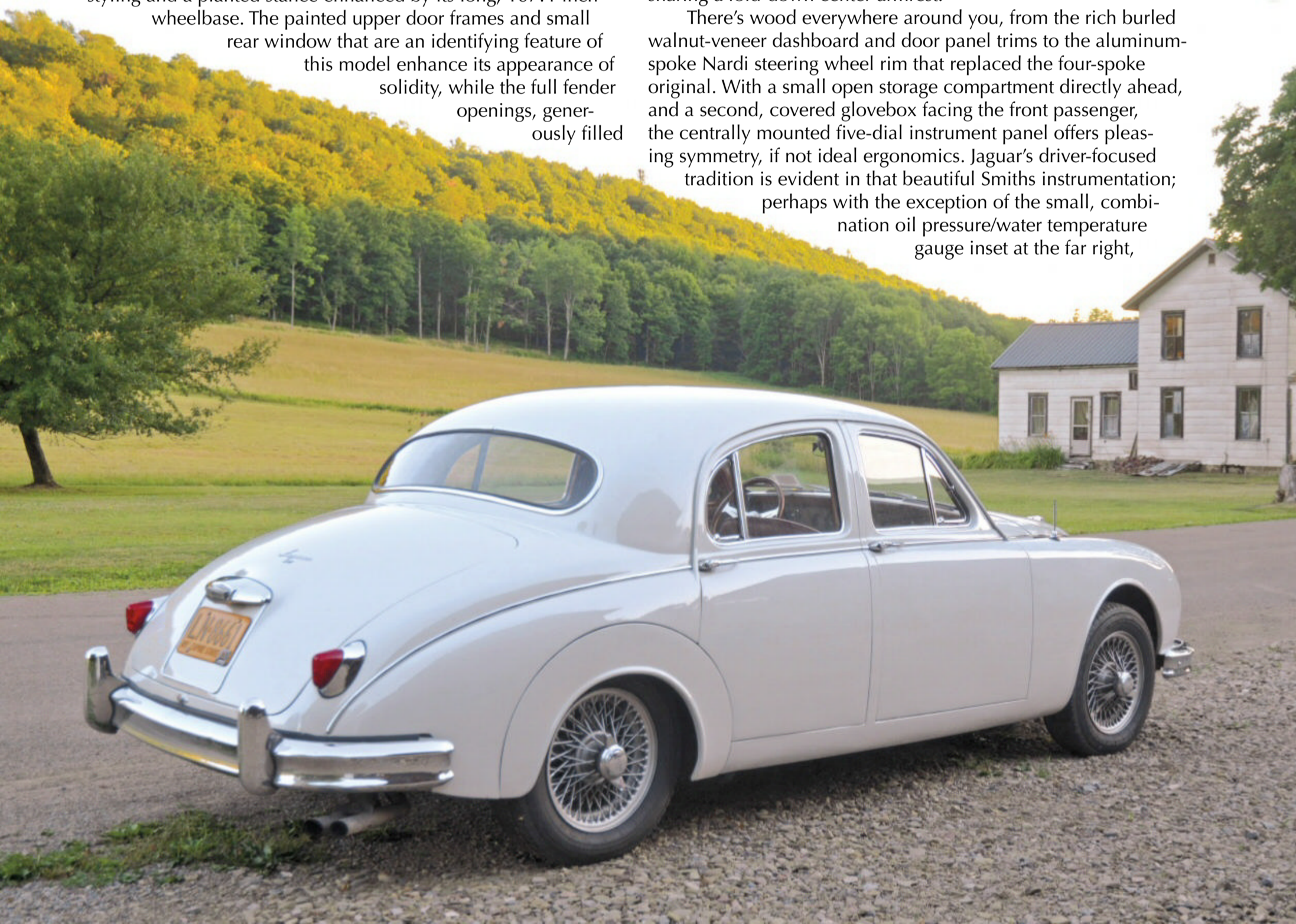
on road and track in the eponymous sports cars and the luxurious, full-sized Mk VII. This four-door, retroactively dubbed the Mk 1 upon the 1960 introduction of the upgraded, refined Mk 2, would remain on the market through 1967, making its rounded, attractive lines instantly recognizable to generations of British-car enthusiasts.

The 3.4 Litre on these pages represents the ultimate of its breed, a last-year model and one of 8,460 final-series left-hand-drive examples built. In its day, this Jaguar was compact, dwarfed by the mainstream American sedans that shared the road. This observation still holds today, when the average family car has become a hulking three-row crossover SUV, since the Mk 1 measures less than three inches longer than a new Honda Civic. In classic Jaguar fashion, it has cab-rearward, long-hood/short-deck styling and a planted stance enhanced by its long, 107.4-inch wheelbase. The painted upper door frames and small rear window that are an identifying feature of this model enhance its appearance of solidity, while the full fender openings, generously filled

with 15-inch tires, underscore the sedan's sporting intent.

Grasp the thick chrome handles, themselves subtly incorporated into the arching bright beltline trim, and open the driver's door. To enter, duck your head and step down in, noting the emergency brake handle mounted at your left, nestled in the Wilton wool carpet between the seat and the door. You'll feel ensconced, a sensation heightened by the smaller glass area that would be so notably enlarged in the Mk 2. The wide, flat bucket seat, upholstered in a combination of oxblood Connolly leather and Rexine vinyl, is mounted close to the floor, and offers a comfortable perch that encourages arms and legs out, sports car-style. Your small family will find this a pleasant place to be, with rear seat occupants enjoying the privacy of thick C-pillars and sharing a fold-down center armrest.

There's wood everywhere around you, from the rich burled walnut-veneer dashboard and door panel trims to the aluminum-spoke Nardi steering wheel rim that replaced the four-spoke original. With a small open storage compartment directly ahead, and a second, covered glovebox facing the front passenger, the centrally mounted five-dial instrument panel offers pleasing symmetry, if not ideal ergonomics. Jaguar's driver-focused tradition is evident in that beautiful Smiths instrumentation; perhaps with the exception of the small, combination oil pressure/water temperature gauge inset at the far right,





these white-on-black dials, with red-tipped white needles, are easy to decipher at a glance, especially the oversized tachometer and speedometer. The four-speed manual transmission's shifter is tunnel-mounted, while the switch for the Laycock de Normanville electric overdrive, operable in top gear to create five forward ratios, is located on the dash, a finger's reach from the steering wheel near the driver's A-pillar.

After turning the ignition key, this car fires at the push of the starter button, its big-displacement engine settling into a smooth, mechanical thrum. It revs easily, sending a refined but fruity DOHC straight-six note out the twin tailpipes. This seven main bearing, iron block/aluminum cylinder head unit, shared with the XK150 sports car, has two overhead camshafts operating two valves per cylinder, and its 3,442-cc (210-cu.in.) displacement arises from the 83 x 106-mm (3.27 x 4.17-inch) bore and stroke. Ingesting air and premium fuel through two SU HD6 side-draft carburetors, it makes a healthy 210 hp at 5,500 rpm and 216 lb-ft of torque at 3,000 rpm, transmitted to the rear wheels through that manual gearbox and a hypoid rear differential.

If you've ever driven an E-type, you know how shifting an older Jaguar is a deliberate action, far from the two-finger operation modern manuals allow. The clutch pedal feels heavy, and can

be a bit grabby if you're not paying attention, making it easy to chirp the tires when released quickly. The gearshift has a pleasingly stiff, positive action that confirms the engagement of each gear selected. Flicking the overdrive toggle drops revs notably, and with this engaged, the Mk 1 will happily maintain 65 mph for hours on end. The brakes also require a firm application of the pedal, but those advanced, servo-assisted four-wheel discs will repeatedly slow the car without fading, their cooling enhanced by the open spoke wire wheels that Jake added to this car.

Considering its healthy engine output and sub-3,200-pound curb weight, this 3.4 Jaguar is genuinely fleet and fun to drive, a fact not lost on police, who, in the period, used them as high-speed patrol cars, or on generations of racers who took their Jaguar saloons on the track. While the contemporary Mercedes-Benz 220 S—*Sonderklasse* or Special Class, an ancestor of today's ultra-luxury S-Class—shared the British saloon's counts of cylinders, gears, doors, and, for the most part, dollars, it was intended for a buyer with very different priorities.

But we'll begin with another similarity. As the Mk 1 was to its parent company, the 220 S was a development of the first postwar Mercedes-Benz to use a unit-body design. That initial monocoque, the four-cylinder 180 model, was nicknamed "pontoon" for its integral fenders, carried the "W120" chassis code, and debuted in late 1953. This "W180" chassis 220 model derivative, launched the following year, measured 187 inches long, that being 6.69 inches more than the less expensive model; 2.76 inches were added to the wheelbase (now at 111 inches) to benefit rear seat legroom, plus 3.94 more inches in front of the firewall accommodated the six-cylinder engine. The larger sedan shared the W120's clever mechanicals-isolating front subframe design, along with its coil-sprung wishbone front suspension with an anti-roll bar, but underpinning the rear end was a new, independent single-joint swing axle suspension with telescoping shocks and coil springs. Braking was handled by servo-assisted four-wheel drums, behind then-modern 13-inch steel wheels fitted with body color paint-accented hubcaps.

This 1959 220 S—the S derivative, of which 55,279 were built between 1956 and '59, enjoyed a more powerful twin-carb engine—looks similar to a four-cylinder pontoon, but its longer lines and additional bright metal side trim give the car a more



While both cars
have similar
specifications, their
personalities are
entirely different.



1959 **MERCEDES-BENZ** 220 S

balanced, elegant appearance. The black paint on this particular Mercedes enhances its limousine-formal vibe. Compared to the low-slung 3.4 model, this car is taller, and its wide door openings are complemented by chair-height seats upholstered fully in red leather matching that on the door panels. Walnut wood plays a big role in the 220 model too, with solid pieces (no veneer here!) forming the entire dashboard, capping the doors, and trimming the window openings. Rather than luxurious wool carpet covering the front floors, it has practical rubber mats, with rubber similarly covering the broad sills; red German square-weave carpet cushions the soles of rear-seat passengers. In longstanding Mercedes tradition, the sedan's vintage-looking ivory-colored steering wheel is huge for leverage, and accented by a chromed circular horn ring; its column locks, offering an early form of anti-theft security.

The Stuttgart-based automaker's reputation for vault-like build quality was earned through cars like this S, and its doors latch shut with a satisfying sound. You're sitting higher, arms and legs bent comfortably, and your view down the long, curved hood culminates in that freestanding three-pointed star. While a common feature today, it was very unusual for each front seat occupant to have individual temperature and ventilation controls 60 years ago, and yet, that's what this car provides. The driver gets a small, hidden storage box to the left of the steering column, above the umbrella handle-style parking brake,

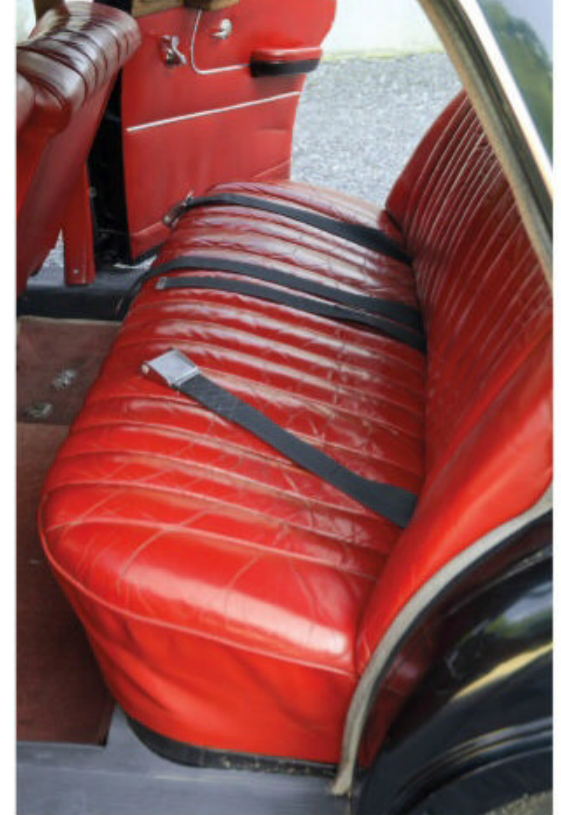
ENGINE	SOHC inline-six, 2,195-cc/ 134-cu.in., twin carburetors
HORSEPOWER	120 at 5,200 rpm
TORQUE	130 lb-ft at 2,700 rpm
TRANSMISSION	Four-speed manual with automatic clutch
BRAKES	Four-wheel drums with assist
SUSPENSION	Independent front/rear
WHEELBASE	111
OVERALL LENGTH	187 inches
CURB WEIGHT	2,955 pounds
PERFORMANCE	0-62 in 17 seconds
TOP SPEED	100 mph
PRICE NEW	\$4,283
TODAY'S EQUIVALENT	\$37,760

This early S-Class has a smaller SOHC inline-six with twin two-barrel carburetors. It's fitted with Daimler's optional Hydrak automatic clutch, and uses vacuum, stored in a canister, to work the clutch.





The German interpretation of luxury included solid walnut door trim and dashboard, genuine leather upholstery throughout, and a combination of rubber mats in front and carpets in back.



under a row of cryptically unlabeled knobs and switches. To the right, there's a separate ignition key and starter button. Instrumentation was grouped in a single rectangular cluster, with an American-style horizontal bar speedometer topping smaller analog dials giving water temperature, oil pressure, fuel level, plus regular and trip odometers.

Those gauges report on a smaller, notably less powerful six-cylinder than in this car's Coventry-built rival. This SOHC engine displaces 2,195 cc (134 cubic inches) through a bore and stroke of 80 x 72.8 mm (3.15 x 2.87 inches), but its compression ratio is higher than the Jaguar's, at 8.7:1. With twin two-barrel Solex 32 PAJTA downdraft carburetors, the four-main-bearing unit makes 120 hp at 5,200 rpm and 130 lb-ft of torque at 2,700 rpm, those sent

to the rear wheels through a steep, 4.10:1 final drive gear ratio. Upon starting, it's a bit noisier and less refined-sounding than its counterpart, but is perfectly adequate for the sedate style of motoring this larger, yet lighter, Mercedes encourages.

A glance into the driver's footwell reveals another factor in the car's personality: the column-shifted four-speed manual 220 S has but two pedals. Witchcraft? No, Hydrak! "This particular car has the optional [\$165, or \$1,455 in today's money] Hydrak automatic clutch with fluid coupling drive," Jake explains. "With this, there is an electrical contact in the base of the gear shift lever. Upon grasping the lever, a contact is made that causes a solenoid to open a control valve under the hood, which in turn allows a vacuum canister to pull on the clutch-actuating rod, disengaging the clutch. You lift off the gas, move the gear-shift lever to the next desired position, and release the lever from your grasp, breaking the contact and closing the control valve." He suggests thinking of it as akin to Volkswagen's Automatic

Stickshift of the late 1960s; "You cannot rush the shifting, so this makes a more relaxed-driving automobile. With this arrangement, the Mercedes has a more refined feeling for the driver than the Jaguar. Geared as it





is, and without overdrive as the Jaguar has, this car feels much more comfortable in the neighborhood of 50-55 mph. You almost get the feeling of driving your living room around town."

Jake has been driving this particular German classic for most of the 50-plus years he's owned it, having purchased it in non-running condition, in May 1967. It was actually a stand-in for the Mk 1 that he'd originally wanted, he explains; "A couple of my buddies and I were into cars—we read all the sports car magazines, built models, and raced on scale tracks. I heard a rumor a local junkyard had a Jaguar; it turned out to be a Mk 1, they wanted \$150 for it. As I remember, it was in pretty decent shape, and didn't need much. My dad told me I couldn't buy a car out of a junkyard, so that was that, until I noticed a Mercedes sedan sitting outside of a sports car repair shop in town. Months passed, and each time I went by, the car was still there. I finally stopped and talked to the proprietor, who told me the 1959 220 S had been sitting there for three years, having been dropped off with a wiring problem—but he'd never received authorization to do the repair!"

He continues, "I called the dealer who owned it—he didn't even remember having left the car there!—and asked if they'd sell it. He told me, '\$150 bucks, kid—take it or leave it.' I



Jake bought this eight-year-old Benz in 1967. He drove it through high school and college, and he and Caroline used it on their wedding day. It's chauffeured several of their children in their weddings, too.

couldn't believe it was the same amount, and I said, 'I'll take it!' I went to the repair shop to claim the car, and the proprietor told me he'd just bought an engine like the one in this car for another customer, out of a junkyard, and that cost him \$500!" Jake's father, an electrical technician, helped him troubleshoot the car, and the replacement of a broken ignition wire got it running again. He had a Mercedes-Benz dealer service the Hydrak system, and drove the car through the remainder of his high school and college years, even using it in his 1971 wedding to Caroline.

A yearning for that Jaguar saloon never left Jake, though, he admits; "The Mercedes was a great substitute, but the Mk 1 was my dream, my ideal. Around 1977, I started subscribing to *Hemmings Motor News* to look for one, and this 1959 3.4 showed up in 1984, in Davis, California. At that time, we were building a house, and didn't have the money or time to invest in an old car, but my dear, lovely wife encouraged me to pursue it. I had a local friend, Lyle, look at it for me; he said that the undercoating was flaking off, but the metal underneath was shiny. The engine smoked, and the leather inside was crumbling from the California sun, but it was a solid car, and I knew the value would go up in the future. I bought it, sight-unseen, had it transported home, and parked it in a corner of the garage for the next 15 years."

The 220 S would be refurbished with some rust repair and fresh paint in 1987, returning to summer pleasure driving duty ever since; Jake finally was able to restore his Mk 1 in 2001. Since then, he's had the enviable choice of driving his faithful Mercedes Benz or exciting Jaguar as his whim directs. When pressed as to which fine '59 model he likes best, he takes a contemplative pause, before replying, "While both cars have similar specifications, their personalities are entirely different.

"The Jaguar was intended for the sports-minded family man, the person who played Walter Mitty as he drove to the office; the Mercedes was meant for the upper-crust businessman who wanted elegance and refinement over outright performance. I call the Jaguar 'my Therapist,'" he says with a laugh. "Whenever I need a pick-me-up, I take my Therapist out for a session, and come back with a huge grin on my face—but the 220 S is fun to drive, too. I hope it never comes to this, but if I could only have one, it would have to be the Mercedes. Because of my history with it, it's a member of the family." 🐾

Family Heirloom

Rare is the four-cylinder 1932 Ford Model B that has remained in the same family for 86 years, but this one has

WORDS AND PHOTOGRAPHY BY JEFF KOCH







The original material worn threadbare decades ago; leftover Ford material was reused to reupholster the interior to factory specifications. Clearly read gauges live in a centrally located engine-turned panel. Eighty miles per hour seemed optimistic in the four-cylinder Model B.



The story starts with Ed Quillin, a successful farmer from Jasper, Missouri. Born in 1879, Quillin and his wife pulled up stakes in 1915 to move to Phoenix, Arizona. A doctor had diagnosed Mrs. Quillin with tuberculosis, and in those days, it was a popular prescription to simply move to a drier climate, in the hopes that the arid desert air would have some effect. So the Quillins, along with their two school-age daughters, pulled up stakes and headed out to the desert. But it did no good: Mrs. Quillin soon succumbed to her illness.

Ed Quillin initially worked at a dairy farm on 40th Street and McDowell, near what is now the Loop 202, mere minutes north of where Sky Harbor Airport stands today. In 1916, he became conductor of the Kenilworth trolley, which was a privately owned service until the city took it over in 1927. Quillin and his trolley car retired simultaneously in April of 1947, an event that made the front page of *The Arizona Republic*. He had run the line for 31 years. Somewhere in between, Quillin remarried, and Melva Snyder became his bride.

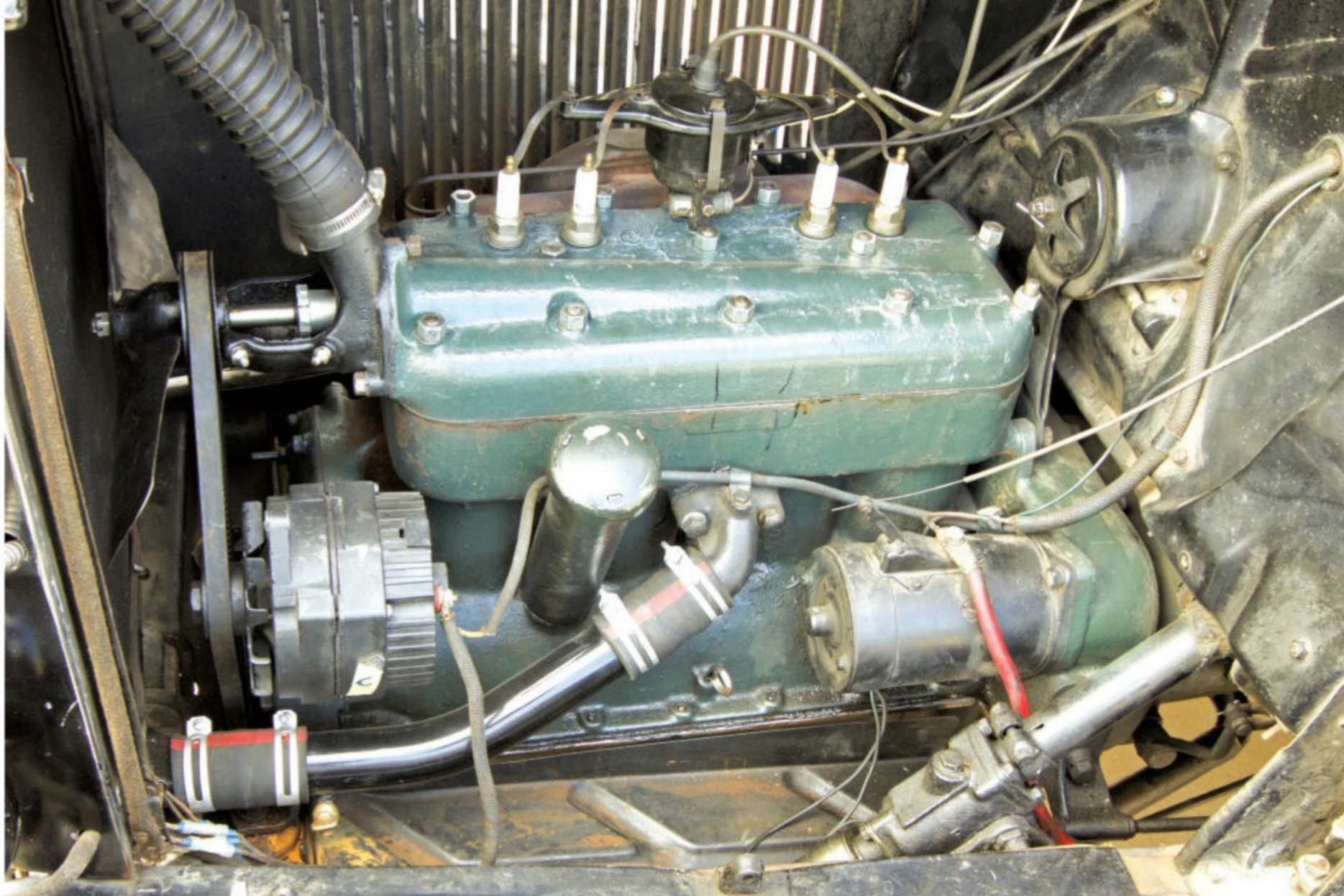
And on Halloween day 1932, Quillin bought himself a brand-new Ford Model “B” coupe from Consolidated Motors in Phoenix. The sale price was \$610—a little high for a basic four-cylinder coupe, which started at \$440, at the end of the model year. Accessories like color-contrasting wheels and a chrome horn were not options delivered from the factory. It’s possible that there was some pent-up demand—Ford didn’t launch its 1932 models until April of that year, due to issues with getting the V-8 online—and the automaker held back the launch of the four-cylinder models so that the V-8s wouldn’t get lost in the shuffle. Even so, a factory holding back new cars in an already-depressed market couldn’t have made dealers pleased.

Ford made a promise of its own, even if it was unspoken—the promise that, as engineers improved the company’s cars, changes would be implemented immediately; the Model A was under a constant regimen of improvement throughout its four-year life. But the Model B was an all-new car, full of improvements that made Fords more modern (which is to say simpler and safer) to drive.

Let’s set aside the significance of the V-8—that particular engine is worthy of a whole story by itself. Removing it from the equation, Ford’s Model B remained a vastly improved automobile compared to a Model A. The new four-cylinder engine had the same bore, stroke and general dimensions as the Model A’s powerplant, but made 52 horsepower (50 advertised)—a 25-percent bump above the Model A’s 40-hp four-cylinder. The extra power came with a multitude of improvements. Main bearings were now 2 inches wide, rather than the Model A’s 1⁵/₈-inch bearings, to accommodate a new, stronger crankshaft that weighed 10 pounds more than the old version; crankshaft and connecting rod journals were also enlarged. The compression ratio was raised from 4.22:1 to 4.60:1, and a new, larger Zenith carburetor improved breathing. The water pump was improved, and the Model B’s internal oiling was also revised to combine pump, gravity and splash methods of lubrication. Automatic spark advance replaced the A’s steering-wheel-mounted, manually controlled advance. Rubber mountings helped quell vibrations making their way to the cabin.

The engine sat in a chassis that was itself improved. A 2.5-inch-longer wheelbase now measured 106 inches and new 18-inch wheels (one-inch smaller than the 19-inch wires on a 1931 Model A) mounting wider 5.25-inch tires meant a smoother ride with better handling. And for the first time, the wire wheels featured hubcaps that covered the lug nuts.

The transverse, double-cantilever multi-leaf rear spring, mounted behind the differential housing, was lower-profile, allowing the frame to sit closer to the ground. Twelve-inch me-



chanical drum brakes all around meant 10 percent more surface area to help stop, while increased steering ratio (to 13.0:1, up from 11.5:1) reduced turning effort. The three-speed floor-shifted transmission introduced synchromesh on second and third gears, and switched to taller ratios in first and second. The helical-cut gears were made of heat-treated chromium alloy steel for maximum strength. The fuel tank, cowl-mounted and gravity-fed on Model A's, was moved to the rear of the car, and given a mechanical pump to move fuel along the line and up into the carburetor. Ford also included a fuel filter, to keep impurities from entering the engine.

The style was updated, too. Modern eyes would look at a Model A and a '32 Ford and wonder what changed, but the all-new Joe Galamb-penned body

The Ford engine went through a host of internal changes to make a reliable 50 advertised horsepower in 1932—even though it remained the same 200.5 cubic inches as the year before.



A snapshot from the family album: Original owner Ed Quillin, photographed sometime before his 1947 retirement.

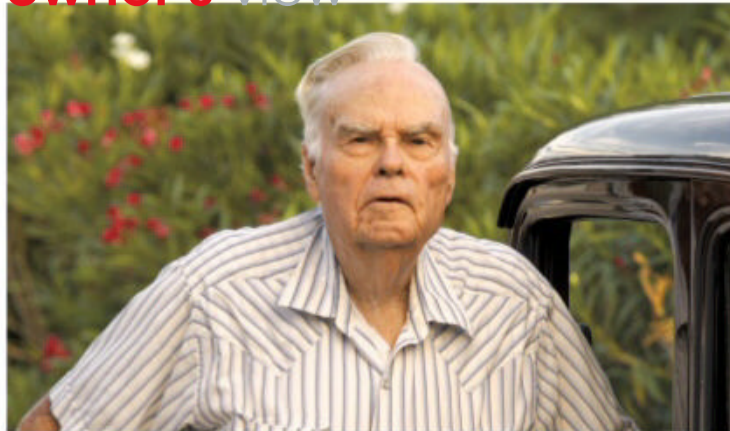


Ed. Quillin & his street car.

(with input from Edsel Ford) featured a windscreen with a 10-degree slant, a gently vee'd grille, single-bar bumpers, and more sweeping lines.

Given the improvements, and given the investment Quillin made, you'd think that he would have used any excuse to go out for a drive. But he didn't. Grandson-in-law Bill Kaufmann picks up the story here. "He drove that car sparingly," Bill recalled recently. "He kept that car in his garage, and he rode a bicycle to the depot where they kept the street car. He never drove his '32 Ford to work! Then of course during WWII, gas was rationed, so it was driven sparingly then, too. I know that he took three or four trips back to Missouri in that car; it would take him four or five days to get back in those days. I was told that he was so worried that someone would steal it, that when he stayed the night somewhere, he'd chain it to a pole or something similar."

Bill might not ever have learned about this exceptional Model B, except... "He would always drive to family get-togethers. "I married Joanne, one of Quillin's granddaughters, in 1951, and we would all have get-togethers at Thanksgiving. He was still driving the old Ford then. In all those years, I don't think I'd ever said a thing to him



For more than 20 years, I drove this car once a week. I also drove this car on a lot of tours—we were in the antique auto club. We took overnight tours to Prescott, Arizona, and all over the state. I'd take it out to Wickenburg, just to drive it. I did take it to Laughlin, Nevada, once, for a show and a tour. Other than Ed Quillin's trips back to Missouri, that trip to Laughlin was the only time this car had ever been outside the state of Arizona. I still drove it regularly until about a year and a half ago; it's hard for me to get in and out of it now, and it's hard to use the clutch and brake. But it's a nice-driving car.

about that car, ever. I didn't even know it was a Model B then. In the late '50s, he got cancer, and kept it parked in his garage. While he still had a few properties, I told my mother-in-law, Melva, that the only thing I wanted was his car. I also made a promise that I would never sell it, and that I would never hot-rod it." Quillin passed in 1960, and sure enough, shortly thereafter, Melva came by with title in hand. On August 16 of that year, Bill Kaufmann was the owner of the gifted Ford coupe.

And Bill has stayed true to his word, keeping the Deuce coupe in his possession, relatively untouched, through 2018—a total of 58 years. That's a total of 86 years that this one car has been owned by two people—and kept in the family the entire time, to boot. The idea that someone would get their hands on it and turn it into just another hot rod filled Bill with dread.

It had been maintained, of course: a set of tires here, a new set of piston rings there. The original generator was set aside and saved and replaced with a more modern 6-volt alternator, just the ticket for all of the driving and tours that he went on once upon a time. The seats have been reupholstered, about a quarter-century ago, from original Ford material, and it's had one respray in its original black. "I still had all of the tools, the original keys, the pa-

perwork... it never had any dents or anything." Or presumably rust, since the desert southwest tends to be kind to metal bodies.

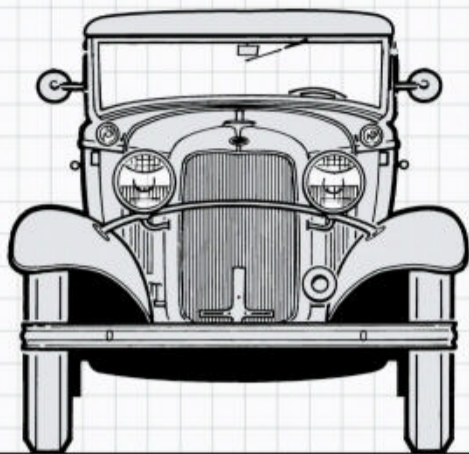
That said, at this writing, the little Deuce coupe on these pages is no longer in Bill's possession. A year ago, Bill's health decreed that he had to make the hard decision to let go of the car. But how? He donated it to the Phoenix-based Martin Auto Museum, along with all of its tools, equipment, documentation, and signage. (It appears near a 1930s-era John Deere tractor that Bill also donated after many decades of ownership and dotage, and he's pleased that those two machines will be in proximity to each other for all time.) This means that while Bill no longer owns his '32 Ford, the car passed on from his hands in the same way it entered his life—with no money exchanged. It was a gift to the museum—a donation, not a sale, and so it means that Bill can live knowing that he didn't perpetuate a lie.

