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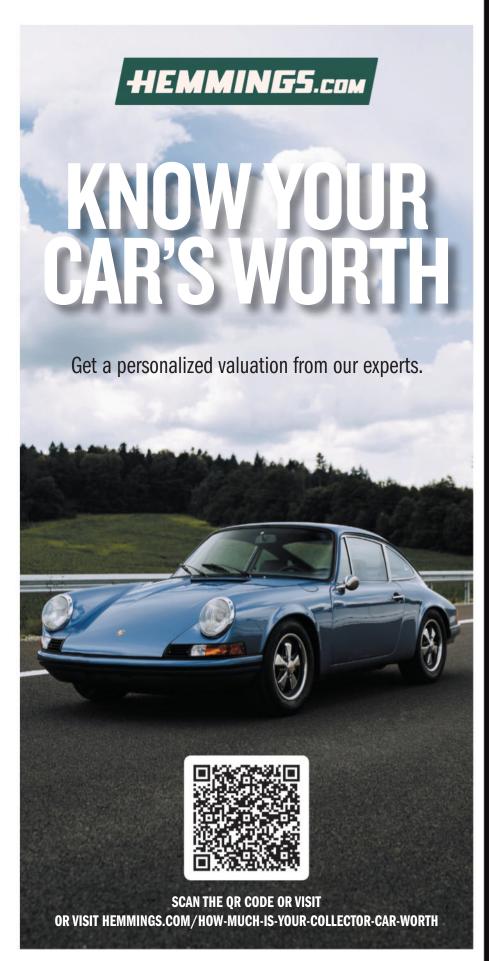
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CLASSIC CAR

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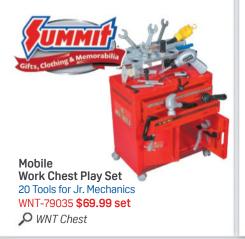


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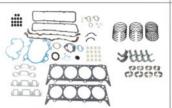




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The Dumping Ground



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"Cleaning

and

remodeling

the

dumping

ground has

been an

on a rainy

day' topic

for years."

WE HAVE A

digital workspace dubbed
Content Dumping Ground.
The name was created on a
whim at the onset of the 2020
pandemic when it was obvious
Hemmings' facility would be
locked down, relegating our
staff to the cozy confines of
hastily erected at-home office nooks. The unglamourous

Dumping Ground—for short—was an organized transient space for our day-to-day editorial work, the content that made the technical jump from editor's laptops to printed copies. If it was going to be printed, it was thrown in there. We never missed a deadline.

Recently, someone posed the idea of renaming Content Dumping Ground to something more sophisticated to match its poignant purpose. Some of us have grown fond of the name and changing it would be akin to calling Captain Kangaroo "paid character actor." In short, the notion has been met with half-hearted enthusiasm, much like the thrilling idea of cleaning the Content Dumping Ground that exists somewhere in almost everyone's abode. You know, the garage, attic, or in my case, the finished basement. Since I moved to Vermont in 2006, the furnished space has served as a combination game/bar/family room/storage facility, with a heavy emphasis on storage.

Cleaning and remodeling the dumping ground has been an "on a rainy day" topic for years. It's rained often enough, yet idyllic organizational progress matched the pace of the pygmy three-toed sloth. That is until we were done cleaning up the carnage from carving a 10-pound turkey for our annual modest family feast—when my brother-in-law sent an excited text about the prospect of a trek north for a holiday visit to end 2023. Like a clap of thunder rolling across the Plains, the dumping ground became a high priority. During the ensuing purge of lives past, I rediscovered the subject of a Swap Meet Find from the May 2012 issue of sister publication *Hemmings Motor News*: a Savoy box camera.

In late 1960, the colorful, compact Savoy (a product of the Imperial Camera Corporation of Chicago, Illinois) was the scintillating seventh place award that was part of Mercury-Comet's Prize-O-Rama contest. Thousands of contestants, all of whom were derived from client lists and considered potential repeat buyers, were sent letters proclaiming each

recipient to be a winner, courtesy of a numbered prize certificate. The letter read, "First prize is a beautiful 1961 Mercury. Second prize is a fully equipped 1961 Comet. In addition, thousands of other valuable prizes have been awarded including cameras, television sets, stereo Hi-Fi consoles and portable typewriters. These and all other exciting prizes are listed in the attached prize folder." Naturally, winning certificates could only be "validated" at Mercury dealerships.

Winning a camera, even an off-brand unit, was hardly a small prize. At a time when men's shirts cost \$4.50, and a woman's designer knit dress was \$14, the average cost of a camera was \$12 (or \$123 when adjusted for inflation). An off-brand, such as the Savoy, was likely a couple bucks less, yet its single fixed lens was adequate to capture 3x3-inch square, black-and-white, memories. Like the images my dad took of a 1957 Ford Fairlane four-door sedan—equipped with a four-barrel carbureted 312-cu.in. V-8—his oldest brother purchased new. Dad used his Kodak Brownie, and I have that camera too.

Like everything else, camera technology has evolved in leaps and bounds, particularly the lenses fitted to the newest smart phones. Professional-grade cameras and lenses alike can run into the thousands, but the results they produce—such as documenting the show-winning debut of our featured 1923 Rolls-Royce Silver Ghost Pall Mall at the 2023 Pebble Beach Concours d'Elegance—are worth the expense.

Sharing these pivotal moments in time, however—the Silver Ghost's purchase, subsequent restoration, anticipated unveiling, and accolades bestowed upon all involved—would not have been possible without another journey...through the Dumping Ground.



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WE ALL DREAM of finding some treasure sealed up and left to gather dust until we happen to stumble across its resting place. The engine seen on these pages, property of Bob Berggren, of Wakefield, Massachusetts, is that sort of thing.

"Vinny Casidy, a gentleman who is very big in car parts, had bought a container from the Owls Head Transportation Museum in an auction and in that was some Model A stuff and some Model T stuff," Bob says. Among Casidy's load of curiosities were two crated engines; one of them was a stock Model A engine, the other was this modified Model B unit. The Model B was a 50-hp updated version of the Model A engine, built for use in Ford cars and trucks from 1932 to '34 and through the 1940s for replacement and industrial use (see "B is for Banger" hmn.com/b-banger).

Both engines were packed carefully, sitting on pallets, and with all openings sealed with wood. "When I took the top off, I saw the Winfield head, and I didn't understand the rest of it, but it sure looked like something, so I bought it."

That something is pure 1930s race technology, starting with an unmarked Ford replacement block, bored 0.120-inch over, and the coveted "Model C" crankshaft with the cast-on counterweights. It may even have to be de-tuned slightly before it can see duty in Bob's '27 Ford Model T coupe, a dedicated race car for events like the Pinetree Jamboree, in Maine. Inquiries to Owls Head about its history revealed only that it was part of a larger cache of parts donated by museum co-founder James S. Rockefeller, Jr. and maybe associated with the 1932 Cragar Sprint Car in the collection.

What we do know, Bob has ascertained in the process of reviving it. The prominent external oil pump, run off the front of the timing cover, is from a GMC and the side-drive magneto by Eastman. Internally, the oiling system is highly modified. The camshaft is a five-bearing 1928 Model A piece that has been welded up and re-ground for valve lift considerably in excess of stock. The intake valves themselves are 1.75-inch diameter and by their markings originally came from a Buda industrial or truck engine. That type of mix-and-match engineering is a hallmark of the prewar era (see "Making Mechanical Salad" hmn.com/salad). 🖷





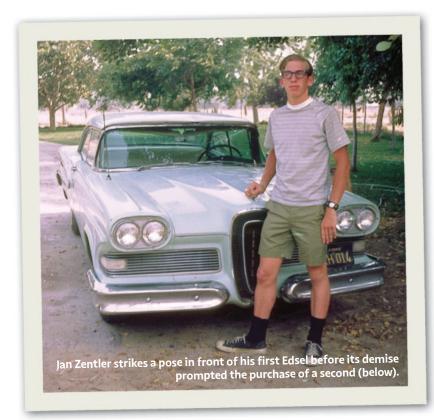


What's Inside:

- The engine, as found in Vinny Casidy's cache along with a stockappearing Model A engine, stood out because of the protruding oil-pump drive and the 1928-style clutch components.
- Ed Winfield supplied prewar enthusiasts with aftermarket carburetors, camshafts, and highcompression cylinder heads. Bob believes this is the 7:1-compression version Winfield head.
- To help it gulp down what may have been alcohol fuel, the B block was fitted with massive valves and a high-lift camshaft. The valves were intended for a Buda engine but were apparently brand new when installed.
- The camshaft is a 1928-style Model A piece that has been built up with a dissimilar and porous metal in order to provide the desired lift highlighting the relative simplicity of 1930s modifications.
- The engine came without an intake manifold and Bob has mocked up a single Stromberg 97 on an un-machined Burns piece. Final selection of fuel mixer(s) will depend on what the rest of the engine wants.



Pop culture inspired this spy craft '58 Edsel Ranger



I GREW UP in Southern California in the 1960s, when car culture was a big influence on a boy. Slot cars and plastic models were the gateway drugs, so to speak, which were followed by go-karts and minibikes. I lived in a rural area on the family chicken ranch where there was plenty of room to rod around on hardpacked dirt. My dad, who built much of his own farm equipment, fabricated a gokart for my older brother when he was 5. I inherited the kart when my brother moved on to bigger things. Of course, I modified it by installing a larger engine.

One of my nearby buddies back then was Gary, also from a gearhead family. His dad enjoyed cutting down old Lambretta motor scooters to make dirt bikes. These were strange creations. He'd shortened the frame of one scooter so much that he had to weld foot pegs on the front forks. Somehow, Gary and his dad had also managed to purchase a Crosley chassis that sported only a seat for comfort—there was no body of any kind, and its four-cylinder engine didn't run at optimum performance because of a hole burned into one of the pistons. Before we had our drivers' licenses, Gary and I would pilot this primitive "rail job" through the neighboring orange groves until we reeked of motor oil that had been blowing out of the rocker arm cover's breather.

I earned my license promptly on my 16th birthday. Like most boys, I wanted to use my own car to take girls on dates, so I worked summer jobs toward that end. Gary had managed to find a nearly complete 1948 Crosley sedan; "A Fine Car," read the hood ornament, in case one

failed to notice. Other friends had inexpensive orphans like De Sotos and Studebakers. I bought a '58 Edsel Ranger two-door hardtop that gave up mechanically shortly thereafter. I bought another regardless, and the second Edsel had a Continental spare on the rear bumper, which attracted a lot of attention.

Any Edsel was still the butt of jokes in the late 1960s, and

not just on the pages of MAD magazine, so I had to improve mine, of course. The 361-cu.in. V-8 was tired, so I rebuilt a 406 taken from a Thunderbird and paired that to a four-speed manual, and a Hurst shifter I purchased at a swap meet. The Edsel's rear springs were tired too, so I jacked up the back end by reversing the shackles. This disappointed my Hispanic buddies, who preferred the dropped rear "low rider" look accentuated by the continental spare.

Those changes were fine to start, until James Bond hit the silver screen in 1962's Dr. No. Television westerns soon gave way to spy shows like The Man From U.N.C.L.E., I Spy, and Honey West. When Goldfinger was released in '64, a trickedout spy car was way out of my budget, so I decided to stick with my Edsel, which needed some of those Q Branch gadgets that 007 had on his new Aston Martin DB5-on a budget, of course. Some items could be bought from a JC Whitney catalog, but I built others myself.

Such upgrades began when I installed small-diameter aluminum tubes in the grille capable of firing bottle rocket firecrackers with the flip of a switch. I was especially proud of another gadget that lit and dropped firecrackers onto the road through a drain hole in the trunk. The device could sequence through ten firecrackers by pressing a button hidden under the dash. Unfortunately, I never found an ejector seat at the local military surplus store. I also didn't have a smoke screen-at least until the engine gave out.

My rebuilt 406 had developed oiling problems. I had installed the wrong washers on the bolts holding the rocker towers, which allowed excess oil to be diverted to the top end of the engine. Rod bearings



were subsequently starved and started to knock. By this time, I was studying engineering in college and didn't have time for serious wrenching, so the Edsel was parked, and I picked up a used Ford Pinto as transportation.

The manual-shifted Pinto lacked my Edsel's charm, but I still felt compelled to add gadgetry. I grabbed one of those gag laughing boxes with the little plastic record inside and rigged it to chortle if someone dropped the clutch too hard and stalled the engine. Both my mom and girlfriend loathed it whenever they drove my car.

But the best trick was when I installed a spark plug in the tailpipe, wired to an old Ford Model T coil. While traveling down the highway, I'd turn on the coil and shut off the Pinto's ignition, leaving it in gear. The carbureted engine kept turning, pumping unlit gasoline and air down the tailpipe toward the spark plug. This created a flame out the tailpipe about a couple of feet long. I could flare the flame by modulating the throttle. No, it didn't

ignite the Pinto's gas tank, but it was a nifty way to discourage tailgaters.

When my dad saw the flame thrower, his only comment was, "Be careful with that." Dad always figured that as long as I didn't injure myself too badly, it was all good fun. I'd like to thank him for his tolerance and passing on his tinkering spirit.

As for the spy business, television moved on to other genres. I graduated college and spent the remainder of the Cold War working at a government laboratory where any sort of spy activity was decidedly frowned upon. 🗸

The manual-shifted Pinto lacked my Edsel's charm, but I still felt compelled to add gadgetry."

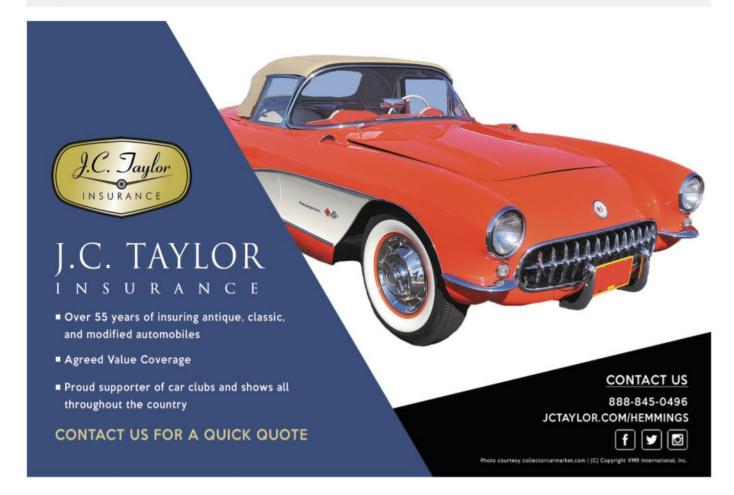
The mechanical passing of a second Edsel resulted in the purchase of this used Ford Pinto.







