

SAH JOURNAL

THE SOCIETY OF AUTOMOTIVE HISTORIANS, INC.

March-April 1991

Issue Number 131

EDITORIAL COMMENT

A number of months ago, I asked for your help. I wanted to make some design changes to *SAH Journal*, and I had some ideas but found myself woefully lacking in talent. I penned a small ad for the "Billboard," and waited to see what response there might be.

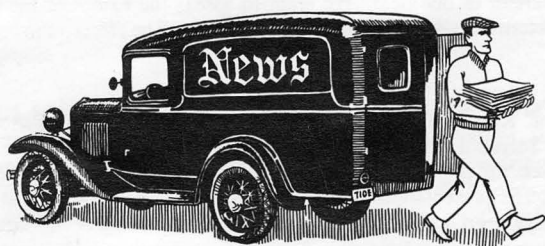
I needn't have had any doubts. I have run a number of "Billboard" ads since I joined the Society almost ten years ago, and each one has resulted in several helpful replies, an experience that many of you tell me is the norm rather than the exception.

The most helpful of these came from David Cole, of Santa Maria, California. David is a man of many talents. You've seen his writing, the product of his research, in these pages before. He is also editor of *The Way of the Zephyr* for the Lincoln Zephyr Owners' Club. But the real talent that David brought to my aid was that of his son Richard, an accomplished graphic artist with a solid grounding in automotive history. The results you see in this *Journal*: our first anatomically-correct historic automobile column headings.

Our new printer, Harry Brigham, has been hard at work, too. One of his first tasks was to "clean up" the masthead that we had been using for eons, and which had become rather muddy from repeated copying. Thanks to Harry our name is again deep and crisp and even, and he has also worked out other enhancements to the typesetting to allow us to publish more material in each issue without losing clarity.

I offer my thanks, then, to David, and Richard, and Harry, and I know you will, too.

— Kit Foster



NEW UK SECRETARY

It is my pleasure to confirm that as of the first of October 1990 I have taken over as secretary of the United Kingdom Chapter of SAH from Nick Baldwin. I hope that I will be able to inject some new life into the Chapter, and into the European membership in general. To this end I would welcome any ideas and/or suggestions from members that will not only help to increase membership, but will make for a more buoyant, social, and lively club.

It is planned that the UK Chapter will sponsor a workshop weekend sometime during July 1991. This will be held somewhere in the British Midlands, and it is hoped that if there are any visiting American members they will be able to join in the fun. Watch the *Journal* for further details.

My address is 54 William Way, Letchworth, Hertfordshire, SG6 2HL ENGLAND; telephone (0462) 675117.

— Peter Card

WISCONSIN CHAPTER TO CO-HOST IOLA 91

The Society's Wisconsin Chapter, which in previous years has participated in the annual Iola Car Show by selling books and publications as a fund raiser, will this year become more involved in that region's major automotive event. The 1991 Iola show, which will take place on July 12, 13, and 14, will have as its theme "A Gathering of Chrysler Products," and will welcome feature cars of all pre-1971 Chrysler Corporation makes.

The Chapter will assist with registering cars, placement of show vehicles, and will serve as an information resource. In addition, the Chapter will recruit members for SAH and the Wisconsin Chapter, and will also have a hospitality tent for members' refreshment, rest, and relaxation. Chapter director Ken Nimocks is currently enlisting members to make a time commitment to the endeavor, which will result in substantial income for the Chapter treasury. All SAH members who attend the Iola Show are invited to stop at Wisconsin Chapter headquarters, and, if inclined, to help with the Chapter's efforts. Contact Ken at 3740 West Mason Street, Green Bay, WI 54307 for details or call him at (414) 865-4004.

MEMBERS' WORK HIGHLIGHTED BY SAE

Member Art Corcoran has brought to our attention an interesting series of articles which appeared in *Automotive Engineering*, a publication of the Society of Automotive Engineers. Entitled "A Technical History of the Automobile," the series was written by Larry Givens and appeared in the June, July, and August 1990 issues. It is a concise but eloquent account of the development of the automobile from Cugnot's day until very recent times. Of particular note to us is that the article is based on SAE Paper number 900841 by SAH members Michael Kollins, Jeff Godshall, Jim Wren, and Jim Wagner. Co-author of the paper was A. J. Yanik of General Motors Corporation.