It also means that this clean, largely original '32 Ford coupe is no longer squirreled away in a garage, hidden from view for only those in-the-know to see it; it's now able to be seen by anyone who visits the museum. Even so, Bill's word is his bond. He made a promise that he would never sell the '32 Ford coupe that he was gifted by his mother-in-law back in 1960. And so has it come to pass. 🐾

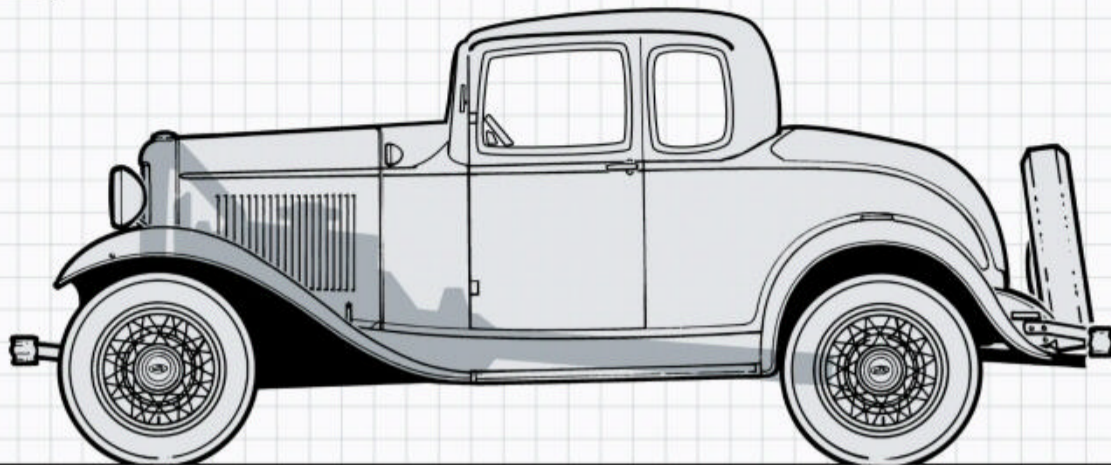


1932 FORD MODEL B COUPE

ILLUSTRATIONS BY RUSSELL VON SAUERS,
THE GRAPHIC AUTOMOBILE STUDIO © 2020 HEMMINGS CLASSIC CAR



56 inches



106 inches

SPECIFICATIONS

PRICE

BASE PRICE	\$440
PURCHASE PRICE	\$610

ENGINE

TYPE	L-head four-cylinder; cast-iron block and cylinder head
DISPLACEMENT	200.5-cu.in.
BORE X STROKE	3.875 x 4.25 inches
COMPRESSION RATIO	4.6:1
HORSEPOWER @ RPM	50 @ 2,800
TORQUE @ RPM	127 lb-ft @ 2,800
MAIN BEARINGS	Three
FUEL SYSTEM	1.125-inch Zenith updraft carburetor, mechanical pump
LUBRICATION SYSTEM	Pressure and splash
ELECTRICAL SYSTEM	6-volt battery/coil
EXHAUST SYSTEM	Single exhaust

TRANSMISSION

TYPE	Three-speed selective; synchronized 2nd and 3rd; floor-mounted shift; single dry-disc clutch
RATIOS	1st 2.820:1 2nd 1.60:1 3rd 1.00:1 Reverse 3.83:1

DIFFERENTIAL

TYPE	Three-quarter-floating, with spiral bevel
GEAR RATIO	3.77:1

STEERING

TYPE	Gemmer worm-and-segment
RATIO OVERALL	13:1
TURNS, LOCK-TO-LOCK	3
TURNING CIRCLE	39 feet

BRAKES

TYPE	Mechanical, four-wheel internal drum
FRONT/REAR	12-inch drums

CHASSIS & BODY

CONSTRUCTION	Body-on-frame
FRAME	Double drop, ladder-type, U-section steel, five crossmembers
BODY STYLE	Two-door coupe
LAYOUT	Front engine; rear-wheel drive

SUSPENSION

FRONT	I-beam axle, transverse cantilever leaf spring, double-acting hydraulic Houdaille shocks
REAR	Rigid axle, transverse cantilever leaf spring, double-acting hydraulic Houdaille shocks

WHEELS & TIRES

WHEELS	Welded steel wire
FRONT/REAR	18 x 3.25
TIRES	Four-ply, tube type
FRONT/REAR	5.25-18

WEIGHTS & MEASURES

WHEELBASE	106 inches
OVERALL LENGTH	165.5 inches
OVERALL WIDTH	67 inches
OVERALL HEIGHT	68 inches
FRONT TRACK	56 inches
REAR TRACK	56 inches
SHIPPING WEIGHT	2,102 pounds

CAPACITIES

CRANKCASE	5 quarts
COOLING SYSTEM	3 gallons
FUEL TANK	14 gallons

CALCULATED DATA

BHP PER C.I.D.	0.249
WEIGHT PER BHP	42.04 pounds
WEIGHT PER CU.IN.	10.48 pounds

PRODUCTION

FOUR-CYLINDER	20,342
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PROS & CONS

- + Known history from new
- + Important technical innovations
- + Hasn't been turned into a hot rod
- Not a V-8
- Four-cylinder power
- No longer in private hands

WHAT TO PAY

LOW

\$25,000 – \$32,000

AVERAGE

\$40,000 – \$46,000

HIGH

\$56,000 – \$63,000

CLUB CORNER

ANTIQUE AUTOMOBILE

CLUB OF AMERICA

501 W. Governor Road
Hershey, PA 17033
717-534-1910
www.aaca.org
Dues: \$40/year
Members: 50,000+

EARLY FORD V-8

CLUB OF AMERICA

PO Box 1715
Maple Grove, MN 55311
763-420-7829
www.earlyfordv8.org
Dues: \$35/year
Members: 9,000



Almost from

the start,

Kline Kar

owners

began

racing their

cars and

winning.



The Kline Kar

Some people handle adversity by simply giving up and accepting defeat; others dust themselves off and get back in the game. A bad break came to James Allen Kline when he lost his position at an up-and-coming automobile company. Undaunted, he simply went on to start a car company of his own.

Kline was something of a wonder boy. Born in 1877, he was just 20 years of age when he set up a shop selling bicycles in Harrisburg, Pennsylvania, later adding Locomobile, Oldsmobile, and Franklin cars to his offerings. He had a knack for the business. By 1904, he was one of the most successful auto entrepreneurs in Pennsylvania.

In 1905, Kline was offered a partnership—if he would take charge of car production—in the newly formed York Motor Car Company of York, Pennsylvania, maker of the Pullman automobile. He did, and the new firm was successful from the start.

Pullmans sold well, but in 1907 a crisis in financial markets—an event which came to be known as the Panic of 1907—caused the stock market to plunge 50 percent, practically overnight. Credit dried up entirely and working capital was impossible to find, leaving the York Motor Car Company in bad financial shape. Financiers from New York were brought in to put the business in order. However, they wanted their own people in charge, so within a year they managed to ease Kline out of the company.

At this point, some men might have given up, but Kline was young and self-confident. In 1909, he and former partner Samuel Baily—who'd also been forced out at Pullman—joined forces with investor Joseph Carrell to found a new start-up automobile firm they named B.C.K. Motor Company. Upon setting up in a former horse-drawn carriage plant at the corner of East Hay and Franklin Streets in York, a facility owned by Baily, Kline designed a new automobile called the Kline Kar. It debuted as a 1910 model.

In appearance, the Kline Kar Model 6-40 bore a strong resemblance to the concurrent Pullman, but was powered by an all-new six-cylinder, 40-hp engine (hence the 6-40 model name) designed by Kline and built by Kirkham Motor

Manufacturing of Bath, New York, a firm B.C.K. acquired for that purpose. Riding on a 123-inch wheelbase, the Kline Kar 6-40 series offered six body styles: a five-passenger Touring car, four-passenger Toy Tonneau, two-passenger Runabout, Landaulet and Limousine, and a sporty model on a 108-inch wheelbase called the Meteor Roadster.

Prices ranged from \$2,500-\$3,750, putting Kline in the fine car category. There was also a small car offered, the Model 4-24 on a 110-inch wheelbase, priced at \$1,575.

Almost from the start, Kline Kar owners began racing their cars and winning. B.C.K. saw an opportunity and got into the racing business, winning many

endurance and trophy races in 1910 and 1911. In 1912, the factory prepared two special dirt track racers named “Jimmy” and “Jimmy Jr.,” after Kline and his son. Jimmy was powered by a 60-hp six, while Jimmy Jr. was powered by a 40-hp four. The two cars (or should I say Kars?) raced at events around the country and won trophy after trophy, bringing the Kline Kar to national prominence.

A group of Virginia investors noticed that the Kline Kars were especially popular in their state, and in 1911, they purchased B.C.K. and moved it into a brand new 80,000-square-foot factory in Richmond, reorganizing the firm as the Kline Motor Car Corporation.

By 1912, the company was producing nearly 1,000 of its high-quality cars a year, in four series priced from \$1,700 to \$3,500. It did well at first, but the day when a small automaker could survive on low volume was ending, and by 1915, Kline was in receivership. The cost of acquiring the company and building a new factory had put too much of a load on the business's finances.

The firm managed to survive, and in 1917 produced 1,399 cars. Like most manufacturers, Kline anticipated a prosperous postwar era when World War I ended, but the economy instead went into a severe recession. To cut costs, a switch was made to Continental engines, cheapening the Kline image, and from there, it was downhill all the way to 1924, when the company faded out of existence.

After that, Kline took a position as managing director of the Virginia Auto Club, which he held until his death in 1944. 🐾



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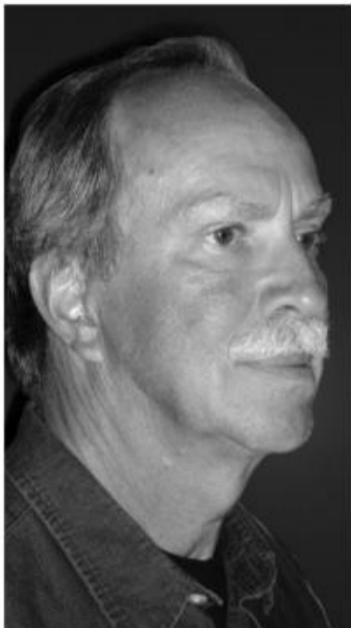
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Rumrunners Roadster

When I view a collectible car, I often try to think of what was going on economically when it was built. What was popular in the sense of design, clothes, everyday objects, architecture, and sometimes politics? All could possibly influence what a car looked like, or would be used for.

With the ratification of the 18th Amendment in 1919, the U.S. went “dry” so far as the legal availability of alcoholic beverages. Since the sale of liquor was against the law, this saw some businesses suffer serious financial loss. It also created a new “industry,” one that would supply the liquid that—legally—wasn’t available for sale.

The “12-mile limit” was established that didn’t allow boats carrying or transporting liquor within a set distance of the U.S. shoreline. To be able to get the liquor from ships moored beyond the 12-mile limit, high-speed boats were built by bootleggers to transport the bottles of liquor to land and avoid being caught by the U.S. Bureau of Prohibition agents. Once on land, the wood crates containing the bottles of whiskey and other alcohol would go into vehicles, for delivery to private customers or nefarious places where it could be purchased.

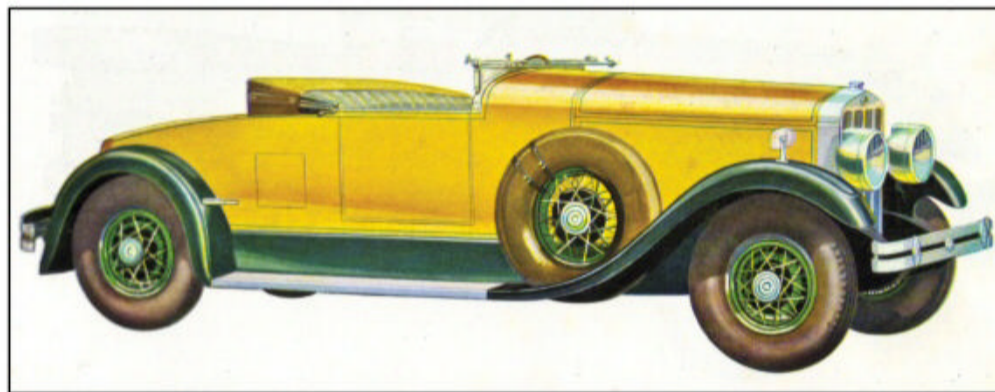
A long-time close friend in New England purchased a 1928 Franklin boattail sport runabout (Franklin’s name for a roadster) many decades ago, that was indeed one of the cars used to cart the boxes of illegal hooch. The roadster was driven between Cape Cod and Gloucester, Massachusetts. The boats would land under the cover of darkness for the transfer of contents from ship to car. This was determined by paperwork found by my friend in the door panels of the car, when it was being reupholstered after he purchased it. The bottom rumble seat cushion had been removed, as was the upholstery from the rumble seat area. Only remnants of leather from the backrest cushion were present, but no set of springs.

From discussions with people in the Cape Cod area, it was determined that the trip between the Cape and Gloucester was not an

uncommon one during the economic depression when Prohibition was enforced.

One of the most interesting features of this car was the installation of a system that could be put to use if this roadster, loaded with boxes of liquor in the rumble seat area, was pursued by the law. A small canister, filled with oil, was mounted above the Franklin’s intake manifold, with a line from the bottom of the can heading into the top of the manifold. A pull knob was mounted on the dashboard within easy reach of the driver and, if he was being chased by law enforcement, a pull of the knob would allow the oil in the canister to drip into the intake manifold. The smoke from the burning oil would exit via the exhaust pipe, which itself was modified. Another piece of pipe, welded to

the exhaust, went from side to side of the car, parallel to the rear bumper. The ends were capped, but a slit had been cut at



the center of the pipe that faced rear for nearly its entire length.

The smoke would billow out this narrow slit, causing a very effective 4-foot-wide smoke screen behind the Franklin. Passengers in a following car would lose sight of anything in front of them, and have to slow down—or stop completely—to avoid crashing into something they now could not see. Remember that all of this was taking place at night, down roads that were poorly lit or had no streetlights at all. It was definitely a very effective, unauthorized, non-factory “accessory” of the period.

Can you imagine if these “unofficial” but era-correct parts were fitted to a restored car? When were they installed by the original owner? Perhaps when the car was a year old. Trippe fog lamps, accessory horns, mirrors, stone guards, and more were fitted by owners then, and now as well. When such a car is being judged today, deductions are not made because these accessories are non-factory optional equipment. To prove this oil canister would still be a working accessory as you enter or leave a car show field, you could start that oil drip in the manifold. It would give new meaning to the old adage “Holy smokes.” 🚬



The smoke

would billow

out this narrow

slit, causing a

very effective

4-foot-wide

smoke screen

behind the

Franklin.



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angle and

from any

distance,

everyone

knows you

have arrived

when you pull

up in one of

these classic

beauties.



Big, Bold & Beautiful

Next month's issue of *Hemmings Classic Car* focuses on the cars of the 1980s. My column doesn't run next month, so forgive me for getting a head start here; I don't like being left out! While I am not a fan of 1980s fashion or music, I love the cars because I feel they represent the largest selection of collector automobiles you can enjoy as daily drivers, weekend cruisers, and pageant queens. The rust problems that plagued cars up to the '80s were diminished dramatically, engines were more efficient and mostly fuel-injected by decade's end, and at the top of the Big Three's lineup were still some fantastic choices that were big, bold and beautiful, retaining classic lines, and, best of all, rear-wheel drive.

Downsized or not, full-size cars were still full-size cars. Several of these cars have been the focus of my Detroit Underdogs column, namely the Pontiac Catalina, Mercury Grand Marquis, Lincoln Continental (Panther Platform), and the M-body Chrysler Fifth Avenue, Gran Fury, and Diplomat, all of which are great for any of your classic car needs, with plenty of club and parts support to keep you motoring happily down the road.

Others worthy of mention are the 1980s rear-wheel-drive Cadillac de Ville, Fleetwood, Fleetwood Brougham, and later, Brougham. They continued a tradition of styling and creature comforts that were distinctly Cadillac. From any angle and from any distance, everyone knows you have arrived when you pull up in one of these classic beauties.

The 1980s rear-wheel-drive Buick Electra and LeSabre prove why Buick is still with us. Buick styling, engineering, and build quality has always been esteemed. The front-wheel-drive models that followed in 1985, especially the LeSabre, were rated highest in quality year after year, continuing Buick's reign as a superior car.

Kojak beat the hell out of a brown 1973 Buick Century (whose wheel covers and hubcaps were interchangeable during chase scenes), so why shouldn't a full-size Buick be just as tough? Do you want an extra incentive? The Buick Estate station wagon continued in rear-wheel-drive form and survived through 1996 (1991-1996 welcomed back the rear-wheel-drive Roadmaster).

From Chevrolet, you have your biggest selections due to two factors: High sales volume, and the continuation of rear-wheel drive to decade's

end and beyond. With the Impala name retired, the Caprice was the Bow-Tie division's only full-size option, but that didn't mean limited choices. A station wagon was still available and quite popular.

And speaking of soft spots, I saved the best for last: the cars from my favorite GM division, Oldsmobile. Much like Buick's lineup, the

Oldsmobile Ninety-Eight and Eighty-Eight switched to front-wheel drive for the 1985 model year, but the Custom Cruiser station wagon lived on through 1992. If you consider cars before the 1985 model



year, you will find examples that were styled and optioned perfectly for their market sector, who, although very loyal, were aging. Full-size rear-wheel-drive Oldsmobiles were cushioned to the hilt and stately in appearance. A friend has a 1983 Oldsmobile 88 Brougham, and the interior is nicer than my living room.

In the late '80s, after the funeral of a friend's grandmother, I was helping clean up in the kitchen, when five middle-aged Jewish women, all loyal Oldsmobile customers, started discussing the redesigned Cutlass Supreme. They hated it...very much! If the suits at the Oldsmobile division had listened to their loyal customer base – especially women of a certain age – rather than trying to capture a younger generation, the division would be with us today. Middle-aged and retired people have disposable income! These women bought a new Oldsmobile every 3-4 years. Three of them eventually switched to Toyotas, and the last survivor, a Hyundai. They were so upset at GM, they abandoned them completely.

Now, you may wonder what, if any, of the last traditional Oldsmobiles are available. First of all, I can tell you that there really isn't a lock on what to ask for one of these gems, so the bargaining power is in your hands. The following "for sale" examples are in clean, presentable, and running condition, and appear to need nothing to enjoy them: 1983 Oldsmobile 98 Regency Brougham, \$5,995; 1988 Custom Cruiser, \$3,900; 1981 and 1984 88 Brougham coupes, \$4,700 and \$4,200, respectively; 1980 and 1992 Custom Cruiser, \$6,400 and \$22,000, respectively. Yes, that last number is what was listed, but its condition was no different than the others.

Show up at your next cruise-in driving a 1980s full-size, rear-wheel-drive Oldsmobile or any other full-size car from that class, and you will have arrived in comfort and style. 🏁

IN ANSWER TO AN OPINION BY

a Mr. Ennis from Spokane, Washington, in *HCC* #180:

What a ridiculous comment to make about Chrysler styling. "The 1955-'56 Plymouths were the last good looking cars that Chrysler has made." You are hilarious...I am still laughing...as are probably many other readers. I almost thought you were serious; you're not, are you?

Bill Shega

North Royalton, Ohio

TO RESPOND TO PRESIDENT OF THE

Society of Automotive Historians Louis Fourie's comment in *HCC* #181 Recaps, and Chris Bullington's in *HCC* #182: I have encountered notable examples of misinformation innumerable times throughout my studies as an emerging historian, which comprise subjects as esoteric as the evolution of the medieval heavy plow, while in college, to my present independent study of the Ford Motor Company. The spread of published misinformation can be pinned on a writer's knowledge (or ignorance) of historiography, a tool used by historians to rout out unsubstantiated, biased accounts for trustworthy sources. This method requires further explanation to those not familiar it.

Historiography is the critical history of a body of historical writing; that is, historiographers perform a chronological critical analysis of published sources on a specific subject, to determine what sources should be avoided and embraced by writers. Thus, a pool of reliable, objective sources is created that guides historians in crafting an accurate narrative of that subject. Of course, a historiographer's job is never consummated, since there are subjects that they have not analyzed, and the ones they have witness a constant influx of new publications, which must be analyzed to ensure they are in line with the present historiography that is accepted by experts of that subject. If the author did not consult with experts or a published historiography of the subject, he may well have unknowingly focused on sources that contain falsehoods and apocryphal tales.

In a recent (2013) PBS "American Experience" documentary of Henry Ford's life, one of the historians interviewed claims that a young Ford, while courting Clara Bryant, attempted to impress her with a decked-out red sled that he built himself. However, in *Ford: The Times, The Man, The Company*, published in 1954,

Pulitzer Prize-winning historian Allan Nevins and collaborator Frank Ernest Hill dispel this legend as an apocryphal tale spun up by Henry Ford himself. The authors had the fortune of interviewing Margaret Ford Ruddiman, Henry Ford's surviving sister, who claimed that Ford did not build the sled that he supposedly upgraded with "cushioned shock absorbers and steel-cut tires." Even worse, it was not even red! Ruddiman recalled it was actually green, with no special suspension, and that Henry bought it and did not craft it himself. This example reveals how, if writers solely study source material that perpetuates a myth, they are simply prolonging its existence that should have been extinguished over half a century earlier. Rigorous analysis must be adhered to.

Another instance of a cursory source analysis is given in an '80s Ford history documentary, where the narrator states that Henry Ford's 1911 victory over George Selden in the infamous Selden patent case elevated Ford to world renown. In contrast, Nevins and Hill of the Ford trilogy argue that the five-dollar day made the Dearborn industrialist internationally famous, receiving a deluge of fan mail until his death in 1947. Furthermore, they contend that the Selden patent victory only made Ford known within the automotive industry and the Detroit area. Historian Douglas Brinkley, author of *Wheels for the World*, a comprehensive social and business history of the Ford company published in 2003, concurs with this pair and augments their original argument by declaring Ford became a "social philosopher" and a "folk hero" to America through the wage increase. Though the documentary could not rely on the 2003 Brinkley source, it had access to the Nevins and Hill trilogy, which would have promptly expunged this inaccuracy. Again, this shows who made the exhaustive effort to obtain and analyze all sources to establish their accuracy, and who did not.

To reiterate, published misinformation is precipitated by a writer's uncritical and cursory analysis of sources. If one chooses to fixate on a single author's claims, while neglecting what tend to be a multitude of conflicting arguments, a narrative is generated that is incomplete, inaccurate, and undoubtedly biased. Conversely, a scrupulous author presents his meticulous research by sharing with the reader the conflicting accounts he uncovers, analyzing them through study of related sources, and con-

cludes which accounts should and should not be trusted. Writers of this caliber are imperative to studies ranging from subjects as obscure as the evolution of medieval farm implements to popular fields such as the Ford Motor Company and its complicated, temperamental founder.

William Graessle

Tucson, Arizona

AS IT TURNS OUT, GLENN SEYMOUR

isn't the only fellow to have been lucky enough to uncover a Kaiser Darrin barn find. About four years ago, I received a phone call from someone wanting to sell some Kaiser-Frazer memorabilia, and in the course of conversation they mentioned a relative who owned a Kaiser they wished to sell. Few details were provided, other than a mention of a "Styled by Darrin" trim plate on the car—which was used on the 1947 and '48 models as well as in 1951.

Armed with that much knowledge, I contacted the seller and made an appointment to see the car. In the back of a disused workshop sat a very dirty car that, as I came to learn, had been parked there some 40 years before. I was pleasantly surprised to find one of only 435 Darrins built that had the aforementioned trim plate incorrectly affixed to a fender. After some negotiation, I purchased the car and some parts, and soon thereafter extracted it from storage.

Once home, the process of assessing what I bought began. The car was complete, but needed a good cleaning as well as some mechanical issues addressed. I rebuilt the engine and brakes, installed new tires and thoroughly scrubbed the entire car, and, soon after, began taking it to shows where it's always drawn a crowd. Having previously owned another Darrin that I soon regretted selling, I've learned my lesson...this one is a keeper!

Jim Lape

Chardon, Ohio

RICHARD, I KNOW MOST OF MY LIFE

is behind me, at 67, and the older I've gotten, the more old car friends I've lost. A whole generation of craftsmen who could, among other things, use lead to repair a fender or babbitt bearings and do a thousand things never thought of by today's tinkerer. I have a personal friend

Continued on page 42

who suffers from Alzheimer's Disease and no longer knows his name. Only a few years ago, Roy pulled a seemingly hopeless Studebaker out of the weeds and made it a show-stopper. It breaks my heart when I think that wonderful personality—not to mention all his talent—will be gone from this earth shortly. To younger enthusiasts, I would say, learn as much as you can from the old guys and savor every minute with them. Life is short, though our cars live on.

Tom Noller
Kent, Washington

WHILE I AM NOT A MINIVAN FAN

and would not advocate having my wife drive around in one, I totally agree that the first-generation Dodge Caravan does have a certain charm no longer present in any of the current people haulers. What immediately comes to mind from your commentary (*HCC* #183) is the Lee Iacocca commercial, where he is leaning on the first-generation, needle-nose GM van with his Dodge Caravan in the background. He proudly states, "We showed them how to do it and they STILL got it wrong." A classic comment on a classic vehicle. Priceless.

Chris Prange
Lancaster, Wisconsin

FIRST, I WOULD LIKE TO WELCOME

back Jim Donnelly; it's like an old friend coming home. As to the design story on the Matador in *HCC* #182, one of my all-time favorites is the AMC Matador Barcelona, but in a four-door sedan with its two-tone paint, luxurious and spacious interior, and huge trunk. And there's the 1988 AMC Eagle Wagon, last year of what everyone considers the first crossover. As Richard would say, "sooo cool." Also, the 1992 Oldsmobile Toronado Trofeo, a luxury car and sports car combined into one beautiful package.

Ray Aquila
Palm Springs, Florida

I ENJOYED THE ARTICLE ON THE

creation of the 1974 Matador, but the one thing I don't understand is why the Matador and the Pacer, along with the rest of the AMC lineup, didn't share any tooling. In the past, AMC was clever with its tooling budget. Anderson knew how to restyle the 1956-'62 Rambler on a dime, giving the corporation a new car and 9 cents change. The Classic, Ambassador, and the

American for 1963-'64 were designed to share as much tooling and as many parts as possible. Then they went astray. Wheelbases kept changing, convertibles were added, and then there was the Marlin. By 1967, they were in trouble.

Gerry Meyers should have looked at past mistakes and let Bob Nixon work his magic. The Matador and Ambassador sedans were just old looking, as were the wagons. If those cars, along with the Matador coupe and the Pacer, had shared even the cowl structure, they could have saved money. A formal coupe made from the sedan roofline would have hedged their bets. If the Matador went down to the Rebel's 114-inch wheelbase, and the Ambassador had gone back to 118 inches, they could have innovated in a smaller, more efficient car line. They also could have made rack-and-pinion steering from the Pacer go across the line, along with disc brakes. The Matador coupe could have been a separate series, Marlin perhaps. They could also have made a deal for the Buick V-6, considering GM didn't come through with the Wankel engine. Asking the Gremlin and Hornet to carry the corporate load was an unprofitable decision in the end.

My first car was a 1967 Ambassador DPL, rust and all. It had a 343-cu.in. V-8, with a four-barrel carb and single exhaust. It would blow away any Mustang or Camaro in town. AMC made great cars, and they are missed.

Charles Winingham
Alton, Illinois

PERTAINING TO THE RECENT REFER-

ence to the old Ford without a key, and someone just using any old Ford key that worked, "Collector-Car Discoveries" (*HCC* #182) my good friend purchased a 1957 Plymouth hardtop and parked it outside our favorite diner. I had a new 1958 De Soto and I tried my key in his car—wow, it worked! The devil in me decided to move his car around the block, and you can imagine what occurred. So, Chrysler was just as bad as the old Fords.

Marvin Frank, M.D.
Longboat Key, Florida

MILTON STERN'S COMMENT IN *HCC*

#182 about remembering neighbor-owned cars, as well as my first car, struck home. I can tell you that there were 1949 and '55 Nash Ambassadors, with the '49 owner trading in her car for a '56 Plymouth,

along with a '55 Oldsmobile and a '41 Dodge within several doors of my family home. An older neighbor had a '38 Chrysler that she sold to my grandfather, who promptly totaled it on old Route 1 between Washington, D.C., and Baltimore. He then bought a '48 Nash Ambassador that I got to drive for a short time while in college.

My father, in a prescient move, bought a brand new 1942 Chevrolet in October 1941. We had that through the war years, finally parting with it for a 1949 Plymouth, the elegant model with "wavy" bumpers and little stand up taillamps.

And reader Peter Betz in Recaps wrote about the stripped-down models favored by ministers/priests/rabbis. I'm more than familiar with that syndrome because the replacement for my old Volvo 444 was a used, stripped-down 1961 Chevrolet Biscayne, owned by a then-deceased minister. His widow was never told that filters had to be changed, so the one year I owned that mess of a car I had the carburetor cleaned out four times. I traded it in on a new 1966 Volvo 122S, a wonderful car.

Carvel Payne
Decatur, Georgia

HAVING WORKED IN DRAFTING AND

design, and also having completed a few restorations, I feel qualified to add some commentary about restorations. This is not criticism, rather clarification. In the days before automation, when humans designed and built products, methods were a little different. An engineer's concept was brought to usefulness by a draftsman, who made drawings by hand that were used by all the various departments to develop the methods to build the item and check its quality. All those beautiful drawings you see in the old assembly manuals were hand drawn by guys like me. During a production run, improvements were made, a revision was done to the original and then signed and dated. That accounts for variations in part design during the run.

Engine builders use the term "blueprinting" (actually Diazo white printing, to be accurate) to re-manufacture an engine to its optimum performance as designed. Each part is skillfully brought not only into the tolerance range of dimensions, but on-target. The Oldsmobile W-series engines were "select fit" in this way at the factory.

My proposition is this: When planning a restoration, if a decision is taken to go well beyond the product's original condition, as sold new, it is not a "restoration."

And it is lame to call it "over-restored." It is, in fact, "blueprinted." Each assembly is reworked to fit precisely together as the designers' intended. This removes the loose tolerances, sloppy assembly methods, and workers' "off" days. However, it must be said that the obsession for "correctness" can drift towards neuroticism and should be kept in perspective. As it is, it is difficult to risk enjoying the car, for fear of damage!

Ed Gonfindini
Marion, New York

I REALLY ENJOYED THE ARTICLE ON the 1977 to '79 Chrysler LeBaron in *HCC* #181. It's about time cars from the Seventies and Eighties got noticed. When I was 16, my parents had a green 1978 LeBaron Town & Country station wagon, and that's what I learned to drive on. I have since owned two LeBarons: a green 1978 two-door and a red '79 two-door. I currently own a 1980 Dodge Diplomat with T-tops. I just love those cars, and think the dash is one of the nicest looking dashboards ever made. Please note that the 1977 models were the only cars with the clear plastic covers over the red taillamp lenses.

Brian Beswick
Ontario, Canada

HEMMINGS CLASSIC CAR IS LIKE a fine meal of automotive delights. And to top it off, we have Jim Richardson providing the sweet dessert. *HCC* is a terrific magazine, and the inclusion of trucks and foreign cars just made it better. I look forward to each issue, and particularly Jim Richardson's fine reflections on life as a car lover.