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I ENJOYED THE FEATURE IN **THE DECEMBER ISSUE** about

John Corey's 1996 Buick Estate wagon. We owned a '96 for many years and put about 325,000 miles on it before the car failed to pass emissions testing. It meant I could no longer license it in the Phoenix metro area, so I reluctantly sold it. Every summer we drove the Buick from Arizona to Bethany Beach, Delaware, usually putting 8,000 miles on it each round trip. The Roadmaster wagon was the most comfortable road-trip car I ever owned, and it wasn't unusual to drive it 300 miles without stopping. It almost always averaged 25 mpg on the highway at speeds of 80 mph or more! Returning from Delaware we usually had it loaded with antiques and furniture, and our two Boston terriers, and it still got the same mileage due to improved aerodynamics from being lowered by the heavy freight. I had to replace the water pump and rebuilt the transmission from a computer PROM failure once. My neighbor owned a '96 Impala SS and we were following each other on Interstate 8 going to San Diego. We both discovered that these cars had a computer chip in the ECM that governed top speed at 108 mph—he was greatly flustered that he couldn't outrun the station wagon. I later learned that a simple switch of the chip to the Caprice police interceptor version allowed a much higher top speed. It was one of the best cars I ever owned. And to think that GM ended production just to build more trucks.

-STEVE SCHULTZ

Litchfield Park, Arizona

IN RESPONSE TO "LOST & FOUND" in the December issue, I also own a 1952 Woodill Wildfire that I restored in 1995. I also have a Glasspar G-2 fiberglass sports car. Both were manufactured by Bill Tritt, who owned Glasspar.

I first met Bill on June 19, 1994, at the Milestone Concours in Thousand Oaks, California. The concours coordinator was Fred Roth, who also owned a 1951 Woodill. Your article shows a white Woodill being driven by his wife, Deanna.

After meeting Bill, I started a series of letters to him in September 1994 regarding information on his fiberglass business. One letter from Bill mentioned a Plymouth dealer in Palm Springs who saw a G-2 Boxer and liked it. The dealer was named Belmont Sanchez. Belmont was paying a retainer to Dutch Darrin and suggested Dutch buy a G-2 from Bill. Dutch did just that and added clay to the G-2 which would be a prototype of the Kaiser Darrin. But the real trouble was when Henry Kaiser found out about Belmont Sanchez, because Kaiser was also paying Dutch a retainer.

Bill also worked on the development of Disneyland's Autopia with Disney representative Bob Gurr, and he worked on the theme park's fiberglass boats with retired Admiral Joe Fowler. Other works included making auto-body composites for Frank Kurtis, who was a gifted mechanical engineer and race car designer (as well as the founder of Kurtis Kraft). Bill passed on March 25, 2011, at 93 years of age.

-WAYNE F. WENGER

Placerville, California





Tom Comerro replies: Thank you, Wayne! Some other Woodill Wildfires have come to light, and we feature them in this month's "Lost & Found."

IENJOY EVERY HCC cover-tocover and in the November issue Jim Richardson hit the nail on the head about joining a local (or national) club. The things I have learned and/or shared with fellow club members are amazing. The local Antique Ford Club gave me the chance to share my knowledge and experiences with my Ford Model A over the years. Both the local Studebaker chapter and the Studebaker Drivers Club have given me the chance to meet and acquire new friends (and share knowledge) with people from all over the world. Recently, I gained another new friend from Australia at the International SDC Meet in Wisconsin. Just a simple online search for the car make of your choice will usually land you in the right spot.

-DUANE MILLER

Eldridge, Iowa

JIM RICHARDSON'S

COLUMN in the December 2023 issue really brought back some fond memories for me. I remember the first time that my dad took me to our local service station in Oakwood, Ohio. I was just 4-years old at the time, and it was the first time that I spent time alone with him. That was in the summer of 1959. I clearly remember the same sights, smells, and sounds that Jim described. I also remember a Studebaker up on the lift

that caught my fancy. I was somewhat distraught by being separated from my mom for the first time, but I quickly got over it when my dad bought me a Coke and a candy bar. Dad pointed out the tools and supplies that the mechanic was using as he changed the oil on the 1957 Dodge that my dad had recently purchased. The mechanic also "took me under his wing" and explained how cars worked and the tools needed to maintain them. I was hooked. The experience inspired my love of cars that continues to this day. The Studebaker obviously inspired me as well since I have owned six of them over the years! Thanks for bringing back those memories, lim.

-RON SOBIECK

Montrose, Colorado

READING THE FORD AD in the

November issue, I noted the mention of both computers and slide rules. It reminded me that it was the era when computers were coming of age. Semiconductors were reducing the size and cost, and now large corporations had the room and finances to use computers. The average engineer or accountant still relied on the slide rule and calculator. Few of us who worked with computers at the time had any idea that today they would be controlling our cars, or that we would be holding them in our hand and talking to them.

-PERRY RICHARDSON

Lafayette, Louisiana



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1969 MERCEDES-BENZ 300 SEL 6.3









The 300 SL was the original Mercedes-Benz performance legend, but the 300 SEL 6.3 began a dynasty of high-powered Benz sedans that blended speed and luxury in equal measure. This 1969 6.3, which ultimately sold within its market range as a Make Offer listing, appeared in great condition with damagefree silver paint over uncreased leather seating. The red interior presented very well with working A/C, and it looked factorycorrect via a hidden Sirius satellite radio receiver. The eponymous 300-hp V-8 engine was noted to be a rebuilt replacement that operated with no problems, and neither it nor the backing automatic leaked. A comprehensive video and ample photos helped sell this car.

Reserve: \$99,000 Selling Price: \$87,150 Recent Market Range: \$78,000-\$108,000









Little over 34,000 miles showed on the odometer of this pastelcolored postwar Chevy, and its seller claimed that figure was accurate. The never-rusted Styleline De Luxe convertible had received a sympathetic refurbishment that included a single repaint in Mist Green and replacement floor and trunk mats. The factory-installed convertible top and upholstery were claimed to remain, and minor glass delamination was noted, as was a small oil leak from the pan below the 216-cu.in. OHV inline-six engine; the columnshifted three-speed manual was described as "perfect." Similarly good were recently replaced shocks and bias-ply tires. After four time extensions, the Styleline had a happy new owner.

Reserve: \$29,000 Selling Price: \$48,825 **Recent Market Range:** \$26,800-\$39,500

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This unique 1923 Rolls-Royce Silver Ghost was restored for Pebble Beach

BY DAVID CONWILL

EVENT AND GLAMOUR PHOTOGRAPHY BY GRANT AND JEN BEACHY / COURTESY THE JBS COLLECTION RESTORATION PHOTOGRAPHY BY LAVINE RESTORATIONS, INC.



here is no singular road to Pebble Beach, but this is the story of one car that made it to America's best-known concours d'elegance and came home with two awards. You'll note that the "before" photographs accompanying this Restoration Profile show a beautiful, finished car in its own right—though it was exceedingly tired in detail, with oxidized components, torn upholstery, scuffed paint, and the usual ailments borne of long-term storage.

At its most pedantic, to "restore" something means "to bring back to or put back into a former or original state" (thanks, Merriam-Webster!). Sometimes that means something has decayed over time, other times it simply means entropy has taken its toll on original components and finishes. So it was that restoring this 1923 Rolls-Royce Silver Ghost was more about correcting accumulated inaccuracies than repairing the mild decay and damage. It was an undertaking made most interesting by things like replacing a previous owner's later-model chrome-andstainless instrument panel with the 1921-appropriate wood unit or building a correct steeringbox cover plate (plus its accurately finished fasteners) to replace the later-model piece that had been swapped on because it was more convenient for some long-forgotten operator to fill.



BUILDING THE FUTURE BY RESTORING THE PAST

When first acquired by current owner The JBS Collection, founded and overseen by Jack Boyd Smith, Jr., this 1923 Rolls-Royce Silver Ghost was a once-restored and well-maintained car that just had strayed a bit far from originality, though

you wouldn't necessarily have known that to look at it. In a lot of ways, those who made the accumulated changes couldn't know back then how to do it exactly right. Because when you consider nobody thought to restore or collect a '23 Rolls until the 1950s—that's 30-some years of "previous-owner syndrome"—folks chose

whatever parts would fit, even if they weren't exact, just to keep the old car going and maybe sometimes to improve user friendliness.

One of the stated goals of the JBS Collection is "building the future by restoring the past," meaning finding and restoring endangered examples of auto-



motive craftsmanship. It's a collection that showcases some of the finest specimens of pre-World War II luxury cars to be found, and the Rolls faced a considerable makeover before it would be on par with its stablemates.

"It was a job to get this back to correct configuration," says Travis LaVine,

manager of LaVine Restorations, Inc., the shop that restored this car, "a pretty serious job. That was a lot of work." LaVine Restorations is the JBS Collection's go-to partner for restorations and service, and the collection calls out the LaVine process for its "exhaustive research" and "skilled handcrafters with expertise in early

// Restoration Profile //



On arrival to LaVine Restorations, the Rolls was treated to a full inspection and visual documentation before and during its disassembly.



The simple, sturdy frame was repaired and refinished as the deceptively simple foundation for rebuilding the Springfield Rolls.



While the assembled Silver Ghost looks very 1923-current, some of the details on hidden components reflect its brass-era origins. The Silver Ghost, officially known only as the 40/50 until 1925, was discontinued after 1926, replaced by the Phantom I.

Under Restoration

The steering box, showing its convenientbut-anachronistic fill plug.





Restoring the steering box meant replicating not only the correct RR-monogramed plate, but also the proper nuts in the proper finish. The fasteners on this car, despite its being constructed in the United States, all conform to period British Imperial standards of the period. Every piece of hardware has to have the correct thread count and pitch as well as the size, shape, and finish accurate to the original.



The internally threaded hubcaps were vulnerable to damage from careless use of the wrench. Fresh units were fabricated in the machine shop.



The fresh hubcaps are indistinguishable from originals, save for lacking a century's worth of wear.



It's a not-uncommon scenario to have access to a part that is almost, but not quite, correct. Sometimes that part can be adapted with some careful thinking. "You cannot get short brass valve stems anymore," Travis says, "so we had to machine off the threads while not getting into the seating of the valve and whatnot in order to use the correct original caps."



Teardown of the Silver Ghost revealed a well-built car that was tired and had been compromised in the name of expediency. Every inch was documented during disassembly so the original features could be reproduced and the various deviations from stock recorded for posterity.





Metal fabrication, along with re-wooding, are core skills at LaVine Restorations, so creating templates and replicating the undamaged portions of the body in mirror image were relatively straightforward processes.



The final color scheme was a point of serious debate and consideration. Ultimately, the original all-black scheme was deemed overly formal, and a blackand-tan combination was given the nod. When finished, it would give the car a sportier, more carefree air.



The Rolls-Royce Silver Ghost, as received from the auction when purchased by The JBS Collection, wore black paint, whitewall tires, and a gray-leather interior. It had been in that same visual configuration since at least the 1970s, and records from the '20s confirmed black paint and gray interior in that period.

20th-century machining, leatherworking, metalworking, sewing, and engineering."

When Jack purchased the Rolls, then, Travis was prepared to judge it as a worthy buy. "It was owned by Tom Lester," Travis says, referring to the founder of Lester Tire, who owned the car from 1982 to 1984. "That was who we restored our first Pebble Beach car for back in '87, so we knew it was going to be a good car for Jack."

Still, in the intervening three-plus decades, time had taken its toll, and the car was ready for its refresh. "That's increasingly common," Travis says and compares our present internet-based world of omnipresent information against back in the 1970s when his parents started the family business (see "A Chat with Vivian LaVine," February 2024). "It seems many cars are getting re-restored now because

the enthusiast community is just so much more aware of how to make them right."

RESEARCH

The modern process involves a lot of research. To start with, what is the state to which it will be restored: "former?" Or "original?" Original, in this case, would mean discarding the body, Springfield Body Tag SS 208, in place since 1928, and installing the original-type Pickwick sedan coachwork. Or would you discard the chassis (No. 77 JH) and attempt to replicate or hunt down the 1921-vintage unit (No. 83 UG) that originally underpinned the Pall Mall touring body?

For the record, that Pickwick body was installed by the factory in 1924 (apparently 77 JH sat around for a while) for use as a "trials car," or what we'd now call

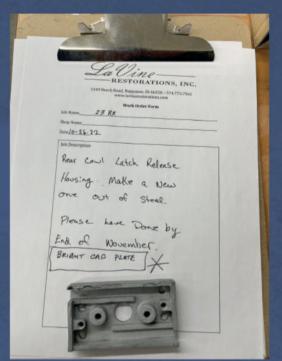


Some of the accumulated changes to the Rolls-Royce were matters of taste, such as the bright-metal instrument panel installed in the 1980s.

a demonstrator, at Penn Motors in Philadelphia, Pennsylvania. After two years in that service, it was sold into private ownership for the first time and later rebodied at the request of its new owner—a customary practice at the time. The Silver Ghost series had been in production since 1907, so it was expected that older chassis would be updated to follow fashion and to suit the evolving tastes of the owner. The Pall Mall body is of the dual-cowl phaeton variety, with a second windshield and folding cowl to make a more weatherand wind-resistant compartment for up to three rear-seat passengers.

Researching the individual and collective history of this car and its production mates is a challenge, too. When Rolls-Royce of America ceased production

text continues on page 24



The process, postteardown, is broken into five parallel streams: mechanical work, body work, metal fabrication, suspension, and in-house machining of parts. It's that final element that sets LaVine apart from most regional shops. They can and will replicate any damaged part in original detail. That makes a huge difference not only for originality, but for functionality. The steel rear-cowl latch release they machined will give another century's service, at least.



Untold openings and closings had taken their toll on the door hinges, resulting inevitably in sag and poor closing. To take things back to new, the machine shop was commissioned to re-bore the original hinges and machine fresh pins.

Under Restoration





The pins and knurled knobs of the original drum headlamps were another detail that the in-house machining team replicated from fresh material.



No details are too small to ensure that new-car experience. The cowl vent required both a special, offset bushing to be fabricated for smooth functionality, and also the creation of a new bug screen.



Over the years, **LaVine Restoration** has brought many processes in-house to preserve them. One it still "farms out" is plating. The hood hardware. including the hold downs and the pivots, required a combination of replication and refinishing.



Old processes meet new in the restoration shop. Here, Computer Aided Drafting (CAD) is used to help replicate the original license-plate frame.





Living as it did in a setting where originality took a back seat to functionality, the Rolls had fallen victim to a previous owner's inclination to "tinker" as Travis puts it. One element of that was the replacement of the original 1921 wood instrument panel with this admittedly handsome, but not correct, chrome-and-stainless piece.



Another piece where the fellows in the "knob shop" were brought into play was the replication of the Rolls' original starter button.



The original knurled-metal pull knobs for the instrument panel were replicated from fresh metal.



Installing the fresh, brown-leather upholstery was a mildly complicated affair thanks in part to having to compensate for the loaded state of the body bolted to the chassis with the engine in place. What may be flat upholstery in one state, can become oddly wrinkled if the body is twisted when it is bolted down, or even as the engine is installed in the chassis.



One replication project Travis was particularly enthusiastic about was the etchedglass lenses for the car's cowl lamps and original accessory spotlight. "We made our own RR masks and did that entire process in house," he says. "It took several times to perfect it."



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Under Restoration





The rebuilding of the massive, 7.4-liter (453-cu.in.), 50-horsepower flathead six-cylinder engine was perhaps the most arduous part of the whole project. Serious supplychain issues led to a scramble to obtain the correct parts and a truncated break-in period before Pebble Beach, where the car would be tested on the Tour d'Elegance.

One aspect of the engine overhaul that was within the control of the shop was rebuilding the water pump. Of course, this was because they were required to machine new internal parts to do so.