OBITUARY

KENNETH A. KNAUF

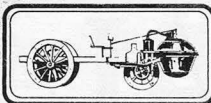
Kenneth A. Knauf of Marshfield, Wisconsin, SAH member 904, died suddenly of cardiac arrest on December 31, 1990. He had entered the hospital a few days earlier for a hip operation and was about to be released when his unexpected death occurred.

Ken was secretary of the Wisconsin Chapter of SAH, a past president of the Northern Lakes Region of AACA, a member of the Classic Car Club of America and of several local clubs. He was the owner of several antique cars which he had personally restored or was in the process of restoring.

He is survived by his wife Florence "Dolly" Knauf, two sons, a married daughter, his father, and many brothers and cousins.

Ken's death at age 56 constitutes a great loss to the hobby. His many contributions to automotive clubs and associations will be sorely missed.

— Bill Cameron



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PRESIDENT'S MESSAGE

Former SAH president Frank Robinson wrote to me the other day with an observation that riveted my attention. He noted that in recent years there had been cases of plagiarism and near-plagiarism in the writing of automotive history, and that in some of these situations, when the perpetrators were confronted with what they had done, they were surprised to discover that there was any objection to it. Clearly, this is a problem.

Some people who write history simply do not know the etiquette of the "attribution" of the quotations, ideas, and research that they borrow from other writers. In other cases, a deliberate kind of stealing is involved in plagiarism and the motivation is anything but innocent.

There can be legitimate questions regarding the line that divides material that has, by usage, become generic. For example, an historian quoting the precepts of the Turner or Beard's Theory of the Constitution should identify the source of this thinking, even though it is generally known. On the other hand, you can refer to or retell the (probably apocryphal) story of George Washington's brutal hatchet job on the cherry tree, and leave Parson Weems (the author of this myth) out of it. In most cases, the line of demarcation in these things is pretty clear. If you always err on the side of giving credit, you should not have any problems with plagiarism.

However, this is not a simple issue. We all borrow from the works of others when we construct our own historical accounts and interpretations. Some historians work almost entirely from "secondary sources" and never actually ferret out or examine the original texts and documents of history. This is a perfectly acceptable variety of historical activity, if proper credit is given for what is essentially the work of others. The historical enterprise is necessarily a cooperative one. It depends on a constant process of refining and revising what previous historians have done. It would be impossible for each generation to construct history from "scratch," or from entirely new documents. Using the work of others makes possible progress in and refinement of historical fact and theory.

It is true that an estimated ninety percent of the documents in historical archives have never been examined, but the ten percent that have been given historical scrutiny are the ones that are most likely to yield significant results to the field of history. When historians have found, reproduced, and interpreted documents in that ten percent, they must receive credit for what they have done, if their work is later used by others.

If you don't like giving credit to others, then you should work in closed archives or in the parts of public ones that have not been examined by other historians. In this case, it would also be advisable never to read anyone else's historical writing. If it influenced your thinking specifically, you would have to credit it. Clearly, it is better to follow the rules of attribution than to restrict your activities to historical areas where this is not an issue.

The interpretation of history is an enterprise of increments. It must also be an enterprise which acknowledges the origins of the bases on which its increments are built. Frank Robinson is of the opinion that automotive historians could do better in making the proper acknowledgments to other writers and researchers.

The implication of Frank's letter was that no member of SAH should remain ignorant of the rules of when and how to credit the work of others. I heartily agree. In cases where the misappropriation of material is willful, and the individual responsible for it sets out with the motive to steal, the community of historians has a responsibility to set standards and to see that they are followed.

Neither Frank nor I sense that automotive history suffers from widespread problems of plagiarism, but we both know of instances of this insidious problem, and feel that any level of intended or unintended plagiarism should be confronted with a strong attempt to eradicate it.

Of course, one of the problems with making a good observation, or communicating one, is that you run the risk of being asked to solve the problem that you have delineated. My response to Frank's letter was to ask him to head a "Professional Ethics and Standards Committee" for SAH. Frank accepted the challenge but — to his enormous credit — politely rejected the terrible moniker that I had suggested for the committee. He prefers the simple and descriptive name, "Writing Standards Committee." I cannot imagine anyone who could do a better job with this assignment, and I look forward to beginning a consideration of the important issues involved in this area of historical practice.