Marty Richelsoph
Cave Creek, Arizona

I'VE BEEN A HEMMINGS READER since mid-1980s and always enjoy the articles about cars you don't see every day. I have my dad's 1971 Mercury Monterey two-door hardtop with a little over 13,000 miles. It's not a cookie cutter or a popular car model, but it brings a lot of attention and a story or two. My mom and dad kept all paperwork associated with this car, from dealer brochures, salesman's business card, plate registrations, title, and glovebox owner's manual. I replaced the original tires, because they were getting bad, but they have been stored in the basement for the next owner. Nothing beats owning something original, espe-

cially when it's a family vehicle. I don't know what home this car will have when I am gone, but I hope the next caretakers like all the past info and driving this couch on wheels.

Frank Kolar
Broadview Heights, Ohio

REGARDING RICHARD'S LIST OF Desired Undesirables in *HCC* #182, also consider the early '80s Chrysler Fifth Avenue. Buy one, junk the Rochester carburetor, and update it with an aftermarket Holley Sniper EFI conversion kit; never mind the proposed E-15 gasoline. Then drive the hell out of it, don't keep it in the garage as a show queen. Make it a driveable daily dream. It will be a fitting tribute to American automotive marking genius Lee Iacocca. We're finally old enough to appreciate this luxury car!

Joseph Vasquez
Anchorage, Alaska

READER ROBERT BOTTA NAILED IT IN *HCC* #182. Why isn't the original Detroit design adequate for some enthusiasts? My gripes are:

1. Continental wheel covers resting on extended "counters" with bumper attached; this adds 12-16 inches of length to the car, thus altering the design. In the 1940 model, Lincoln incorporated the idea magnificently, from the factory, but didn't add an inch to the car's length. It's called grace. It's elegance, pure and simple.


2. Five-inch-wide whitewall tires on cars of the '50s and '60s. I think of oversized Lifesavers, when I should be appreciating the car's design.

3. Attachment of fender skirts, especially when chrome-plated. It's hideous when you see a beautiful 1958 Impala, magnificent when purely original, glitized up in this way.

4. Unique wheel covers, especially utilizing spinners or wire wheels when not offered as optional equipment by the manufacturer.

5. I do understand the need for comfort, but aftermarket air conditioner units suspended under the dash are awful.

Joshua Weiss
Hewlett, New York

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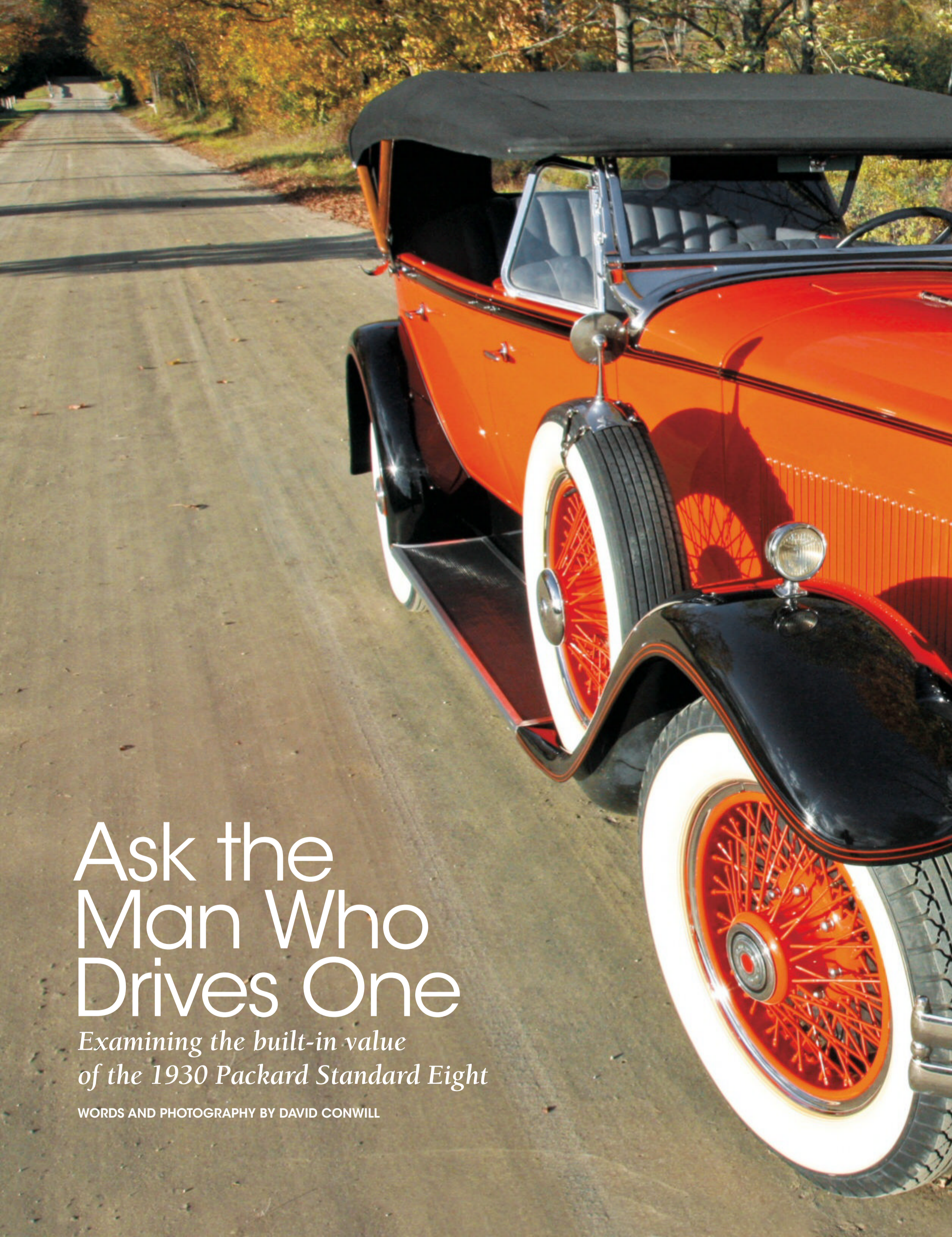
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Ask the Man Who Drives One

*Examining the built-in value
of the 1930 Packard Standard Eight*

WORDS AND PHOTOGRAPHY BY DAVID CONWILL





The Seventh Series Packards went on sale in August 1929. That autumn, the stock market crashed, setting in motion the worst economic crisis of the 20th century. Come Monday, June 16, 1930, a day that saw the Dow Jones Industrial Average fall yet again, to its lowest point since the start of the year, this stunningly beautiful Packard was delivered to its new owner in New Haven, Connecticut. We can only wonder what this Packard's first owner may have felt about these developments and whether it affected the decision to purchase a car at all.

As a Standard Eight, this 7-33 phaeton was among the more affordable offerings from Packard for the 1930 model year. In fact, Packard's advertising touted the value of a Standard Eight over time, comparing its high quality and low cost of ownership with the false economy of cheaper cars not built to the same standard. How many prospective purchasers may have turned away from a \$1,600 to \$1,700 car "of Packard size" and to a \$2,425 Standard Eight phaeton is an interesting question.

The phaeton seated four passengers and rode a nominal wheelbase of 133 inches (hence the 7-33 designation, for a Seventh Series car on a 133-inch wheelbase, shared by all Standard Eights, except the five-passenger sedan, 7-26, which rode a 127½-inch wheelbase). The actual wheelbase, increased by an inch over 1929's offerings, was 134½ inches. With phaeton bodywork, the Standard Eight weighed in at 3,935 pounds. That mass was pushed around by a 90-hp, 319-cu.in. straight-eight engine backed by a new four-speed transmission.

Price wise and in specification, the closest General Motors offering to the Standard Eight was the La Salle. In 4,425-pound, Fleetwood-bodied, four-passenger phaeton form, the La Salle was priced at \$2,385. It rode on a 134-inch wheelbase and was powered by a 90-hp, 340-cu.in. V-8.

However, in light of Packard's marketing, it was cars like the Buick Series 60 that were the intended competition to the Packard Standard Eight. The Series 60 rode on a 132-inch wheelbase. Its phaeton carried seven passengers, weighed 4,100 pounds, and was pushed around by a 331-cu.in. straight-six with overhead valves, rated at 99 horsepower and backed with a three-speed transmission. As anticipated by Packard advertising, its price was \$1,595.

While the priciest Buicks were still six-cylinder powered, Hudson had switched from its respected F-head six-cylinder engines to an L-head eight-cylinder for 1930—part of an ongoing trend among mid-priced makes. Yet Hudsons sold for far less than the Packard or even a Buick in 1930. Instead, it was Hudson's future partner Nash that made the more logical competition to Packard in 1930.

Nash had also just introduced its first eight-cylinder car, the Twin-Ignition Eight, a 299-cu.in., 100-hp engine and a three-speed transmission in a 133-inch-wheelbase chassis. In seven-passenger phaeton form, the Twin-Ignition Eight weighed 3,770 pounds and retailed for \$1,845.

Ford, meanwhile, had nothing at this time in the same category as the Packard Standard Eight. The cheapest Lincoln Model L was the Locke-bodied Sport Roadster, which at \$4,500 was priced equivalent to a Packard Deluxe Eight. The Ford Model A, of course, was even further below Standard Eight territory than the Lincoln was above it, with the Deluxe Phaeton priced at a mere \$625.

At Chrysler, it was the Series 77 that retailed in the \$1,600 to \$1,700 category, with a five-passenger phaeton priced at \$1,795. While technically innovative, Chrysler did boast a four-speed transmission and hydraulic brakes, the 77 rode a 116½-inch wheelbase and clearly was not of Packard size. The late-year, 93-hp, 268-cu.in. straight-six, however, meant power levels were equivalent to the Packard, and performance was likely better thanks to the 3,495-pound



A local upholsterer replicated the sumptuous rolls and pleats of the stock interior in blue-gray leather. He also recreated side curtains from scratch. The cigar lighter (bottom left) is designed to be handed to back-seat passengers.





The Packard straight-eights of 1930, a 1924-vintage design, still featured a separate aluminum crankcase. Packard had discontinued straight-sixes after 1928, and the Twin Six (V-12) after 1923. The black canister on the firewall is a Stewart-Warner vacuum fuel pump.

weight of the Chrysler.

Similarly, the Studebaker Commander Eight Series FD married a decent-performing engine—an 80-hp, 250-cu.in. straight-eight—with a shorter wheelbase of 120 inches. The Commander Eight Regal five-passenger touring car weighed in at 3,250 pounds and sold for \$1,595. Like La Salle, Studebaker also produced a comparatively priced model to the Standard Eight, the \$2,145 President Series FE State Touring; with a 135-inch wheelbase and equipment equivalent to our feature car, it weighed 4,175 pounds and was equipped with a 115-hp, 337-cu.in. straight-eight. Both Studebakers were equipped with three-speed gearboxes.

Indiana-based Auburn also produced a likely Standard Eight competitor, in the form of its Model 125 phaeton. The \$1,695 phaeton rode a 130-inch wheelbase and was powered by a 125-hp Lycoming straight-eight. That horsepower rating was the same as the standard engine in Packard's Speedster series, which married a performance-tuned version of the big, 385-cu.in. straight-eight from the Custom and De Luxe Eight series with a shorter, lighter chassis derived from the Standard Eight (see *HCC* #106). Packard, however, also offered a high-compression version of the Speedster engine capable of producing 145 hp.

Having looked at the competition, both real and perceived, what would cause a buyer to pony up the extra funds to obtain a Standard Eight in 1930? According to Packard, the answer was in the quality of the car. Without precisely saying so, Packard ads implied that lesser-priced automobiles were inferior in quality. Buying a Packard meant buying a Packard, regardless of price, and one could expect to hold onto the car longer and obtain a higher price come resale or trade-in time.

While we can't speak to the relative caliber of the alternatives, the quality of this Packard is evident both on observation and especially upon driving. The doors open and close solidly, giving none of the tinny reverberations of cheaper cars.

The cockpit, while scarcely larger than that of a contemporary Ford, is finished in the best materials and with an attention to detail and ergonomics that put many modern cars to shame. The back seat is a different matter entirely—suffice it to say that

the seven-passenger car used the same body but with the addition of jump seats.

Owner Gene Wescott, of Reading, Vermont, calls his Packard “a driver” almost apologetically, but it is in driving that the car really shines. The long wheelbase and supple suspension soak up the imperfections of the road more than adequately—surprising given the Packard's truck-like chassis with solid axles front and rear.

The engine, which has a somewhat unknown prior history, has never been apart since Gene and his wife Gina purchased the car in 1996. It is somewhat noisier than most L-head engines we've experienced but seems to have no issue moving the big Packard. With the “small” straight-eight propelling the car so effectively, one can only wonder at how invigorating the Speedster models must have been.

As is typical, there's not much use for the low, low first gear of the four-speed gearbox, especially with only two occupants in the car. There are no synchronizers in the transmission, but Gene is able to shift smoothly without clashing when maneuvering the car around for photos, proving it is simply a matter of practice.

The options list for a 1930 Packard Standard Eight wasn't long: a hood with three doors instead of louvers, dual side mounts (driver's side only was standard), a trunk rack, and fender parking lamps. This car has three out of the four and they definitely lend to the car's dapper appearance, as do the wire wheels—purchasers could have wires or solid discs. Wires not only ride better but look sporting—highly appropriate to the open body.

Equally jazzy are the “Goddess of Speed” radiator mascot and bright orange coachwork. That mascot is a highly coveted, somewhat later period Packard accessory, while the exterior color is somewhat of a twist. You see, this car was originally green, but nailing down the exact colors of a 1930 Packard isn't exactly a precise thing. Rather than speculate, Gene took a page from Packard's extensive custom offerings and selected a color to his own tastes—1953 Packard Caribbean orange.

Perhaps unsurprisingly, while no orange shade was listed as a standard Packard color in 1930, the brochure, richly illustrated in many colors and featuring metallic silver ink throughout,

shows this exact car wearing an orange body with silver fenders and wheels. We think Gene and Gina made the right call, however, pairing the bold color with black fenders, top, and striping. Big, Denman 6.50-20 wide whitewalls round out the package and remind the observer that although this was the inexpensive Packard it was by no means a cheap car.

All this is a far cry from how the Wescotts purchased the car 23 years ago. Its previous caretaker was Dr. Carlos Otis, in Townshend, Vermont, founder of the town hospital, who had clearly loved the car for many years. It was, in fact, a fixture in local parades where it traditionally carried the first baby of each year. By the time the doctor passed away, however, storage had gotten the better of the old Packard.

With holes in the top and upholstery, chipped paint, and rust starting to bloom, the phaeton cried out for attention. Such was its condition when an appraiser friend of the Wescotts' was called on to evaluate the car. He recognized the potential, however, and advised his friends, knowing that they already had a 1941 Packard in their care.

That 1941, nicknamed "The Duchess," also belonged to a doctor, and the Wescotts had been looking for a '30s-era open Packard to keep her company. So, they bought the car and set about restoring it, something Gene describes as "ongoing since purchase."

The hardest part of that was stripping off the old lacquer paint, which turned into a thick, gooey mess. That paint, incidentally, was in the green and gold colors of Dr. Otis' alma mater, the University of Vermont—a popular indulgence back in the 1920s and '30s when everything from hat ribbons to Plymouth roadsters were available in one's school colors.

Although this is a driver, Gene has gone to some lengths to replace missing pieces with correct items, seeking out such parts as a cigar-lighter element, correct windshield wiper motor, a Detroit Lubricator updraft carburetor, and an original oil filter. Concessions to usability include a replacement coil supplanting the original connected to the ignition switch, seatbelts for safely hauling grandkids, LED headlamps, and an electric fuel pump ready to jump into action should the restored Stewart-Warner vacuum pump fail—an eventuality that has not yet occurred, thankfully.

In the meanwhile, the restoration will continue, with a rehabilitated steering wheel in the works, a stone guard to protect the thermostatically controlled louvers in front of the radiator, and eventually an engine rebuild. Gene says the original intent upon purchasing the Packard was "to restore it, to drive it, to enjoy it, and to share it with others," and it seems the Wescotts are doing an excellent job with that mission. 🐾

owner's view



I saw my first Packard back in the Sixties, when in college. It was a friend's whose father had given it to him. I loved the styling of that 1954 sedan. My wife knew of Packards and has been a fan since her early teens. We like the smooth lines of the 1930 model along with the rakish top, which give it a very sleek look. We liked its history, too, that it had been a part of the Townshend, Vermont, community.



SPECIAL SECTION: RESTORATION TOOLS & SUPPLIES



Preparation is Key

BY RICHARD LENTINELLO

We've all heard it said, many times before, that being prepared is the key to high-quality paintwork, but so, too, is the preparation required before beginning a restoration. Prior to starting on the disassembly of any car, truck, or motorcycle, you first need to get your workspace in order. From tools to supplies, a well-equipped and well-organized workshop is as important as the work itself.

When undertaking such a monumental project, be it a ground-up or body-off restoration, or even a straightforward bare-metal respray, specific tools and supplies will be needed as the process proceeds. You never want to run out of DA discs or paint reducer when they're needed most.

Besides the obvious, such as having the right amount of primer, paint, and reducer on hand, there are many other important supplies that you will be relying on in order to get you through the restoration process. For instance, permanent markers, paper, and sealable baggies will be needed to store all the different fasteners that will be removed during disassembly. And you will need a safe place to store those baggies once filled, so a good selection of different-sized plastic containers, jars, and large bins will be helpful.

You can never have enough rags and shop towels, so buy a box of 100, along with several rolls of paper towels for quick cleanups. Hand cleaner will be needed as well, but the most important supplies will be those designed to protect you; buy several pairs of safety goggles and/or wrap-around safety glasses, and use them every time you grind, scrape,

or sand something. Dust masks are another must-have item, along with gloves to protect your hands against the toxic chemicals that will be used. And work gloves are important as well—buy several pairs, as they always seem to get misplaced. When doing any type of painting, even something as basic as using an aerosol spray can, always wear an OSHA/NIOSH-approved dual-cartridge respirator to protect your lungs from the many harmful chemicals that paints contain. Even when grinding metal, sanding body filler, polishing, or working a rusty part at a bench-mounted wire wheel, you should always wear a particulate mask. And not one of those cheap dollar dust masks either—buy a mask specifically for particulate matter.

A good supply of wooden-handle steel and brass brushes, the kind you see for sale at Hershey and other swap meets for \$1 each, will come in handy more often than you'll ever think they will. And let's not forget those little black disposable brushes, with the metal handles, that you'll need to brush on seam sealer and other autobody products. Speaking of disposables, make sure you have a steel trash can on hand, along with a supply of trash bags. A broom and dustpan, and a wet-dry vacuum are essential in keeping your workshop clean, and they need to be used at the end of each work session. You don't want dust and dirt to accumulate to the point where it covers everything in sight. That's not good.

During the disassembly of any vehicle, you will need to rely on a variety of scrapers to remove old undercoating and the buildup of caked-on grease

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deposits that adhere to a car's frame, undercarriage and suspension components. Straight and angled scrapers, both flexible and stiff, are crucial hand tools that you'll come to rely on often. Wire cutters will be needed to trim various wires and thin cables, and a sharp pair of tin snips are crucial to cut thin metal panels and assorted sheetmetal-formed parts. And keep in mind that there are left-cutting and right-cutting snips if the sheetmetal has to be cut in a specific direction.

When cutting bolts or other steel components, make sure you have a hacksaw handy, along with an assortment of blades. Hacksaw blades are available in 18, 24, or 32 teeth per inch, depending on the hardness of the metal to be cut, so buy several of each.

And when dealing with stubborn fasteners, always try your best to loosen them first with the proper wrench before resorting to that old standby, the Vise-Grip. Those locking pliers work great, but they also mar the fastener's head, and when you're dealing with factory original fasteners, you don't want to diminish the quality of your car's restoration with non-authentic, store-bought bolts. Therefore, it's essential to have several cans of penetrating oil on hand to help loosen those frozen fasteners prior to using wrenches. In addition to penetrating oils like Liquid Wrench, PB Blaster, and Aerokroil, make sure you have the usual selection of spray lubricants.

Other indispensable, but often-forgotten tools include single-edge razor blades (buy a box of 100, as you'll use them often), different sized pry bars, a small flashlight and mirror to locate hidden fasteners when undoing under-dash components, different size wire brushes, wooden sticks to mix primers and paints, paint strainers, and a variety of degreasers and other cleaning products. Oh, and a box fan is a must to fit inside your garage's window to suck out dust and paint fumes. When getting ready to restore that car of your dreams, ya gotta be prepared. 🛠️

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Primer & Paint

The basics behind two key products that help one achieve a show-winning result

BY MATTHEW LITWIN • PHOTOGRAPHY FROM THE HEMMINGS ARCHIVE

During the previous 183 issues of this storied magazine, we've profiled more than 150 restorations performed on a wide array of vintage vehicles. Whether the subject matter was a compact 1931 American Bantam or the vastness of a 1927 Seagrave fire truck, a rare 1928 Gardner Sport roadster or a more commonplace 1968 Buick Riviera, novice owners and professional restores alike have shared the experience of preserving a portion of our automotive past.

As we conveyed their stories, we've been able to shine the spotlight on a variety of tips that could help save time and ease the budget burden. Many have provided helpful organizing guidelines that could keep your project on track. And on several occasions, we've taken a closer look at a recommended array of tools—designed for a multitude of tasks—that help expedite everything from suspension rebuilds to metal repairs. Tips and tools are uniform aspects to every project, even though the outer styling of one vehicle is different than the next, but there's another facet of a restoration that is common to all: primer and paint.

One shouldn't be misled by these

simple-sounding words. While it could be rightfully argued that proper preparation of a vehicle's bodywork, once all the surface repairs have been completed, is the first critical step to an award-winning finish, it's primer that will bond the paint to metal and fiberglass alike. Just as critical, primer fills minute imperfections in well-sanded skim coats of filler while sealing the body against the harmful effects of moisture. It also strengthens the longevity of your ultimate finish, paint—the very layers of which capture the attention of everyone who casts their eyes on your freshly finished restoration.

Primer and paint can be the most expensive part of a restoration. Each step requires the investment in a good air compressor, spray gun, air quality safety equipment, and a practice-makes-perfect approach. Hone your steady-hand skills on scrap panels before turning your ambitions on bodywork that cost you several months of effort. Patiently perfecting your technique ahead of time will help avert a first-attempt disaster, that could cost you thousands of dollars more in materials and man-hours of corrective work.

These are the basics behind achieving a superb finish, but what of the products themselves? You'll find there are three separate stages to priming a car, each

designed to perform a specific task in advance of the final color coats. Unlike primer, a wider variety of paint types and systems are available, each achieving similar results but with different benefits. Let's first look at primer before examining paint in more detail.

EPOXY PRIMER: This should generally be the first layer, or base coat, of primer applied to your vehicle's bare metal. Epoxy not only creates a strong bond to metal and other materials, it's nonporous after it cures, preventing moisture from passing through and rekindling harmful metal corrosion. A variation of this is **SELF-ETCHING** primer, which contains an acid that etches the bare steel, helping create a strong surface for filler and sealer primers, and paint, to bond to. Some epoxy primers have been developed with a "direct to metal" formula that has proven to maintain as strong a bond as self-etching primer without etching metal.

PRIMER FILLER: After the base coat of primer has cured, many restorers apply several coats of primer filler, also referred to as **PRIMER SURFACER** or high-build primer. These layers fill and seal off a multitude of imperfections that may still be present after diligent body prepwork. It's not unusual to hear of restorers applying four coats to the body, only to remove three during sanding. In some cases, this process has been repeated several times to achieve an unbeatable, better-than-factory smoothness. Some shops will use two different hues of primer filler, offered in several colors, to help them determine

the subtle high and low points that require more sanding, which in turn eliminates the need for a feather coat of paint to reach the same sanding conclusions.

PRIMER SEALER: As the name suggests, this final primer stage seals the body in another layer of anti-moisture defense while maintaining excellent bonding properties for the paint that follows. Another aspect to primer sealer is that it envelopes the body in a single base color that helps keep the selected paint hue uniform. Like the primer filler, sealer is available in more than one color that can complement or impact the paint hue. Keep in mind that many primers are offered in acrylic and urethane compositions, which may or may not be compatible with your paint type selection. Most suppliers can help you match the right primer with a proper paint system.

One of the most common paints adopted by the industry, beginning in the early Twenties, was single-stage **LACQUER**. It generally took an average of three to four coats to achieve a lustrous shine, and dried quickly as the solvents within evaporated. It had a high lead and VOC (volatile organic compound) content, both of which are now known

to be harmful and are heavily regulated. It was also time-consuming to maintain and would age quickly. Though some of the chemical composition has changed to maintain its longevity, and automakers stopped using it by the mid-'90s, it is still available on the market—despite persistent rumors of it being regulated to extinction. Few restorers use lacquer-based paint with regularity today.

During the late Sixties, a new single-stage paint system began to be employed by manufacturers: **ACRYLIC ENAMEL**. By the early Seventies, it saw widespread use in Detroit because of its quick-drying capabilities and lower VOC content. Another advantage was that only two coats were needed, and those were easier to apply. The same holds true today; however, acrylic enamel is more prone to chipping and wear. Modern single-stage **URETHANE ENAMEL** paint is more durable than acrylics. In either case, single-stage paints require some level of regular care in order to retain a show-winning shine. Another drawback of single-stage urethane enamel paint is the lack of a clear protection over the color—a scratch could conceivably cut through the paint and into the primer.

Although single-stage paint systems are still common today, the most common system in use now is **BASECOAT/CLEARCOAT**. As the name suggests, this two-part system commences with the application of a base color coat—usually of a waterborne composition—which is then covered with a clear (no pigment) coat—usually urethane-based—that provides a protective gloss finish that's durable and easier to maintain. It's a little more expensive, but this is countered by reduced maintenance costs over the life of your car's ownership.

Regardless of which paint system you choose, we recommend that you consult with a specialist at the supply company you're doing business with, who will be able to guide you through the right combination of paint, products, and tools. For instance, each paint system—or in some cases, paint brands—requires a different spray gun nozzle (tip) size for optimum coverage, while a desired candy or pearlescent finish may require additional steps. Finally, once you're ready to begin painting, everyone's biggest tip, and one you should adhere to, is to make sure the work environment is clean and dust-free. 🧼

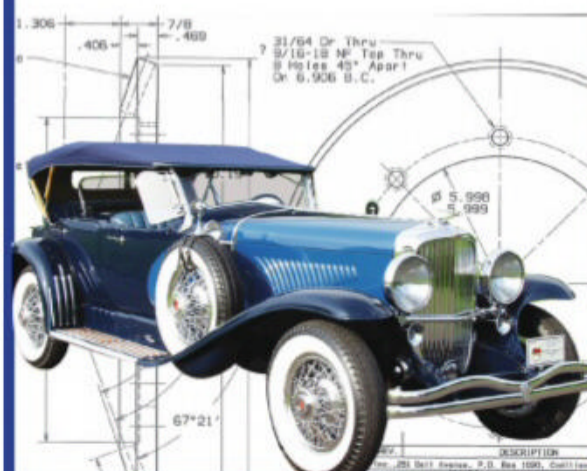


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Problem Solvers

Save time and reduce aggravation with useful tools

WORDS AND PHOTOGRAPHY BY THOMAS A. DeMAURO

Those who prefer to perform most of their own restoration work know how satisfying it is to complete a project with ease by employing suitable tools. Conversely, they've also likely experienced the horrors that can arise when forced to make due with lesser ones. Enthusiasts undertaking on-car projects for the first time, however, often learn the hard way.

Accordingly, this article features a few basic and specialty tools to help first-timers avoid energy-draining, time-consuming pitfalls, but it will also present additional time-saving tools that experienced shade-tree mechanics may find interesting. Anything that can help streamline tasks and reduce stress in the garage is worth discussing.

In the photos are tools we've collected and used over the years, so a few may not look new, be the latest and greatest versions, or the particular brand or style that you ultimately desire, but the purpose is just to show you that these types are available, so you have a basis for finding the examples you want. In most cases, doing a quick internet search will provide several more brands, styles, prices, and sources from which you may choose. Keep in mind that some of these tools typically go on sale during the holidays.



Cordless Ratchet

Tearing down and reassembling various components and systems on a car can take a long time without power tools. While a battery-powered impact wrench can handle larger, high-torque fasteners, a cordless ratchet like Milwaukee's M12 $\frac{3}{8}$ -inch drive unit with battery pack and charger (www.milwaukeetool.com) can also speed up the process on smaller ones, and fit into fairly tight spaces. It provides up to 35 ft-lb of torque, 250 rpm, has a low-profile head design with recessed forward/reverse switch, variable-speed trigger, steel reinforced housing with plastic cover and rubberized grip, battery indicator, and LED work light, and it uses the company's 12-volt REDLITHIUM compact or high-capacity XC batteries. This is not the

upscale, higher-priced "Fuel" brushless $\frac{3}{8}$ -inch drive version with the 2.0Ah battery, which is rated at up to 55 ft-lb of torque and is also offered with an extended-reach. There are $\frac{1}{4}$ -inch drive variants in both series, but their torque ratings are lower, and there's a $\frac{1}{2}$ -inch drive Fuel with a 60 ft-lb torque rating. Other brands are also available, so you can compare the features and specifications. This tool is quicker than a hand ratchet and doesn't require a compressor like an air ratchet does. Keep in mind, however, that if the breakaway torque to loosen a fastener is higher than the tool can handle, you have to break it loose manually and then squeeze the trigger. Also, if the desired torque spec is higher than the ratchet's output, you'll have to finish tightening the fastener manually.



Hog Ring Pliers and Diagonal Cutting Pliers

Along with the myriad typical hand tools required to tear down seats and install new foam and covers, using these specialized pliers will make the job easier. A pair of end, side, or diagonal cutters makes short work of snipping the hog rings, welt cord, and listing wires in the seats. Hog ring pliers easily hold and close the new fasteners. These straight and angled examples are from C.S. Osborne & Co (www.csosborne.com) and the diagonal cutting pliers are from Channellock (www.channellockproducts.com). A variety of configurations to fit different situations are offered by both companies.



Auto Circuit Tester

For electrical diagnostics, this OEMTOOLS Multi-Function Power/Ground Meter/Probe Auto Circuit Tester (www.oem-tools.com, p/n 24366), for 12- to 24-volt automotive electrical systems, provides a rocker switch to apply power or ground to components to check their operation.

They don't need to be in a vehicle either, so it can be used for bench testing as long as you have a car battery to use. The instructions warn, "Please operate this function using a schematic and correct testing procedures, because applying voltage arbitrarily may cause damage to components." This tester can also determine the polarity and check for circuit condition — short/open, good and

bad ground connections, voltage, and continuity. A red LED illuminates for power detection and a green LED for ground. The tool measures voltage up to 48V DC, and it can provide peak voltage detection with a tone. It can measure in hertz (Hz) the frequency of ignition pulses, and it can also display kilovolts (kV). The tester has an auto-reset circuit breaker for short-circuit protection and a light to illuminate the dark recesses of the vehicle, but the tool should not be used near flammable liquids or vapors. It comes in its own case, with a 20-foot extension lead to reach the back of the car, a probe extension, battery clips, cigarette lighter adapter, and auxiliary ground lead.

There are similar tools available from other manufacturers, so you can compare features and prices.

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Low-Profile Jack

A low-profile floor jack can make life much easier by sliding under lower cars where a standard jack won't fit, negating the need for pre-jacking. They're available from many sources, and prices vary widely. A few things to compare when shopping for a jack include the minimum saddle height, maximum lift height, capacity, length, and weight. Lower minimum saddle heights are better for low cars, and higher maximums offer greater access underneath. A rapid-pump or fast-lift feature raises the car more quickly. A rule of thumb regarding capacity—the weight it can safely support—is to make sure the rating at least equals the

total curb weight of your car. Even though you aren't lifting the whole car with the jack, it still builds in a safety allowance. The longer the jack's chassis, the further it can reach under the car to the jacking points—but it also requires more storage space. Generally, the larger the jack, the heavier it is, but aluminum construction in place of steel can reduce weight significantly, making it a lot easier to maneuver. Don't forget to use multiple jack stands, wheel chocks, and safety glasses when working under the car. This aluminum 4,000-pound capacity unit from Harbor Freight (www.harborfreight.com) was obtained several years ago and has since been superseded by newer models.