The magneto drive for the Rolls utilized rag joints at each end. The rag joints were beyond their service life and missing their protective covers. New covers were manufactured, and the rag joints themselves rebuilt.





Low-trauma engine reinstallation (i.e., protecting all those carefully restored parts) involves a lift for the engine, a lift for the chassis, patience, and attention to detail.



The Silver Ghost's fuel system is rather ingenious, if complicated. Mechanical and electrical fuel pumps were not yet common in this era, but the rear-mounted fuel tank means gravity feed wasn't an option. The Rolls used vacuum and a hand-pump primer with a return line. All of those pieces were decayed, damaged, or missing and had to be rebuilt, repaired, or replicated.



Travis clearly relishes telling the tale of how the Rolls' distinctive early horizontal radiator shutters, missing on acquisition, were replicated. First, they looked for originals: "Those don't exist anymore. The last known set sold for like \$5,000 years ago." Instead, the shop managed to find someone who owned a set that was not for sale but needed repair. In exchange for replicating the missing fin, the shop was permitted to inspect the surviving original in order to replicate it. "That happens a lot in the industry," he says. "We as a business always try to compensate anyone who is willing to do this, and we try to keep that cost away from the client because it's good for the hobby."

BELOW: Getting everything to come out simultaneously and on deadline is what sets the professional apart from the hobbyist. The final reassembly of a restored car is something Travis likens to a river, where all the previously parallel streams now flow back into a single channel simultaneously. "It's a challenge to get it all come to conclusion at the right time. Having those things in-house is a tremendous help in doing that. I don't think most people—even in the car world—understand the incredibly detailed choreography of doing a restoration."















in Springfield, Massachusetts, in 1931, its Waltham Avenue body plant and its records went to a successor, the Brewster & Company coachbuilding firm (a joint effort with Rolls-Royce until 1934), which in turn succumbed to the inroads of the Great Depression and mass-produced luxury car bodies in 1936.

Some of the surviving Rolls-Royce of America records were destroyed post-bankruptcy, reportedly in a flood, and what's left now resides in private collections. You must know the right people, then, to get access to the preserved cars and information, but they're remarkably gracious to those who come wanting to learn from the information they're saving for posterity. Among them, Travis singles out as especially valuable the assistance of Rolls-Royce restorers Steve Littin of Ghost Parts and Marc Armstrong of Vintage & Auto Rebuilds, Inc., in Chardon, Ohio.

Equally critical to documentary evidence is assessing a range of surviving cars of the same era and type. The LaVine team assessed a dozen Silver Ghosts, ranging from 1921 to 1924, to get a feeling for what real accuracy was for the Springfield-built body and chassis. Consumer-aimed factory literature and period images were also important to the process, especially where matters of taste were concerned.



DISASSEMBLY, DOCUMENTATION, AND PERSONALIZATION

With research on this level underway, the crew at LaVine Restoration tore the Rolls all apart, documenting everything they found so nothing would be lost in the process, and the factory details for body and chassis could be remanufactured as exactly as possible within the limits of modern technology. It should come as no surprise that the industrial technology of the 1920s used many processes that are no longer practical, but at the same time, the same results can now be obtained in ways that would not have been dreamed of a century ago.

Simultaneously, restoration for concours display is a different affair from conservation for a museum setting. While judging places considerable emphasis on originality, self-expression has always had a place in this concours world. That means that, for example, a period accessory not documented as originally installed in-period might be permitted. Or, as in this case, the color choice can be a personal one, within the limits of what was available in the 1920s.

"It was most likely black when it was new," Travis says, "but Jack wanted to go with something period-correct yet unique to the specific owner."



Before the beautiful new color scheme could be applied to the Springfield-built body and fenders, however, that body needed reconstruction, as did the car's mechanical elements. The chassis itself is deceptively simple (the devil is in the details): an enormous ladder frame with parallel leaf springs and a beam axle in front, and an equally robust-appearing rear axle hung from cantilevered leaf packs. It's easy to see why so many 1920s luxury cars later saw duty as tow trucks in the 1930s. We're fortunate that this car escaped that fate, though it's unknown how long the first private owner kept it, or how it spent the Depression and World War II years.

By 1951, it was in collectors' hands, where it has been since. Some of them, as Travis notes, were "tinkerers" and while their good intentions and adjustments of style weren't harmful, by 2016 when The JBS Collection acquired 77 JH, it was a great candidate to reset the clock to 1923 and build the car Jack would have ordered—while still paying the utmost respect to the car's history as of when body and chassis were joined in the late 1920s, and that of the craftsmen who constructed them in the first place.



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IF RICE-A-RONI

is the first thing that comes to mind when you hear "San Francisco," you're probably my age. The Golden Grain Macaroni Company (makers of the side-dish-in-a-box until it was purchased by Quaker Oats in 1986) advertised its product with the "San

Francisco treat" slogan for years. But there was another San Francisco treat: the Kleiber automobile. If you've never heard of it, I'm not surprised. Kleiber (rhymes with cyber) wasn't blessed with longevity. But like International Harvester and Autocar, it continued as a truck manufacturer, briefly.

The story began in 1889 when Paul Kleiber, a 25-year-old blacksmith living in Germany, booked passage on a ship bound for America. After an interlude in Chicago, Kleiber moved to San Francisco where he got a job as a blacksmith, and within three years opened his own profitable business. In 1900 he formed Kleiber & Company to manufacture wagons and buggies. With Kleiber's "Old World" standards, the company quickly gained a reputation for quality products and became one of San Francisco's leading producers of horse-drawn vehicles. Kleiber was also a distributor for the Gramm truck.

Like other wagonmakers, Kleiber quickly discerned the future of transportation. In 1912 he sold his wagon business and organized the Kleiber Motor Truck Company to produce commercial vehicles, all his own design. The first truck it built was sold to the Milwaukee Brewing Company.

Kleiber hired mostly German immigrants due to their work ethic and, like his wagons, his trucks earned a reputation for quality and durability. By the early 1920s, Shell Oil, Standard Oil, American Can Company, Pacific Gas & Electric, and Del Monte were operating fleets of Kleibers, which were promoted as being "No more expensive than an Eastern truck." Demand soon outgrew plant capacity, so a new facility was built to meet demand. By then, the Kleiber Motor Truck Company was believed to be the largest truck manufacturer west of the Mississippi.

In 1923 Kleiber decided to build automobiles too, which required a separate plant. Initial



models were built in 1924, and sales were limited to just the three westernmost states, plus a dealer in Baltimore, Maryland. They were nice cars that featured a 60-hp Continental Red Seal six-cylinder engine on a 128-inch wheelbase. The company boasted its handbuilt automobiles contained

"more solid bronze parts than any other car under \$5,000," although many-if not most-of the major components were off-the-shelf items. But knowing Kleiber's reputation for quality, he likely chose the best. Asa Chandler, the founder of Coca-Cola, was so impressed he purchased three Kleiber cars.

Ads boasted Kleibers were "Aristocratic in Appearance" and were positioned towards the top of the upper-medium price range. The company's five-passenger Sport Touring started at \$1,885, and a four-passenger Coach (two-door sedan) or a fivepassenger California Top Touring was offered for \$2,285. At the top was a five-passenger sedan priced at \$2,350. The Standard Catalog of American Cars 1805-1942 states 69 Kleibers were produced for 1924; that rose to 186 units a year later, and 212 cars for 1926, when the line was expanded to six styles. It would prove to be Kleiber's production peak.

Fairly high prices landed Kleiber in a competitive market segment that, combined with distribution essentially limited to the West Coast, affected sales. A 122-inch wheelbase chassis was introduced under all seven 1927-'28 body styles, but the price structure remained virtually unchanged. The most expensive model was the \$2,675 fivepassenger sedan.

Production dropped to 133 units for 1928. It could have been reversible. Kleiber announced that it would offer an 85-hp Continental straight-eight in its '29 cars, but just two prototypes were built. Another 37 cars were built with the old six, after which Kleiber ended car production. Automated assembly, and the October crash, conspired against Kleiber's hand-built efforts. Though auto production ceased, Kleiber built trucks through 1937.

It's believed only two Kleiber cars remain today. One is owned, appropriately enough, by Paul Kleiber III, grandson of the founder. The other is owned by Jay Leno. 🖷

"The

Kleiber

automobile.

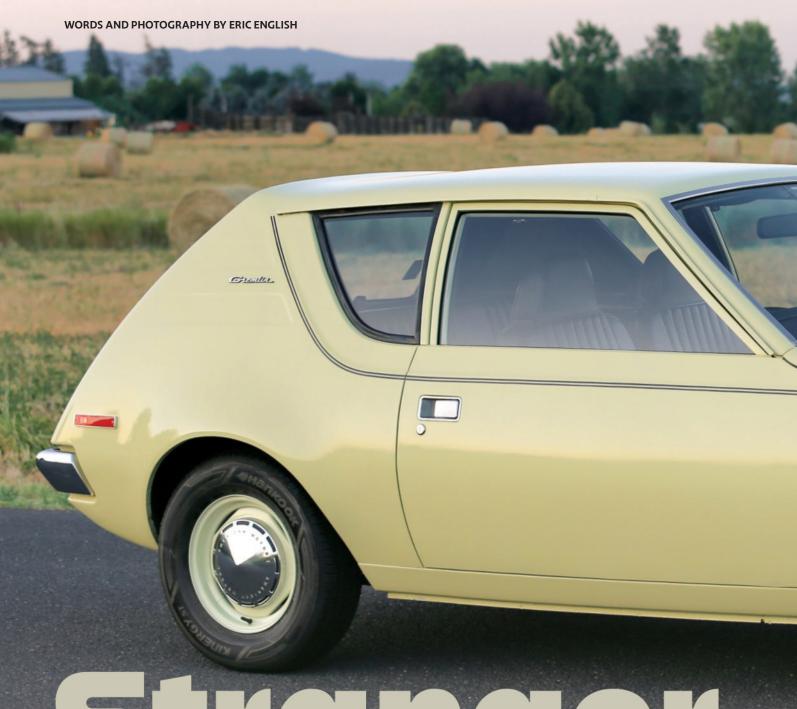
If you've

never

heard of

it, I'm not

surprised."



Stranger than Fiction

True story – this 1970 AMC Gremlin has barely 6,000 original miles



magine strolling through row upon row of muscle cars, street machines, and classic 4x4s at a vintage hot rod show, and sandwiched between all the hard-hitting iron is the stock-as-a-rock 1970 AMC Gremlin pictured here. It sure seems an unlikely environ to spot a well-preserved domestic economy car, but these are the circumstances your author found himself in last spring at an indoor car show in Spokane, Washington. The Gremlin's surprising presence just had to signal something out of the ordinary, and a closer look revealed anything but a run-of-the-mill AMC. Rather, the car featured here is one of the earliest of first-year Gremlins, is unrestored, and sports just over 6,000 original miles. Additionally, it's owned by the son of Vince Geraci, a period American Motors designer

who was intimately involved in the creation of the company's trendsetting little subcompact.

Current owner Jeff Geraci picks up the story. "My dad was hired by American Motors as a designer in 1959 after spending several years at various divisions of Chrysler. At AMC, he worked on the Marlin, Ambassador, and other efforts, including the Gremlin, which went on sale to the public on April 1, 1970. Shortly thereafter he became the director of interior design, and helped develop the special edition Levi's Gremlin, Pierre Cardin Javelin, and others. I remember dad working on the Levi's program in the early Seventies and coming back from the San Francisco Levi's headquarters with a bunch of denim-themed samples they were evaluating for the new interior. My mom



Designer Vince Geraci poses in a recent photo with his 1973 Levi's edition Gremlin X, formerly owned by Brian and Wendy Moyer.

ended up washing them for different lengths of time to get varying shades of blue to look over, then my dad and Lois Zollicker —the interior trim and color manager—reviewed everything and decided on the color to shoot for in the final material."

A few years down the road, Vince rose to lead the entire AMC design department, and then continued his career with Chrysler when that company bought AMC in 1987.

Vince's efforts at AMC made him something of a luminary with enthusiasts of the make, and Vince has enjoyed participating in classic AMC shows and reunions over the years. It was through these activities that he met Brian and Wendy Moyer, who were Gremlin enthusiasts of the first order. Among the many Gremlins the couple owned is the very car featured here, which they possessed for 26 years. The Moyers also owned a wonderful 1973 Levi's edition Gremlin that Brian openly talked about wanting to see in Vince Geraci's garage someday. When Brian unexpectedly died in 2021, Wendy decided to move on from some of the cars and contacted the Geraci family regarding the Levi's car. At some point in the conversation, Wendy mentioned she would be selling the low-mile '70 too, and Vince and Jeff ended up making a deal with Wendy for both cars.

We're not entirely clear how the Moyers discovered the '70 back in 1995, but they bought it from the original owner's family with only a bit less than the 6,366 miles it currently displays.



The standard engine during the first year of Gremlin production was this 128-hp, 199-cu.in. straight-six, which contributed to the Gremlin achieving as much as 25 miles per gallon. A 145-hp, 232-cu. in. six was optional and became the standard engine for 1971. This is a preservation effort, and the condition of the finishes is indicative that AMC wasn't striving for 50-year cosmetic durability.

Original paperwork shows the car was bought by Marian Peterson from Northside Rambler in Indianapolis, Indiana, on April 16, 1970, and delivered on April 30. Jeff was told that a death in the family a short time later led to the car being put away for many years.

Beyond the meager number of miles on the odometer, Jeff's '70 is notable for a couple reasons. One, it has to be one of the earliest Gremlins in existence, as it was delivered just 30 days after the model was made available to the public. Two, it is a virtual time capsule in terms of originality.

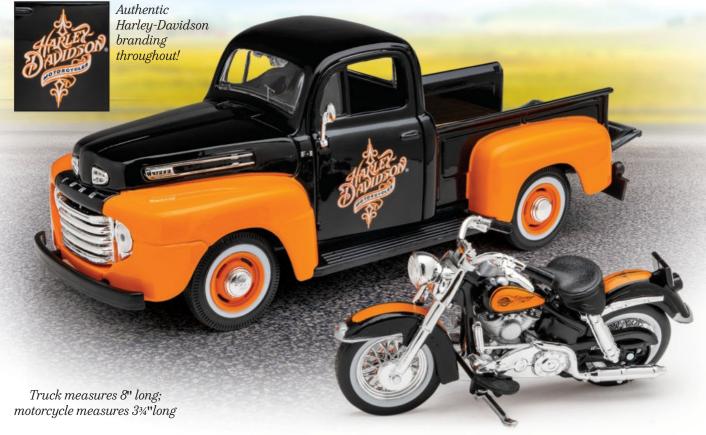
"Brian and Wendy went to great lengths to keep this car as original as possible, and that's my passion as well," Jeff says. "I'm just the current custodian of the car and I am in preservation mode. I make sure to drive it at least every three months to ensure everything gets exercised, and I'll take it to a show now and then."

Jeff adds that for safety and functionality's sake, he replaced the brake system's wheel cylinders and the sending unit in the fuel tank. Similar maintenance was no doubt done by the Moyers, too. The current tires are recent replacements as well,



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A Gremlin interior is straightforward and simple, particularly in black vinyl. Other than the steering wheel center and dash logo, the driver's forward view would have been the same in a Hornet.