Frank has written a brief gloss on the topic of the proper attribution of the work of others in historical writing. That thoughtful essay will appear in the SAH Journal in the near future. Eventually, the Writing Standards Committee will assess the extent of the problem of plagiarism in our field and make recommendations for dealing with it. At this point, we need to appoint other committee members to work with Frank Robinson. If you are interested in working to clarify this important issue, please contact Frank Robinson, or contact me.

It is important that I not give the impression here that we are confronted with any kind of crisis in this area, or that Frank or I think that his committee will uncover any small or large scandals. We both know of isolated instances of plagiarism in our field. We want to assess the extent of the problem, and to determine what kind and level of action will be effective in combatting it.

Frank Robinson has also agreed to head the Friend of Automotive History Selection Committee this year. Prof. David Lewis has headed this committee for several years, and has done so with great distinction and success. His presentation of this award at our Annual Meeting at Hershey has always been a high point of those evenings. In short, his stewardship of this committee has been superb, and I have heard only the greatest level of agreement with the choices of recipients of the Friend of Automotive History Award.

I know that Frank Robinson will continue this great tradition. I have already discussed one possible nomination with him, and I think that SAH members will be very pleased with what he accomplishes in this assignment.

This year, the silent auction will be conducted by Paul Lashbrook. Paul is an attorney in Florida, and a well-known automotive literature collector. He is also involved in several automobile club activities, and even finds time to work on important writing projects.

There's an old saying to the effect that if you want to be sure that something gets done, find the busiest person and give it to him/her to do. In that spirit, Paul volunteered to handle all aspects of the silent auction this year, and I gratefully accepted his offer. I know that Paul will administer the auction with the greatest imaginable dispatch, efficiency and fairness. You will be hearing from him about the 1991 silent auction in the near future.

George Ward will again be heading our Nominations and Elections Committee. He had no problem last year finding people to run for SAH board positions, and ended up with a surplus of possible nominees for the last election. In our 1991 election, all officer and some board positions will be voted on by SAH members. If you are interested in running for one of these positions, please get in touch with George.

It has been a pleasure to receive several letters from members expressing their appreciation of the arrangements at our annual meeting last year. While I would love to take credit for these arrangements, I cannot. The idea of moving our meeting/banquet to the Hershey Country Club was entirely Howard Applegate's, and it was he who pursued this idea to a successful conclusion.

When I asked him to arrange an encore at the country club for our 1991 Banquet, he told me that he had already been at work on this but that the date could not be cleared until early 1991. Apparently, members of the country club get the first shot at scheduling the banquet facility for wedding receptions and other important events. I held my breath. Howard has now informed me that we have the date "locked in." A contract has been signed to secure it.

We should now attempt to match the massive improvement in our banquet's physical and culinary arrangements with upgrades of other aspects of the evening program.

Director Stacey Hanley recently wrote to me with several suggestions for improving various aspects of our Hershey event. These include the appointment of a host or hostess to welcome members to the meeting and banquet, preparing nametags for attendees, guidelines for award presenters, a printed meeting program, and several other good suggestions. Your board will consider Stacey's suggestions for improving the banquet program at our meeting in April. I have already asked Stacey (you guessed it) to head a committee to consider ways of improving the evening program at the banquet, and implementing the improvements. I anticipate her affirmative response, and I also anticipate that she will need some help with this work. Anyone willing to help with any of several aspects of the annual meeting program should contact me.

There is also room for improvement in how we host our hospitality tent at the Hershey car show. Over the years, Bill Cameron and Howard Applegate have helped with these arrangements, but they both have other commitments at Hershey. We need a volunteer or volunteers to oversee and help with our hospitality tent arrangements this fall.

It's still very early in the year to consider Hershey activities, but I have discovered that if these details are left unattended too long, other concerns seem to crowd them off the stage.

- Matt Joseph

LAST CALL FOR AWARD NOMINATIONS

As we noted last issue, June first is the deadline for nominations for the Society's Cugnot, Benz, and Brigham Awards. The awards, which will be presented at the annual banquet in October, will be for books, articles, and periodicals which were published during 1990.