Vacuum Test Kit

An automotive vacuum test kit can aid in diagnostics, bleed brakes, and transfer fluids. The handheld pump can assess items in the car's vacuum distribution system, which includes the underhood vacuum lines. (There were so many in the 1970s and '80s that a routing schematic was often affixed to the radiator support.) Depending upon the age, make, and model, the distribution system can provide vacuum to the A/C system, power brake booster, distributor vacuum advance, EGR valve, automatic transmission, cruise-control servo, various solenoids and thermostatic switches, and more. The pump can also be used to test the PCV system and fuel pressure regulators, and for engine diagnostics. By hooking it up to intake manifold vacuum and reading the gauge, its needle position and movements offer clues into the engine's internal condition. It can indicate simple scenarios like the need for carb or timing adjustments, the presence of vacuum leaks or exhaust restrictions, or more critical internal parts issues. If a serious engine problem is indicated, other types of testing should be done to confirm it before teardown.

Shown is a Mityvac MV8000 Automotive Tune-up and Brake Bleeding Kit (www.skf.com/mityvac) that comes with a PVC-bodied hand-held vacuum pump with a gauge; kits for bleed adapters, diagnostic adapters, and a reservoir; and tubing. For those who prefer a metal pump body and a case, they're part of the higher-priced MV8500 Silverline Elite Automotive Kit. Of course, there are several other companies selling similar products as well.



Ratcheting Screwdriver

If you have lots of screws to remove and install in fairly delicate areas, like the instrument panel, and are hesitant to use a cordless screwdriver due to concern over possibly stripping threads, or chewing up screw heads, using a ratcheting screwdriver will let you maintain control of the torque applied, eliminate the need for charging batteries, and still make the job go more quickly than using a standard screwdriver. This Kobalt Double Drive QL3 Quick-Load 35-Piece Variety Pack Screwdriver Set (www.lowes.com) also has Double Drive action. After setting the switch to loosen or tighten, you can use the driver one-handed and it will perform like other ratcheting screwdrivers. However, if you use both hands, with one on the black collar, when you turn the handle with the other hand in either direction, the bit will continue to turn in just one direction so screws can be removed or installed twice as fast. It also comes with various lengths, sizes, and types of bits to fit in tight or recessed areas. Buying an adapter to use 1/4-drive sockets will expand its capability. There are other variations of this tool, including the Kobalt 6X Speed Double Drive 32-Piece Screwdriver that works even faster and has some design differences when compared to the 2X Quick-Load version, but it's packaged with short bits only, so you may want to buy an extension.



Door Panel Removal Tools

Many door panels in vintage cars use both screws and plastic or metal push-in clips to retain them. Though their designs vary, there are likely tools to tackle most of them, such as these in Actron's Door Panel and Handle Clip Removal Tool Set (www.actron.com, though these hand tools are no longer listed on the company's website, but other sources offer similar ones). This kit also includes the flat metal tool needed to remove the clip that retains window crank handles, and some door handles, in myriad vintage GM cars and likely other brands. It slides behind the handle to disengage the clip and push it out. Then, the splined crank arm can be pulled off. These tools have proven to be durable, but you must be careful to avoid scratching surfaces with them.



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Molding Removal Tools

Plastic molding clip removal tool kits, from numerous companies, have been around for years and are available seemingly everywhere tools are sold. They come in various shapes, lengths, and sizes, and with different types of ends to handle numerous situations. They won't scratch the trim or the paint, and they're generally quite affordable. These came from Actron several years ago, and some can also be used to remove door panel clips like the metal tools described previously.



Window Molding Removal Tool

This simple tool releases the windshield and backlite trim pieces from their retaining clips for removal on vintage GM cars and likely several others. It slides under the windshield molding, the hooked end grabs the clip, and with a gentle and slight rotation of the tool, the top of the clip bends forward just enough to free it from the molding. This example is from K-D Tools and is over 30 years old, but it's still available under the K-D Tools or GearWrench brand names.



Essential Manuals

Though they aren't tools in the literal sense and won't be available for all vintage cars, an assembly manual and a body service manual, both published by the automaker, will prove indispensable when restoring any car. The assembly manual has tons of exploded views, diagrams, part numbers, notes and more to aid in rebuilding your car. A GM body-specific service manual will contain information on windshield and backlite (removal and replacement), body panels, roof, workings of the doors and side windows, seats, body-related electrical, trunk area, and body trim, etc. Some manuals have been reproduced on paper and/or digitally. As stated in the *HCC* #182 article, *Reviving Relics*, a factory service manual (not body specific) is also a must-have to ease the process of diagnosing, removing, and replacing or rebuilding components of the powertrain, suspension, brakes, electrical, HVAC, and other systems.

Line Bender

In situations where pre-bent reproduction brake lines aren't available for your car, you can bend your own; only use tubing made specifically for brake systems, which you can source from an automotive parts and/or restoration retailer. A line bending tool like this one from Eastwood (www.eastwood.com) can apply simple adjustments to existing bends, or form single or compound new ones, and it won't kink lines in the process, like bending by hand or using improper tools can. It will work on $\frac{3}{16}$ -inch and $\frac{1}{4}$ -inch lines, which are the typical sizes for brake systems. There are other choices and other bender designs available from various sources, including Eastwood.



Flaring Kit

After bending those replacement brake lines, you'll need to add the new fittings and properly double flare each end of the tubing. This basic and vintage line flaring kit from Plews is just one example of those that can be used to create the 45-degree double-flares for brake lines or for other purposes. The tool can be mounted in a vise for stability. Though this kit is no longer available new, there are many others from various companies that are, and some include tubing benders and cutters as well. A different flaring tool design that applies more leverage is also available and may be easier and quicker to use but is more expensive.

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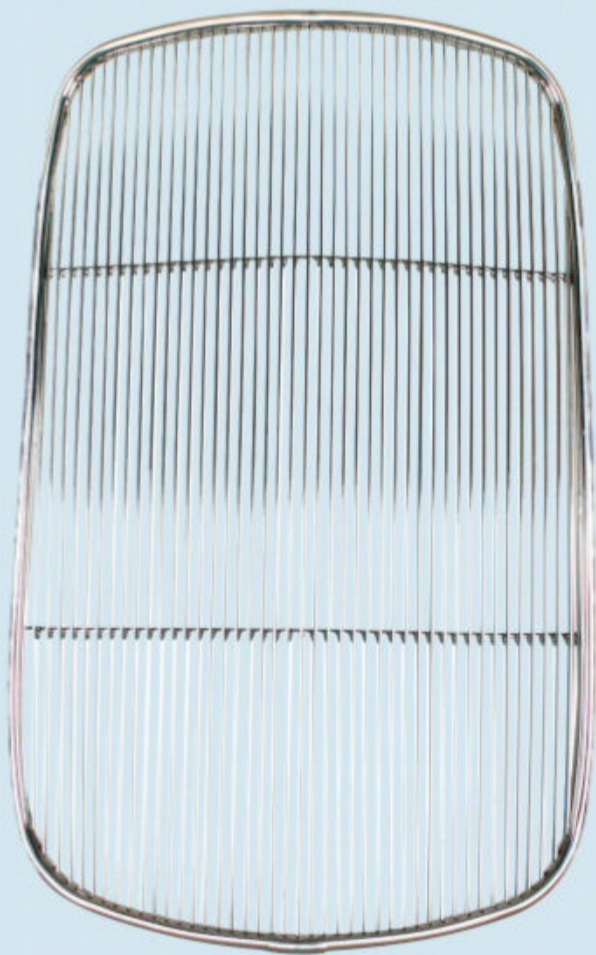
BY TOM COMERRO



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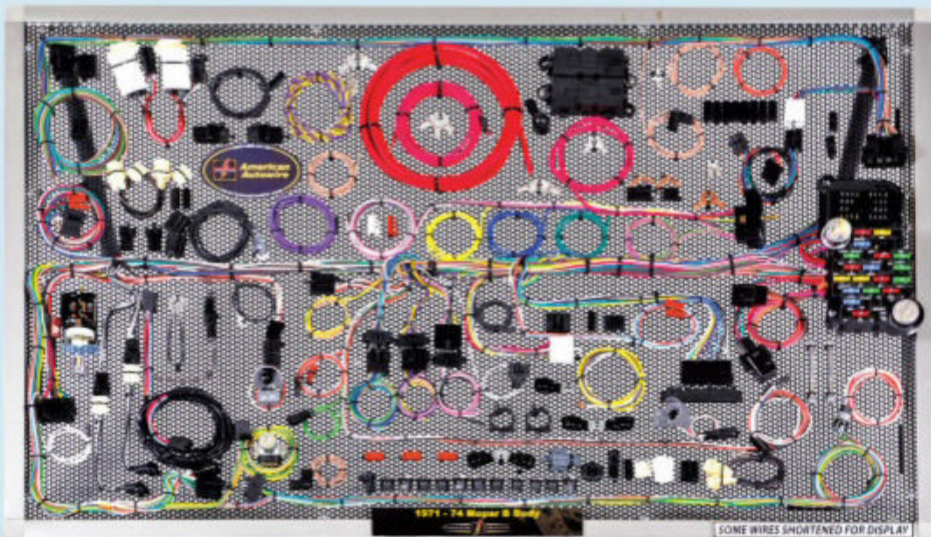
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No matter what kind of performance car you're working on, you're going to need fasteners — bolts, nuts, and whatever else brings it all together. Whether you have a modern GM LS/LT, Ford's Coyote, or Chrysler's Gen III Hemi, or one of the classic muscle era engines, brand-new high-quality fasteners are a sound investment to ensure that everything you put together, stays together. Old fasteners can become worn and fatigued, and may not be up to the task of handling the increased performance your project will be capable of. ARP's fasteners are built to provide additional clamping force and provide you an extra margin of safety, plus these fasteners can be reused, and they look really good, too. Product guides are free to download. Visit ARP's website for more information.



Miracle Paint

BILL HIRSCH AUTO • 800-828-2061 • WWW.HIRSCHAUTO.COM • \$39/QUART
Miracle Paint is a moisture-cured non-porous paint that bonds to rusted and corroded metal. The heavy-duty version is perfect for rusted areas that require a thicker coat, or any area where heavy rust is present. It will dry without chipping, cracking, or peeling. It stands up to gasoline, lacquer thinner, salt, and most acids, and it's strengthened by moisture. It can be sprayed, rolled, or brushed, and comes with disposable gloves and a detailed product information sheet. It's available in silver or black, and in pint, quart, and gallon sizes.



B-body Update

AMERICAN AUTOWIRE • 800-482-9473 • WWW.AMERICANAUTOWIRE.COM • \$899

If you're looking for a complete bumper-to-bumper wiring upgrade system for your 1971-'74 Mopar B-body, this full kit (p/n 510289) should suit your needs. This kit was designed to address many of the wiring pitfalls commonly encountered with these models, plus it includes custom features to facilitate installation, including extra-long leads, along with original-style sockets, switches, and terminals. Adapter terminals are also available in the kit to accommodate variations found in certain systems. The instrument cluster wiring is designed with a "cluster harness disconnect" system that is compatible with the factory instruments, as well as aftermarket gauges from Classic Instruments, Dakota Digital, Autometer, VDO, and others. There are too many features to list, so be sure to contact Autowire for full specifications of this update kit.



Pontiac Paint

INLINE TUBE • 800-385-9452 • WWW.INLINETUBE.COM • \$18/12-OUNCE CAN

If your Pontiac engine compartment is in need of restoration or sprucing up, these cans of Pontiac spray paint will match the original block colors. The paint is mixed using factory formulas, and color-matched with engine components from several different cars that had not been heat cycled. Each can is custom made and easy to use. It generally takes two cans to cover the entire engine, but it is possible to make do with one can if the engine has a base color close to the final color. The paint is available for Pontiacs from 1959 to '81, and is good up to 300-degrees Fahrenheit. When paint burns off the hottest areas of the heads, this spray is perfect for touching up those areas. Light application will minimize burn off; six different varieties are available, with applications for most V-8 engines.



Rearview Reinforcer

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WWW.NPDLINK.COM • \$34.95

When looking for replacement parts, you want them to be as visually correct as possible down to the finest details. Even something that may seem as insignificant as your rearview-mirror support can look as it did when it came out of the factory. National Parts Depot offers parts for your mirror, said to be made to original standards on design, fit, and finish, unlike many other aftermarket versions. The support also features an OE-correct satin silver finish on the arm. It's available for the 1968-'69 Camaro and Firebird coupe models, plus the 1968-'72 Chevelle, GTO, El Camino, Malibu, Le Mans, Tempest, Skylark, and Cutlass models. Contact NPD and ask about p/n C-10187-2AA.

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Vintage Air has Generation IV Ellipse control panels as part of its Magnum line of climate-control systems. The Ellipse panel provides style and ease in controlling your car's A/C. It's available in a polished aluminum (p/n 491240) or black-anodized finish (p/n 491241), with internal LED soft-lighting through the center rotary knob. At just 3½ inches wide and 1½ inches tall, this panel fits most classic dashes or consoles, while adding a custom look. Some additional parts may be necessary for installation, so be sure to contact Vintage Air for your application.



Cadillac Reflection

ORIGINAL PARTS GROUP • 800-243-8355 • WWW.OPGI.COM • \$99.99

Original Parts Group now offers a driver's-side exterior mirror for 1967 Cadillacs. The mirror will fit all models except the Eldorado, and it is cast, chrome-plated, and assembled just as it was 50 years ago. Each mirror is professionally triple-chrome-plated for durability and long-lasting function. This exact reproduction of the GM mirror is p/n CA65155, is ready for installation, and comes with the appropriate hardware.



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Truespoke is pleased to offer trim rings for front-wheel-drive and lip-lace Truespoke wheels. The rings are for 15-inch wire wheels that have the grooved area as shown in the photograph above, where the trim ring snaps in. They are made of plastic, and fit with ease and quality. The chrome plating is excellent, and each trim ring will fit the front or bead-lace-style wheels. These will not fit standard or reverse Truespoke wire wheels. They are limited in production so act quickly.



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SEM Products offers a new coating that will allow you to treat, restore, and protect against rust. Rust Trap is a high-gloss, moisture-cured urethane that can be applied directly to rust or sanded bare steel to seal existing rust and prevent rust formation. When finished, it will dry to a glossy, non-porous, rock-hard surface with durability and chemical resistance. No metal conditioners are required, saving you time and money. This is great for suspension parts, frames, and underbodies, especially for vehicles in snowbelt states. It's available in black, by the gallon, quart or pint, and silver, by the quart or pint.



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Performance Suspension Technology offers the KBS fuel tank sealer kit that includes everything you'll need to seal any tank up to 25 gallons in capacity. The Gold Standard Fuel Tank Sealer stops rust and corrosion by forming a tough, fuel-impervious coating, while sealing small pinholes and weld seams. Also in the kit are Aqua Klean, a water-based cleaner and degreaser, and KBS RustBlast, a rust remover. Those products use Oxygen-Block Technology to reduce flash rust by more than 80 percent, and extend rust-free storage times by leaving a protective coating, in addition to a zinc phosphate film.

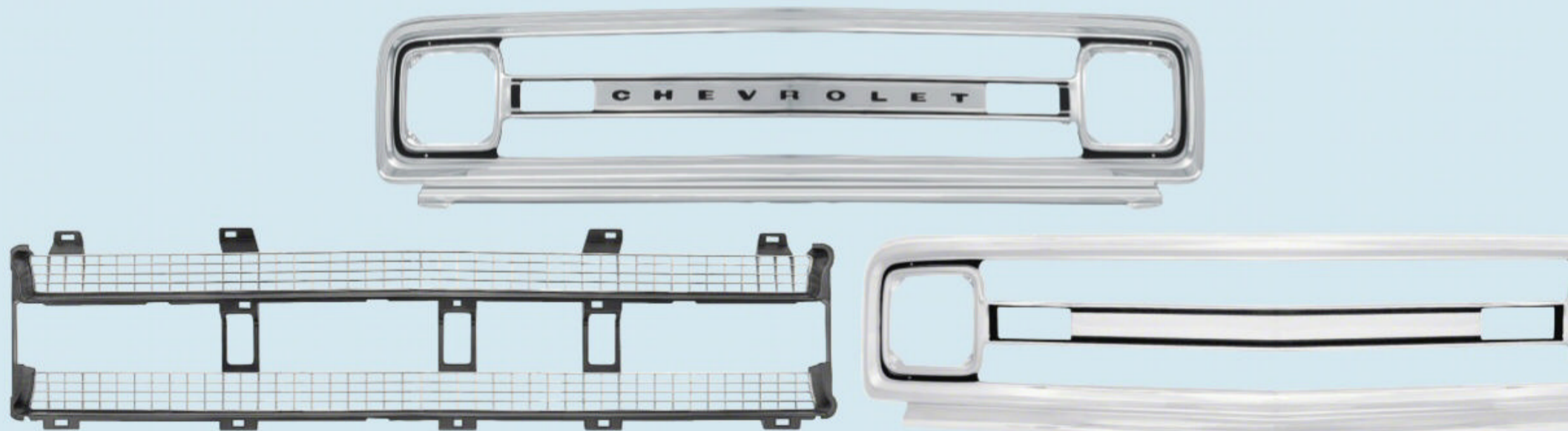


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If you're working towards a period-correct restoration, you want to nail it down to every possible detail. One area you might overlook is the inspection sticker. Fortunately, Bob Hoyt's Classic Inspection Stickers will allow you to have any classic inspection or registration sticker issued in the United States from 1920 to 1989. Of Hoyt's more than 3,000 stickers in stock, there are auto logo, muscle car, and race track stickers, as well as vintage stickers for under the hood, and door jamb decals. The company even has designs for the gas-rationing stickers used during WWII. Custom designs are also available, plus Hoyt's will gladly reproduce any sticker without a copyright made before 1996, should you need one not in stock. (These reproductions are not to be used to replace your modern inspection sticker.)



Bowtie Truck Grilles

CLASSIC INDUSTRIES • 800-854-1280

WWW.CLASSICINDUSTRIES.COM • \$479.99

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A new selection of grilles for the 1969-'70 Chevrolet line of trucks have now been reproduced by Classic Industries. Each grille is stamped aluminum and made to factory specifications for an original look and correct fit. They're available with a stamped "Chevrolet" logo, or without the logo for a smooth appearance. The inner grille is made from molded plastic to complement the complete assembly. Mounting hardware is not included.

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*One owner's deep appreciation for this
1951 Styleline De Luxe began back in 1971*

WORDS AND PHOTOGRAPHY BY THOMAS A. DeMAURO





De Luxe interior featured several upgrades over the Special's. The radio was an option, and the directional signals were a dealer accessory.



Much of Chevrolet's success stemmed from low pricing, sound engineering, contemporary styling, and a product line that included choices to suit varied customer requirements and desires.

For the 1951 model year, offerings included the Fleetline four- and two-door sedans and the Styleline four- and two-door sedans, sport coupe, business coupe, convertible, Bel Air hardtop, station wagon, and sedan delivery. If those weren't enough, there were also the Special and upscale De Luxe trim levels that could be selected for the body styles within those lines. Several could be had with either one.

De Luxe equipment enriched the exterior with stainless steel rear fender shields (instead of the Special's black rubber), wheel opening skirts (not on our feature car), and bright moldings for the front fenders (with "DE LUXE" callouts), doors, quarter panel tops, and windows.

Inside, the De Luxe provided a two-spoke steering wheel with full horn ring (in place of the Special's three-spoke wheel with a horn button), two-tone gray finish on the instrument panel, stainless steel inserts in the ivory plastic control knobs, lighter, clock, dual sun visors (instead of driver's-side only), glovebox lamp, dome lamp switches for both front doors, armrests, assist straps in two-door models, robe cord(s), foam-rubber seat-cushion pads, different upholstery, extra roof insulation, rear seat ashtray(s), bright metal moldings on the scuff pads and side window garnish moldings, package shelf molding, upgraded floor covering, and etched aluminum step plates instead of painted ones.

Following the design trend of the era, the styling objective for 1951 was to create a lower, longer, and wider appearance, while maintaining nearly the same dimensions as the previous year. The Fisher Unisteel turret-top body received modest exterior updates to aid in that endeavor. Most entailed redesigning the grille, parking lamps, bumper guards, hood ornament,

Chevrolet crest, De Luxe front fender and door moldings, rear quarter panels, rear fender shields, rear wheel openings, deck lid handle, license plate lamp, and taillamps.

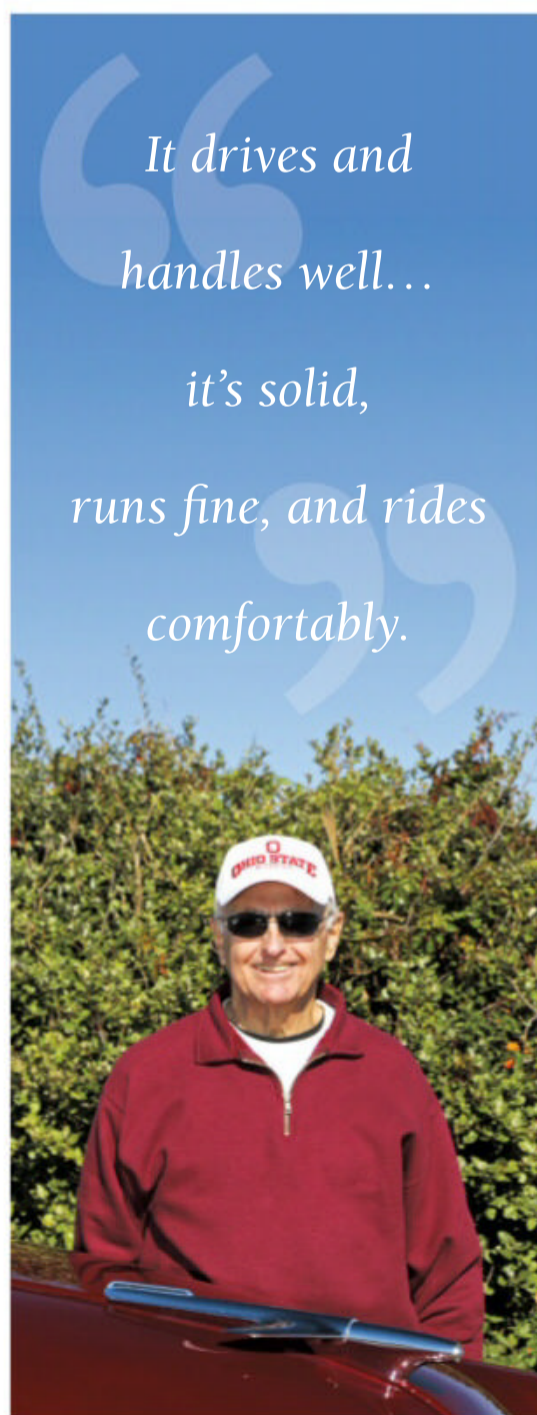
Inside, a new "Safety-Sight" dual-pod instrument panel promised less glare, and upholstery patterns were changed, among other things. Underneath, the "Jumbo-Drum" 11-inch brakes were .25-inch wider in front, and the system was reengineered for better performance, lighter effort, and longer lining life.

All models employed "Unitized Knee-Action" front suspension with short upper and longer lower control arms, kingpins, coil springs, anti-roll bar, and hydraulic shocks. The rear sported semi-elliptical leaf springs and diagonally mounted shocks. All were attached to a box-girder frame with crossmembers and a 115-inch wheelbase, and rode on standard 15 x 5-inch wheels with 15-inch tires.

A 92-hp OHV straight-six, displacing 216.5 cubic inches and featuring a 6.6:1 compression ratio, solid-lifters, and a one-barrel carb was standard, as was a three-speed manual transmission (heavy-duty version optional), torque tube drive, and a 4.11:1 axle ratio. The optional Automatic Power Team for De Luxe models was comprised of the Powerglide, paired with the 105-hp, 6.7-compression, 235.5-cu.in. one-barrel engine with hydraulic lifters, which came with Econo-Miser 3.55 rear gearing and heavy-duty front springs.

Ohio native Clyde Caiazza is well acquainted with 1951 Chevrolets, as he's owned this Styleline De Luxe two-door sedan since July of 1971. He bought it to serve as a second car, but mostly as a vintage pleasure cruiser to take him back to his teenage years. His dad was a Chevrolet man, so he was partial to them, especially those built early in the 1950s. The 39,679-mile example he found in the newspaper fit the bill, as it was complete, in excellent condition, and just \$350.

Clyde recalls, "I was happy that I was even able to buy the car, and I was impressed by its condition. My plan was to make it even nicer, when I got some time and money." But



he and his wife JoAnne had three boys who would soon need college tuition, so efforts requiring a significant financial investment were postponed through the 1970s.

"I did little things on the car until the boys were mostly through school," he recalls. "I had Ziebart rust proofing applied in 1972, and a valve job done on the original 235.5-cu.in. engine in 1978. I also kept this sedan in a garage, so it wouldn't become a rust bucket."

Nevertheless, by 1980 the Styleline was nearly 30 years old and was due for some refurbishing. Over the next three years, the factory iron-case Powerglide was rebuilt, the 3.55-geared rear-end was serviced, and the body and interior were restored.

A local shop did the bodywork and paint. Liquid stripper removed the original Shadow Gray finish, the rocker panels were repaired, and the rear wheel openings received patch panels. After tending to the minor remaining bodywork, priming, and block-sanding, three coats of GM Medium Red Metallic acrylic enamel were applied and then polished.

The original bumpers, guards, badges, deck lid handle with "POWER GLIDE" nameplate, parking lamp and taillamp bezels, and rear fender trim were rechromed, and the stainless items were polished. Clyde recalled that reinstalling the body trim without scratching the new paint was quite a challenge.

A set of 15-inch chrome-reverse wheels with P225/70R15 Kelly Springfield tires were also added. Over the years, Clyde has replaced the brake shoes, shocks, fuel pump, water pump, starter, solenoid, and generator as needed, and the radiator was refurbished.

In 1982, he had a local shop restore the interior using upholstery that matched the original's two-tone gray hues and stripes. The original instrument panel, knobs, and handles remain, the assist straps were restored, and the floor and trunk mats, and headliner were replaced.

The restoration was completed in 1983, and over the years since, the sedan has collected countless awards at local shows. In 1995, it served as the limo for his middle son's wedding. Clyde and JoAnne retired to central Florida in 2003 and had their old Chevrolet transported to their new home.

Today, Clyde still cruises in his 46,000-mile Styleline



Ordering an automatic transmission also delivered a larger, more powerful engine for 1951. This Powerglide-equipped Styleline retains its original 105-hp 235.5-cu.in. straight-six.

De Luxe at least once per month and reports, "It drives and handles well, considering it doesn't have power steering, but it's not very quick due to the early Powerglide. Nevertheless, it's solid, runs fine, and rides comfortably."

Looking back over nearly a half-century of ownership, Clyde laments not rebuilding the engine or replacing the wiring harnesses during the restoration. Yet, the engine still runs as it should. In 2011, he installed Fenton headers and a stainless steel dual exhaust with a crossover pipe and a pair of glass-pack-style mufflers. According to Clyde, "it created the memorable tone a six-cylinder Chevy modified with duals had." He's even had people ask him to start the engine just so they could hear that distinctive sound again.

He admits, "I've often considered restomodding my Chevy, but I don't have the heart to take out the original engine and transmission and replace them with a modern powertrain, because it would then require additional work and many other new parts to accommodate the swap, not to mention the cost. Also, I still get many compliments from old-timers who appreciate the fact that I didn't replace the original straight-six with a big-block Chevy crate engine."

The sedan has its own bay in Clyde's Florida garage, next to his '54 Bel Air convertible. Likely no one at Chevrolet in 1951 ever imagined that this Styleline De Luxe would still be running strong, and driven frequently, by its enthusiastic owner 68 years later. 🏆





Affordable Exclusivity

Rarity at an attainable price, inexpensive fun is this 1965 Rambler Marlin's calling card

WORDS AND PHOTOGRAPHY BY DAVID CONWILL





Its name is Marlin, not Charger or Mustang, and it made no real pretensions about being a muscle car. It was more in the spirit of a working man's Thunderbird—respectable, but not excessive, amounts of power, and some styling pizzazz to everything inside and out. It was a car to lend some glamour to the otherwise mundane task of daily driving.

In reality, the Marlin was aimed at the solidly middle-class, solidly industrial folk who vacationed in Florida in the 1950s and '60s, when it was a place of palm trees, pink flamingos, sport fishing, and Mom and Pop motels. Folks who could appreciate the value of the Rambler brand, but perhaps not its stogy reputation.

With only 18,000 examples made over a three-year production run, Marlins are relatively special cars. If you're looking for—or can at least tolerate—something out of the ordinary, this 1965 Rambler Marlin is proof you can have a lot of fun with old cars, without having

to take out a second mortgage.

The other secret to economical old motoring is a willingness to appreciate the visible history of an object (ahem, “patina”); those who do can own some pretty



darn neat cars for very little outlay. “Beaters are neater” is just one of the many clever turns of phrase popularized by the late hot rodder Gray Baskerville, but it's been something of an open secret among admirers of stockers for a long time as well.

Two such admirers of well-seasoned iron are Richard Douglass and his sons, especially Lloyd, 18. They enjoy this Marlin alongside a 1960 Imperial in similar, what you might call “oily rag” condition, and a 1949 Studebaker hot rod project being done with brains and thrift.

Coming to own this Marlin was a matter of brains, thrift *and* patience. Richard first discovered Marlins online, in 2015, and was surprised, as he was otherwise no stranger to AMC and Rambler. “When I was growing up, everybody had Ramblers. They were a ubiquitous and reliable car. They weren't flashy, but that was okay.”

Having been exposed to Kenosha's practical side, you can imagine how impressed he was by the fastback Marlin,



Age and wear can't disguise the panache Kenosha built into the Marlin's interior. Note the 2 + 2 seating and plentiful bright metal.

which is rather flashy. "I happened to see this car and recognized it as a Rambler because I've had several over the years, but I'd never seen or heard of a Marlin. I was really struck by it and said, 'I've gotta have one!'"

He looked into the cars further and learned of their rarity. "The Marlin was made in 1965, '66, and '67, but '65 was the biggest production — they made 10,327. All three years combined totaled 17,392. There are about a thousand members in the Marlin Club and under 200 cars in the Marlin registry — though obviously not all the cars that are around are in the registry."

Richard also decided on some parameters for his ideal Marlin. "I wanted to get a 327-cu.in. four-barrel V-8," he says, "and I wanted to get a '65 model because it was the only year it was 'a Rambler.'" American Motors was in the throes of distancing itself from the Rambler name and its associations of Romney-era pragmatism. Cars like the

Marlin were a part of that strategy.

Another feature that made Richard's wish list just wasn't practical: A four-speed manual transmission. "They didn't come out with it until 1966. I thought about swapping it, but you have to change the rear end too. Instead, we bought our 1948 Studebaker project. A Marlin is a great car, stock, and I'd rather do the hot rodding to something else."

"I looked and looked and looked," Richard recalls of his search for the Marlin, "Finally, I saw an ad in *Hemmings Motor News* that said '1965 Rambler Marlin, 327 four-barrel,' and there was little other information, so I called. The car was in Tennessee and had been sitting for many years, but the seller had it yard driving. He told me 'It's original paint, it's just exactly the same as when it rolled off the assembly line — nothing's been changed and it's all complete.'"

Nothing had been changed by man, but the forces of time and nature had done

their work. Richard drove down to evaluate it. "It was exactly like he said. The engine was kind of clattering, but it did drive, so I towed it back on a U-Haul."