Just like the car, the dog-dish hubcaps that Jeff installed on his "driver" wheel/tire combination came from the collection of Brian and Wendy Moyer.

RIGHT: Even with the pivoting glass opening, the lack of a full hatch gives a bit more rigidity to the overall structure. Two-seat base-model Gremlins had fixed rear glass.



but Jeff has the wheel/tire/full wheelcover combo that came on the car. He chose to keep the original B78-14 tires on the original wheels, which is a move that seems to make sense considering the rubber is more than 50 years old. The tires hold air, and who knows if they would continue to do so if subjected to a dismount/remount sequence? Jeff chose a slightly different look when it came to his street rolling stock—at least as compared to factory correct for this car. The combination as pictured features the base model "dog-dish" hubcaps on 14-inch painted steel rims, with modern radial tires.

Turning to Gremlin history on a macro scale, it's important to recognize the car for what AMC claimed it was when it debuted—"The smallest production car made in America." In joining the subcompact market dominated by imports, AMC had turned to its new Hornet that came out in the fall of 1969 and proceeded to lop off a foot of wheelbase (96 inches versus 108 inches) and 18 inches of overall length (161 versus 179 inches). Consequently, the front half of a Gremlin is virtually identical to a Hornet, while the back was completely new, featuring styling courtesy of Bob Nixon and his AMC small-car design studio. In this regard, the Gremlin was a sort of mini two-door station wagon, save for the fact that access to the rear cargo space was considerably limited.

For 1970, Gremlins came in two flavors. The basic version priced at a paltry \$1,879 was a two-passenger model that came without a rear seat and had a fixed rear window. In this arrangement, the only access to the rear cargo area was though



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the doors—though the lack of a rear seat made it seem almost roomy. The second and most popular version is that represented by Jeff's car, priced from \$1,959; his went out the door for \$2,483.45 before tax and license. This second version was of course a four-seater, with a standard fold-down rear seat, and a glass hatch that opened the upper half of the back of the car. The added convenience of having rear cargo access would seem worth the \$80 higher price all by itself. As another perspective on the cost of rear access and a rear seat, we noted that the AM radio option in Jeff's car was \$61.60.

Gremlin's economy features were heralded by AMC advertising from the start, both in terms of purchase price and fuel mileage, claiming that Gremlin pulled down the "best mileage of any car made in America." Once you realize the Gremlin beat the Ford Pinto and Chevrolet Vega to market by half a year, the claim is hardly surprising. With no direct domestic rival, AMC aimed its earliest ads squarely at the Volkswagen Beetle, touting Gremlin as just 2.5 inches longer than the "Bug," but 10 inches wider and 765 pounds heavier,

LEFT: Vince Geraci explained to Hemmings that the Gremlin character was visually the result of two men: Miller Johnson and Wade O'Connell. Johnson is credited for the twodimensional renderings, while O'Connell brought the character to life via threedimensional emblems.

RIGHT: The grille is specifically the work of Vince Geraci and his AMC "senior car" design staff. We think it makes a strong contribution to the overall likable and playful look of the trend-setting Gremlin.

resulting in a more comfortable and substantial feel. Likewise, the AMC pummeled the VW in terms of horsepower, with the Gremlin standard straight-six being more than twice as powerful while returning up to 25 miles per gallon.

Speaking of horsepower, the grunt for this early Gremlin comes from the standard 199-cu.in. straight-six rated for 128 hp. It's an interesting choice, if for no other reason that the Pinto and Vega were launched solely with four-cylinder engines. Later in the year, an optional 232-cu.in. six became available in the Gremlin, and by 1972, a customer could even opt for a 304-cu.in. V-8.

There's no doubt the Gremlin was a major commercial and financial success for American Motors, despite being quickly dwarfed by Pinto and Vega production numbers. The Ford and Chevy subcompacts would eventually sell 2 million to 3 million units each, while total Gremlin production from 1970-'78 was just over 670,000. Still, those nearly three-quarters of a million cars represent an all-time bestseller for a single-design AMC. And we might note that we're unaware of any reputational baggage for the Gremlin, compared to Pinto and Vega. Instead, the AMC is a noteworthy and playful entry at the dawn of domestic subcompacts.

Maybe Jeff puts it best when we ask him what he likes most about his Gremlin. "Everyone has a Gremlin story that they can relate with a smile. They had a Gremlin, or they knew someone with a Gremlin, or they had a memorable experience that involved a Gremlin—something like that. It seems people remember some of its contemporaries with a strong element of disdain. Let's face it—by today's standards, none of those cars were particularly good. But for its place in time, the Gremlin is pretty compelling."

We can assure you that we were all smiles while photographing Jeff's remarkable '70, as there's just something about it beyond those crazy low miles.







Vince Geraci has been penning dreamy Gremlins for decades, evidenced here by a 1968 drawing of a potential Gremlin show car, and a 2007 rendering of a decidedly chiseled and muscular Gremlin vision. Rest assured, Vince has other Gremlin drawings as well.

AMC DESIGNER VINCE GERACI

We had the pleasure of interviewing Vince Geraci as we put this story together, and he was able to share some in-depth details of the initial Gremlin design history. In the late 1960s, Vince was the lead designer for AMC's "senior" car studio (think large cars like the Ambassador), while Bob Nixon was the small-car studio head. Dick Teague was the head of the entire AMC design department. Nixon and his designers accomplished the bulk of the Gremlin project after the concept was allegedly sketched out on an airline airsickness bag by Teague. Among many elements of the project, Nixon and his staff crafted a half-scale clay model of the car before being assigned to a now-forgotten new project. It was at this stage that the Gremlin was moved to Vince's studio, where he and his cadre of design staff created a full-size clay model and finished the project by designing the grille, taillamps, trim, and other smaller details. It's clear that the Gremlin is one of Vince Geraci's favorite projects in a career full of interesting designs.



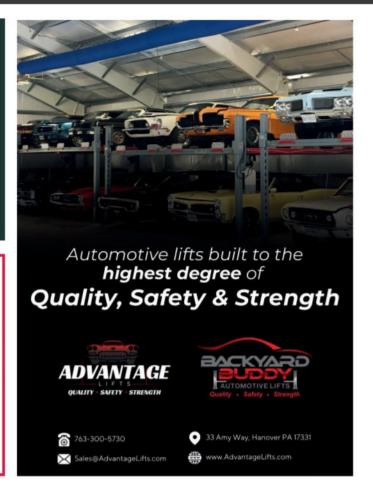
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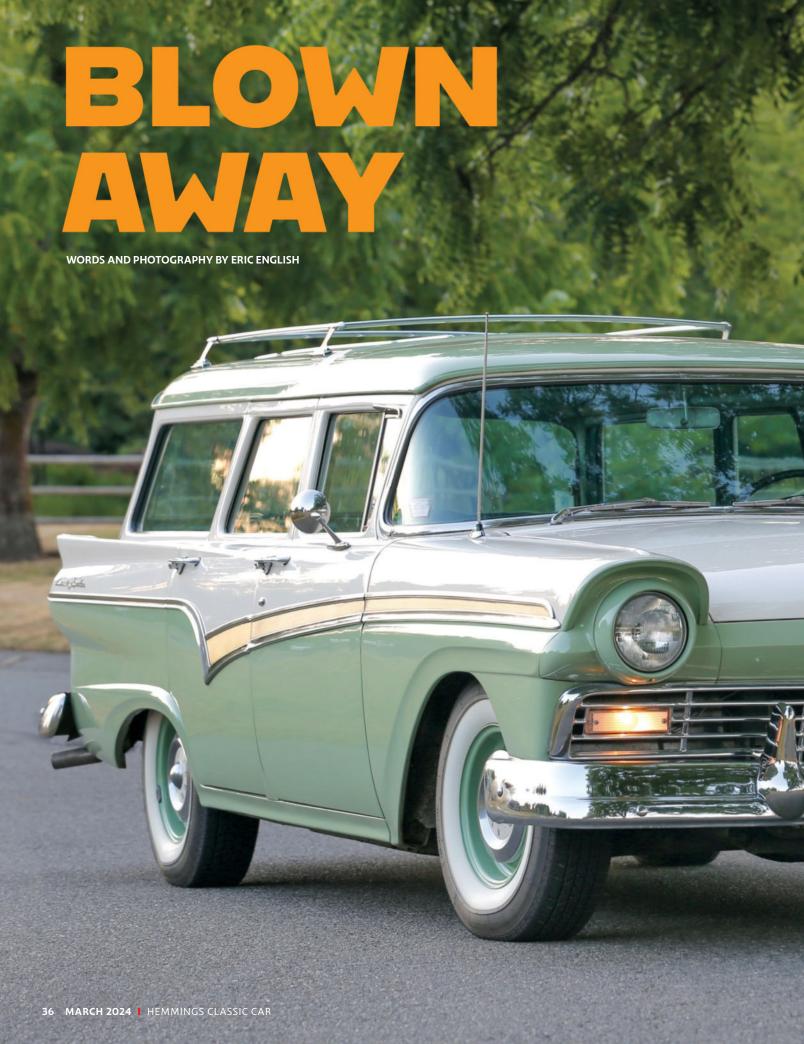
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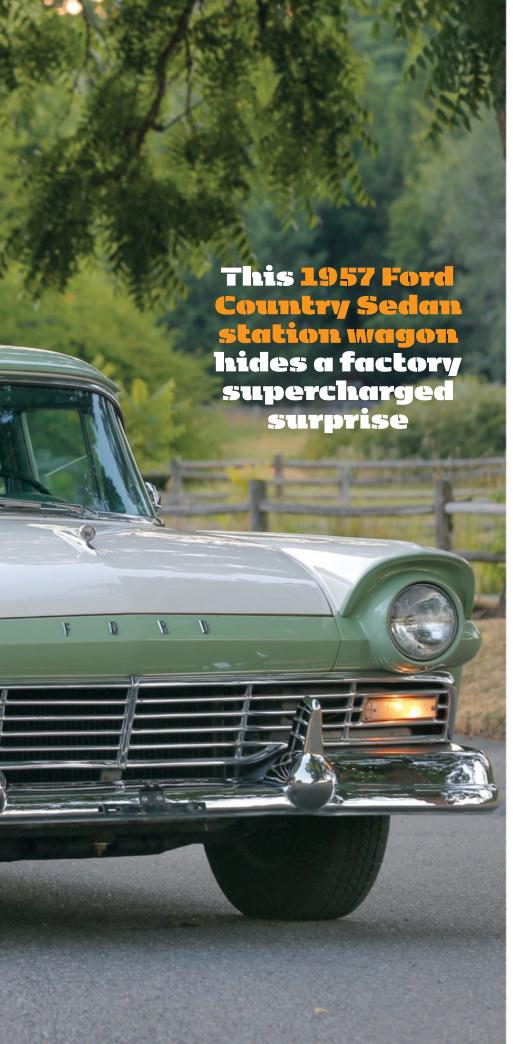
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eople who view this 1957 Ford Country Sedan for the first time are often impressed by its generally unrestored condition and appealing original color combination. They're not wrong of course, but the real appeal of this vintage wagon is under the hood, which is in fact sometimes missed. "It's so unexpected," owner Frank Stubbs says, when explaining the reaction people give him after learning of the status of this factory-supercharged car. "Most people have no idea that Ford offered a supercharger on the '57s at all, much less on a four-door station wagon. They're blown away by the idea." But of course, Ford did offer just such an animal, and this may be the only one of its kind remaining.

Not wanting to assume that all our readers are experts on factory blown 1957 Fords, here's a quick recap. In a case of racing making the breed better, the '57 model year dawned with multiple manufacturers scrambling to homologate new equipment in hopes of improving their competitiveness in NASCAR stock car racing. Ford arguably pushed the envelope the most by fitting a McCulloch centrifugal supercharger to its 312-cu.in. Y-block engine, making it available across the Ford fleet. Chevrolet debuted a fuel-injected 283-cu.in. V-8 for the same reason. Things were getting exciting until April of '57 when NASCAR decided to limit induction to a single normally aspirated four-barrel carburetor, followed in June by the selfimposed Automobile Manufacturers Association (AMA) ban on factory-supported racing.

Nevertheless, the cat was out of the bag and supercharged Fords were showing up on the streets across America. The supercharged 312 was rated for 300 horsepower in street guise—55 horses more than the "Thunderbird Special V-8" four-barrel 312, and 30 more than the "Thunderbird Super V-8" dual four-barrel 312. Supercharged Fords have become known as "F-code" cars as the first digit of the VIN—the engine identifier position—is



Unlike superchargers for the aftermarket, often the feature of a hot rod engine compartment, the '57 Ford blower was merely industrial in appearance. The McCulloch VR57 made about five pounds of boost.





F-code Fords could be had with both manual and automatic transmissions. The Stubbs' wagon has a three-speed manual and was also originally fitted with a Borg-Warner overdrive unit. Blowers on manual-shifted cars received the double V-belt drive pulley seen here, whereas automatic applications had a single belt pulley.

an "F." It's worth noting that four-barrel 312 cars had a "D" in the first position and dual-quad 312s had an "E" in the first position—thus an "E-code" identity amongst enthusiasts. It's also worth noting the F-code V-8 replaced the E-code during the model year. It's thought that anywhere between 1,000 and 1,500 production cars in total were turned out with the blown Yblock—211 of them being Thunderbirds.

Frank Stubbs knows a thing or two about F-code 1957 Fords, as he's the registrar for the F-code Thunderbird and F-code Ford registries. Additionally, during his career as the man behind Frank's Restorations, he's restored six F-code Thunderbirds and several other Ford F-code passenger cars. Currently he and his wife, Cathy, own six supercharged '57s, including the Phase 1 Thunderbird and F-code Skyliner featured in tandem in the April 2006 issue of our sister publication, Hemmings Muscle Machines. As to the Country Sedan wagon seen here, Frank and Cathy have owned it since 2000.

In all his travels and contacts in the Ford world, this is the only F-code 1957 Ford wagon Frank has uncovered. As a result, rare seems to somehow be an inadequate term when describing this car, and that's where the incredulous nature of some people's reaction to it comes into play. Frank does add that the consensus

in the F-code enthusiast world is that his wagon is unlikely to have been the only one ever built, and that a handful of wagons probably did receive F-code engines. Unfortunately, it's pure speculation, as specific records simply don't exist.

Fortunately for Frank and Cathy, there is a fair bit of history documented regarding their wagon, much of it courtesy of the prior enthusiastic owner, Jerry Torcyzner. "I knew Jerry through the network of F-code enthusiasts, in fact I bought my '57 Phase 1 Thunderbird from him around 1990," Frank says. "Even though he was in California, and I lived in Washington, I'd seen the wagon several times over the years and thought it was pretty cool. Jerry unfortunately died in the late '90s, and his family was left to dispose of his assets. His mom had his cars appraised, and the appraiser got in touch with me to ask some specific F-code questions. The appraiser also told me she was getting ready to sell it, so when he finished the task, I gave his mom a call and we worked out a deal."