The Nicholas-Joseph Cugnot Award recognizes the best book in the field of automotive history. The Carl Benz Award is presented for the best article or series on the topic of automotive history, and the Brigham Award recognizes the best overall treatment of automotive history by a periodic publication over all issues during the year. Former winners of the Brigham Award are ineligible for a period of five years; the 1990 winner was *Automobile Quarterly*.

Nominations should be sent in sufficient time to be received by the Awards Committee chair before the June first deadline. It is encouraged that nominators include a copy of the work being nominated, or, in the case of the Brigham Award, a representative sample of the publication's issues. Send nominations to Howard L. Applegate, P.O. Box 514, Mt. Gretna, PA 17064 USA.

1990 SILENT AUCTION

Nearly 90 members entered bids for the 245 lots offered in the third SAH silent auction of automotive books, literature and memorabilia. Winning bids totalled \$4712.17, most of which the Society will realize as income after the auction-related expenses are accounted for. High bids for each lot are listed below.

Thanks are due to those who donated materials, the winning bidders, and all who aspired to purchase bits of history. Particular recognition should go to Tom and Lois Deptulski, who received and organized all lots, compiled the auction catalog, and tallied the bids. Thanks also to Bob Hall and to Jack and Nan Martin, who prepared the lots for delivery, and to Jim Wagner, who saw to fulfillment, overseeing the shipping to winning bidders worldwide.

Lot No.	Sale Price	Lot No.	Sale Price	Lot No.	Sale Price	Lot No.	Sale Price	Lot No.	Sale Price
1:	\$50.00	44:	\$10.50	95:	\$55.50	146:	no bid	197:	\$30.00
2:	4.75	45:	40.00	96:	31.95	147:	no bid	198:	25.00
3:	21.00	46:	21.10	97:	208.00	148:	\$3.50	199:	3.10
4:	24.50	47:	no bid	98:	128.00	149:	11.00	200:	3.10
5:	37.00	48:	30.00	99:	12.11	150:	12.00	201:	16.00
6:	25.00	49:	5.00	100:	10.50	151:	12.00	202:	10.00
	10.00	50:	6.50	101:	5.00	152:	15.00	203:	14.00
	12.00	51:	62.00	102:	5.00	153:	11.00	204:	6.00
	5.50	52:	40.00	103:	8.00	154:	12.00	205:	5.00
	6.95	53:	61.51	104:	31.50	155:	3.00	206:	32.17
	3.50	54:	42.00	105:	3.10	156:	7.25	207:	7.10
	3.50	55:	10.50	106:	3.10	157:	18.00	208:	5.00
	6.12	56:	53.00	107:	8.95	158:	41.00	209:	6.55
	6.50	57:	10.00	108:	26.00	159:	26.50	210:	56.00
7:	50.00	58:	10.00	109:	20.01	160:	52.00	211:	15.00
8:	7.00	59:	4.00	110:	10.00	161:	24.75	212:	15.00
9:	13.00	60:	9.00	111:	10.00	162:	3.10	213:	16.00
10:	16.00	61:	16.00	112:	10.00	163:	5.50	214:	7.50
11:	45.00	62:	21.10	113:	11.00	164:	3.10	215:	40.00
12:	51.51	63:	no bid	114:	no bid	165:	26.00	216:	4.17
13:	9.00	64:	10.00	115:	no bid	166:	3.50	217:	11.00
14:	21.10	65:	60.00	116:	20.00	167:	15.00	218:	11.00
15:	3.10	66:	60.00	117:	20.00	168:	3.50	219:	11.00
16:	8.05	67:	50.00	118:	20.00	169:	10.00	220:	12.25
17:	13.00	68:	40.00	119:	16.00	170:	12.50	221:	no bid
18:	21.10	69:	25.00	120:	3.10	171:	7.50	222:	38.00
19:	18.00	70:	75.00	121:	3.10	172:	8.00	223:	12.00
20:	27.50	71:	75.00	122:	8.00	173:	10.50	224:	15.00
21:	16.00	72:	65.00	123:	12.00	174:	7.00	225:	16.00
22:	31.00	73:	20.00	124:	11.00	175:	3.00	226:	5.65
23:	12.50	74:	12.00	125:	no bid	176:	no bid	227:	20.00
24:	30.00	75:	12.00	126:	16.00	177:	28.14	228:	3.30
25:	12.50	76:	11.00	127:	14.00	178:	19.00	229:	no bid
26:	21.10	77:	13.50	128:	8.15	179:	no bid	230:	21.10
27:	21.10	78:	20.00	129:	8.00	180:	44.45	231:	5.00
28:	8.00	79:	31.95	130:	75.00	181:	20.00	232:	5.00
29:	38.00	80:	18.20	131:	22.00	182:	51.95	233:	10.00
30:	15.95	81:	22.00	132:	12.00	183:	23.55	234:	9.50
31:	16.00	82:	21.91	133:	no bid	184:	9.00	235:	9.50
32:	31.00	83:	11.00	134:	10.00	185:	9.00	236:	52.50
33:	20.50	84:	13.50	135:	40.00	186:	9.00	237:	15.00
34:	23.00	85:	13.50	136:	19.00	187:	3.10	238:	8.50
35:	52.00	86:	5.00	137:	40.00	188:	3.10	239:	5.01
36:	28.00	87:	8.00	138:	13.00	189:	3.75	240:	6.00
37:	20.00	88:	8.00	139:	22.50	190:	16.00	241:	18.10
38:	31.00	89:	8.00	140:	no bid	191:	5.00	242:	30.00
39:	10.00	90:	8.00	141:	3.10	192:	5.00	243:	24.00
40:	7.10	91:	8.00	142:	10.00	193:	16.00	244:	10.00
41:	21.10	92:	3.00	143:	15.25	194:	12.00	245:	20.00
42:	21.10	93:	16.00	144:	10.00	195:	17.00		
43:	51.51	94:	15.00	145:	10.00	196:	no bid		