A mechanic friend advised that the clattering from the 270-hp 327 V-8 could be ignored for the time being, saying "it runs good, so just drive it." Richard did not neglect safety, however, installing new brake lines, new tires "and a few other odds and ends." Total investment to resurrect the car, from the time it came off the U-Haul to the time it hit the road, was right around \$1,000.

That initial investment resulted in a whole summer of cruising and car show fun. It was also the entrée into the fraternity of American Motors enthusiasts, which quickly embraced the Douglass family as one of its own. Richard joined both the American Motors Owners Association (AMO) and the Marlin Auto Club.

It was during the drive to the Annual Gathering of the Marlin, preceding each year's AMO International Convention, when the next chapter of the Marlin story began. "We were headed to the Annual Gathering of the Marlin in Gettysburg, Pennsylvania. My sons and I said 'Yeah, this is great! We're going to drive the Marlin down there!' It was 420 miles and we made it 400 — that was it." The clattering had grown to a crescendo. Electing to save what was good of the suddenly loudly ticking engine, Richard immediately pulled over.

Undaunted, he and the boys decided to tackle rehabilitating the Marlin right away so as to minimize the missed cruising time next season. "I told the boys, 'We're putting it in the shop, and we're going to rebuild the engine and transmission and then we're going to the AMO Nationals next year.'"

Partially true. The engine was rebuilt, as was the Borg-Warner automatic transmission, the latter costing a mere \$1,000 — including both parts and



The four-barrel, 270-hp, 327-cu.in. engine is the first-generation AMC V-8, which dates back to 1956. After a year back on the road, it cried out for renewal and was rebuilt.

“To me,
there’s a lot of beauty
and satisfaction in
adopting something
that wasn’t perfect...”



labor—but “when you get the car into the shop like that, you tend to go over it with a fine-tooth comb.” Every system, from the radiator to the Twin-Grip differential, was examined to ensure trouble-free driving on the long trip to Auburn, Indiana—which it made without a hiccup.

Don’t mistake those ministrations for restoration, though, as that’s not in the cards for this Marlin. “We’re too busy driving it to restore it. Besides, I own low-dollar cars that aren’t practical from a financial standpoint to ever restore—you’d have two to three times the car’s

worth into restoring it. I can buy one cheap, get it running, and drive it around. I don’t like to call them a beginner’s car or a starter car, though. What difference does it make? It’s part of the history of cars in this country.

“As far as I’m concerned, it doesn’t matter that it’s not restored. To me, there’s a lot of beauty and satisfaction in adopting something that wasn’t perfect, and was probably never going to be used again if you didn’t do something with it. A lot of people seem to have the attitude that if it’s not restored, it’s not worth

respect. I think that discourages a lot of people from being in the hobby. Most people in this world don’t have an extra 50, 60, 80 or 100 thousand that they can just dump into a car. To me, what’s wrong with getting an old car that hasn’t run in 20 or 30 years and just driving it around?

“People don’t seem to get that you can just drive cars. I’m not fixing it up as I go along. I don’t want to do that because it’s a unique survivor. Plus, why spend \$10,000 on new paint when I could buy two more old cars instead! That philosophy should be recognized as legitimate.

“I try to be the ambassador for the sweat-equity option. I want people to think ‘Hey, I could go buy a car like that, turn some wrenches, and have fun with an old car.’ Sorting an old car mechanically and getting it reliable is fairly inexpensive—especially compared to getting into a restoration.”

At its core, isn’t that what a Driveable Dream is all about? Yes, you should be prepared to be handy and have suitable resources available for maintenance and repairs, but it’s not an insurmountable goal to own a cool car on the cheap—especially if you are willing to go off the beaten path for subject matter. 🏠



The original Pullman automobile of 1903 featured six wheels, the middle two being the drive wheels. The idea was that the extra wheels would provide a smoother ride, like a Pullman train car.

Pullman Automobiles

Distinctive engineering standards set the brand apart from the competition

BY PATRICK FOSTER • ILLUSTRATIONS COURTESY OF THE PAT FOSTER COLLECTION

In the history of the automobile industry, not many six-wheeled automobiles have been produced, but Pullman built one. It was that sort of company.

To be completely accurate, the entity that initially built Pullman automobiles was known officially as The York Motor Car Company, and it was situated in York, Pennsylvania. The company produced some really interesting cars from 1906 to 1917. They started out strong, but a change in management brought disaster. It's a case history showing how important good leadership is.

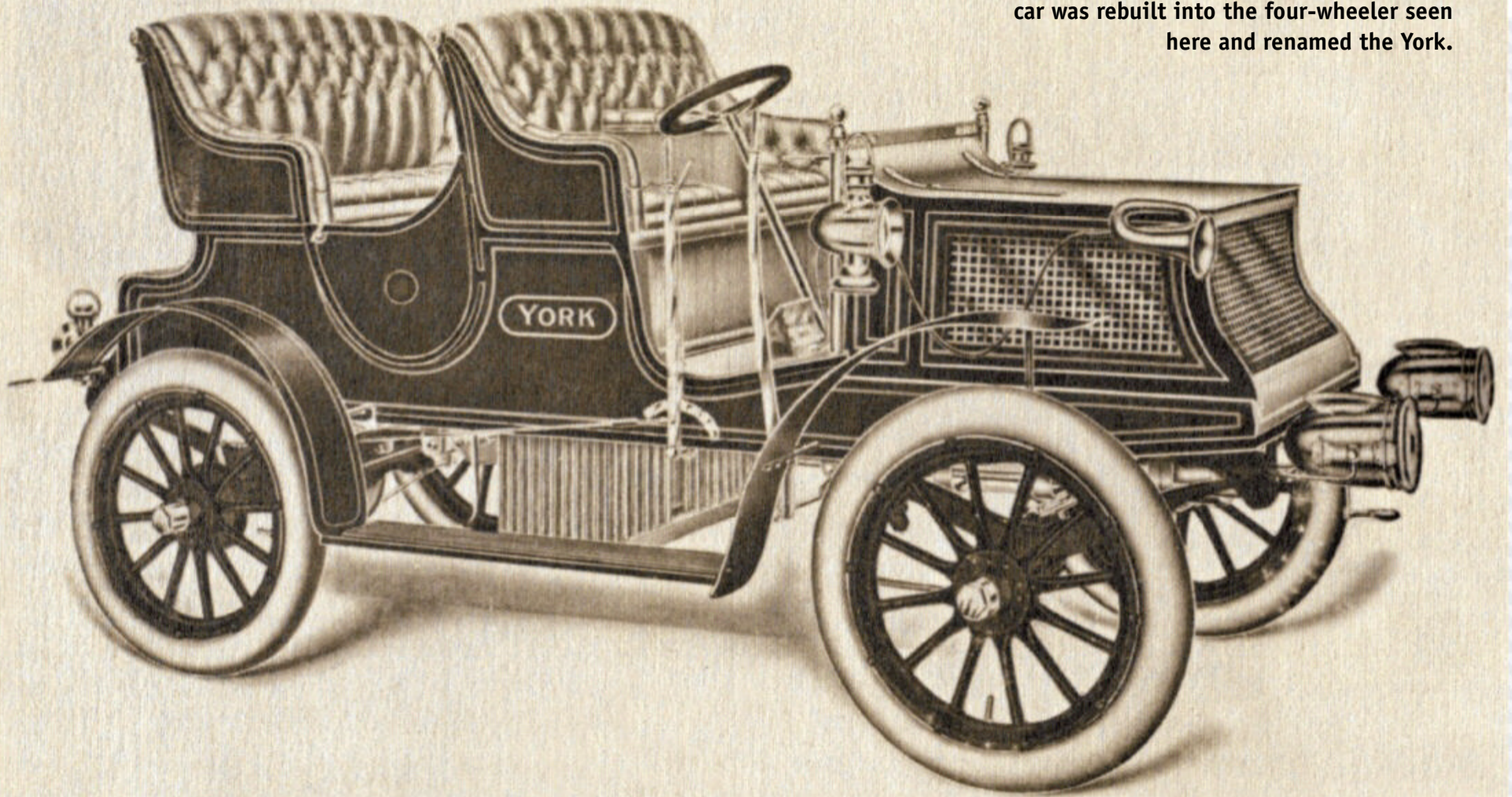
It all began with local businessman Albert Broomell, born in Lancaster County, Pennsylvania, in 1847. His father owned a machine shop that built agricultural equipment, and as a youngster, Albert went to work in the shop. Sometime afterwards, he worked in a watch factory, and by age 34 had accumulated enough money to open his own business in partnership with two other men. The Broomell, Schmidt & Steacy Company manufactured boilers, radiators, steam and hot water heating machinery and apparatus. By 1900, the firm employed some 100 people.

Broomell became fascinated with

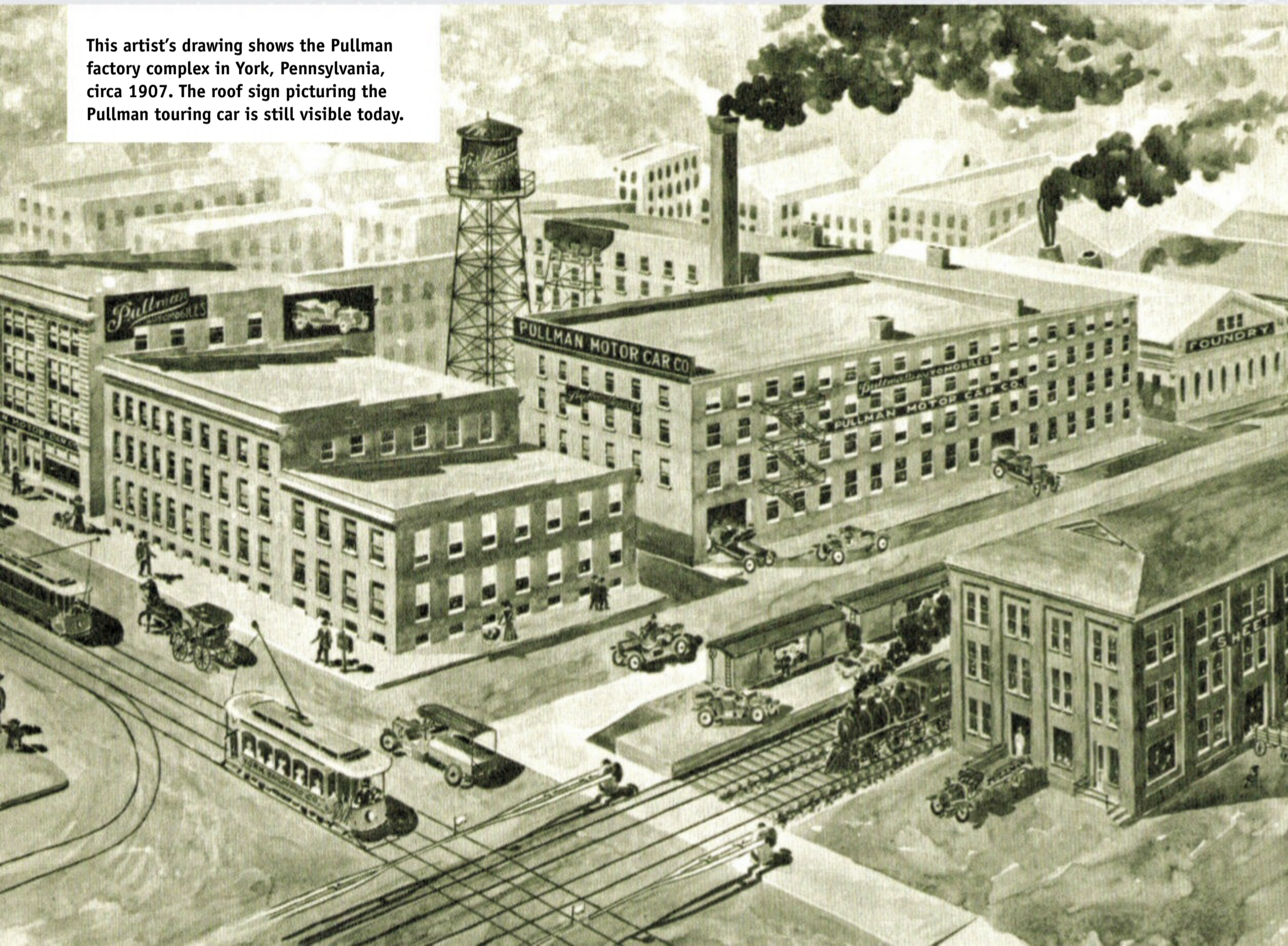
the new automobiles coming into use and developed ideas about what might constitute a superior machine. The most luxurious form of travel back then was the Pullman railroad car. Pullmans boasted a superior ride because they utilized six-wheel trucks rather than the usual four-wheel trucks found on most train cars. Reasoning that the same approach should work on an automobile, Broomell designed and built its first example between 1902 and '03.

Riding on a 96-inch wheelbase, this car utilized six wheels, the middle two for propulsion, with a flexible chassis for a smoother ride. The driveline consisted

When the six-wheel idea didn't work out, the car was rebuilt into the four-wheeler seen here and renamed the York.



This artist's drawing shows the Pullman factory complex in York, Pennsylvania, circa 1907. The roof sign picturing the Pullman touring car is still visible today.







**Not Only the Best at the Price
But the Best at Any Price.**

<p>MODEL H, LIGHT TOURING CAR Price \$1875</p> <p>4-cyl., 30 H. P. motor. Transmission, selective type, three speeds forward and reverse. Wheel base, 100 in. Pinned steel frame, 3-beam front axle. May be converted into a runabout. Full equipment and storage battery.</p>	 <p style="text-align: center;">Model H</p>
<p>MODEL I, TOURING CAR Price \$2250</p> <p>4-cyl., 40 H. P. motor. Double ignition system, battery and magnets. Transmission, selective type, four speeds forward and reverse. Pinned steel frame, 3-beam front axle with roller bearing steering knuckles. Wheel base, 110 in. Full set lamps, generator, horn and horn.</p>	 <p style="text-align: center;">Model I</p>
<p>6-30 "PULLMAN" 6 Cylinder Runabout Price \$2750</p> <p>6-cyl., 30 H. P. motor. Double ignition system, battery and magnets. Transmission, selective type, three speeds forward and reverse. Wheel base, 90 in. Speed 30 to 35 miles per hour. Full equipment of lamps, generator, horn and horn.</p>	 <p style="text-align: center;">"6-30" Runabout</p>
<p>4-40 "PULLMAN" RUNABOUT Price \$3000</p> <p>4-cyl., 40 H. P. motor. Double ignition system, battery and magnets. Transmission, selective type, three speeds forward and one reverse. Wheel base, 100 in. Speed, 30 to 35 miles per hour.</p>	 <p style="text-align: center;">"4-40" Runabout</p>

In construction, appearance, power, running qualities and price, the "Pullman" cars are unequalled by any on the market. They offer an excellent line for the dealer who wants to handle quick-selling cars. Write for our proposition.

YORK MOTOR CAR CO.,
YORK, PA., U. S. A.

The 1907 Pullman Model F five-passenger touring car was a handsome-looking automobile, ready for a drive on what appears to be a cold day. Right: Four models of the 1908 Pullman line. For some reason, the seven-passenger Model J was not included. Perhaps it didn't come out until after this advertisement ran. Note the slogan: "Not Only the Best at the Price But the Best at Any Price." Below: The big Pullmans were great for touring, and here we see a happy group of tourists enjoying a leisurely picnic in nature, circa 1909.

of a 20-horsepower opposed two-cylinder engine and planetary transmission. Interestingly, the front and rear wheels were connected via tie-rods, so that when the front wheels turned one way, the rear wheels turned the other way, providing a short turning circle. Broomell called his new car the Pullman, hoping to associate his road car with the famed luxury trains.

The Pullman automobile was well thought out, in theory at least, but in actual driving was a pain to operate. The four-wheel steering was very heavy and cumbersome, and, lacking a steering damper, the tiller would be yanked out of the driver's hand anytime a pothole was encountered. Worst of all was the power transfer. Because the chassis was so flexible, the middle (drive) wheels could get high-centered going over a hill, gutter, or even a rough spot in the road, leaving the car unable to move unless some good Samaritans came along to push it out of its rut.

After extensive testing, Broomell—a sensible man—realized that his six-wheeler idea was simply unworkable. Unfazed, he dismantled his car and with the aid of some of his workers rebuilt it as a conventional four-wheeler, which he called a "York." Satisfied that the redesign was viable, he acquired a partner, Samuel Baily, owner of the York Carriage Company, with the idea of producing cars in Baily's well-equipped carriage factory, more suited to vehicle production than his own plant.

The company announced the reconstructed car as the 1905 York, but



Before you lay down your good, hard cash for a car we urge you to make a special investigation of

Pullman

AUTOMOBILES RUNABOUTS TOURING CARS LIMOUSINES

1909 MODEL K—4 CYL. 30 H.P. Our claim is that the "PULLMAN" car at \$1,500 to \$2,000 is as good a car as it is possible to build at any price; and by this we mean a car that is as handsome as any, is thoroughly dependable, is free from trappy, flimsy construction in any part, that is simple and easy in operation, economical in maintenance, all else of cars costing \$4,000 to \$5,000. We expect you to do your own judging and make your own decisions; all we ask is the opportunity to show you, and in fairness to yourself as well as to us you ought to do this.

\$2000 including Coach Magpies

the best of any cars made at twice our prices—why should you go pay \$4,000 to \$5,000 for a car when you can get a car just as good and in many ways better for \$1,500 to \$2,000? Get an investigation on foot right away. The spring season is coming along fast; be ready with your "PULLMAN" to enjoy it.

THE PULLMAN 1909 MODEL L—4 CYL. 20 H. P. \$1500

YORK MOTOR CAR COMPANY, York, Pa.

There is an agency location here and there, that is unfilled—a "PULLMAN" Agency is good paying proposition. Write to us, it may be YOUR opportunity to get into a good substantial business.

Pullman



MODEL "K" \$2000

In our 1910 Model we have produced a car "chock full" of more value than any car we have ever seen. It has size to spare; power in plenty, always on tap; attractive lines, unsurpassed; endurance and wear, unequalled.

This year's improvements include a longer wheel base, a longer cylinder stroke, a larger radiator, a better breaking system and full floating rear axle.

It is such superior features that make the Pullman "Not only the Best at the Price, but the Best at Any Price"

PRICES AND MODELS:


Model "K"—35 H. P. touring car or roadster.....	\$2,000
Model "4-40"—40 H. P. roadster.....	3,000
Model "M"—40 H. P. 7-passenger touring car.....	3,500
Model "O"—Light car (to be announced later).....	

P. O. B. FACTORY, YORK, PA.

Write for our ADVANCE ANNOUNCEMENT containing detailed information concerning the 1910 improvements in the Pullman Model "K."

York Motor Car Co., Inc., Department B, York, Pa.

Look up our Nearest Agent



Self-Starting-Pullman 4-40-Electric Lighting \$2,150 Complete

This is perhaps the most popular car in the Pullman line. It meets the demand of the man with fine car discrimination and a modest pocket-book. Its popularity has rendered our self-styled duty of prompt delivery somewhat difficult.

The 4-40 carries five passengers. For convenience, graceful lines, factors of appointment, it is a class by itself. It is equipped from top to toe with everything that modern design has developed in the line of accessories.

In the matter of modern design we offer the prospective buyer a car with the following (among other) qualifications:

Complete electric-lighting system. A self-starter, which is considered to be the essence of perfection in what has come to be an necessity of general demand.

Four-speed, floor-mounted transmission and overdrive. Ample spring suspension (and this has something to do, not only with comfort in riding, but with the protection of the power plant as well).

Aluminum in wheel rims and transmission case, reducing the weight materially and affording a big dose of saving in tire mileage.

800 Brake hp and low, wide-track, speedometer, in a 1-foot line, automatically runs are included in the equipment.

The Pullman 4-40 is generally proportioned. It's long wheelbase offers ample opportunity for the construction of roomy, comfortable, luxurious bodies. They can both do with all these facts and figures assembled and be free of heavy and gross-styled cars as models of perfection. Ask your dealer or dealer, more this car in length, let him tell you just why and how the Pullman 4-40 line shines in its line, it positively the best for your requirements, no matter how modest they may be.

Edition No. 4 of our catalog will give you in detail the specifications of the 4-35, 4-40 and 6-40. Write for it.

PULLMAN MOTOR CAR COMPANY
301 Park Avenue, York, Pa.

This 1909 advertisement (left) highlights the Models K and L, noting that Pullman offered runabouts, touring cars, and limousines. Middle: The Pullman Model K was the volume-seller for 1910 and was priced at a very reasonable \$2,000. With 35 hp and a 107-inch wheelbase, it was a solidly comfortable family car. Right: As the ad says, the Pullman 4-40 was the most popular car in its lineup. A total of six body styles were available in the series, all riding on a generous 122-inch wheelbase and powered by a 40-hp, four-cylinder engine.



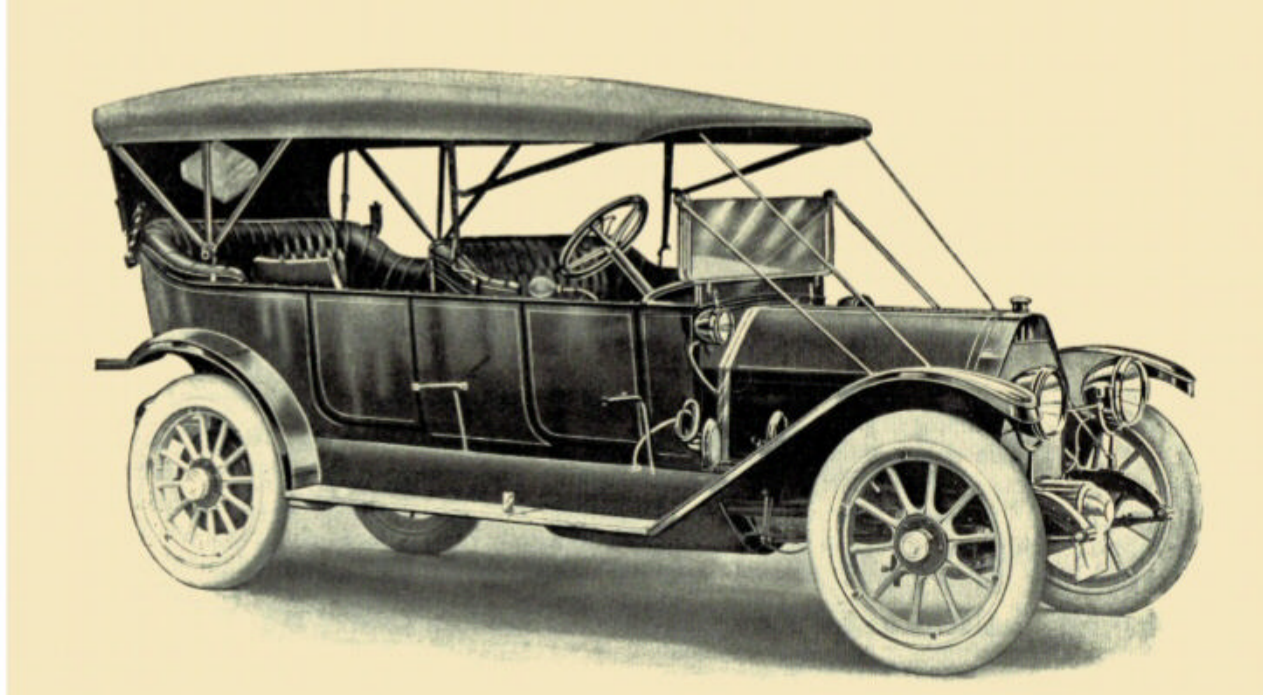
apparently this was simply a trial balloon to test the market—it didn't build additional cars or set itself up to do so. Once the firm had accumulated a batch of around 20 orders, the partners arranged for production to begin under the supervision of a master mechanic named James Allen Kline.

Kline, in his early 30s, had already enjoyed a meteoric career. At age 20, he set up in business selling bicycles in Harrisburg, later selling Locomobiles and Oldsmobiles. By 1904, he was one of the most successful auto entrepreneurs in Pennsylvania. In 1905, Kline became a partner in what evolved into the York Motor Car Company and was put in charge of production.

Kline incorporated several improvements to the York automobile, and by fall began producing them; the partners decided to use the Pullman name since it had so much cachet. The first production Pullmans—1906 models—were displayed at the York County Fair.

Pullman offered two touring car models its first year. The Model C, priced at \$2,000, rode on a 96-inch wheelbase and was powered by a 24- to 28-hp four-cylinder engine hooked up to a conventional three-speed sliding-gear transmission. Standard equipment included one tail and two side oil lamps, two front gas lamps with generator, a horn, and a full set of tools. The optional top cost \$100-\$150, depending on the style.

The Model D, priced at \$2,500, was very similar, but rode on a longer



Big selling points for a 1913 Pullman "Vestibule Touring Car"—which meant it had front doors instead of an open driving compartment—were its large size, reliability, and solid comfort.

April 26, 1914 THE AUTOMOBILE 1

PULLMAN
"LITTLE SIX"



"PUSH THE BUTTON"

Why have you not written us for more particulars about the most distinctive car on the world's market? You ought also to know about the new **ELECTRIC GEAR SHIFTING DEVICE**. It will make a tremendous hit with the women folks as well as with their brothers.

It has been aptly termed the "PUSH-THE-BUTTON-CAR." We do not ask the driver to shift gears, start the motor, or do anything but "PUSH THE BUTTON." The gasoline and electric current will do the rest.

It has, besides, everything else that a good car ought to have, Continental Motor (46.5 H. P.) unit power plant, Timken Axle, Mayo Radistor, Stromberg Special, Bosch Dual Multiple Disc, Westinghouse Lighter-Starter, Tires, 36 x 4½, Power Tire Pump, Vulcan Electric Gear Shift.

Let us tell you more about THE PULLMAN AUTOMOBILE.

PULLMAN MOTOR CAR COMPANY, York, Pa.

Please mention THE AUTOMOBILE when writing to advertisers

Pullman
\$740
Five Passenger

CAPABLE OF ALL THE SPEED THAT ANYONE NEEDS.
BUILT FOR STEADY DEPENDABILITY Under All Conditions.
A ROOMY FAMILY CAR AT AN AMAZING PRICE.

The Pullman Five Passenger has a wheel base of 114 inches—the largest car on the market at the price. Fifty-inch, full cantilever rear springs make riding easy over the roughest roads. Not a racer—a husky, determined puller and a swift and agile hill-climber. Equipped with an able 32-H. P. motor—the latest and best in type. C-H Magnetic Gear Shift, \$125 extra.

SPECIFICATIONS: 114-inch wheel base; 32 H. P. four-cylinder motor; battery-powered tires on all four wheels; frontover, rear springs; independent electric starting and lighting system; 36 x 4½ high-tension tires; 36 x 4½ tires; full floating rear axle.

Write Dept. 31
Pullman Motor Car Co.
Established 1903—YORK, PA.

Two, Three and Five Passenger Models



Despite its nickname as the Pullman "Little Six," the 1914 Pullman Model 6-46A rode on a lengthy 130-inch wheelbase and was a big, luxurious automobile tagged at \$2,400 for the touring car seen here. A Cutler-Hammer magnetic gear shift was a new feature.

103-inch wheelbase, and its engine was rated at 30 to 35 hp. Both cars were in the upper price range, but, based on the quality of their bodywork and features, that's where they belonged. Later in the year, two runabouts were added to the line: The Model E, on the 96-inch wheelbase, was priced at \$1,850, while the 103-inch wheelbase Model F was priced at \$2,350. Sales were good, though we could find no mention of exactly how many were produced.

The company introduced a new, expanded line of Model Es for 1907, on a shorter 92-inch wheelbase. Powered by a 20-hp four-cylinder, the Runabout was priced at a reasonable \$1,800, its companion Touring car was \$1,850, and

After the second change in management, Pullman entered the lower-priced field with the Pullman Junior, priced at \$740 for the five-passenger touring car seen in this 1916 ad. The magnetic gear shift could be included for an additional \$125.

a Limousine model was \$2,500. In addition to these, there were two big touring cars, the Model F five-passenger and Model G seven-passenger, each powered by a 40-hp four-cylinder and riding on a 110-inch wheelbase. Model F was tagged at \$3,000, and the factory price for the Model G is unknown.

For some reason, management changed the name of the car yet again, so the 1907 models were marketed as York-Pullmans. This ended up being a one-year-only badge.

The York-Pullmans sold well, but before the year was out the Panic of 1907 had begun. A crisis in financial markets was triggered when an attempt to corner the market on certain stocks

backfired, leading to a complete loss of confidence in banks and the stock market, which plummeted some 50 percent. Credit dried up entirely and working capital was impossible to obtain, leaving the York Motor Car Company (not to mention dozens of other automakers) in bad financial shape. Two financiers from New York, Thomas O'Conner and Oscar Stephenson, soon arrived to "help" put finances in order—and within a year they managed to ease Kline and Baily out of the company. (The pair went on to produce the Kline Kar.)

Pullman introduced an expanded range for 1908, and they were once again badged as Pullmans. The Model H offered two 20-hp open cars: a sporty Runabout and what was described as a "Detachable Tonneau," essentially the same car but with a removeable rear seat, priced \$1,825 and \$1,875 respectively, both riding on a comfortable 100-inch wheelbase.

The Model 6-30 "Speed Car" was Pullman's first six-cylinder automobile, offering 30 hp along with sporty styling on a 104-inch wheelbase. Painted French Gray with red leather seats, it was a very sharp automobile, priced at a reasonable \$2,750. Further up the scale was the 4-40 Gentleman's Roadster, a stylish machine on a 108-inch chassis powered by a 40-hp four-cylinder; it was tagged at an even \$3,000. The Model I five-passenger and Model J seven-passenger touring cars shared a 40-hp engine and long 118-inch wheelbase, and were priced \$3,250 and \$3,500, respectively.

The years 1909-'11 were prosperous ones. In 1909, Pullman brought out the lower-priced Model L Toy Tonneau and Roadster, along with the large Model K series featuring Touring, Roadster, Toy Tonneau, and Limousine versions; the Model M Touring and Limousine, riding on a 120-inch wheelbase; and the carryover Speed Car and Gentleman's Roadster, in all covering a price spread of \$1,500-\$4,500. That year the company was renamed The Pullman Motor Car Company. The product line was simplified to four series for 1910 and just three for 1911, and sales were good.

Pullman cars had grown over the years and, by 1912, the smallest wheelbase offered was the 118-inch Model 4-30. After that came the popular 122-inch wheelbase Model 4-40, and the 127-inch wheelbase Model 4-50. Topping the line was the big Model 6-60, a behemoth powered by a 60-hp Six and

riding on a stately 138-inch wheelbase. The 6-60 could be had in Coupe, Landaulet, seven-passenger Touring, Toy Tonneau, Roadster, or Limousine versions, and was a very desirable automobile.

The 1913 model year brought the new “vestibule” models. These were touring cars fitted with front door enclosures—previously, the driver’s compartment had been open, common practice back then. There were four Pullman series this year, three with a four-cylinder engine, and one six-cylinder.