While Frank didn't have an opportunity to talk to Jerry about the wagon, Jerry had written a historical narrative of the car and had the original dealer invoice, both of which offered valuable information. According to Jerry, he'd been a Ford enthusiast since the late Fifties, and was first introduced to the '57 blower cars when he and friends were hanging out at



Half Moon Bay Dragstrip in 1964. There, he saw Larry Walker racing a D/Stock '57 supercharged Ford Custom and became hooked on F-codes. Jerry soon found himself racing a supercharged '57 Custom and competed with Walker and several other enthusiasts at a variety of Central and Southern California tracks. He related that in 1969, he heard a couple reports of a supercha rged station wagon in the Atascadero area but didn't believe it. Shortly thereafter, Jerry was led to the car, which at the time was owned by a used-car dealer. Though the supercharger itself was missing, Jerry saw the "F" in the VIN and realized the Ford was indeed factory supercharged. It took a bit of time, but Jerry eventually talked the owner into selling the wagon.

According to Jerry's write-up, the car still had the original cylinder heads, intake manifold, pulleys, and other F-code-specific items when he bought the Country Sedan in December 1969. He also claimed to





The interior in this Country Sedan is largely unrestored, save for a headliner and seat upholstery.

Its original status as a supercharged car is ironclad, simply from the original data tag that shows "F" as the first digit of the VIN. Frank and Cathy also have a copy of the original invoice that is icing on a powerful cake.









Proud parents have the right to brag, right? Frank and Cathy's son, Kyle, is a graduate of the USCG Academy in New London, Connecticut.

dairy farmer's yard and reinstalled it on the car. The next bit of our story comes from Jerry's missive itself: "I traced the car to the original owner. The car was ordered in December 1956, but not delivered until August 1957, just barely before the release of the new models. The original owner was a truck driver and had gone to Atascadero Ford in December 1956 and requested the most powerful engine they had to tow a boat or trailer over the steep Sonora Pass near Yosemite (9,624 feet). They ordered the car with the just announced 300-hp option. The original owner told me he would tow up the grade and pass other cars that couldn't make it up because of low power or overheating. He'd be going 80 mph up the mountain. The second owner was a dairy farmer that raced cars on dirt ovals. He told me he used to tow down Highway 99 doing almost 100 mph."

Though Jerry's narrative doesn't specifically say, it seems logical that the dairy farm where Jerry snagged the original blower was the second owner's farm. Jerry also noted racing the wagon now and then, with specific references to the 1969 Winternationals, where he apparently won his class, and the 1970 March Meet/Bakersfield Gas and Fuel Championship in California.



The 1957 Ford is an attractive design, and yet it's dwarfed in popularity today compared to the '57 Chevy. Would you believe the '57 Ford actually outsold the '57 Chevy by a narrow margin? In fact, it was the only year during the decade in which Ford beat Chevy in passenger-car sales.

WHAT'S IT CALLED?

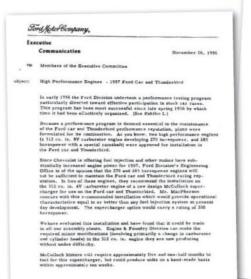
Robert Paxton McCulloch (1911–1977) was an engineer, entrepreneur, and successful businessman. Through the heart of the 20th century, he created several manufacturing companies, including the McCulloch Engineering Company, McCulloch Motors Corporation, McCulloch Aviation, Paxton Engineering, and Paxton Products. These companies built a variety of industrial products, some under military contract, that included small engines, portable pumps, chainsaws, helicopters, gyroplanes, and of course superchargers.

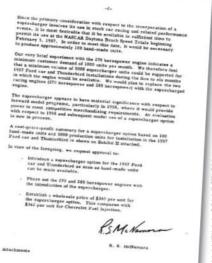
In the early Fifties, Paxton Products designed a new variable speed ball-drive supercharger known as the McCulloch VS57. It was met with enthusiasm by hot-rodders who adapted it to a variety of domestic engines, and it was in fact used in some factory Kaiser and Studebaker applications. Shortly thereafter, Paxton developed yet another automotive blower, this one with an internally controlled variable ratio instead of a variable-speed external pulley. It was funded by Ford in mid- to late-1956 with the intent of putting it into regular production for '57 model-year Fords. This unit is known as the McCulloch VR57, and Phase 1 versions were assembled in time for the 1957 Daytona Speed Trials in February. Within months, further revisions to the VR57 resulted in the Phase 2 blowers used on production F-code cars.

Questions relating to the correct attribution for VS and VR blowers of this era have long existed, with some calling them McCullochs, others McCulloch/Paxtons, and others Paxtons. We know that Paxton Products was established in 1950 and did the design and engineering for both superchargers, so where does the McCulloch name enter? It's possible that McCulloch may have done the actual manufacturing, and a good clue to this can be found in the 11/26/56 Ford letter found elsewhere in this story. It states, "McCulloch Motors will require approximately five and onehalf months to tool for this supercharger but could produce units on a hand-made basis within approximately ten weeks." What's clear is that the companies themselves identified the blowers as McCulloch during this timeframe, and that's good enough for us. Paxton Products was sold to the Granatelli brothers in 1958, and subsequent products were clearly known by the Paxton name.



While Frank and Cathy have enjoyed owning the wagon for the past 23 years, Frank has been surprisingly restrained in what he's done to it. "The car was a good driver when we got it, so we've mostly just enjoyed it. It was hit in the front at some point when Jerry owned it, and when it was repaired, the car got a full repaint in its original Willow Green and Colonial White two-tone. Unfortunately, the work also included replacing the damaged trim spears on the front fenders with incorrect Fairlane trim, which presented a slight mismatch where the trim transitions to the doors. It took me awhile to find nice correct spears, but I eventually replaced





Several years prior to becoming Ford's president, Robert McNamara signed this letter giving a full account of the supercharged 312 program, including the expectation that it would run through at least 1958. Perhaps due to subsequent NASCAR and AMA racing bans, '57 proved to be the only year for F-code Fords. Photo: Courtesy of Don Antilla.

them. I also replaced the headliner, and of course general maintenance items. That's really all I've ever done to it."

With Frank and Cathy's other F-codes restored to a high level, the couple finds this wagon a great car to take anywhere, anytime. Nice as it is, they simply don't worry much about potential damage, though to be sure, the '57 is irreplaceable. And even better, there's room in the back to handle the equipment for any occasion, which these days is mainly folding chairs and a cooler for car shows and cruises. In the end, it's safe to say that the days of pulling a trailer up high mountain passes are long gone, but the Stubbs' remarkable supercharged wagon continues to impress.





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2023 Pebble Beach Concours d'Elegance

Highlights from the 72nd outing of the nation's definitive concours d'elegance

WORDS AND PHOTOGRAPHY BY DAVID CONWILL AND MATTHEW LITWIN

he Pebble Beach Concours d'Elegance is unequivocally North America's definitive celebration of the world's finest automobiles. An invitation to display a vehicle at this annual spectacle of elegance and rarity is highly coveted among restorers and car owners alike from around the world. Don't believe us? August 20, 2023, marked the concours' 72nd occasion in which the Pebble Beach Golf Links' famed 18th fairway again became a stage for just 216 cars presented by owners from 18 different nations and 30 of the 50 U.S. states.

Pebble, as it's collectively known among collector car enthusiasts, is renowned for organizing special classes honoring marques, coachbuilders, and types of compelling automobiles, and 2023 was no different. Special classes memorialized Lamborghini's 60th Anniversary, Spanish sports car builder Pegaso, McLaren's 60th Anniversary, American Dream Cars of the 1950s, Porsche's 75th Anniversary, Vanderbilt Cup Era Race Cars, and the centennial of coachbuilder Figoni divided into two classes spanning the years 1923-'37 and 1938-'48. They complemented another 19 classes that included Packard, Rolls-Royce, Ferrari,

Attendees who were in Monterey on Thursday, August 17, were able to witness a majority of the concours show cars partake in the 25th running of the Pebble Beach Tour d'Elegance. This prelude not only offers 70 miles of spectacular coastal views to Big Sur and back on public roads but serves as a deciding factor in the event of a tie between participating and nonparticipating cars.

When judging concluded, a 1937 Mercedes-Benz 540K Special Roadster, presented by Jim Patterson of the Patterson Collection in Louisville, Kentucky, took Best of Show honors from a field that included the Auriga Collection's 1930 Mercedes-Benz 710 SS Special Roadster, a 1932 Alfa Romeo 8C 2300 Corto Figoni Cabriolet shown care of Gregor Fisken, and a 1939 Delahaye 165 Figoni et Falaschi Cabriolet owned by the Peter Mullin Automotive Museum Foundation.

If Pebble Beach is still on your automotive bucket list, visit pebblebeachconcours.net for more information and mark August 18 on your 2024 calendar. The website is also where you can buy tickets and see a complete list of 2023 class and special





DAWN PATROL

Beyond the glitz and glamour of some of the world finest antique vehicles displayed on the 18th fairway each year, the Pebble Beach Concours d'Elegance is renowned for its "Dawn Patrol." The name is a bit of a misnomer, for much of the day's behindthe-scenes activity takes place in the pre-dawn hour. That's when a significant number of concours entries—cars, owners, handlers, restorers, and media-assemble and wait for the show field to open.



1907 ITALA 100 HP RACE CAR

The Vanderbilt Cup Era Race Cars compiled for this year's concours gave a nod not just to the speed contests on unimproved Long Island roads, but to an entire epoch of motor racing when men pushed primitive machines to the absolute brink of epic failure to the astonishment of crowds. It was a spectacle like no other, little of which was captured for posterity. Surviving race cars are few, including this 1907 Itala presented by Time to Drive Holdings of Charlottesville, Virginia. Tipping the scales at one ton and motivated by a 120-hp 14.5-liter engine, it was one of three factory team cars. It set the fastest lap and outright won the Coppa della Velocita on September 2, 1907. Only three people have owned it since, including Lord Montagu, who commissioned its 1959-'60 restoration to factory livery.



Making its way to the American Classic Open class was this 1932 Cadillac 452B convertible coupe by Fisher, owned by Stephen Brauer of St. Louis, Missouri. In 1932, only 300 Cadillacs were equipped with the division's smooth and silent V-16 engine, 14 of which were fitted in this body/chassis design. Of those, it's believed four exist, including this one that sold new in New York City equipped with a rear-mounted spare in lieu of a side-mount. Veteran Pebble Beach Concours d'Elegance attendees might recognize this car for its class win at the 1995 event following the Cadillac's extensive restoration.



1912 SIMPLEX 50 HP QUINBY TORPEDO

Harold S. Vanderbilt was the son of Willie K. Vanderbilt, the man who started the Vanderbilt Cup Races. Just 20 years old when the inaugural event ran, Harold went on to be a noteworthy sportsman in his own right and is remembered as a yachtsman, shades of Briggs Cunningham. At age 28, Harold was romantically linked (perhaps engaged) to tennis star Eleonora Sears. The sporting match didn't work out and this Simplex, originally Vanderbilt's, belonged to Sears until 1939. It is now a part of the Singleton Collection in Newport Beach, California. The Simplex's presentation and history earned a second in class award.



1915 STUTZ BEARCAT

Allen Shay and Kirsten Hansen, of Creston, California, brought out their 1915 Stutz Model 4F Bearcat for the Antique Class of the concours. Allen and friend Jonathan Ward wore matching racing suits for the occasion. Stutz was advertised as "the car that made good in a day," thanks to its remarkable performance in the first Indianapolis 500 race in 1911. This Bearcat stayed in the original owner's family until 2007 and has only had four owners in its more than 100 years of existence.

HCC On Location



1924 PACKARD 136 PULLMAN SPORT PHAETON

The "big engine, little car" concept goes way back. Here's Packard's version from 100 years ago. Stephen and Susan Babinsky of Lebanon, New Jersey, own this 1924 Packard 136 Pullman Sport Model Phaeton. The big engine, in this case, is Packard's 85-hp, 358cu.in. straight-eight. The little car is a Sport Model, which means that the phaeton body is narrower and lower than the standard car, seating only four. Pullman is estimated to have built only 100 of these bodies and few still exist. This was originally the property of Paul Weiant of Allentown, Pennsylvania, owner of the Economy Pretzel Company. It was displayed in the Prewar Preservation class, for the Packard wore its original paint, upholstery, and top.

1932 PIERCE-ARROW SALON COUPE

Ross and Beth Myers keep their collection at the 3 Dog Garage museum, in Boyertown, Pennsylvania. That includes this 1932 Pierce-Arrow 51 LeBaron Sport Coupe, believed to be the car that debuted Pierce's 12-cylinder Model 51 line at the New York Auto Show. While it's not certain that this is the auto-show car, it is known to be only the fourth Model 51 produced overall. Its 147-inch wheelbase was intended for sedans and limousines, but the LeBaron-built sport coupe body must have made a major impression on period viewers. It certainly did at Pebble Beach, for the judges bestowed it with first in class accolades.



1932 PIERCE-ARROW CLUB BERLINE

John and Kimberly Word of Newport Beach, California, model period clothing beside their 1932 Pierce-Arrow 52 Club Berline. The Model 52 used a shorter wheelbase (142 inches) than the concurrently produced Model 51, though the Berline body on this one still features a divider window to keep rear-seat conversations private from the chauffeur. It was ordered new by RKO Radio Pictures, a Hollywood movie studio, and is the final 1932 Model 52 built.



1932 TALBOT AV105

An exhibitor in the European Classic Sport class was New York, New York, resident Richard Lisman with his 1932 Talbot AV105 Fox and Nicholl Vanden Plas Tourer, captured by our camera upon entry to the show field. What made this example compelling was its race history as one of three factory team cars. Even better, it was credited for winning the "Coupe de Alps" event, and also competed in the Liege-Rome-Liege (seven times), the Mille Miglia (twice), and the Flying Scotsman. This rich history and its stunning presentation earned the Talbot first-in-class honors.



This 1937 BMW 326 took second in the European Classic Sport class. It is one of only two built with Erdmann & Rossi coachwork and was the only one to survive World War II, although it was seized by the Red Army in 1945 and essentially lost until 1991. It was then restored by a marque expert and in 2020 was re-restored by Martin Hveem of Redding, California. The BMW is owned by Karra Canum, of San Jose, California, who wore a period-accurate fur coat, sunglasses, and an orange felt hat that coordinated with the car's interior.







1954 ASTON MARTIN DB2/4 BERTONE COUPE

This stunning 1954 Aston Martin was truly a unique car. According to records, it was one of seven Bertone-bodied DB2/4 chassis sold to Chicago industrialist Stanley Arnolt, but the only one sporting coupe coachwork. When the car debuted at the 1957 Turin Auto Show, the coachwork was finished in white, but it failed to sell off the show floor. The factory repainted it blue and displayed it at Turin again a year later, where it quickly found its first owner. This one-off Aston is a Pebble regular, having been shown in 1987, '94, and 2007. Current owner Alberto Guitierrez, of Albuquerque, New Mexico, commissioned an extensive restoration to its 1958 livery that was completed in time for the 2023 concours. The effort resulted in a first in class award.



1933 STUDEBAKER SPEEDWAY PRESIDENT SERIES 92 STATE ROADSTER CONVERTIBLE

What's a Studebaker doing at Pebble Beach, you ask? Contrary to its postwar reputation for building affordable, utilitarian cars, the company crafted exquisite automobiles during the prewar era. Several are now recognized as Full Classics, including this 1933 Speedway President Series 92 State Roadster Convertible displayed by George and Valerie Vassos of Westfield, Massachusetts. The car is one of just two such models authentically restored to Studebaker's 1933 factory traits.