A ROSE BY ANY OTHER NAME

by Arthur Lee Homan

Many years ago when the American automobile scene was inhabited by scores of motor car makers such as Velie, Paterson, Crow-Elkhart and Premier, to name only a few of the hundreds, manufacturers began tinkering with the names of body styles. A convertible coupe would become a coupelet. A four passenger sedan would be touted (by Cadillac, of all things!) as a Victoria. An ordinary four-door sedan with an addition of a trunk became a touring sedan. And, by removing the running boards and replacing them with cast aluminum steps (sure ankle-breakers, these) and a few other gizmos, you could hike the price and call it a sport phaeton. A four-passenger touring car with only two doors and a narrow gangway between the two front seats became a chummy roadster. This confusion in nomenclature made life miserable for the publisher of *The Blue Book*, parts suppliers and used car salesmen, as well as giant corporations such as Ford, GM and, in those days, Willys-Overland.

In an effort to produce some order out of anarchy, the automobile designers and advertising departments, plus a few custom coachmakers, got together and set up a dictionary of body types and the names thereof. This list was given publicity in *MoToR* magazine and other contemporary automotive journals. This was in 1922. The consortium came up with some useful distinctions.

Touring cars were to be called "phaetons," big or little, four or five or seven passenger, cheap or high ticket. A roadster was a two-door, two-passenger automobile with a turtle back which might or might not contain a rumble seat. That covered open cars. It was simple and adaptable. An Auburn speedster with boat-tail but a sort of rumble seat was still a roadster. These would, however, surface a bit later.

When they got to closed cars, some trouble arose. Was a close-coupled four-door closed car a sedan or a coupe? Remember, coupe means "cut" in French, and surely these closed cars had been "cut." It came down to the number of doors. A closed car with two doors was a coupe. With more than two, it was a sedan. Simple enough.

But then the custom body people raised their voices. They used horse-drawn names for the bodies they were mounting on (usually) expensive chassis, particularly Brewster. Brewster had lent (unpaid) its name to an attractive shade of dark green paint and the phrase had gotten into the language. Junky little cars advertised their wares as "Body - Brewster green; Fenders - black baked enamel." The general public had been calling all chauffeur-driven cars "limousines" for ages.

The coach people said that first there was the town car in which the tonneau is glass-enclosed with a permanent glass front. The weatherproofing stopped there. The driving compartment was for servants — chauffeur and footman, both in livery. This was the ultimate in class. Yes, humanitarians often ordered a kind of waterproof horizontal window shade, concealed in the front edge of the tonneau itself. This gave the chauffeur a minimum of protection.