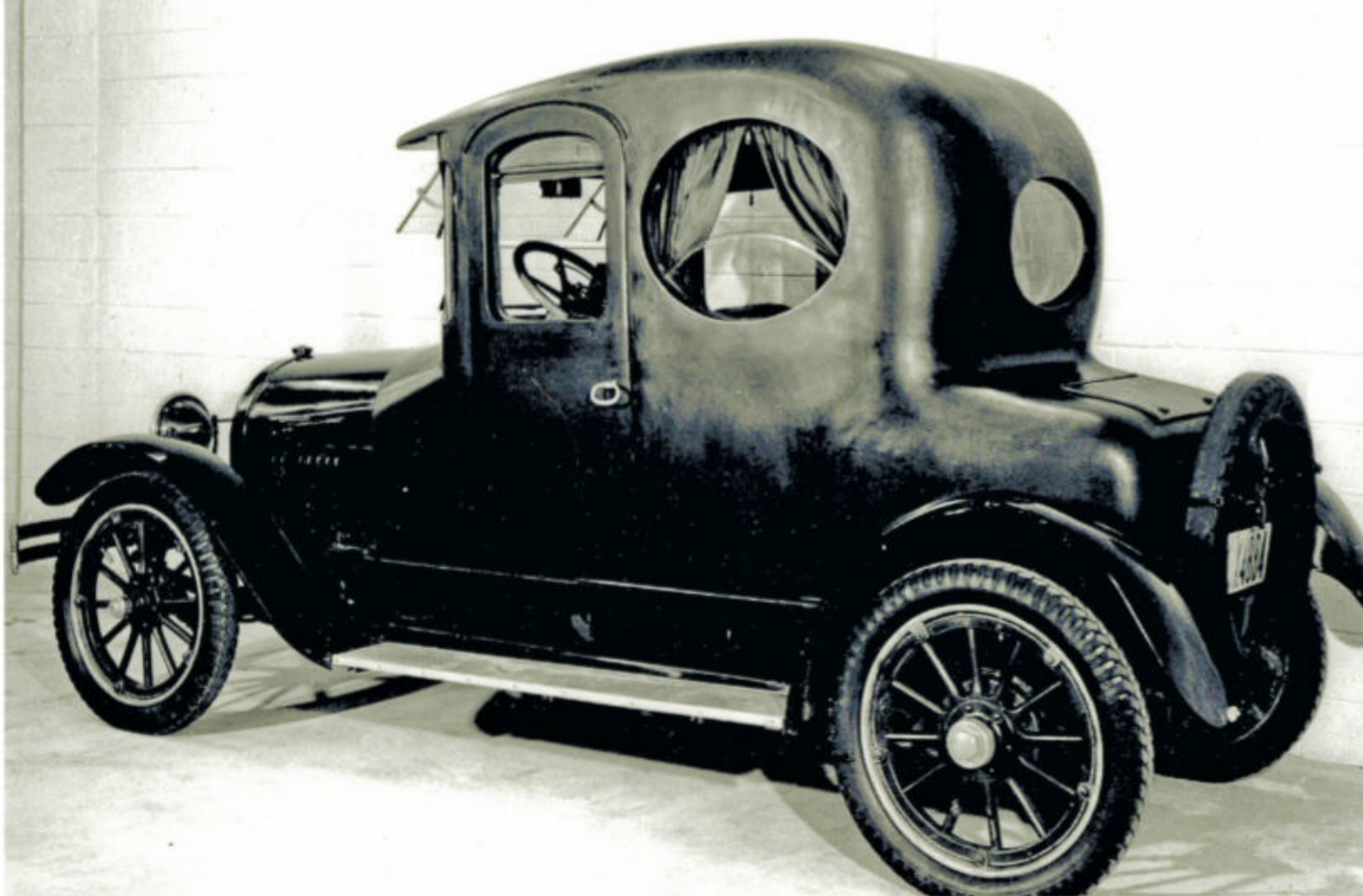
Competition was heating up in the auto industry, and, with the start of the World War, Pullman was in financial trouble again; the company had enjoyed strong sales in Europe, and, with the onset of hostilities, that business dried up. The U.S. economy was hurt as well, making 1914 the toughest year since the Panic of 1907. In addition, Pullman’s reputation for quality had been badly tarnished as a result of producing more cars than it could comfortably build, in an attempt to keep up with high demand. James Kline wouldn’t have allowed quality to slip, but the new management team did. By late 1914, Pullman was heading towards bankruptcy.

A group of New York investors showed up with additional capital and a new management team to turn things around. A reorganization was announced in October 1915, and Henry Hayden was named general manager.

Management had considered entering the low-priced market with a car selling in the \$600-\$800 range, but nothing came of discussions until the new team arrived. From then on, the company focused much of its resources on what became the Pullman Junior.

Advertised as the finest car in the low-priced field, the 1915 Pullman Junior was priced at \$740 for either a Touring or Roadster model, with standard equipment that included electric lights and a self-starter. It was mainly an “assembled car”: The 22.5-hp four-cylinder engines were sourced from Golden, Belknap and Swartz in Michigan, and the balance of the drivetrain from other suppliers. Bodies, fuel tanks, fenders, and steering columns were produced in the Pullman plants.

The Junior assembly line on North Street was designed for efficiency, and Hayden soon ramped up production to 36 cars per day. Claiming he had orders for over 9,000 cars, along with pending contracts for up to 1,900 more, Hayden arranged for big warehouses to store cars



One of the most daring and arguably attractive coupe designs ever seen in America was this beautiful 1916 Pullman Deluxe Coupe. Note the shape of the door top, and the round side and rear windows. Have any of these beauties survived?

\$860 F.O.B. FACTORY

WHETHER you sell mostly by actual demonstration or by word of mouth, your future as a dealer depends solely on the PERFORMANCE of the car you handle. There are plenty of low-price cars available to the dealer, but there are mighty few that can stand up to the acid test of pure performance.

When you demonstrate with a Pullman model you can be certain your demonstrator will back up every point of your show-room talk.

Add to this certainty of operation the greatest collection of standardized, expensive accessories ever furnished a car within a thousand of the price, and you have the utmost value possible to offer your prospects.

(About the "newest why" on your list of this model)

Five Passenger Touring

When a Pullman dealer signs up he joins the Pullman Dealers' Association, an organization that is constantly in touch with the factory executives, with a voice in sales and manufacturing conferences.

The car is right. The 1917 line is fully rounded to meet every consumer demand. The factory is powerful in its efficiency and its financial responsibility.

Write for Literature

The Pullman Motor Car Corporation
Established 1903 York, Penna.

Convertible Sedan De Luxe

*A beautifully designed all-year car
CH Magnetic Gear Shift
extra equipment*

This 1917 Pullman Junior five-passenger touring car had a factory list price of \$860. Right: The Pullman Convertible Sedan De Luxe was quite stylish and a good value, but failed to sell in sufficient quantities. To longtime Pullman customers, the Junior series must have seemed quite a comedown from the elegant big Pullmans of the recent past.

for dealers until they could put them in their showrooms. Trainloads of new Pullman cars left York every day, and things seemed to be going wonderfully well. Until someone in accounting noticed that dealers’ payments were falling far behind production volumes, that is. After hesitating longer than they should have, the board of directors investigated and discovered, to their horror, that most of the cars built were actually being warehoused with little hope any dealer would ever pay for them. Many were in storage for so long they’d been stripped of usable parts, tires, and accessories, and had to be sold at a tremendous

loss. Further investigation unveiled irregularities in Hayden’s purchasing records, but by then it didn’t matter. Pullman was dead broke.

The company filed for bankruptcy in December 1916, and court-appointed receivers were allowed to continue building cars on a much-reduced scale until April 1917, when the decision was made to throw in the towel. An attempt to procure orders for army trucks proved unsuccessful. An effort was made to reorganize, but, after several stockholders objected, the court ordered a liquidation of assets. That occurred on July 24, 1917, ending the Pullman story. 🚗



JOHNNY LIGHTNING®

Celebrating a half century of winning fans with speed and attention to detail

WORDS AND PHOTOGRAPHY BY JEFF KOCH

Johnny Lightning, a die-cast car brand commemorating 50 years in 2019, may have started as a perceived Hot Wheels copycat, but, in later years, would blow the market wide open for nostalgic subjects rendered in die-cast.

The brand, launched by Topper Toys (a division of Deluxe Reading of Elizabeth, New Jersey), started in 1969, surely a response to Hot Wheels' feverish reception in 1968. The models themselves were largely based on popular production cars at the time—Camaro, Charger, Mustang, Toronado, and the like, with wild nose and tail treatments. Bodies and chassis were die-cast metal. JLS were widely looked upon as aping Mattel's ultra-successful Hot Wheels models, with their piano-wire axles, bushed wheels, and emphasis on speed instead of outright detail. (Early JL models also sported opening features and translucent paint over a

polished body for an eye-catching finish.) Company owner Henry Orenstein would disagree with the copycat assessment, instead asserting that it was common practice to improve on existing concepts.

Those improvements seem like mere details today, but they were a big deal to speed-crazed boys who needed the fastest car on the track. Wheels were made of Celcon plastic, which, compared to other plastics used in the toy industry, kept its shape without being brittle. They attached to bushed piano-wire axles that were lubricated with whale oil. Chassis featured a small eyelet, called an Accelerator Loop; this was compatible with Topper's closed-course track sets, which would feature a launching arm (or "actuator") that would come up out of the floor of the track at the press of a button. When the actuator caught the car's accelerator loop, it flung the cars forth at a great rate of speed; it required some skill to catch things just

right so that your car would have the oomph to make it around the track. JL models also tended to be heavier than a comparable Hot Wheels, making them faster in a downhill gravity race; this led to the phrase "Beats Them All!" appearing on the front of the package.

While Hot Wheels nurtured its orange-track reputation by sponsoring the Snake and Mongoose match-race funny-car combo, Johnny Lightning chose to emphasize both its speed and its closed-course prowess by sponsoring an open-wheel car that raced at Indianapolis. And what an image booster it was! Parnelli Jones' team, Al Unser's hot foot, and Johnny Lightning's name all over the car made for an unbeatable combination, winning back-to-back Indy 500 races in 1970 and '71. It was a strong enough marketing tie-in that Topper was selling one Johnny Lightning car for every three Hot Wheels sold.



Clockwise from top left: An original Muscle Cars USA release from 1995 that launched Johnny Lightning into the stratosphere once again. A pair of modern models in 50th-anniversary packaging. Tom Lowe chose to issue the Ghostbusters' converted '59 Cadillac hearse to celebrate the 10th anniversary of parent company Playing Mantis. Compare this recently released yellow Super Bee to the green one at the top of the page! An original Topper-era Jumpin' Jag.

But despite the publicity and sales, 1971 would prove fatal to Johnny Lightning. Orenstein looked to take Topper public but failed; troubles encountered during filing forced Topper into bankruptcy. Just 47 Johnny Lightning models were created in the Topper era, despite many more being announced in the catalogs of the day. The Johnny Lightning name faded into memory.

Fast-forward to the early 1990s. Thomas Lowe of Cassopolis, Michigan, had been laboring in the kids' products and toy industry. Young Thomas was a boy when the original Johnny Lightning models were released, and an early-'90s purchase of some vintage examples (spurred by a magazine article proclaiming '60s and '70s boys' toys as hot collectibles) led him to recall his own childhood collection. His entrepreneurial spirit was bred into him—his father, Edward Lowe, singlehandedly invented the market for kitty litter (Fuller's Earth). A quick trademark search showed the Johnny Lightning name had long been abandoned, and so his own company—Playing Mantis, which had recently made connections with Hong Kong-based manufacturing agents—snapped up the trademark.

Playing Mantis relaunched Johnny Lightning in 1994; it became the first line of 1/64-scale models to be successfully marketed to adults. Others were first to market: Matchbox and Majorette both previously launched adult-oriented lines, with varying degrees of success. But Playing Mantis-era Johnny Lightning models traded on childhood nostalgia before the competition. The initial models were patterned after Topper's early output—designed to tug at the heart strings of grown-up baby boomer kids who remembered the originals. In an era when plastic parts replaced metal to save weight and costs, Johnny Lightning proudly featured a die-cast metal body *and* chassis. They even had an accelerator loop molded into the chassis. The new castings did not use original Topper tooling, they used paint rather than the multipart mirror finish (though some models were plated), and they rolled on conventional axles without bushings, but the style and feel were straight out of 1969. Even the packaging resembled the original '60s blistercard.

Some changes were made to enhance collectibility. Models now came with individually serialized plastic pogs, marking each model as a limited edition. (Later, as technology developed, serial numbers would be printed directly on the chassis.) Lowe also directed a quantity of "bonus" White Lightning chase-cars, a randomly

inserted bonus in some cases, to be made and distributed—beating Mattel's "Treasure Hunt" concept to market—thus creating the chase-car market in the die-cast world. Johnny Lightning cars retailed for \$2.99, as a premium product demanded premium pricing.

They were a hit. The revived Topper-era models were quickly followed up by a line of muscle cars, which blew up the Johnny Lightning name among the greater car-enthusiast community. Plymouth Superbirds, Hemi 'Cudas, Chevelle SSs, and Boss Mustangs, all painted in factory-appropriate colors, with correct stripes, and press-in Cragar SS-style mags that hid the ends of the crimped axles, drove grown-up collectors wild. A collector's club was established, along with a quarterly newsletter, which offered "insider" news and previews of upcoming models in those pre-internet days. Special models given out exclusively at Toy Fair trade events were made available through the club newsletter, and other exclusive models followed. All of it was designed to give collectors a

ready-made collectible die-cast car that spoke to their own nostalgic yearnings.

New series were developed. Dragsters USA, with vintage funny cars in correct livery. The Indianapolis 500 Champions Collection, which paired a race car and Indy Pace Car from the same year in a single package. The Tom Daniel-themed Wacky Winners. A Corvette series. Mustangs. Mopars. Street rods. Police cars. James Bond cars. VWs. A military series. Johnny Lightning models ran the gamut. Dozens of new models appeared every year, in an era when Hot Wheels was content to introduce one or two new castings per month.

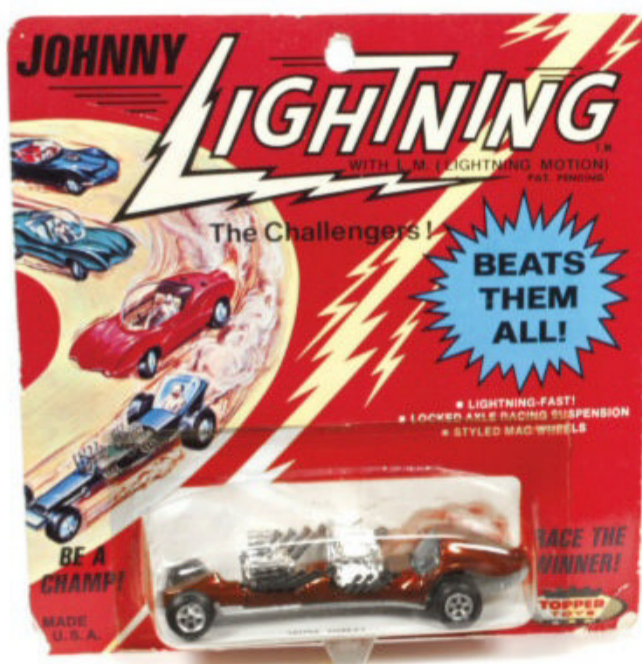


This original Topper-made Johnny Lightning was called Sand Stormer; its lustrous purple mirror-finish paint pegs it as an early release from 1969. Silver-painted mag wheels, red-stripe Celcon tires, and Goodyear lettering molded into the side all added realism.



In 2005, Lowe sold Playing Mantis to RC2 Corporation, which already owned Racing Champions die-cast (along with Ertl, plus the AMT model kit brand). RC2 was later renamed Learning Curve, which reflected its growing line of kid-oriented products, from baby baths to Thomas the Tank Engine toys; the Johnny Lightning brand continued for another half-dozen years, introducing controversial changes, including a switch to plastic chassis on new tools. In 2011, TakaraTomy, Japan's largest toy maker, purchased Learning Curve, and laid all of its die-cast brands to rest in 2013.

By then, Lowe had gotten back into the small-scale automobile world with his new company, Round 2, and had repurposed the long-moribund AutoWorld name (formerly a hobby-themed mail-order catalog) to market slot cars. Eventually, the world of 1/64-scale die-cast cars came calling, and beyond the eponymous line of die-cast cars, he also resurrected both the Johnny Lightning and Racing Champions brands. (Round 2 is also reissuing vintage AMT and MPC model kits through select hobby venues.) All of the tooling is still owned by TakaraTomy, but the trademarks belong to Lowe and Round 2. Models with the Johnny Lightning imprint have been appearing at stores and hobby shops nationwide since 2015. The new releases are triggering a wave of nostalgia for a brand that was already built on nostalgia; older releases are widely available on the secondary market. It's not every brand that can make collectors feel that way. 🏆



Top: A sample of the Classic Gold line from 2002. **Middle:** A 1950 Ford truck with painted-on rust and mismatched wheels, part of the long-lived "Project in Progress" series. **Above:** Original Topper-era Johnny Lightning packaging (left) and Playing Mantis' 1994 issue (right).



On the Road Again

Subtle updates make a restored 1931 Ford Model A driver-friendly

WORDS AND PHOTOGRAPHY BY MIKE McNESSOR

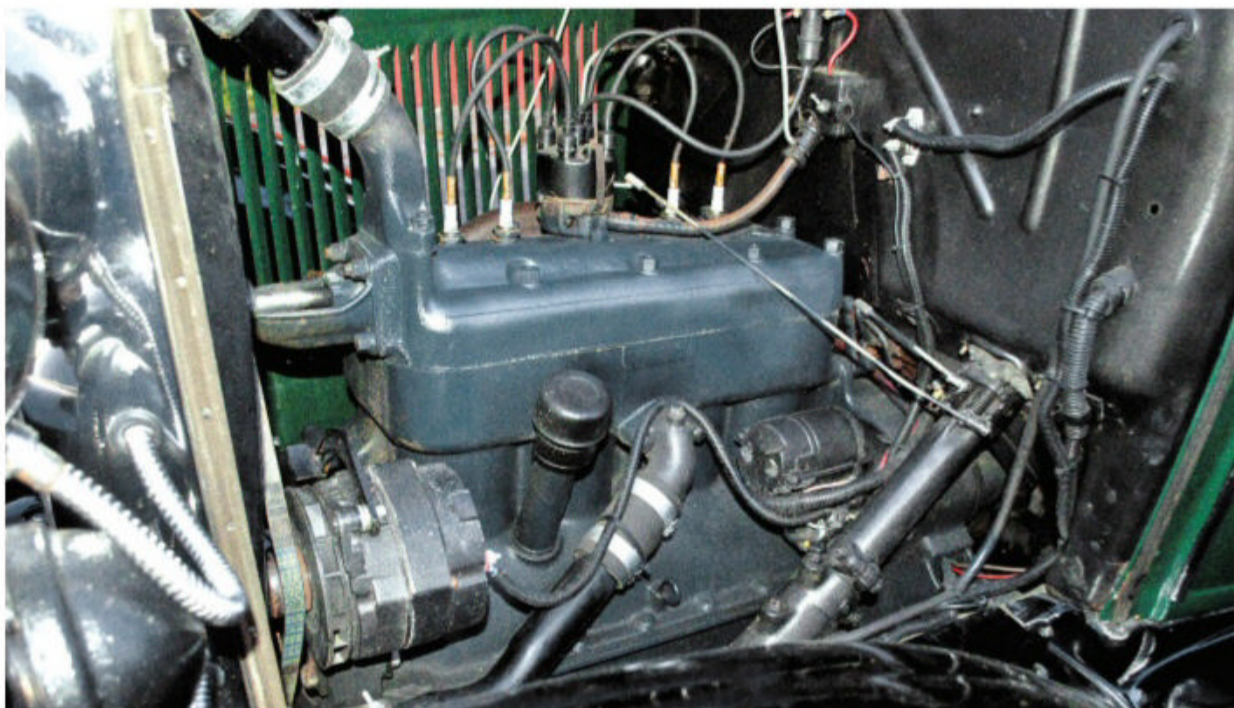
A lot of what's been written about Model A restoration in the last 60-plus years has focused on factory correctness. The idea of restoring a prewar Ford car or truck to as-new condition is laudable, but is it practical? Time has marched on since the late 1920s/early '30s: Lacquer primers and finishes were made obsolete by epoxies and urethanes decades ago;

maintenance-free, breakerless ignitions can hide inside vintage distributors and hurl bolts of lightning across electrode gaps more effectively; one-wire alternators are compact, are easy to install on most anything, and provide effortless power for starting and lighting.

Do upgrades for the sake of reliability, driveability, and durability make a Model A any less authentic? Any less real? We'll leave you all to debate the

pros and cons of modifications until the end of time. Meanwhile, we present this owner-built and personalized 1931 Model A Closed Cab Pickup. In our opinion, it's about as real as a Model A hauler gets.

In the nice weather, it isn't uncommon to see David Conrad taking a spirited drive in this nearly 90-year-old Ford on the secondary roads around Bethlehem, New York. He's even had it



This Model A's cab was crushed by a falling tree, but owner/restorer David Conrad straightened it and fabricated a new steel roof. The original engine is outfitted with a 12-volt alternator, modern starter, and breakerless ignition.



unofficially speed-certified by a cooperative local cop.

"A town police car was sitting across from my house one Sunday, so I drove over with the truck and asked the officer to check my speed with his radar," David said. "I went down the street turned around and came back as fast as it would go. The speedometer said 45 mph and so did his radar gun. That's it, that's all she'll do."

When David found the truck back in 2014, it was going nowhere fast: wrecked, rusted, and completely disassembled. "It was stored inside a trailer in pretty rough shape," David said. "It was just boxes and boxes of parts. I had second thoughts about doing it."

Worse still, at some point in the truck's history, a tree had fallen on it,

crushing the rear and right side of the cab. "The tree hit it about where the passenger's door was, then smashed down the back of the cab," he said. "The top part of the rear window opening was actually touching the bottom of the opening. Everybody kept telling me, there's no way you can fix that—but the more they said it, the more I thought: I can fix that."

The truck's frame rails, too, had been bent when the tree came down, so, with the Model A in his shop, David made repairing that damage the first order of business. "I put an I beam on the floor and chained the I beam to the frame. Where it was bent, I jacked it up with bottle jacks, then, on the inside of the rails, I welded in pieces of 1/8-inch steel to beef-up those areas."

The A's crushed cockpit put up more of a fight, however. "That was the hardest part of the whole project, straightening the cab," David said. "I borrowed a friend's porta-power several times, plus with a lot of heating, beating, and banging it eventually got to where it should be."

David then bought a wood kit for the roof and used it as a buck to fabricate a steel panel out of sheetmetal. "Rather than go with a canvas roof, I bought sheetmetal and fit it to the wooden frame. That was also quite a job," he said. "I had to put in new cab corners and a 6-inch piece on the bottom of the cab, too."

Having had his fill of cutting, grinding, and welding, David turned to the aftermarket for a new box and rear

fenders for the truck—though all of the front body panels are original. “The bed and back fenders are reproductions,” he said. “I had the originals and they could’ve been fixed, but I spent so much time on the cab that I decided to go with all-steel aftermarket pieces.”

Once the metal was in shape, Kevin Scarcella stepped in to handle the bodywork and apply urethane base and clear to all the panels. David sandblasted the chassis himself, and refinished it with black enamel. The axles and springs are original to the truck, though their motion is now damped by modern tubular shocks.

The original engine was torn down and checked over, then rebuilt, with no babbitting needed. Among the underhood upgrades David added were a breakerless ignition, 12-volt alternator, and a modern starter in place of the original units. The Model A’s factory-installed three-speed transmission was present and accounted for, but it needed a complete rebuild as rust had taken hold of the internals.

Inside the truck, David reused the steering wheel, though another Model A donated its gauge cluster. Today, the truck’s seat is still a bench, but in place of the Ford seat, a second-row seat from a minivan was substituted. “I wouldn’t fit in there with the original seat,” David said. “I measured the second-row jump seat from a Dodge Caravan and it fit right in.”

That cozy cabin is part of what makes driving a Model A pickup in the 21st century such an interesting experience. These cabs can be claustrophobia inducing—two full-sized guys will practically touch shoulders—and there is little legroom for the driver. Starting a Model A is an all-analog process: You manually open the throttle and retard the spark using the levers above and below the steering wheel, turn on the ignition key, pull on the choke, and then engage the starter using the floor-mounted switch (just above the gas accelerator). The Model A’s three-speed transmission uses a conventional H shifting pattern, but with straight-cut gears, shifting is best performed slowly. When downshifting, you must match your engine rpm to the road speed—double clutching certainly helps. Once rolling, these trucks are surprisingly nimble, thanks to stiff suspension and quick steering.

When the Model A was introduced in 1928, it was initially offered only with an open cab. A closed cab became

available in August of that year, and exterior colors on all trucks were limited to the buyer’s choice of black or green. In 1929, pickups were outfitted with a black steering wheel to replace the previous year’s red wheel, outside door handles were added on roadsters, and the color palette was substantially expanded to include black, blue, and two shades of green. The Model A pickup’s one and only facelift came in June of 1930, when the upright closed cab was replaced with a lower, rounder, more modern-looking unit. The redesigned 1930 trucks also rode on 19 x 3-inch wheels (older Model A’s used 21-inch wheels), shod with 4.75-inch-wide tires. Other differences between the 1930-’31 Model A’s and earlier pickups include a taller radiator, a reshaped hood, broader fenders, a reshaped front bumper (rear bumpers were optional), and twist-on gas and radiator caps. While the bed panels remained the same through much of the Model A pickup’s production run, no other body panel interchanges

between the 1928-’29 trucks and the 1930-’31 trucks. Late in 1931, a metal roof was offered on the A and the box was enlarged—both precursors to the redesigned 1932 trucks.

Model A’s make great project vehicles as parts are still widely available and their fanbase is solid. “I’ve liked Model A’s since I was a kid,” David said. “Today you can get any part you need—if you’re willing to pay for it, it’s out there. It’s fun going to swap meets and seeing what you can find for these, too.”

David tackled his truck a few years after he retired, and devoted full time to the project, winding up with a truck that he’s not afraid to drive. “I’m averaging about 500 miles a year with it, but mostly on back roads where the speed limits are lower,” he said. “I had a lot to start with, which is what kept me interested and kept me going. It took two years and I worked on it pretty steady. I was out there every day doing something.” 🛠️





A mid-row seat from a Dodge Caravan stands in for the original bench and offers a little more driver comfort. The speedometer has been unofficially radar certified. Top speed? 45 mph.





The restoration of this 1956 Chrysler New Yorker convertible reaches its show-winning conclusion—Part III

BY MATTHEW LITWIN • PHOTOGRAPHY BY MATTHEW LITWIN AND DAVID CONWILL
RESTORATION PHOTOGRAPHS COURTESY OF TOM ZITKUS

Nostalgia is a powerful force to be reckoned with. Vintage vehicle enthusiasts know this all too well; it's the most common variable that drives us to own a particular vehicle. It's

frequently a moment from our single-digit youth recaptured for a multitude of reasons. We do our best to articulate the instant the spark was ignited, and ultimately spend a portion of our lifetime nurturing that flash in our memory.

Those who suffer the same fate nod with understanding. Guys like Bob Green, who has harbored more than one automotive spark from his days of yore.

For this Pennsylvania native still calling the Keystone State home, one



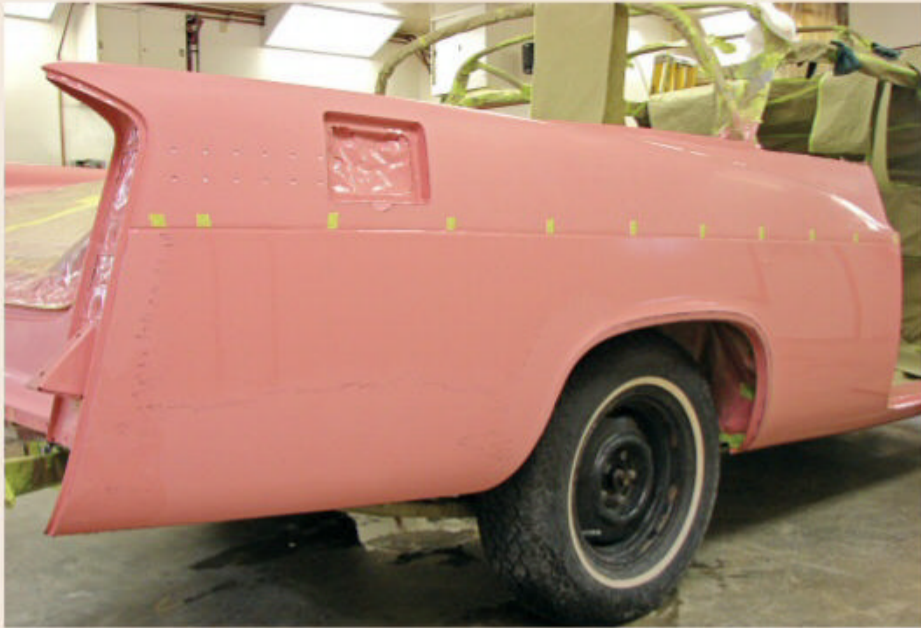
such tale originates from his youth, when Bob's father owned a 1956 Chrysler New Yorker four-door. As Bob explained, "It was finished in a striking two-tone blue, and looked very stylish, but as I sat on the back seat, I was fascinated by the Highway Hi-Fi record player and the radio's ability to change channels on its own. They were captivating. Playing a record in the car while driving was a novel experience, and you couldn't play just any record. Then there was the radio — nobody touched any of the buttons on the dash and the thing just mysteriously changed

channels on its own. I was completely unaware of the floor switch under my dad's foot. It's something that has stuck with me since. I knew then that I wanted a Chrysler of my own someday."

Flash-forward four decades or so and Bob's business success, coupled with his vast knowledge of both boulevard cruisers and quarter-mile street bruisers, led to a series of key collectible acquisitions. Among them was a 1971 Ford Torino GT convertible, and the 1956 Chrysler New Yorker convertible pictured here. While the Torino represented one of the first cars

he ordered new, the Chrysler was a direct link to his formative years, with the mysterious radio and Highway Hi-Fi. And although the Ford and the Chrysler were originally built with different intentions, the Ford introduced Bob to Tom Zitkus, proprietor of TZ Restorations of New Ringgold, Pennsylvania.

"The first project I worked on for Bob was the Torino," said Tom, who was quick to add that a few other cars followed before the Chrysler was considered. "As we began to look at our schedules for the New Yorker, I wanted to swiftly assess



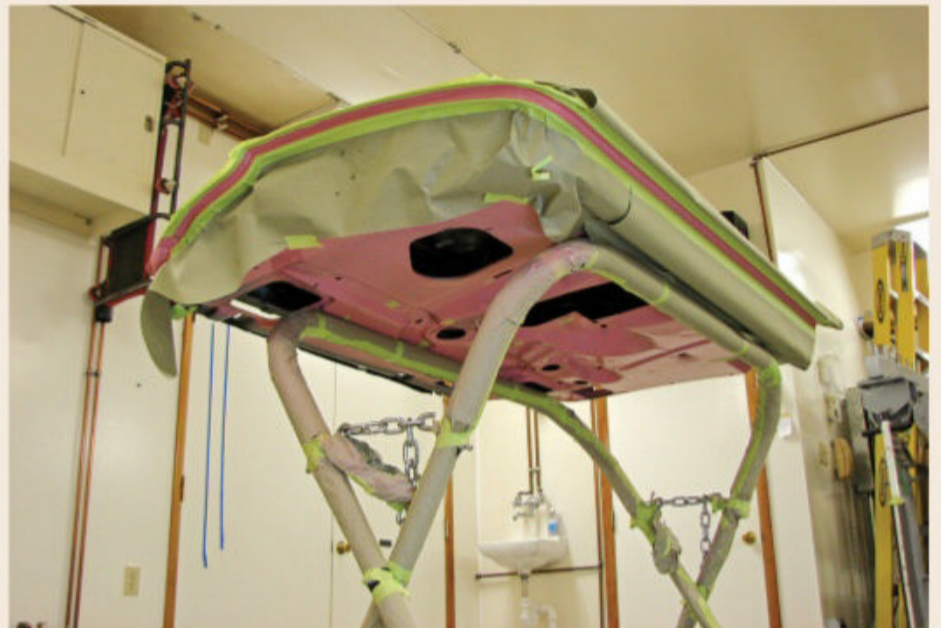
Earlier, the body had received several coats of DuPont Chroma paint that replicated the factory hue of Desert Rose, which was then covered with DuPont Chrome clearcoat. Final wet sanding was about to commence using 1500-, 2000- and 2500-grit paper.