1958 ROLLS-ROYCE SILVER CLOUD I "HONEYMOON EXPRESS"

From the Anne Brockinton Lee/Robert M. Lee Automobile Collection in Sparks, Nevada, comes this 1958 Rolls-Royce Silver Cloud I "Honeymoon Express." The name comes from its two-seater configuration paired with a gargantuan trunk. It's one of three similar vehicles from coachbuilder Freestone & Webb, with this one being the last built. It is also one of only two Rolls examples with the uniquely finned body, with the third being constructed on a Bentley chassis. Displayed in the Postwar Luxury Class, it received first-inclass honors.





1955 CADILLAC ELDORADO

This year's Postwar Luxury class featured a range of vehicles portraying the optimism of the early 1950s. Patrick Peronnet, of Peoria, Illinois, owns this 1955 Cadillac Eldorado. The Eldorado was one of several period monikers that originated on early GM Motorama dream cars, including the Chevrolet Corvette, Oldsmobile Fiesta, Pontiac Bonneville, and Buick Skylark. By 1955, the Eldorado was set apart from the standard Series 62 convertible thanks to different rear-end styling and other touches, plus a standard 270-hp, dual-quad 331-cu.in. V-8.



1962 LOTUS 19

Lotus' first-ever Formula One victory came at the 1960 Monte Carlo race, with Stirling Moss at the wheel, so when the Lotus 19 debuted that year, it was dubbed the Monte Carlo in commemoration. Only 16 of this design were produced between 1960 and '62, with this being one of the later examples. It was purchased new by Jack Nethercutt, who raced it until 1964 and then sold it. Jack and his wife, Helen, reacquired the car in 2020 and had it fully restored to its original configuration, entering it in the 2023 Postwar Sports Racing class.



1967 SHELBY COBRA

The Postwar Preservation class was comprised of a treasure-trove of motoring icons, including this 1967 Shelby 427 Cobra owned by Peter Klutt of Halton Hills, Ontario, Canada. Records show the ground-pounder-sold new to Joe and Jack Penn through a Jenkintown, Pennsylvania, dealership—was one of just 55 examples equipped with a side-oiler 427-cu.in V-8. It was reportedly driven sparingly, including in a few local drag races. At the time of its acceptance to display at the Pebble Beach Concours d'Elegance, the Shelby's odometer was showing just 5,285 documented miles from new. It won third in class.



1969 LAMBORGHINI ISLERO S

2023 marked the 60th anniversary of Lamborghini as a sports car manufacturer, and there was a special class devoted to the marque. This 1969 Lamborghini Islero S Marazzi Coupe belongs to Olav Glasius of the Netherlands. It features a 350-hp, 3.9-liter V-12 and bodywork by Carrozzeria Marazzi, which was formed by exemployees in the wake of Carrozzeria Touring's bankruptcy. The Islero name honors a bull (Lamborghini's mascot), that famously killed well-known matador Manuel Rodriguez in 1947 and the "S means it was tuned for an additional 25 horsepower over its predecessor, the standard Islero.

PEBBLE BEACH TOUR D'ELEGANCE



1929 MERCEDES 680 S

Spectators often line pine-shaded 17-Mile Drive to glimpse concours entries that opt to participate in the Pebble Beach Tour d'Elegance. Embarking for the round-trip trek to Big Sur is Robert Kudela, of Chropyně, Czech Republic, in his 1929 Mercedes-Benz 680 S Gangloff Tourer. This car is noted for being one of a few examples bodied outside Germany. Sold new in Switzerland, it remained there until it was imported to the States in 1959. Its restoration, started in 2007, was completed in 2020. At Pebble Beach, it was bestowed with third-in-class accolades.

DUESENBERG AND DELAHAYE ON THE TOUR

It's rare that one can see a 1932 Duesenberg J Murphy Beverly Berline (foreground) and a 1937 Delahaye 135 MS Figoni et Falaschi Special Roadster on the same strip of asphalt simultaneously. Such sights are what the Tour d'Elegance offers. The former was shown by



Chris MacAllister of Indianapolis, Indiana, one of just three people who have owned the Duesenberg during the last 75 years. Meanwhile, the Delahaye was prominently displayed in one of two classes dedicated to the Figoni Centennial by the Miles Collier Collection at Revs Institute in Naples, Florida. Debuted at the 1937 Paris Auto Show, it welcomed third-inclass honors at Pebble Beach.

1910 POPE-HARTFORD MODELT **TOURING**

Few may remember that former **Union Army Brevet** Lieutenant-Colonel Albert Pope created a bicycle



manufacturing empire before turning his attention to the fledgling auto industry in the 1890s. To his credit, Pope's tenacity created the roadmap to multi-make car companies like that of GM and Chrysler Corporation. One of his crowning achievements was the Pope-Hartford, so named for the Connecticut capitol. This 1910 Model T Touring, owned by Joe and Janice Conzonire of San Marino, California, successfully completed the Tour d'Elegance, and then went on to win a third-place ribbon in the concours' Antique class.

1908 BENZ 105 HP **PRINZ HEINRICH**

Entered in the Vanderbilt Cup Era Race Cars class was this 1908 Benz 105 HP Prinz Heinrich Two-Seat Race Car owned by Bruce McCaw of Redmond, Washington. It was built to compete in a grueling 2,200-kilometer event conceived by Prussia's Prince Heinrich. Rules stipulated fourseat touring coachwork. Just 10 examples were built, and this



one survived the 1908, '09 and '10 races before it was shipped to New York and prepared with two-seat coachwork for the 1910 Vanderbilt Cup race. The Benz was then modified again for the 1911 Indianapolis 500, where it finished 18th. At this year's concours, it won third in class.

1952 FERRARI 225S VIGNALE BERLINETTA

The Ferrari Competition class featured stellar entries, including this 225S Vignale Coupe from 1952 presented by Arnold Meier of Zollikon, Switzerland. Fitted with a Colombo V-12 engine, it first competed in the 1953 12-Hours of Sebring where it finished eighth overall. Later that year, it outright won the Cuban Grand Prix. The Ferrari's racing career is far from over, as it's still participating in numerous vintage events from Monaco to Le Mans to Goodwood. On the concours show field, it took home second in class.





1953 CUNNINGHAM C-3

Briggs Cunningham was a wealthy sportsman who dreamed of racing and winning at Le Mans in an American car. His first effort, using 1949 Fords fitted with Cadillac engines, was disallowed, and his pure-Cadillac effort failed. To overcome future issues with hybrid chassis/engine combinations, he produced his own grand tourer. This 1953 Cunningham C-3, owned by Richard and Karen Atwell, of Fredricksburg, Texas, features a 220-hp, 331-cu.in. Chrysler Fire Power hemi V-8 in a tube chassis with lightweight convertible coachwork by Vignale. Cunninghams never sold in significant numbers, and they never won at Le Mans, but they remain impressive and coveted examples of midcentury American performance. 🙈

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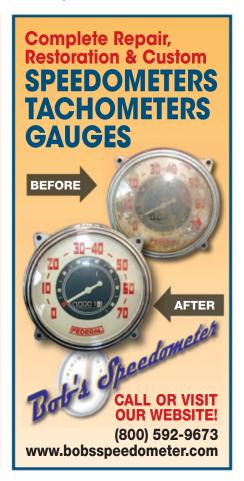
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Mews Reports M

BY TOM COMERRO



PONTIAC PARTY

Organizers of the annual Pontiacs at Pigeon Forge car show have announced that the 2024 gathering will take place at the LeConte Center in Pigeon Forge, Tennessee, on May 29-June 1. All vehicles from the famous defunct GM division are welcome, from the Oaklands to the final G8s that rolled from the factory more than a decade ago. The event will feature indoor and outdoor swap meet vendors and a fully judged car show comprising over 40 stock and modified classes. There will also be a Saturday night cruise around the Pigeon Forge area. Visit pontiacsinpigeonforge.com to register.



ORPHAN ODYSSEY

The Vintage Motor Car Club has announced a tour for American orphan cars to be held April 8-12. The event is hosted by the club's North Texas Chapter, and cars, trucks, and motorcycles are welcome to register and participate so long as the vehicles are older brands no longer manufactured. The tour will start daily at the Fairfield by Marriott at Decatur Conference Center in Decatur, Texas. Stops will include a trip to the National Vietnam War Museum, the historic Crazy Water Hotel, the Fort Worth Bureau of Engraving, and the Burlington Northern Santa Fe Railway headquarters, museum, and control center. Spaces are limited so visit vmcca.org/tours/ for more information.



SET YOUR T-TIME

The Gilmore Car Museum in Hickory Corners, Michigan, is now accepting applications for its Model T Driving Experience program. Fifteen rain-or-shine classes will take place May 31 through October 11, and each class will consist of three participants in three-hour sessions, alternating between driving and non-driving history segments. Expert instructors will help participants pilot one of Ford's "Tin Lizzies" by teaching the starting basics, use of spark and throttle control, proper shifting techniques, and coordination of hand and foot controls. Participants will also receive a guided tour through portions of the museum collection, a souvenir Model T booklet, free museum admission, and a certificate of completion ready for framing. Requirements include a valid driver's license or learner's permit, as well as appropriate footwear. Visit gilmorecarmuseum.org to sign up.

SOONER SWAP MEET

The 34th edition of the Chickasha Pre-War Swap Meet will take place in Chickasha, Oklahoma, at the Grady County Fairgrounds on March 15-16. Like at its prior events, a large array of parts from 1895-1945 will be available, including a comprehensive assortment of Brass Era parts, automobilia, and hard-to-find items from the earliest days of the automotive industry. Admission is free for the public, and both indoor and outdoor vendor spaces are available for those who wish to sell items. Vendor setup is scheduled to take place early in the morning of the 15th. Visit pwsm.com for more details.



















BY TOM COMERRO



SPREADING WILDFIRES

David Besser dropped us an email after reading about the Woodill Wildfire in December's Lost & Found.

"I have the pleasure of owning Woody Woodill's personal car, #WW010, which he owned from 1954 to 1965. He took it to many shows and was able to get it into some movies. It was in the 1956 movie *Written on the Wind* in which actress Dorothy Malone's character, Marylee Hadley, drove the car. Malone went on to win the Academy Award for Best Supporting Actress for her performance. The car was also a part of the 'Plastics-World's Fair and Trade Exposition' in Los Angeles where it won the motor revue excellence award in 1955. All the Wildfires featured different grilles, headlamps, bumpers, windshields, etc. My car has a flathead Lincoln engine with Fenton aluminum heads and intake, and Fenton headers. After the show circuit and movie appearances were over, Woody parked the car until 1965 when he sold it. Currently, the car shows 10,000 miles on the odometer," David says.

We also heard from Steve Cowdin of Larkspur, Colorado, who happens to own a different Woodill

Wildfire movie car, the long lost "Idaho Special" from the 1954 movie *Johnny Dark*. It's currently undergoing a full restoration to bring it back to its movie car configuration. The body was recently mounted onto a specially designed rotisserie as part of its restoration process.

"This car has been lost for many decades due to the fact that the factory did a restyle on the car to experiment with a Corvette wraparound windshield," Steve says.

After the car came into Steve's possession, it took a while to verify that it was the Idaho Special. With the help of some experts and many movie photos, including the car on its side, the positive ID was confirmed.

"It matches down to the many crummy welds, phony dual exhaust hangers, filled-in windshield mounting holes from filming, and so forth." Steve adds.

We're eager to see more restoration photos and the car when it's finished. If only a young Tony Curtis could take the wheel.





SMALL TIME

Kevin Gibbs sent us a newspaper clipping wondering about the diminutive Arbet, which was claimed to be the smallest street-legal car by *The Guiness Book of World Records*. Whether that remains true today we don't know, but the tale of the tape puts the Arbet at an overall length of 88.75 inches, a height of 38.5 inches, and 40 inches wide. It was built by Arliss Sluder, who named

the car as a combination of his and his wife, Beth's, first names. He began in 1945 and it took 11 years to complete the build that required thousands of hand-manufactured parts. We interviewed Jeff Gibson (pictured), owner of the Arbet, in the May 2004 issue of *Hemmings Motor News*. The Arbet weighs slightly more than a ½-ton with sheetmetal that was 2 millimeters thicker than that





on a '57 Chevy. It's powered by an air-cooled Onan engine capable of 13 hp that's mated to a three-speed with a centrifugal clutch and clutch brake on the shift lever. At that time, it was in the Washington State area; the microcar has popped up from time to time on the internet. We're curious if it's still out there and if Jeff still owns it.



Recently discovered a unique or noteworthy classic car or vehicle? 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 tcomerro@hemmings.com.



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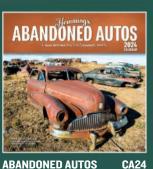
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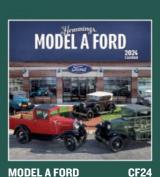
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espite its supremacy on the fledgling NASCAR stock car circuit, and the headline news that came with it, Hudson's sales had spiraled down for three straight years. Talks in late 1954 were intensifying to combine the floundering company with equally troubled Nash to create a new independent manufacturer, American Motors Corporation. Yet only a few months before the merger contract was signed, Hudson, still independent, rolled out the final car it would create before American Motors was formed. As a stab at making a lower-priced version of the legendary Hornet, the new 1954 Hudson Hornet Special was a middling success, to be charitable. Introduced midyear, it barely helped Hudson, which sold fewer than 25,000 Hornets and Hornet Specials that year as AMC came into

Since specific production breakouts no longer exist, it's impossible to say how many examples of the 1954 Hornet Special were built, but the number is probably minuscule. The Special followed the Hudson themes, which saw the Hornet and Wasp lines extensively restyled to resemble the new-for-1953 Hudson Jet compact. The Hornets grew more elaborate trim and high-mounted taillamps in new rear fenders that slightly resembled truncated tailfins. Yet the slightly de-contented Hornet Special retailed for only \$100 to \$150 less than a standard Hornet. Presumably, it was a tough sell.

A Hornet Special is unquestionably an unusual sight today, even at a marque meet. It's even more rare to find one in the shape of our featured 1954 Hornet Special that's owned by Charlie Derby of Peterborough, New Hampshire, which he describes as "99 percent original," with the major departure being a repaint in a 1970s Chrysler shade of blue that was applied sometime before he acquired the car in 1975. By that time, Charlie was already a serious Hudson collector, having owned over the years a 1925 Hudson, plus various models from 1950, 1953, and another 1954, a Hornet. As the last "true" Hudson-built Hornets, the 1954s have always held a special—no pun intended—place in the realm of Charlie's enthusiasm.

"I like the looks of the 1954s," he says. "The taillamps are up on the fenders rather than down by the bumper where they couldn't be seen. I knew the General Motors Hydra-Matic wouldn't get good gas mileage, plus I like to shift anyway, so I liked this car. I was sitting at a Hudson gathering in Massachusetts in 1975 when this car pulled in. I said to my wife, 'I think that's my car.' I made a deal and told her, 'I just bought a car,' and she smiled. I don't remember what she said but as long as she was smiling, it didn't matter."