The true limousine had a similar luxurious glass box over the tonneau, but its roof extended over the driving compartment which indeed had doors, but no glass except the windshield. Chauffeurs in cold climates affected shaggy bearskin coats.

Then there were landaulets in which the rear quarter of the top could be folded down in good weather, and cabriolets wherein the whole tonneau top could be folded down, converting the whole car into an open touring car. See the film, "Sunset Boulevard" (1950), in which Gloria Swanson shares billing with an Isotta cabriolet.

An enclosed-drive limousine in which the passengers achieved aristocratic privacy by means of a large, cranked-up partition set in the back of the front seat was not a "limousine" at all, but (usually) a large sedan with a trick *seventh* window.

Are you still with me?

Since a coupe, having only two doors, could easily be made convertible by the addition of a soft top, the popular manufacturers began making this style across their whole line. By 1928, Chevrolet had a neat little "cabriolet" or convertible coupe.

If the reader is wondering what all this has to do with anything real, for it is obvious that the ground rules for automobile body nomenclature are now obsolete, I will explain by assuming my mantle of clock-turner-backer and proceed.

Thus:

Item I: I earn a part-time stipend by teaching at a girls' secondary boarding school in Troy, New York. One of the books I use in a course on American literature is *The Great Gatsby*.

If you are unfamiliar with the book, you may well have seen the film version starring Robert Redford and Mia Farrow. The real star of this expensive but slow-moving flick is *Gatsby's* yellow-ish Rolls-Royce phaeton — apparently a Springfield Roller since it has left-hand drive.

Since the book was published in 1925 and my oldest students were born in 1971, I knew that a near three-hour immersion in the 20s would help them appreciate the book, so I showed them a video-tape. When the Rolls appeared on the screen, one of my impetuous jewels burst out, "Ooh! A convertible!" I waited until the end of the film and pointed out patiently to the young woman that convertibles have glass in the doors; no glass, no convertible.

It is easy to forgive adolescents who generally presume that prior to their birth nothing of any significance in history happened except, perhaps, the birth of Jesus, the Norman Conquest and the arrival in America of the Beatles in 1964. Less easy to forgive is a sophisticated writer, Tom Wolfe.

Item II. In Wolfe's *The Right Stuff*, he describes the tumultuous welcome that John Glenn and the other astronauts received in Manhattan following Glenn's multiple circumnavigation of the earth in February, 1962. I quote (p. 290, Bantam, 1980):

"The parade started in lower Manhattan and headed up Broadway. Each astronaut was in an open limousine."

There you have it. If as knowledgeable a reporter as Wolfe can discuss retro-rockets, etc., who is any critic to take umbrage with a minor issue like "open limousine"? If you saw this parade on television, you may remember that the City of New York hauled out a collection of outmoded open cars for the occasion. The only car it didn't produce was the Packard used in Lindbergh's parade in 1927.

Thus, this homily is more of a lament not only for the decay of language, but also for the remembered parade of custom automobiles that Fifth Avenue used to provide us country folk with any afternoon when milady ordered up the Minerva and drove there in search of tea or clothes or just a social call. Now all you see are *strretched* Cadillacs with blacked-out windows.

Might as well acknowledge defeat and say, "Hey! Let's hire a limo and go in style!"

This article originally appeared as "A Homan Homily No. 40" in the Upper Hudson Valley Automoblist, October 1989, and is reprinted here with permission.

— Editor

BACK ISSUES OF SAH NEWSLETTER AND JOURNAL

Through 1990 there have been 129 issues. Numbers 2 through 7, 23, 33, 34, 39, 43, 62, 63, 100, 101 and 118 are out of print. There are only one or two remaining copies of issues number 7, 20, 25, 65, 94, 99, 124, 125, 126 and 129 remaining, so please inquire before you send payment for these numbers.

Otherwise, all numbers are \$1.25 postpaid per single copy, or \$1.10 each for more than ten.

Special price for all available numbers through 129, which will be slightly more than 100 issues, is \$100.00 postpaid USA.

Make all checks payable to the Society of Automotive Historians, Inc. and send to Fred Roe, 837 Winter Street, Holliston, MA 01746.