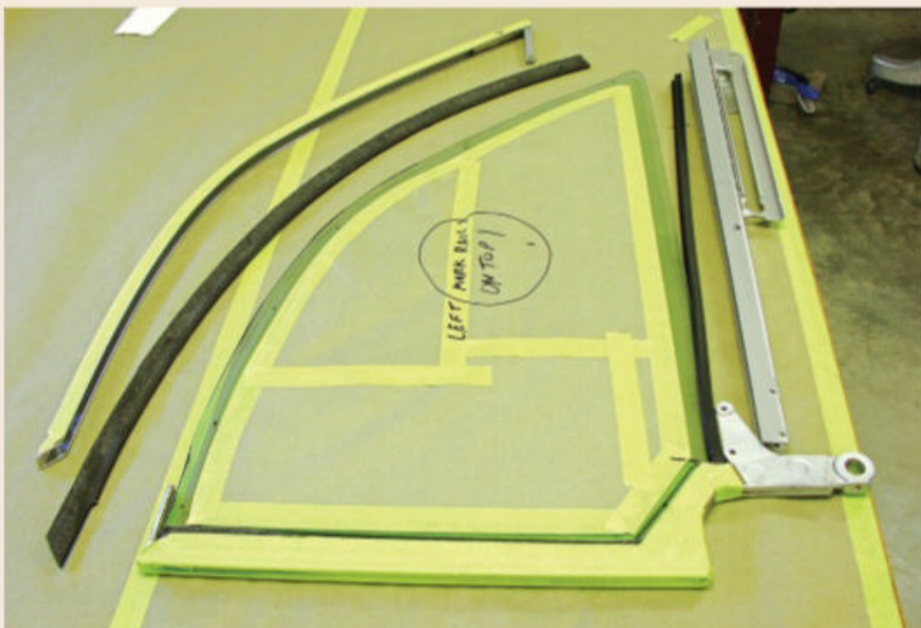
With the front fenders still temporarily mounted to jigs, and wet sanding completed, the body panels were soon refitted with trim, as seen here. Lighting and wiring were also installed, minimizing the chance of damaging the finish.



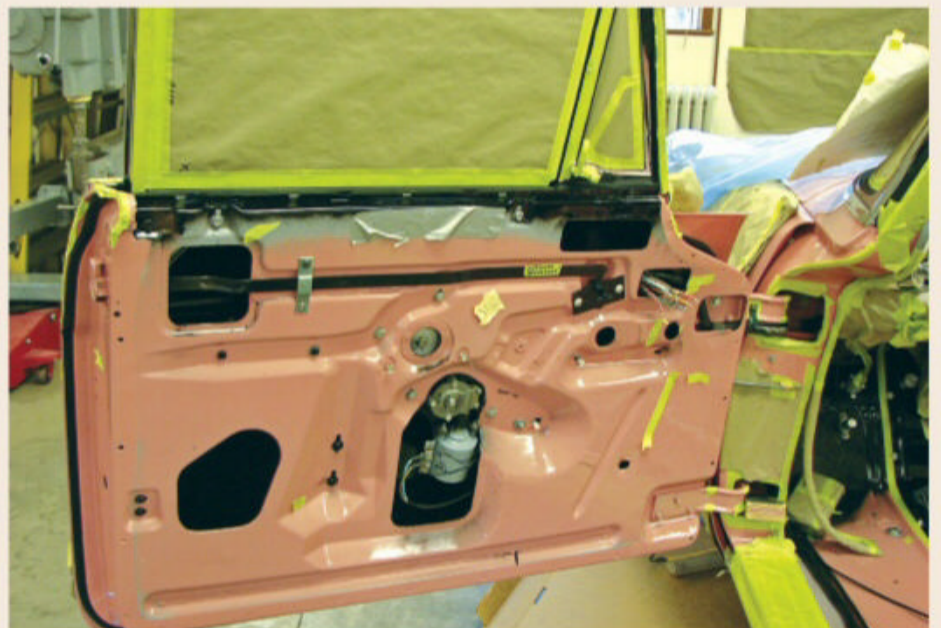
Final assembly continued with the installation of the front apron and hood latch support bracket, while wiring connections were noted via painter's tape. Even at this stage, the engine bay was masked off to prevent marring.



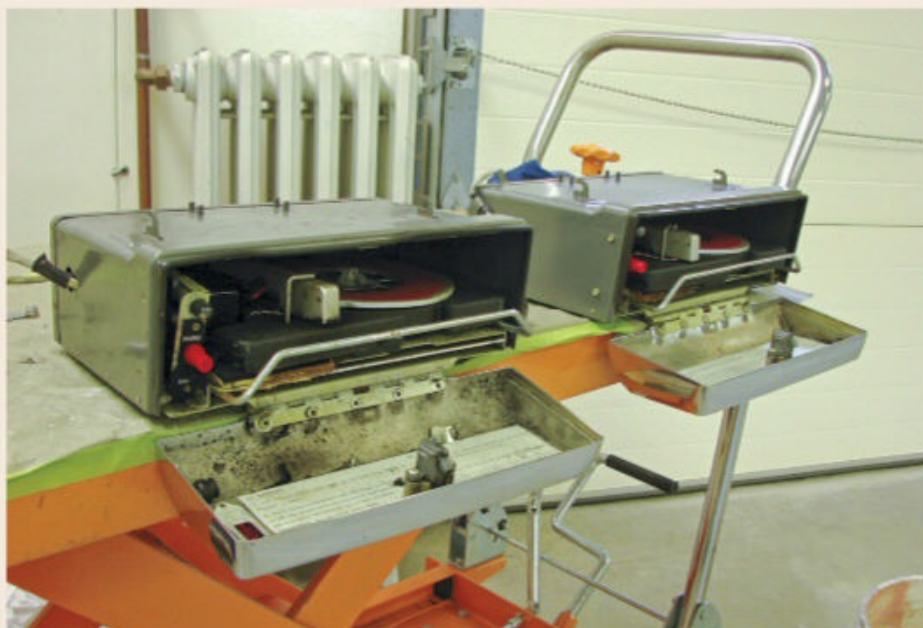
One of the Chrysler's doors had been re-masked in select areas a second time. The narrow band of exposed paint along the lip was where a reproduction weather seal was to be glued into place; the masking prevented the glue from marring other areas.



Earlier, the original brightwork was polished as much as possible, including several pieces of quarter window trim. Using reproduction seals and felt, the unit was rebuilt on a clean bench with the glass protected from potential hazards.



After new weather seals had been secured to the doors, they were carefully hung to maintain uniform panel gaps. The window was then reinstalled, along with the rebuilt power mechanisms and new wiring before a new inner panel was installed.



As the restoration proceeded, other components on the Chrysler, including its Highway Hi-Fi record player, were worked on. Debuted for 1956, this expensive factory option was developed by CBS Laboratories for special 16²/₃ speed records. Both units were eventually restored.



All the major body panels, except the decklid, had been returned to the Chrysler, the finish completely protected under wrap from accidental damage. The New Yorker was now sitting on its own polished wire wheels, with the convertible top frame installed.



Just enough of the protective wrap was peeled away from the front end to permit the installation of the Chrysler's restored grille and upper bumper trim, as well as the running lamps. Headlamp trim rings and front bumper were next on the list.



Another crucial reassembly step was the installation of a new convertible top. This delicate job was carefully managed by an outsourced, New Jersey-based company that specializes in vinyl and fabric tops, and interior upholstery reconstruction.



With the top stretched into place and secured to its frame and rear portion of the body, the decklid was finally installed. The webbing had been masked off in advance of the installation of insulation; note glue was swirled into one section.



The New Yorker neared completion with the installation of new floor carpet, side panels, and a reupholstered rear seat, as well as a rebuilt power front bench seat motor assembly. Door latches and assorted small trim items had yet to be installed.



The new two-tone gray/white interior matches the factory color and pattern. Though the front bench has a split back for easy rear egress, there's ample room for three. Note the push-button controls for the automatic transmission next to the left A-pillar.

what restoring it was going to entail. It's a rare car. Chrysler only built 921 of those convertibles during the model year, and this one was on the verge of disappearing like so many others. To give you an idea of what I mean, I first looked at the body mounts—11 of the 14 were completely shot. Everywhere I looked under the car, all I saw was corrosion, so in the very least we were going to need a solid parts car. Bob found one about a year before we started the project—a St. Regis, which was the two-door hardtop in the New Yorker series. In November 2007, we brought both cars into the shop and got to work."

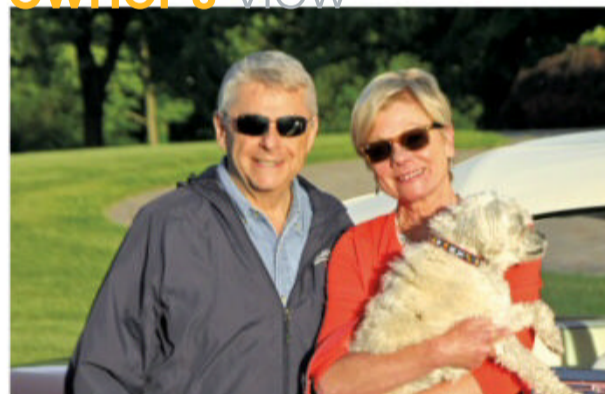
For those new to this story, we first began to convey the Chrysler's restoration in *HCC* #182, which commenced with Tom documenting every detail of the Desert Rose convertible, including panel gap spacing in dozens of key areas, as well as electrical connections, wire routing, and auxiliary control knob locations. When the interior was removed, the true extent of corrosion damage became more apparent. Not only were the rocker panels virtually destroyed, the frame's structural integrity had been compromised.

Fortunately, the parts car proved to be as solid as advertised when it was disassembled in conjunction with the convertible. This enabled them to transplant the convertible frame's intact central X-brace to that of the hardtop. Hidden factory stiffening plates were carefully replicated and installed during the frame's transformation. While this work was being accomplished, the hardtop's body was secured to a dolly and delivered to a now-defunct

Redi-Strip facility for a dip in an acid tank that ultimately exposed the Chrysler's bare steel. Also underway was the systematic removal of the convertible's body panels.

In part two of this restoration story (issue #183), the project quickly became an epic effort to resurrect the body. It

owner's view



We knew restoring this Chrysler was going to take a lot of time and effort, especially the further Tom dug into it. There were certainly a lot of challenges he had to contend with, like fixing the frame and getting the Highway Hi-Fi system to function properly. That kind of attention-to-detail effort makes the result that much more astonishing when you look at everything that was done to restore the New Yorker. I can't help but smile when I sit in the car and take it for a drive around town with the Highway Hi-Fi spinning a tune. I'm instantly brought back to another time; I take a deep breath and revel in fond memories while making new ones. It was worth the wait and I couldn't be happier.

began with the creation of a jig within the hardtop body. The fixed roof panel was then separated from the windshield frame and upper quarter panels, but not removed from the ensemble. Both the jig and the disconnected top were now critical aids that permitted the transplant of convertible-specific outer and inner panel sections to the solid portions of the hardtop's body that were common to both styles, while simultaneously retaining shared mounting points and proper body alignment.

One of the most critical aspects was the fabrication of the car's rocker panels. According to Tom, "Chrysler built everything on top of the rockers: the floor pans, outer body panels, and even the inner doors. You just can't slide a replacement panel in like other cars; it's almost impossible. If that wasn't enough, the convertible's outer rocker panels were thicker than fixed-top models: 12-gauge versus 18-gauge. The inner rockers were two pieces of 18-gauge doubled up, neither of which were painted, so they were easily susceptible to rot. To do it right, I had to fabricate each side in seven sections, and used nine feet of TIG welding."

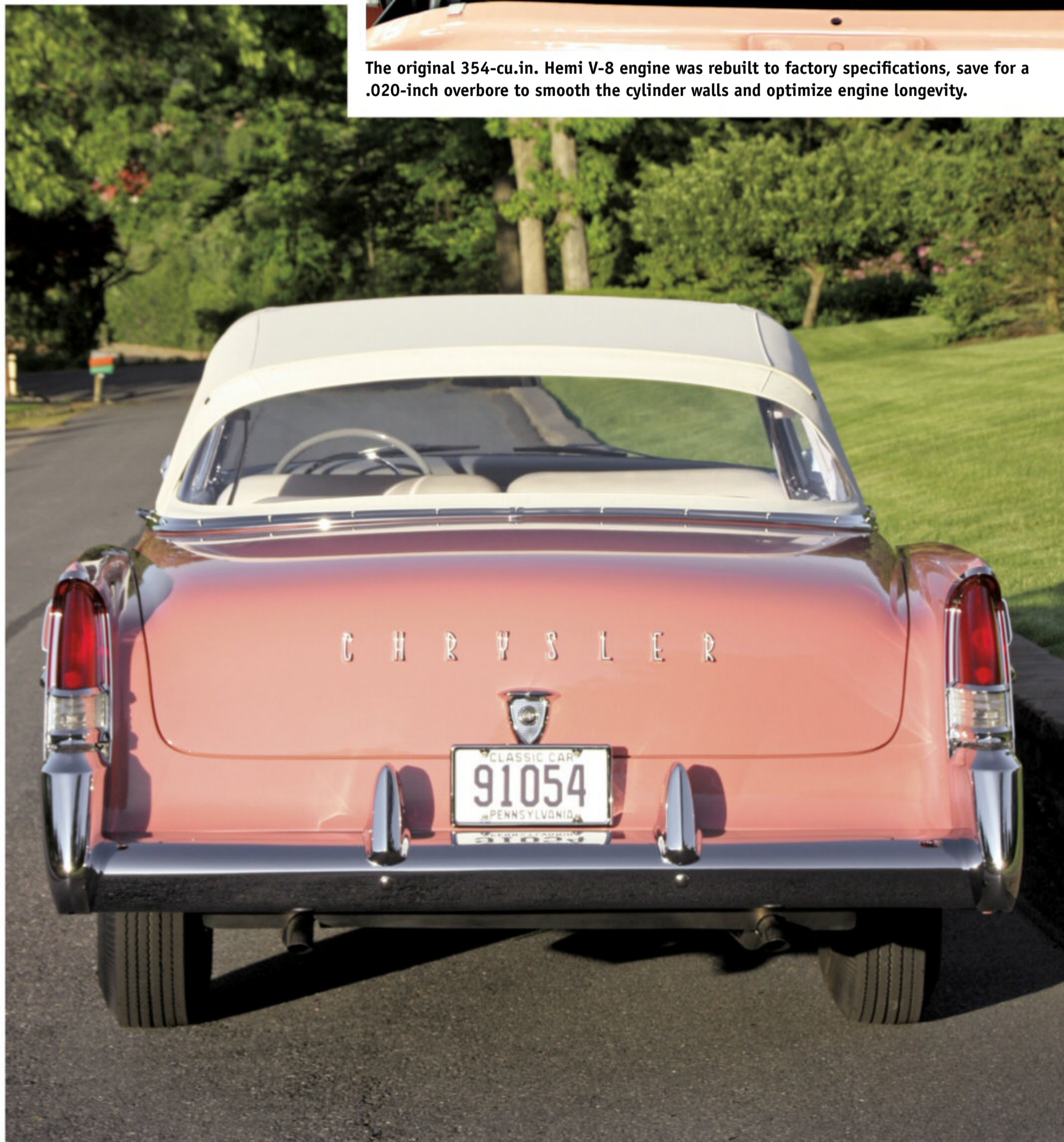
After nearly two years of extensive metal repairs, panel section swapping and multiple test fits against other body sections and trim, the New Yorker was quickly acid dipped to remove flash corrosion. It was then given a protective layer of epoxy primer, before a skim coat of filler and up to eight layers of filler primer were applied to the panels. Most was sanded off using the common step process that, in time, produced an incredibly smooth surface for paint. As the body was secured

to the restored chassis, a DuPont basecoat/clearcoat system was chosen (detailed on page 88 within this issue) to duplicate the factory hue of Desert Rose to great effect.

In this, the third and final chapter of the story, we witness some of the final stages required to complete the convertible's restoration. Repainted body panels and re-polished or restored trim had to be installed and aligned. New electrical wiring was routed, new weather seals were fitted, and lighting systems were tested and fastened into place. Most importantly, the interior's new upholstery had to be installed, as well as a new top. In early September 2013 Tom completed the complex project, after which it was bestowed with an AACA National First Place award. 🏆



The original 354-cu.in. Hemi V-8 engine was rebuilt to factory specifications, save for a .020-inch overbore to smooth the cylinder walls and optimize engine longevity.

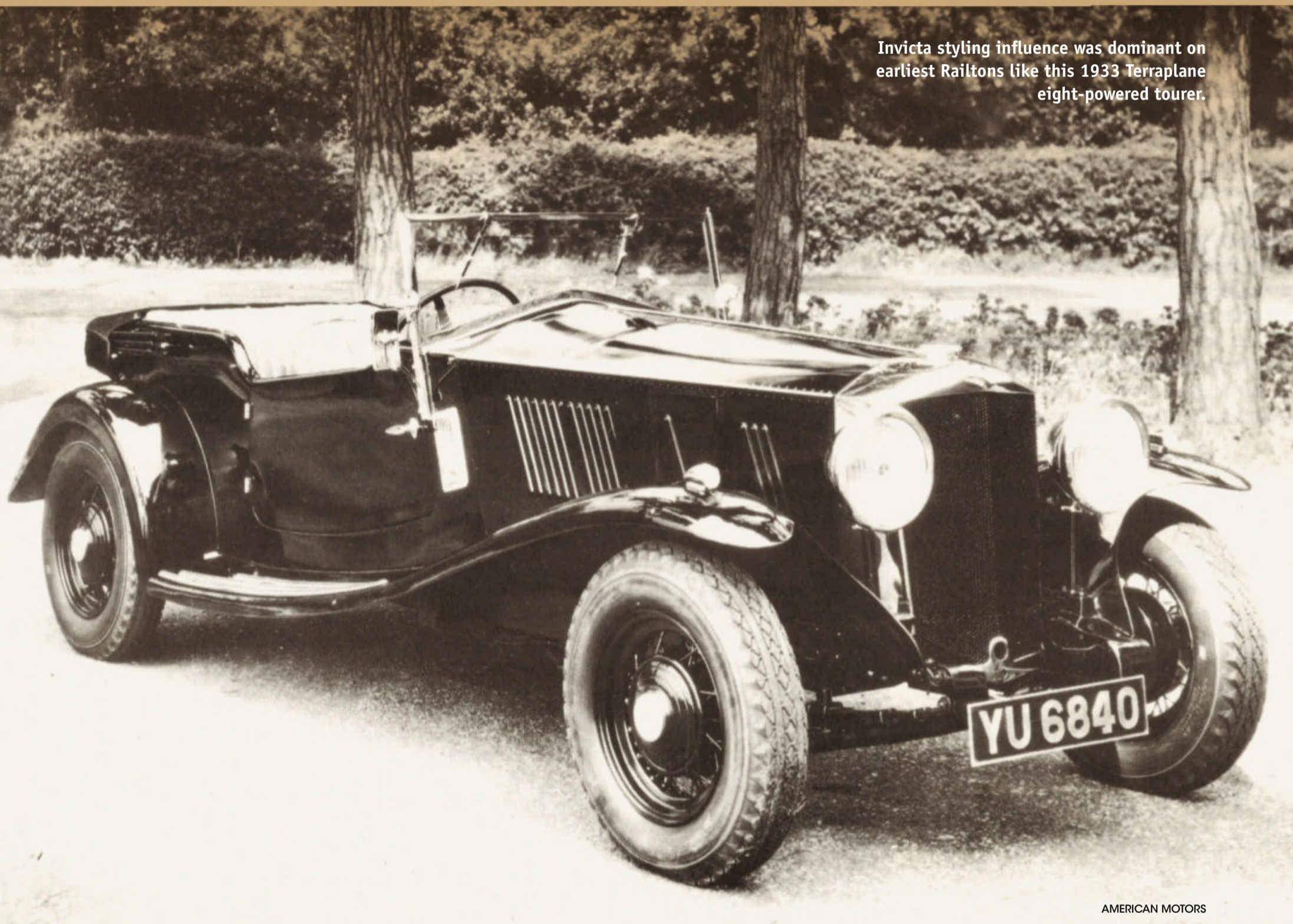


Hudsons with a British Accent

BY JOHN A. CONDE

REPRINTED FROM *SPECIAL INTEREST AUTOS* #61—FEBRUARY 1981

Invicta styling influence was dominant on earliest Railtons like this 1933 Terraplane eight-powered tourer.



AMERICAN MOTORS

*From the book, **The Cars That Hudson Built**, by John A. Conde, published in December 1980 by Arnold-Porter Publishing Company.*

One of the most unusual Anglo-American automotive ventures began during the depths of the economic depression, when Hudson engineers in Detroit installed an eight-cylinder Hudson engine in an Essex-Terraplane chassis. It was in late spring of 1933.

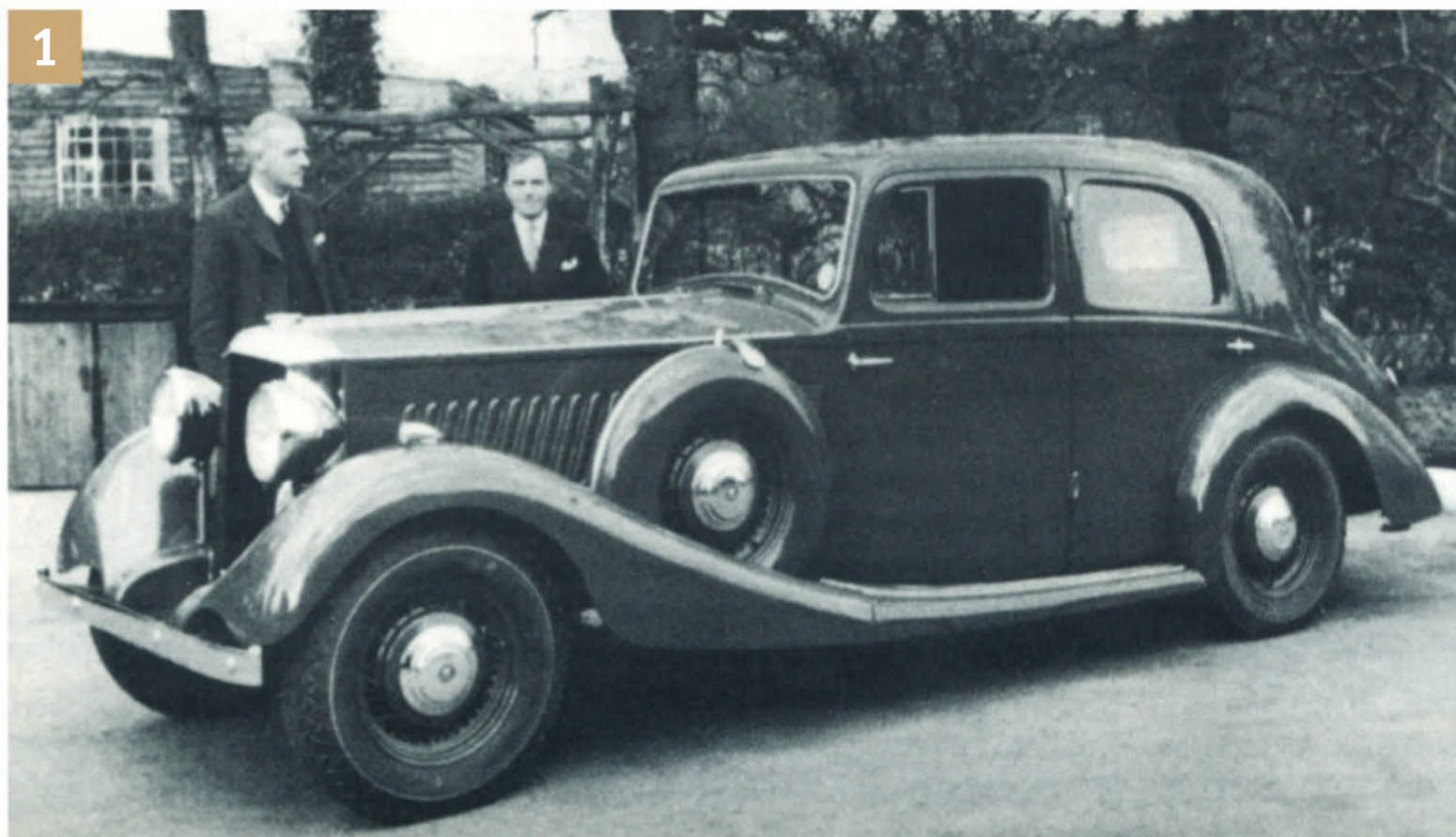
The special chassis was shipped to England, then a big export market for Hudson-built automobiles.

A request for the chassis had been directed to C.B. Thomas, managing director of Hudson Motors Limited in England by Captain (later Sir) Noel Macklin, the celebrated

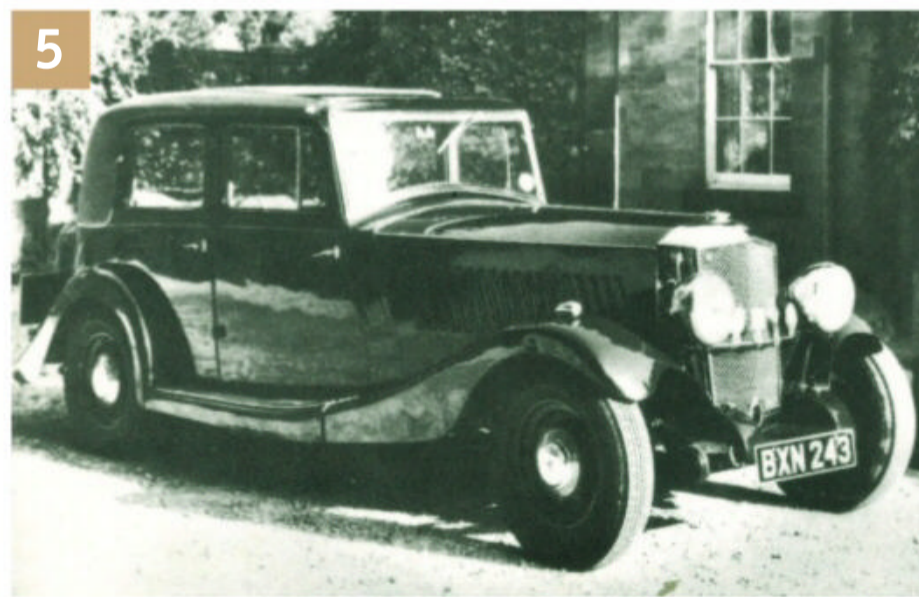
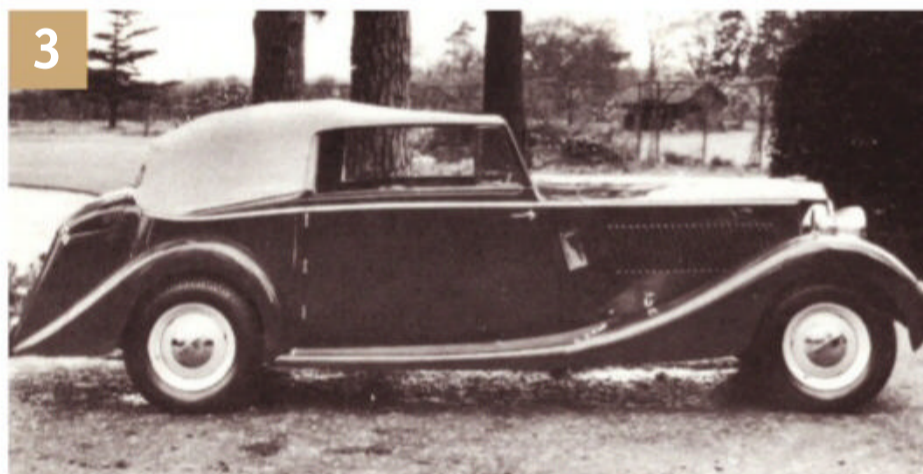
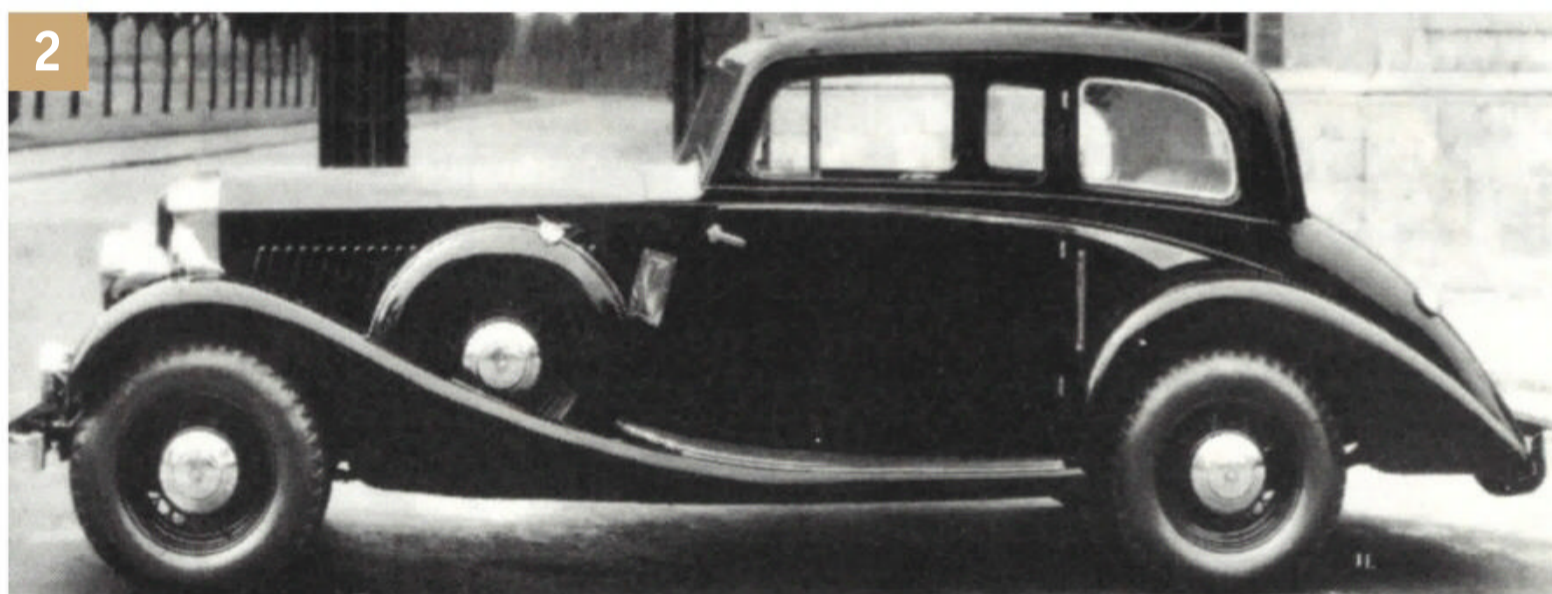
builder of the Invicta motorcar at Fairmile Engineering at Cobham since 1925. Production of the Invicta had just been transferred to Chelsea, and he and his associates were looking for another car to build at Cobham.