The Special retained most of the attributes of the Hornet, including the step-down floorboard configuration and perimeter frame that gave the Hornet its low, NASCAR-dominating stance. Speaking of which, Hornets continued to win races with the new body style, scoring 24 victories in NASCAR and AAA stock car competition in 1954,





When not on the road, Charlie's 1954 Hudson resides in the estate's 150-year-old barn that is now integral to the equally-old house.

led by factory drivers Herb Thomas, Marshall Teague, plus AAA standout Frank "Rebel" Mundy.

While the racers made use of Hudson's factory Twin-H dual-carburetor setup on their 7X competition engines, this Hornet Special utilizes the same big, 308-cu.in. L-head inline-six, but topped with a single Carter carburetor. With compression at 7.5:1, the Hornet Special engine was still rated at a robust 160 horsepower. Charlie's car also has the optional Borg-Warner three-speed manual transmission with electric overdrive. The overdrive can be locked out by a dashboard knob.

Noted Hudson collector and historian Ed Souers of Angola, Indiana, balances the Hornet Special against the factory's fortunes in 1954. "The Jet soon accounted for a third of Hudson sales, but it still didn't get them where they needed to be," he explains. "The Special cost maybe 10 percent less than a regular Hornet. They took some trim off the outside, cheapened the interior a tad, and added a Special badge. There's zero difference between them mechanically. I suppose if you're a consumer, 10-percent savings is 10 percent, but it was pretty much the same car."

With reduced exterior baubles, the Hornet Special received Jet-type front fender scripts and interior trim largely lifted from the less expensive Super Wasp. Less costly fabrics were combined with friction-latch front vent windows and other slightly



Although it shows some wear, the room-for-three rear bench seat is more comfortable than a living room couch.

cheaper appointments. The Hornet Special was sold across six body styles. The Special was dropped after the Nash merger, but reappeared briefly in 1956, only this time built on the now-AMC Ambassador chassis with available Packard-supplied V-8 power. At year's end, the Hornet Special departed for good.

Charlie's Hornet Special is a four-door sedan, which was probably the biggest-selling Special that year. The car's history is known to date to Fort Worth, Texas, in 1954, where it was sold by French and Morrow Motor Sales not long after the Special was introduced. The original

owner is believed to have sold it to an Illinois buyer in 1971. In February of 1975, the Illinois owner sold the Hornet Special to Raymond Mumford of Coventry, Rhode Island. Three months later, Mumford drove the car to a Hudson-Essex-Terraplane Club regional meet in Orange, Massachusetts, which was where Charlie first spotted it and felt his heart thump.

"I'm not sure who repainted it," Charlie recalls. "When I opened the hood, I could see the engine bay had the original color, a different shade of blue. Everything I've had to replace is either new parts or NOS parts that have been rebuilt.









Charlie found the high beam indicator distracting while driving at night, so he covered it with red electrical tape (left).

Specifically, that's the generator, starter, distributor, wheel bearings, and Hudson brake shoes, which have new linings. I've also done a few modern improvements, like going to the auto parts store and getting the combined taillamp and brake lamp that I mounted in the rear window. But I always tried to get original parts. The interior is all original."

Parts for routine upkeep such as the distributor cap, points, rotor, and condenser are still available off the shelf at the auto parts store, thanks to Echlin, which is now a NAPA brand and still stocks ignition components for classic cars like this one. Getting more esoteric pieces like body and trim items requires further investigation.

One of those parts, which Charlie dug out of a Hudson cache in northern New Hampshire, is a new windshield, a hard-to-locate, one-piece pane that imitated the Jet windshield and was used on the Hornet during 1954 only. "I figured I'd grab it and I still have it in my garage," he says. "I hope I never have to use it." As to other body issues, Charlie tells us he scooped corrosion out of both front wheel wells, with some surface rust remaining on the front doors as part of the car's patina. As Charlie remembers, a mechanic friend of his, Dave Evans, is fond of reminding people that "a pretty good paint job won't get you home."





Charlie can attest to this. On a road trip through Pennsylvania in the 1970s, the Hornet Special's crankshaft sheared outside of Harrisburg, near Spring Grove. Charlie always travels with a copy of the White Triangle News, the H-E-T Club's newsletter, and he looked up the name of the local chapter president, Don Kercher. He called and Don's wife answered. 'She sent her husband and their son out. They treated me royally; prepared a meal that would have fed an army. You really need to join a club if you have an old car. I always carry the magazine with me."

Not long after repairs were made to the engine, it started blowing steam and showing other signs of weakness, so Charlie bought a non-original, same-year 308-cu.in. long block from Kerchner and had it rebuilt by Kingsley Machine of Nashua, New Hampshire. That's the straight-six engine in the car now. Initially, it leaked a quart of oil every 100 miles, but a new rear main seal has increased that interval to about 300 miles, which is fine with Charlie, who puts maybe 500 to 700 miles on the odometer each year.

Charlie's son documented when the Hornet Special passed 100,000 miles way back in 1981. It's still a runner, and gets taken out of its 150-plus year-old barn for at least a little exercise most days. The rear end used to bounce uncontrollably until Charlie remedied things by installing five helper leaves to each rear semi-elliptic spring. That restored the vaunted, lowslung Hornet handling.

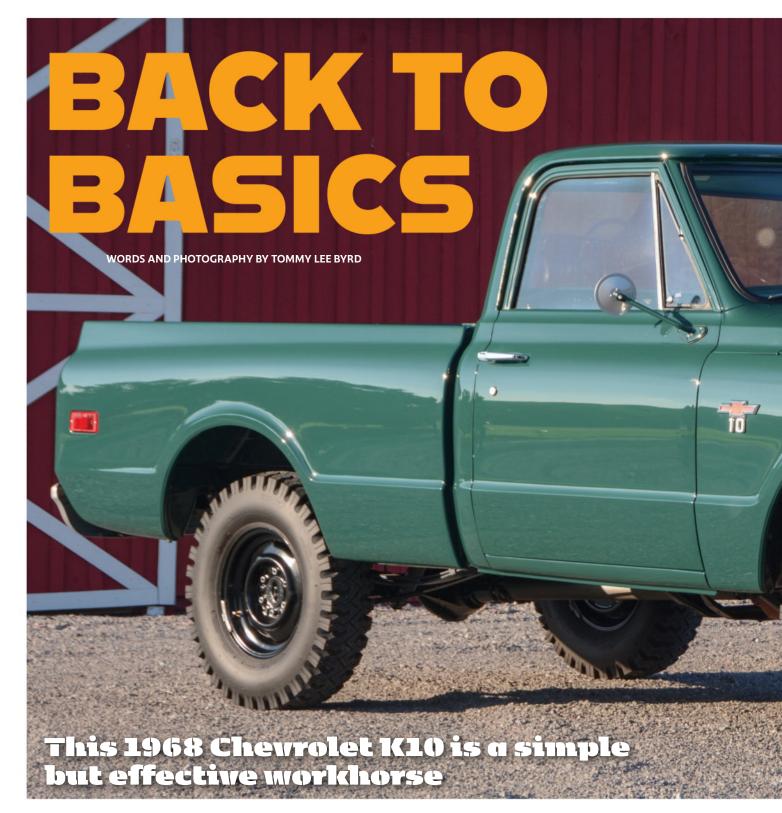
"Now, the bouncing is gone," he says. "It's kind of funny, but I recently was driving it with a passenger in the back seat who told me that it was riding so smoothly and comfortably that he was nodding off to sleep back there. The Hudson corners like it's on rails; there's hardly any body lean at all. In the past, I had a 1951 Ford and a 1952 Oldsmobile, and when you tried to take a corner at high speed, they rolled like a football. With the Hudson, there's nothing to it. This car will cruise at 80 mph. So, if some guy in an Oldsmobile goes by me, I give him a smile and wave. Then I let him have it."

The straight-six in the Hudson today is a larger 308-cu.in. engine.









or many years, comfort and style weren't part of the recipe for a successful truck. In 1955, Chevrolet introduced the Cameo, a pickup that had all the creature comforts of a passenger car, a new chassis design, and Chevy's new 265-cu.in. V-8 engine. Despite the allure of the plush pickup, the American people still wanted a rugged truck that was devoid of unnecessary frills. The 1968 Chevrolet K10 on these pages used a no-nonsense approach to getting the job done back in the day, and it's now a beautifully restored example of the utility

that truck owners demanded during a much simpler time.

Chevrolet rolled out a brand-new body and chassis in 1967 and carried it through 1972, with minor changes executed each year to refine the appearance and performance, but owners could still opt for a stripped-down version to fit their needs. During this time, Chevrolet also had a relatively new platform called the K10, which was a four-wheel-drive version of its popular half-ton pickup truck. Chevrolet started manufacturing its own four-wheel-drive axle and suspension system in 1960,



after seeing the capabilities of the special trucks that were converted to four-wheel drive by Northwest Auto Parts Company (NAPCO). Typically, the NAPCO-converted trucks were used by the U.S. Forest Service or other entities that needed to access areas off the beaten path, but General Motors saw an opportunity to offer these capable trucks to the general public.

Despite the new and exciting platform, sales were very soft for early four-wheel-drive trucks. Even into the late 1960s, just a few thousand K10s hit the streets or farm roads of America each



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year, compared to more than a quarter-million C10 two-wheel-drive pickups. Production records show that only 1,449 K10s were built with a 6½-foot fleetside bed in 1968, making our featured example an unusual combination that stood the test of time. Many others were used, abused, and often left for dead in a local junkyard. It's obvious that this truck was treated nicely throughout its ownership history, although it likely had some tough days on the job.

It all started in September of 1967, when John Vikturek set out to buy a new truck. He lived in Barrett, Minnesota, a town with approximately 340 residents. Barrett didn't have any of its own dealerships, but a neighboring town, Hoffman,

gave him a reputable option. Sanders Chevrolet and Implement Company served the area, selling 10-15 vehicles a year, most of which were trucks for farming use. John didn't want any frills, just a tough truck that could get him through mud or snow if needed. What he got was this incredibly basic pickup, a 1968 Chevrolet K10 half-ton four-wheel drive, which features a 115-inch wheelbase, a fleetside bed, and hardly any options.

The truck rolled out of the factory in code 505 Dark Green paint, and featured Argent Silver on the grille and bumpers. Inside, a black rubber mat offered easy cleanup. John didn't need a radio or cigarette lighter, so he got a small credit for those items on the truck's final price. For power, the standard 250-cu.in. inline six-cylinder engine was sufficient, and it was backed by Chevrolet's standard column-shifted, three-speed manual transmission and a two-speed transfer case. With a 3.73:1 final drive ratio, it had a great balance of low-end pulling power and highway manners. John used the truck regularly, until his death in 1975 at the age of 77. From there, the K10 was sold locally and eventually landed at an apple orchard in central Minnesota where it spent many years. The truck was then sold to an individual in Houghton, Michigan, but returned to Minnesota around 2010, when Matt Field bought it.

"I'm a sucker for survivor cars and trucks," Matt says. The Detroit Lakes,

Minnesota, native has a collection of early Camaros, including a 240-mile COPO with serious drag racing history, but he has also owned several C10s and K10s through the years. Matt proceeded to tear the truck down and replace what was needed, while preserving the parts that were in good working order. Surprisingly, the engine and drivetrain were in excellent shape, so some simple freshening put it back into service.

Despite the harsh winters, the body had nothing more than typical rust issues in the rocker panels, cab corners, tailgate, and lower portion of the radiator support and inner fenders. Matt repaired those panels using NOS components and straightened the rest of the body. Fat Lips Restoration in Detroit Lakes, Minnesota, handled the paintwork, laying down the PPG acrylic enamel for the proper vintage look. Sanding and buffing brought the paint to a slick finish with a deep gloss. NOS emblems finished off the exterior.

Local Cut and Sew Shop, also in Detroit Lakes, installed new SMS factory replacement vinyl/cloth seat material on the bench seat. The interior was repainted in Medium Green, but Matt chose to leave the inner roof panel and glovebox door in its original paint. This allowed him to retain the original four-wheel-drive operating instruction decal and locking hub instruction decal, which were in excellent condition. The paint on these surfaces was also flawless, so it was a fun idea that





Horsepower wasn't a big concern when John Vikturek bought this K10 pickup in September of 1967. The 250-cu.in. inline six was known to be a reliable choice, especially when paired with a three-speed manual transmission.









When Matt Field restored the truck, he took particular care to address only the parts that truly needed it. Inside, he retained the original paint and instructional decals on the glovebox door and inner roof panel. The rest of the interior was refreshed.









Greg Rogers and his '68 Chevrolet K10 restored by Matt Field.

retained some of this truck's soul. The sun visors are also original.

The only items that were not original when Matt acquired the truck were the tires and wheels, as a previous owner had swapped the original 15x5.5-inch wheels for a set of GM Truck Rally wheels for a wider footprint. Matt wanted the original look, so he sourced a set of original 16inch steel wheels, which were a factory option, and ordered a set of STA Super Traxion tires, sized at 750-16 for the proper stance. Underneath, Matt only replaced what was necessary, and gave the chassis and suspension the correct colors and finishes.









Greg Rogers keeps the undercarriage clean, and you'll notice that Matt Field gave the chassis, suspension, and underbody all of the correct colors and textures during his restoration.

MOVING SOUTH

When Matt finished the truck, he kept it in his collection, where it was stored alongside his other Chevrolet treasures. After several years passed, an opportunity came up to do some horse trading on a low-mileage 1969 Camaro Z/28. Ultimately, his immaculate K10 made its way to Greg Rogers in Woodbury, Tennessee. Greg has a thing for 1967-1972 Chevrolet trucks, and the K10 made a great addition to his stable of cars and trucks, most of which are moderately customized.

"My favorite part of this truck is the style, simplicity, and uniqueness," Greg says. He drives it on a regular basis, and at the time of the photo shoot, the odometer read 64,349 miles. It rides and drives as you'd expect with solid axles, leaf springs, and bias-ply tires, but it's surprisingly docile on the road. Greg's appreciation of the utilitarian qualities of the truck sparked his curiosity about its origins. He first thought it could've been used by the U.S. Forest Service, as the color and configuration seemed to agree with that notion. However, his findings at Sanders Chevrolet and Implement Company revealed that all vehicles were sold to the public and not through government contract. Despite its lack of forestry history, a Smokey Bear license plate fits the bill.

Since buying the truck, Greg has also shown it at several classic truck shows, and even took home the Best 1967-1972 Truck Award at the Southeastern Truck Nationals with 1,700 other trucks in attendance. The Chevy commands attention wherever it goes because of the rare four-wheel-drive configuration with a short fleetside bed. And while it is much slicker and cleaner than it ever was during its years of daily service, the truck pays homage to the values of a Minnesota man who just wanted a good truck that could get the job done at a reasonable price. There are very few of these early K10s still surviving in such factory-stock form, and this one is certainly a fine example of simplicity and style.