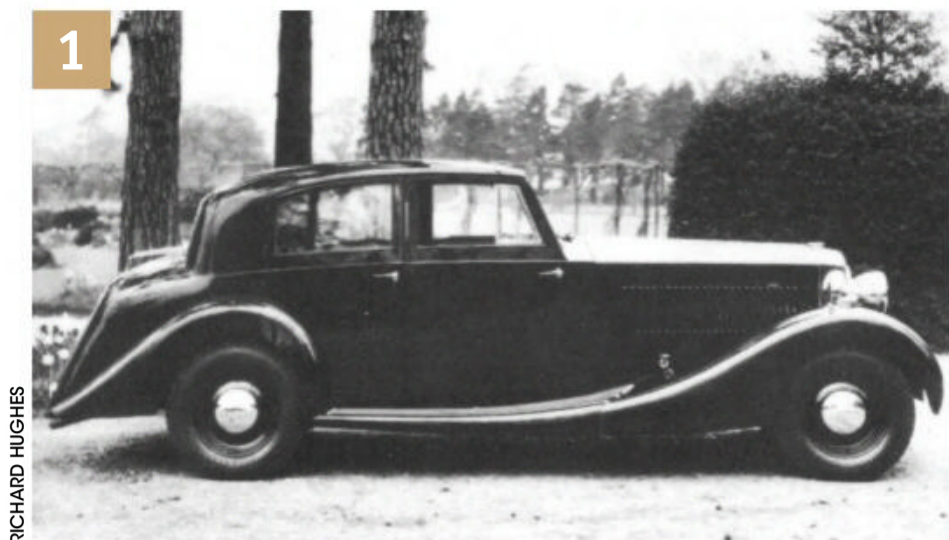
Macklin was impressed with the straight-eight Terraplane, which had been introduced to the British market in May. The trade press had cited its excellent performance at low cost and its road-holding capabilities.

The chassis arrived in June at Fairmile, where engineers immediately set to work to modify it. But first, it was agreed

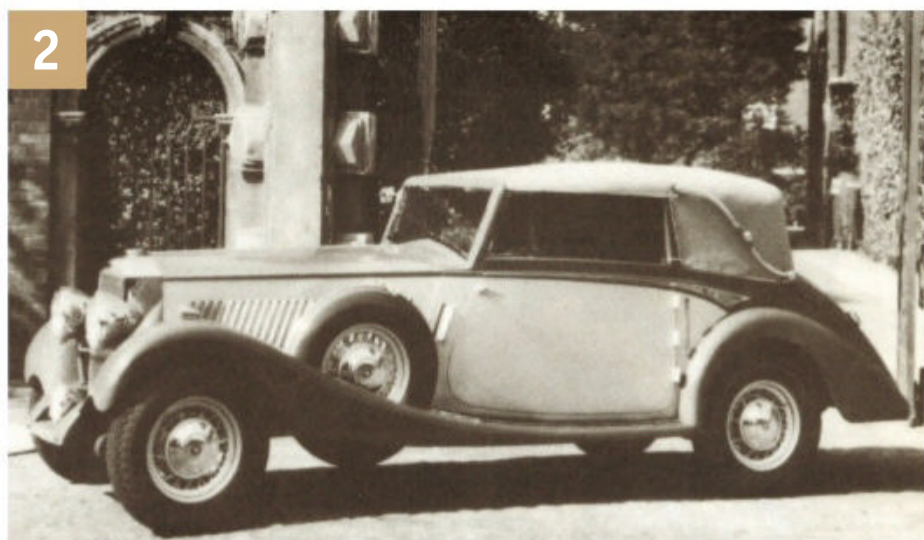


1. L.A. Cushman and Noel Macklin inspect a 1936 Railton 8 Cobham saloon.
2. 1935 Railton club coupe carried custom body by Coachcraft.
3. Understated '36 Railton Carrington drophead coupe by Coachcraft.
4. One of the last Railtons, a '49 three-position drophead by University Coachwork, Ltd.
5. 1935 Railton "Rebecca" saloon by Carbodies.
6. Handsome '36 tourer by Carbodies.





RICHARD HUGHES



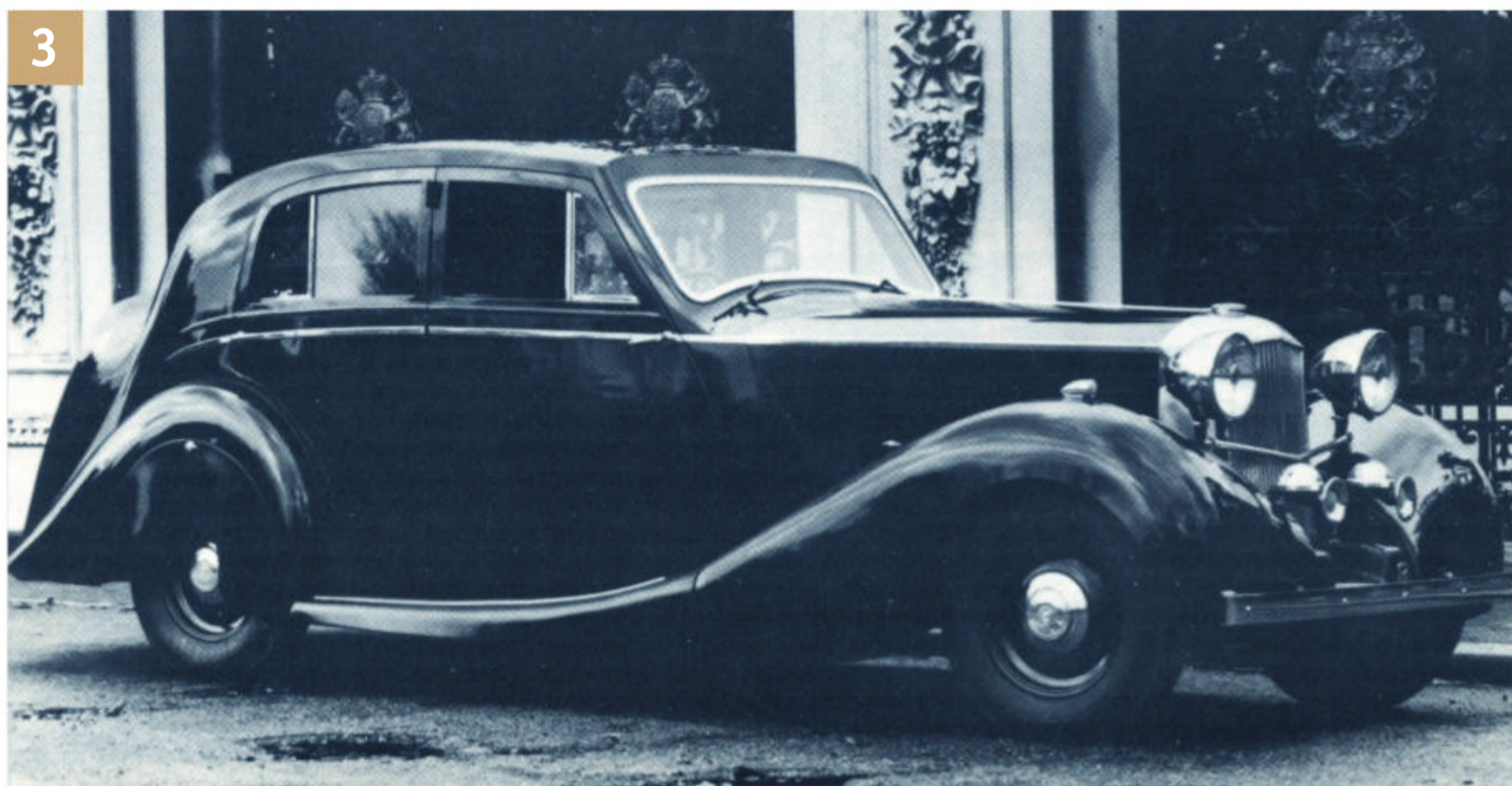
RICHARD HUGHES

1. Formality with a bit of dash—1937 Railton Cobham saloon by Coachcraft.

2. Dash with a bit of formality—1935 “Fairmile” drophead by Coachcraft.

3. One of a kind 1947 Railton saloon built up from leftover 1939 bits by Andson Motors in London.

4. 1937 Railton “Stratton” saloon by Coachcraft on 129-inch wheelbase.



AMERICAN MOTORS

to approach Reid Railton, the famed designer and builder of the “Bluebird” which had set international land speed records. Railton shared Macklin’s enthusiasm for the Terraplane’s performance potential if it were to be used to power a special British-made sports car, and agreed to a proposal that, for a nominal fee, his name be used on a series of new sports cars.

Modifications to the Terraplane chassis began immediately. A handsome new radiator shell was the result of a sketch by automotive artist F. Gordon Crosby. The spring suspension was altered to cope with the lighter and lower bodies being considered, and different shock absorbers were used. To the rear of the engine a plywood, aluminum-covered bulkhead was fitted, upon which the wiring and accessories were laid out. The Terraplane instrument panel, steering wheel and headlamps were replaced with British components.

The first Railtons, 1933 models, were fitted with handsome light touring bodies by John Charles (Ranalah) Limited. Hudson supplied a total of 60 chassis in 1933. By June of 1934, Terraplane chassis were no longer available for the Railton program, so the Hudson Challenger eight on a 116-inch wheelbase was imported. For 1934, Hudson shipped 231 chassis.

Numerous British coachbuilders had a hand in producing custom bodies for the Railton. The principal firms were Coachcraft (later University Coachworks Limited), Carbodies, John Charles (Ranalah) and R.E.A.L. A few also were turned out by E.J. Newns, Whittingham & Mitchell and Carlton Carriage Company. At least one each was built by Rippon Bros., Abbotts

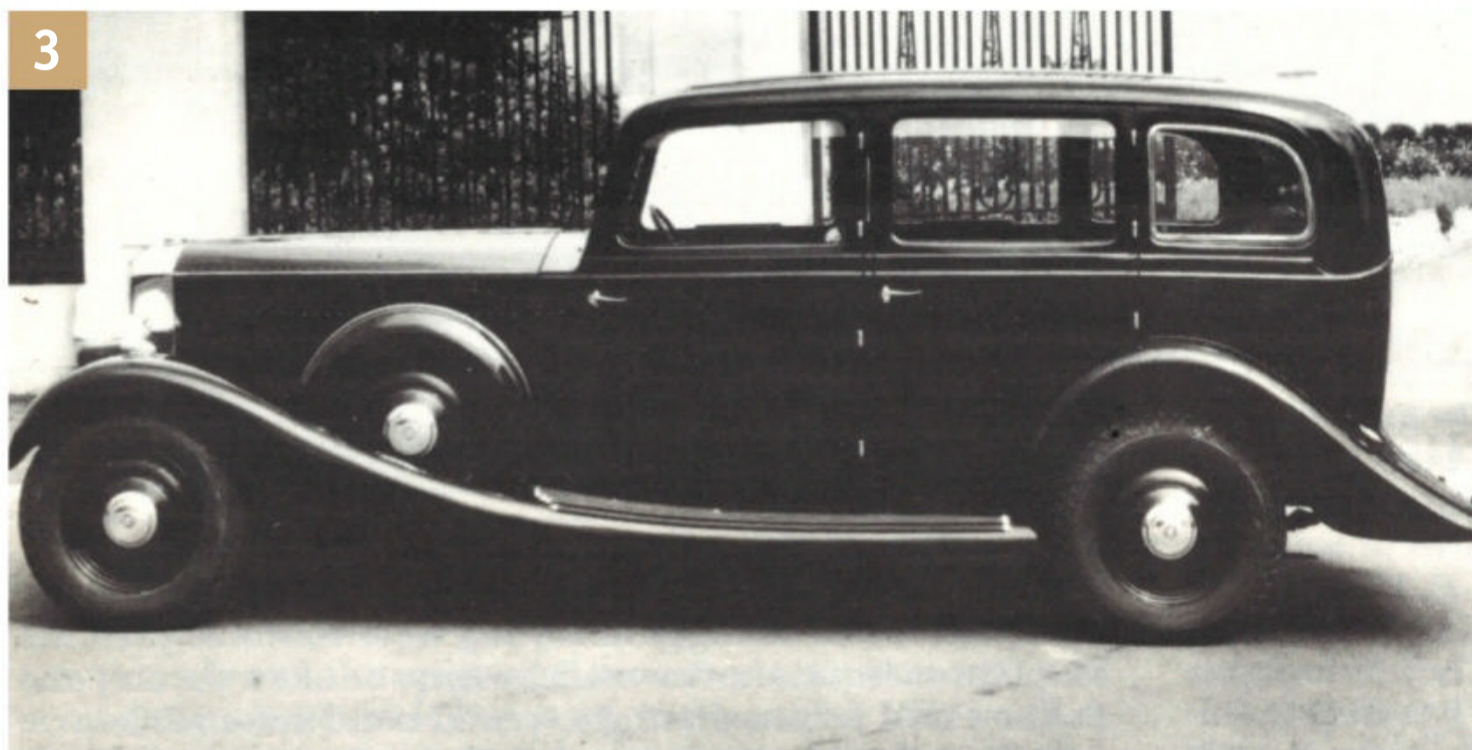
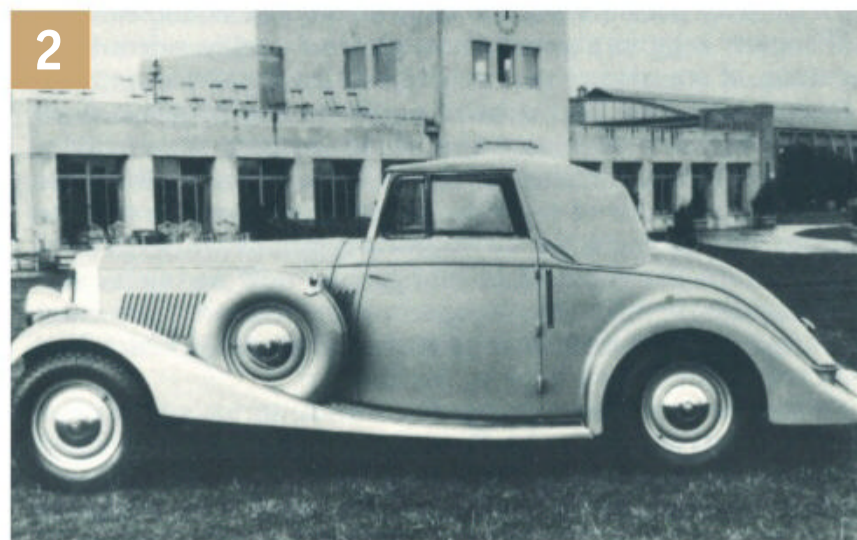


RICHARD HUGHES

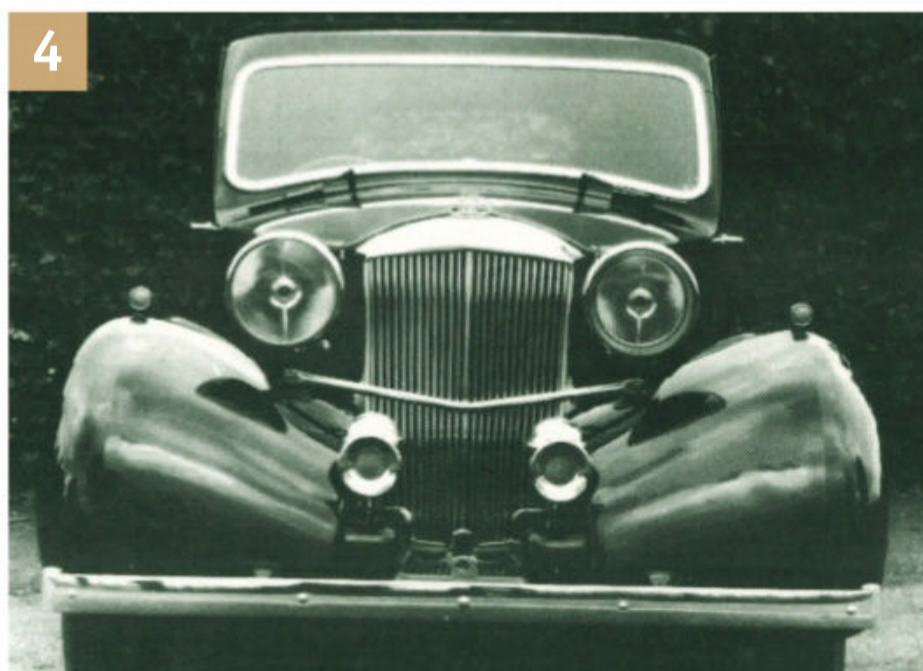
of Farnham and Abbey Panelcraft.

Railton enjoyed its best year in 1935, when 502 chassis were shipped from Detroit. Michael Straight, driving a Railton, finished third in the South African Grand Prix, held at the 91-mile rally course in East London. Straight averaged 78 mph. Winner was a Maserati. Reid Railton, quoted in *Hudson & Terraplane News*, which was distributed to Hudson dealers in America, praised the engines powering Railton cars: “So far as I know, there is no engine in the world that can match it.”

Hudson shipped 283 eights in 1936, 10 sixes and 293 eights in 1937, and by 1938 demand had slackened to the point that only 69 sixes and 12 eights were shipped. I am indebted to John O. Dyson, longtime Railton historian in



1. Reid Railton, left, and Stuart Baits, Hudson vice president and general manager, discuss Railton program during Railton's visit to Detroit in 1937.
2. 1936 Sportsman's coupe by Ranaiah photographed in front of Brooklands Flying Club House. 3. Shades of Rolls and Daimler. 1936 University limousine by Coachcraft on 127-inch wheelbase. 4. Veddyy, veddyy British front end of '47 Railton made from prewar bits. 5. L.A. Cushman prepares for battle at Brooklands in a 1936 light sports tourer stripped for racing.



Britain, for the indication that perhaps as many as 70 Railtons were produced in 1939, and that 12 were assembled after World War II from prewar components.

There is little doubt that the Hudson engine which powered the Railton contributed to praise heaped on the car by the British press. *The Autocar* observed, after its writer road-tested a 1937 Railton: "Throughout, the growing impression was of a phenomenal, almost electrifying performance." A writer for the *London Daily Telegraph* waxed: "Acceleration from a standstill to 30 mph in four seconds and from 30 to 50 mph on top in five might suggest an immensely powerful car, rather in the nature of a belching monster. The

sleek but sober-looking Railton saloon, with its 29 (taxable)-hp straight-eight engine, is powerful, but I found it one of the quietest and least obtrusive cars in the world, even when the speedometer is showing 95 mph."

Country Life went farther, perhaps, than even a publicity agent for the company itself might have: "One gets the impression at times that one is controlling some machine invented by H.G. Wells."

Quite a number of Railtons have survived, with most of them being preserved and enjoyed by members of the Railton Owners Club, founded in 1956 by John Lane and Victor Lethbridge-Myers. 🐞



William Probert

Engineering Student
General Motors Institute

AS A YOUNG MAN, I WAS FORTUNATE

enough to be accepted as an engineering student by General Motors Institute in Flint, Michigan. My sponsoring GM Division was to be AC Spark Plug, at its facility in Milwaukee, Wisconsin.

At this time, 1952, AC Spark Plug occupied the former Ford Model T assembly building referenced in *Hemmings Classic Car* issue #182. The structure was very similar in appearance to the one shown in that article for Winnipeg. The long dimension of the Milwaukee building faced East overlooking Prospect Avenue, a major thoroughfare. However, the employees entered and exited the building on the north side, and consequently the building was given a cross-street address, 1920 East Kenilworth Avenue. The building was the property of the U.S. Air Force and provided approximately 450,000 square feet of area in five stories. During the years of World War II, it was occupied by A.O. Smith, a heavy industry manufacturer of Milwaukee, who used it to produce aircraft landing gear.

A group of 48 AC employees from Flint moved into the building late in 1948. The first floor was dedicated to a tool room

with highly skilled tool and die makers. The third floor was principally production machining. A journeyman would set up the machines and turn over their operation to an unskilled worker, usually a woman. The fifth floor was dedicated to final assembly. Windows were closed and a slight overpressure established to keep contaminants from infiltrating.

At the time the building was constructed, there was little need for employee parking spaces and, evidently, Henry Ford saw no need for air conditioning either. It might have been rural in Henry's day, but it was commercial in mine. A third shortcoming circa 1952 might have been the food service, but management said that we were in the manufacturing business not the restaurant business.

There was only one block of all-day parking next to the plant on Prospect Avenue. The next nearest parking lot was several blocks away in an outlying residential area not entirely friendly to all-day parkers—at best, a frostbite-chancing walk during winter. The remaining local parking was limited to one hour, enforced with due diligence. The traffic officers held their responsibility as sacred, and those that violated area parking restrictions qualified for immediate public stocks.

The officer would ride by the suspect parked overtime vehicle, on his motorcycle, and, with a piece of chalk on


a stick, mark the exposed road contact surface of the tire.

Word would be passed inside the plant, but no one could leave without written permission from their supervisor so there was a scurry of activity. The reason entered on the pass was "m.o." for "move over." Usually, the move was only far enough so that the car sat on the chalk mark.

This escalated. Soon, the officer began placing a peanut on the ground so that, if the marked car moved in place, the peanut was scrunched and the driver thereby qualified for a citation.

The air conditioning controversy boiled down to whether the big floor fans should be positioned to pull fresh air in from nearby Lake Michigan or push stale air out to the lake.

Henry's building ultimately became the birthplace for airborne inertial guidance and navigation systems, the likes of which safely got the Apollo astronauts to and from the lunar surface. 🦋

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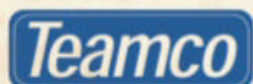
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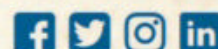


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Remembering Lubbock

I HAD JUST FINISHED MY JUNIOR

year at Texas Tech University and was ready to drive home to New Jersey to see my girlfriend and family. My trusty 1953 Mercury two-door hardtop just had its flat-head engine rebuilt by Bill Mills, an old dirt track racer who terrorized the tracks of West Texas with his Ford flathead. This was not a stock rebuild, mind you, but a full-race flathead with a CT Automotive stroker kit, dual Offenhauser intake manifold and finned aluminum cylinder heads, a Melling Machine full-race camshaft, and a Mallory dual-point distributor. Flathead parts were really cheap back then because nobody wanted parts for an obsolete engine, but I had always loved the look of a fully dressed engine.

My Mercury had been purchased in 1960 for my mom and had only 28,000 miles on it, but she was the seventh owner! It took our family on our first real vacation to Niagara Falls. I really liked its looks, though I didn't like its color combination of a light green lower body with a dark green roof.

In 1964, when I was getting ready to take my driver's license test, the car had become mine. My father asked my uncle, who was general manager of Queen City Pontiac in Plainfield, New Jersey, to repair rust damage and paint the car. I loved the GM color Saddle Tan, but the painter told me this was an acrylic lacquer and not compatible with the enamel on the car. We settled on Anniversary Gold, a nitrocellulose lacquer, from a 1958 Chevrolet. The Mercury looked great painted this color, and, in April 1965, I took the test for my driver's license with it. Finally, I had wheels!

One final thing that had to be completed on my checklist before I drove to New Jersey, was to install a new gasket on the gas tank's sending unit, to stop the odor of gasoline. Since that was an obsolete part, I made a new gasket from cork paper; this seemed to do the job. On my drive, there was a 5-gallon bucket with an Acacia tree on the passenger's-side floor, its branches reaching the headliner. My mother had wanted the tree because they could be found in Texas, but not in New Jersey. This proved to be a problem.



The Mercury had another idiosyncrasy; it could not be locked with the key on the driver's side. To lock the car, you had to open the passenger's-side door, reach across the seat, and push the lock button down. Then I had to lock the car with the key from the passenger's side. The tree was always in the way.

Early the next morning, the car was packed, and I started the 1,800-mile trip home. It would have been appropriate if Lubbock native Mac Davis' song "(Lubbock) Texas in my rearview mirror" was playing on the radio, but he wouldn't write the song for another 11 years.

Up through the Texas panhandle, onward through Oklahoma—the engine sounding like a fine inboard motorboat through the dual glasspack mufflers—my journey had started. Then, about 50 miles from Missouri, the car would go no faster than 40 mph. I stopped at a service station, where they advised me to go to Springfield, Missouri, and seek some more knowledgeable auto repair facilities. I limped along, arriving in Springfield by evening. Advice from my father came easily; it was determined I needed a new pushrod for the fuel pump.

The next morning, I was off to the Ford agency, and they had a new pushrod in stock, which was obsolete even then. I got out my tools in the motel parking lot and installed the new pushrod during one

of those hot humid days in the Ozarks. But the pushrod was not the problem. Then I got advice that it must be a bad head gasket. Off to the Ford dealer again. Then off came the cylinder heads, and new gaskets were installed; lucky I had my torque wrench with me, since a flathead has 48 head bolts to tighten in a precise pattern. This, too, wasn't the problem.

The woman who owned the motel felt sorry for me and even gave me a watering can to keep the tree moist. By day three, I was frustrated and looked through the yellow pages for what seemed like the most knowledgeable repair facility, by the design of its ad. I suspected the problem might be an electrical issue with the distributor. Early next morning, I was off to the repair shop, and after an hour or so of diagnosing, the problem was found. A small piece of cork had gotten through the auxiliary fuel filter and stuck in the needle valve of one of the carburetors, blocking fuel from entering. Then, after pleading with the local bank to cash my out-of-state check so I could have cash to get home, I left. The rest of the trip was uneventful, and I got home three days late. My mother immediately planted the tree and it survived for many years.

Fifty years later, that girlfriend is my wife, I still have that piece of cork preserved in plastic to remind me of the trip, and the '53 Mercury is in my garage. 🐾



#1

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(total model-year production)

1. Chevrolet	1,229,986
2. Ford	1,013,381
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5. Pontiac	370,159
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10. Nash	205,307



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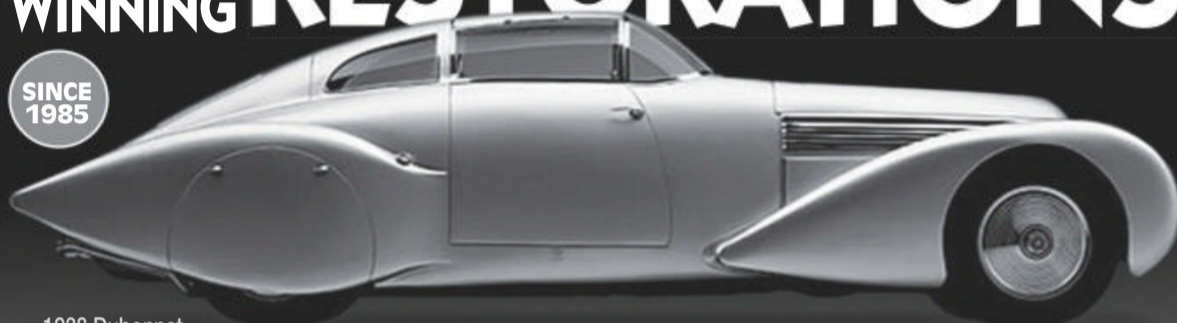
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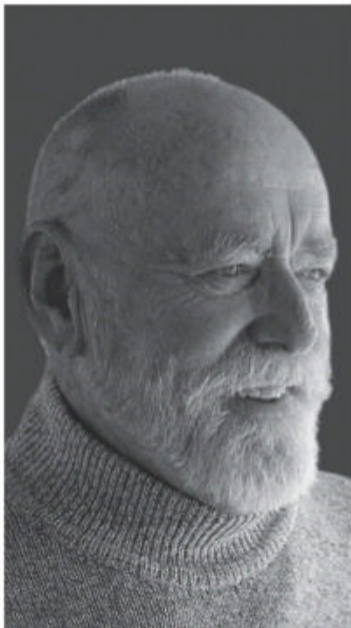
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you fall in

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Doctor Frankenstein puts the finishing touches on a creation he has sewn together out of spare human parts rustled up by his pal Igor. Thunder crashes and lightening flashes outside the doctor's castle on its jagged hilltop. He then slowly hoists his masterpiece up to the ceiling and opens a huge hatch. There is another crash and a blinding flash, as lightning strikes his creation. He then lowers it slowly back down and stares at it intently. It twitches, and the doctor goes mad with glee, dancing around his laboratory shouting, "It's alive! It's aliiiiiiiiive!"

I know the feeling. That is exactly how I feel after I have torn down an old engine, replaced the pistons, reground the crankshaft, and straightened the connecting rods; bored the block and had everything, including the flywheel balanced; and then put it all together, making sure that every clearance was exact, everything properly lubed, and each new gasket sealed.

When it is all done and redone as required, and everything is as it should be, I am all aquiver as I hook up the battery cables, turn the engine over, and the engine lights off and settles into a healthy rumble. The oil pressure is good and there are no leaks.

It's alive! Perhaps for the first time in this century.

There are collectors, and there are restorers, and there are collector-restorers; I'm in the third category. I do have a small collection of cars that I am proud of, but what I love most is that feeling of accomplishment when a new engine fires, when those redone brakes stop beautifully, or when I have installed a new wire loom and everything works, and especially when the hand polished paintwork is gleaming and deep, without a hint of swirl.

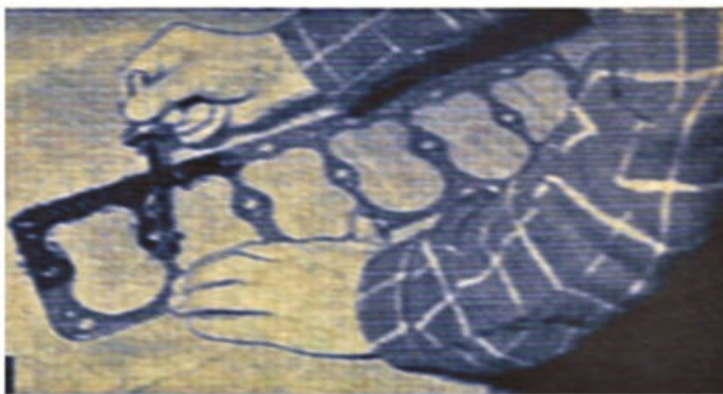
Then there is the thrill of driving a car your father might have owned as a young man. And because everything is new and properly assembled, you realize just how good these old classics really were. Most of us only remember such cars after they had thousands of miles on the running gear. They rattled, smoked, groaned, and shimmied down the street like a derelict, and the brakes pulled to the right. We forget that, years before, when they were new, they were smooth,

comfortable, stylish, and dependable.

That moment, when you have finished a restoration and can stand back and look at what you've done, you feel so good. You made it happen, and though the car may someday be sold to someone else (and neglected, or desecrated by some hot rodder), you made it new again, and

nobody can take that away from you.

It takes a lot of time and effort to restore a car as a hobbyist, but it's worth it. The shortest time I ever took to restore a car was two years; however, eight years of evenings and weekends is typical.



But then, like the sculptors in ancient societies who made images of the gods, you can become a bit intimidated by your creation. What if a drunk hits it? What if I get behind a gravel truck?

I sold the first car I restored to show-quality for just that reason, but the fellow who bought it took perfect care of it, and I bought it back 12 years later. Since then, I have sold other cars I restored, and I hope they have been cared for properly, but I still have the photos to remind me of what I did.

My father got me into this hobby because he used to fix up old cars and sell them. He was an exceptional painter and bodyman, and actually painted cars for Dutch Darrin in the 1930s. He mentioned one Packard Darrin they did for an Argentine playboy. It was painted Miami Sands, which was a sort of ivory, and was pinstriped in red, with the fellow's initials on the door.

He put his heart into that paintwork, applying many coats of lacquer, sanding between coats, and polishing it to perfection. He was very proud of his efforts when the keys to this chariot were handed over to its new owner. But then, he didn't hear any more about it until six months later, when the fellow brought it in all dented and neglected, handed my dad the keys, and said, "Fix it."

Dad got drafted shortly after that and found himself in the Navy, on a destroyer off of Iwo Jima. But after he came home, he resumed his trade, and that is when I gained a real appreciation for what he could do. Some guys' dads could throw a 50-yard pass, but my dad could make an old car new again, and make you fall in love with it. I wanted to be like him. It took years, but I still relish that feeling of accomplishment. These days I suppress the urge to dance a hideous gavotte and scream, "It's alive!" though. 🐼

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