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EXCEEDINGLY RARE AND VERY DESIRABLE 1906 VANDERBUT COP RACE GAME

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WE'VE TRUMPETED the age-old AACA Eastern Fall Meet adage frequently—"If it exists, you'll find it at Hershey." It's not a whimsical saying. Nearly seven decades on, the meet has proven it true time and again, and not just in terms of rare cars and parts. "You'll find it at Hershey" applies to everything from petroliana, to literature, to scale models. Add to that vintage automotive-themed board games, including this entirely complete copy of The Vanderbilt Cup Race spotted for sale at the 2023 gathering of the faithful.

If you've never heard of it, you have good reason. It is exceedingly rare. To learn about the game, and its rarity, we conversed with the seller and lifelong prewar era automotive board game collector Bob Yurick of Connecticut.

"The company that produced the *The Vanderbilt Cup Race* was Bowers & Hard of Bridgeport, Connecticut. It's essentially an unknown company, a flash in the pan in that it produced only two games, the other being Teddy's Bear Hunt, inspired by Teddy Roosevelt's hunting exploits. Both were made in late 1906 and into 1907, and they were done after that.

"The Vanderbilt game was unique among prewar board games for two reasons. First, the multi-folding board featured a track layout that replicated the original 1906 Vanderbilt Cup course, right down to the [Long Island, New York] villages the race passed through—Mineola, Hicksville, Old Westbury, Roslyn, and Lakeville—on the roads the racers took. So, we're talking the Manhasset Turnpike (misspelling Manhassett, as on real period maps), Jamaica and Jericho Turnpike, Jericho and Oyster Bay Road, and Hempstead Turnpike (which should be North Hempstead Turnpike).

"Second, and to me this is the most interesting, is that I've not seen another prewar auto race board game named and

designed after a specific event. All the others, and there were a lot, were generic: Speedway Auto Race; Junior Auto Race; Grand Prix; but never an Indianapolis race game, or Monaco, or any other renowned prewar race," Bob says.

Aside from the name and the course, the Vanderbilt game offered up to six players several hazard spaces to avoid throughout, each designed to mimic real, in-period racing hazards, including machinery trouble, smash up, trouble making a turn, tire trouble, and the very necessary gasoline station. Race cars were cast and painted six different colors, and two dice and two shakers were provided. Game instructions were printed on the reverse side of the box cover.

"Finding this one was a long quest," Bob says. "Many years ago, I saw a complete copy online that sold for \$3,380. It was an astounding price then for an old board game. I spent the next 12 years looking for a copy. The boards occasionally appear, but little else, and the boards usually end up framed as wall art. Finding a complete game is incredibly difficult. Let's put it this way. I've seen two complete examples for sale online and I own a third. I know of a fourth that just changed hands—I have not seen the condition vet-and that's it. Even the cofounder of KB Toys, Donald Kaufman-who had amassed a renowned collection of vintage toys and games before he passed—didn't have one. I know because I attended each of the five estate sales it took to liquidate his collection. A complete Vanderbilt game box, board, two dice, two shakers, and all six cast cars—is that rare. To me, it's the Holy Grail of auto racing games."

Bob's game may just be unique. "My copy was a Christmas gift to a Clifton Park, New Jersey, resident known only as Rudolph; his name and partial address was on the tag I found in the box," Bob says. 🙈



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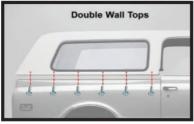
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BUICK RIVIERA PROPORTIONING VALVE

Q: I am trying to find a proportioningvalve kit for a 1968 Buick Riviera equipped with four-wheel drum brakes. This application requires a side mount. I do not have a GM part number for this part. The engine is a 430-cu.in. V-8. I found a front disc/rear drum proportioning valve kit from OPGI, but it will not work on a four-drum system.

PETE STEWART VIA EMAIL

A: The brake system in a 1968 Riviera with drum brakes would not use a proportioning valve. Proportioning valves were used in later-model Buicks and on disc-brake systems. Your Riviera would have a distribution block on a drum/drum system with a low-pressure switch and two inlets from the master cylinder and three outlets. Two of the outlets connect to either front wheel, and the third feeds both rear wheels. You can buy these distribution valves from Summit Racing or Inline Tube; they both use part number PR-106. The frame mounting bracket and switch are part of the assembly. You can use the later-model proportioning valve for disc brakes on a drum system; however you would have to block off the rear wheel ports on the replacement valve and plumb them directly from the master cylinder to the rear wheels, which seems like a waste of time and effort when the distribution block is readily available.

SUMMIT RACING

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HUNTING FOR A CARTER AFB CARB FOR A CHRYSLER 300

Q: I purchased a 1967 Chrysler 300 that had a rebuilt engine and newer carburetor. When I got the car in my garage, I took off the air cleaner and found the throttle body of the carburetor was 41/4 inches but the air cleaner housing had a 5-1/4-inch hole. I tried to find an air cleaner to fit but no luck. I made a donut adaptor out of sheetmetal for now, but I really think I want a

new carburetor with the correct throttlebody size. The carburetor is equipped with a mechanical choke. Can you suggest a model and supplier?

DAVID BUS VIA HEMMINGS.COM

A: The 440-cu.in. engines in 1967 Chryslers could have had either a Holley model 4160-C or a Carter AFB four-barrel as original equipment. Both would have had a 5-1/8-inch air horn to mount the air cleaner. Aside from using a Holley aftermarket air cleaner or the plastic adapter to fit the larger diameter air cleaner to the smaller carburetor, you can locate a Carter AFB. For originality, Carter numbers 4311, 4312, and 4326 through 4329, were all used on 1967 440s. At the time this went to print, we found no rebuilt units offered, but we did find one #4312 core available for rebuilding at All American Classics in Washington. Kits are available from The Carburetor Shop; their kit number is 883, and they also have several performance Carter AFB cores that would fit your manifold and air cleaner-but those would have to be rebuilt before they could be sold.

ALL AMERICAN CLASSICS

800-955-4999 • allamericanclassics.com

THE CARBURETOR SHOP

573-392-7378 (Monday and Tuesday only) thecarburetorshop.com

HARD-TO-FIND KAISER OIL FILTER

Q: I own a 1954 Kaiser Special four-door model and I am having a difficult time locating even basic items. Take the oil filter, for instance: It is a big orange canister with a Fram part number PB-1/2-P. Can this be replaced with another filter assembly where I can change just the cartridge, which hopefully can be more easily located?

MIKE DEVLIN VIA HEMMINGS.COM

A: Your Fram filter was used on many other makes and models, including 1935-'54 Chrysler Corporation vehicles. However, most aftermarket suppliers have discontinued their equivalents over the last 10 years (Wix #51035, AC #P-21, Mopar #L-93, or Hastings #HD-1/2). If you want

to keep the big orange Fram assembly, you can purchase one of these from the Mopar Mall. They run about \$80 apiece. If you aren't that picky about originality, Roberts Motor Parts offers a full filter assembly as #T-45 for around \$50 each. As an option, Chrysler offered a replaceable canister assembly as an add-on with a cartridge element that could be changed. Chrysler's number was 1123152 and the replacement cartridge was #1121694. Several of these vintage and reproduction canister assemblies are available on the internet: we saw at least three on eBay, and they can use an easy-to-locate filter insert (Wix# 51080, AC# PF-316, or Fram C134-PL). The cost of swapping the sealed spin-on with the replaceable assembly should save some money over the long haul.

MOPAR MALL

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MOPARPRO

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ROBERTS MOTOR PARTS

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Among the reproduction canisters we found on eBay, this one from MoparPro was described as a "Kaiser Brand New Oil Filter Canister PB 1930s 1940s 1950s" and was priced at \$164.95. Available as p/n EN-1013 (above), this reproduction fitment is primarily designated by the retailer for 1933-1959 Plymouth, Dodge, De Soto, and Chrysler flatheads. The Chrysler part number crossover is 861028. It is designed for use with a "cartridge-type" oil filter, which is sold separately as p/n EN-1012, \$35 (below).





All discussions in this column pertaining to repairs, conversions, part swaps, etc. are offered as suggestions. Performing any such work should be accompanied by thorough research to verify proper parts compatibility and procedures to achieve a safe, functional result.



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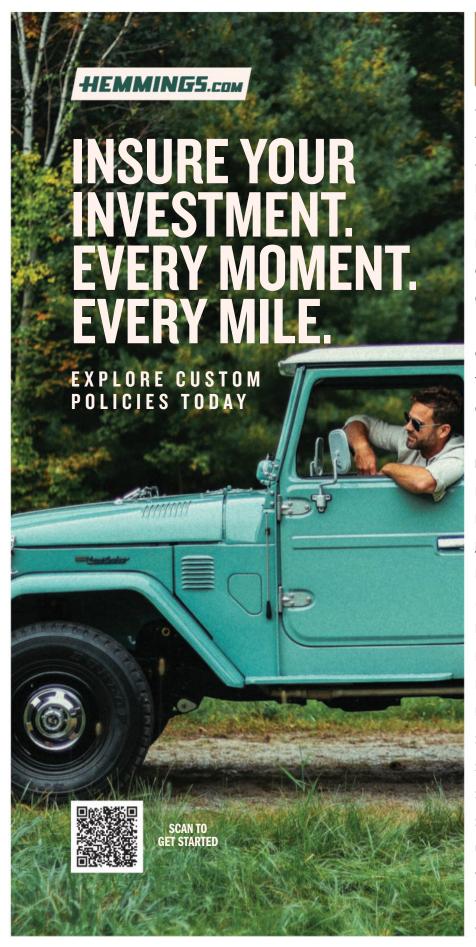


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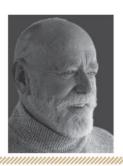


Merriam-Webster defines the word caprice as, "a disposition to do things impulsively." It's fitting that Chevrolet paired a trip to Europe with its grand Custom coupe in 1967. Caprice was designed to be a special car, brimming with elegance—from special trim to lavish cabins and bolstered by extra features, a sophisticated suspension, and power when called upon — available at a price that promoted spontaneity.



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Picking Up on Pickups

"This tray was called a pickup bed...an accessory that you could pick up at the dealership's parts department."

I RECENTLY SOLD

my 1958 Chevrolet Apache 3100 and now I miss it. Anyone who likes to work on and restore old cars needs a pickup sooner or later. I don't desire the huge macho lollypops seen and heard on today's highways-the ones

with enormous tires, dazzling chrome bars, and more lights than a semi. I just need a traditional pickup. The kind used to haul 10 sheets of 8-foot-long drywall, or half a ton of garden mulch.

The origin of "pickup" for small utilitarian trucks seems obvious. You use them to pick up cargo. But that's not accurate. In 1925, someone at Ford had the idea of offering a cargo tray that could be bolted onto the rear of a Model T after removing the rear turtle deck. This tray was called a pickup bed because it was offered as an accessory that you could pick up at the dealership's parts department.

The idea caught on, and soon other automakers offered similar options. There were variations, too. In the late 1930s, Ford, Chevrolet, and Plymouth coupes could be fitted with a cargo bed that would telescope into and out of the trunk, keeping wares out of the elements. These were favored by small-business owners.

If you were looking for more prestige and style, you could purchase a Hudson Big Boy pickup or a Studebaker Coupe Express. These used both a passenger car's chassis and elegant front-end styling. The Hudson and the Studebaker designs were attractive and set a gentleman farmer or merchant apart from neighbors when driving to town for Saturday shopping.

In 1935, Marmon-Herrington began converting Ford pickups to four-wheel drive for use in muddy rural regions. After the war, in 1946, Dodge was the first to offer a factory-built four-wheel-drive pickup called the Power Wagon. Then during the mid-1950s, the Big Three started offering stylish light-duty trucks like the 1955 Chevrolet Cameo, its slab bed sides made of fiberglass. Early Corvettes didn't sell as well as anticipated, so the fiberglass facilities were put to work making truck panels.

The big revolution came in 1957 when Ford unveiled its Ranchero using the division's restyled



passenger-car platform paired with a full-size bed for maximum utility. It was a knockout. That vehicle caused Chevrolet to scramble and build its El Camino in 1959. These models started a trend that lasted into the 1980s, resulting in some of the bestlooking light-duty vehicles

ever. It's ironic that the pickup began by adding a utility bed to a passenger car and wound up returning to that format 40 years later.

Australia gets the credit here. It was way ahead of the U.S. in building stylish pickups from the 1920s on. Holden (then owned by GM), and other down-under makes, offered good-looking cars with pickup beds right from the start. In Australia's vast rural agricultural countryside, farmers and ranchers needed them for daily use, yet wanted to look good when driving to church on Sunday. Owning two vehicles was out of the question for many. The Aussies still use these good-looking utes-short for utility pickups.

In the States, the 1970s brought the "muscle truck" phenomenon, sparked by Mopar 360 V-8powered haulers that could do 0 to 60 mph in 8 seconds. I am not sure I understand why you would want to do that in a pickup. They have become very popular, as have others that followed. The latest generation trucks are more like gigantic quasi-military crew cab monsters fitted with earth-mover tires.

One might speculate that such vehicles would be driven by guys wearing tank tops, sporting a mullet, who are the subject of a restraining order. But it is equally possible that building-size trucks are being driven by accountants and optometrists who want to project a rugged mystique. That is a lot of dismal miles-per-gallon machinery to drive back and forth to the office merely as a fashion statement. Such gargantuan vehicles push the definition of the pickup truck to the absurd, in my opinion.

I'm happy with a used truck equipped with an inline-six engine, a three-speed manual transmission, a manual choke, and one sun visor for the driver. Oh, and an AM radio would be nice. If the bed is a little scraped or banged up, that's fine too, because then I won't have to fret when I pick up a load of mulch. 🚘

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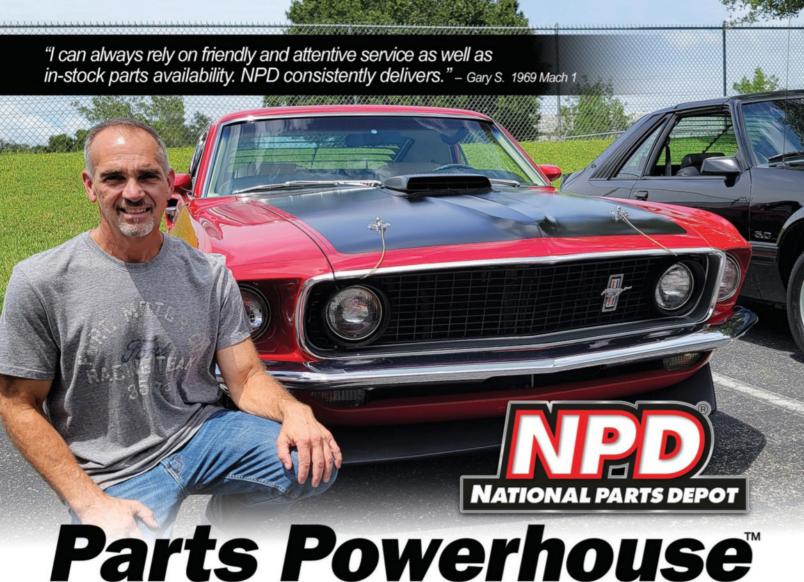


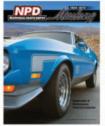
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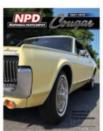
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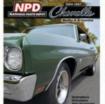


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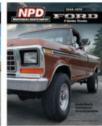




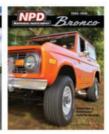


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