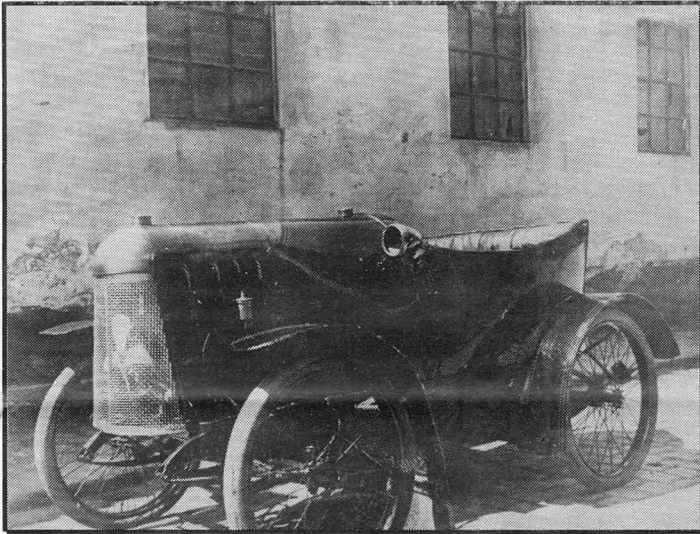
HOME BREW MYSTERY

And what do we make this to be? Submitted by Uffe Morgenson via Beverly Rae Kimes, this photo is noted "Home Made circa 1915." We'll probably never know its history, but we can scrutinize this photographic evidence and speculate on just what it might have been "home made" from.

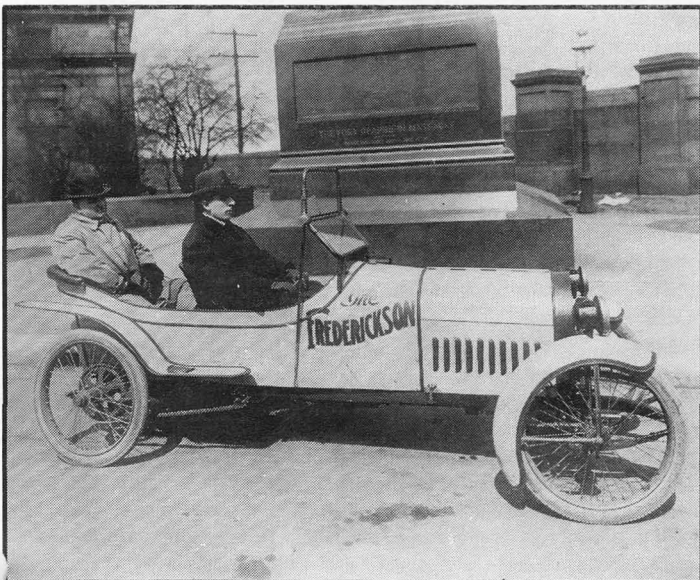
The fan visible behind the wire mesh grille implies a form of air cooling, and further that the radiator shell with top filler is but a dummy, reminiscent of one of those bovine Morrises (though surely predating them). There is what appears to be a drip oiler on the left side of the hood/bonnet, the cowl-mounted lamp has no innards, and the fuel supply appears to have come from a gravity cowl tank.

The cycle-type wheels have no visible brakes, so if this car had any they were undoubtedly on the driveline. The lack of a visible steering wheel implies that either it was mounted low within the body or that the driver steered with his or her knees.

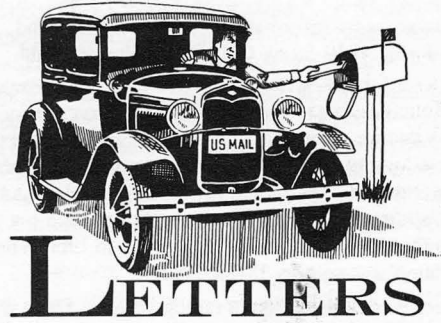
What do readers think about it?



The mystery vehicle does not pretend to bear a recognized marque. It's unabashedly home-made, but from what?



Clayton G. Frederikson drives Herbert Thompson in the Frederickson Cyclecar. But who was Mr. Frederickson? Courtesy of the Oscar Grossheim Collection, Musser Public Library, Muscatine, IA.



MORE ON MYSTERY METZ

I was surprised that no one had come up with an answer to the Metz-Hertel mystery (*SAH Journal* No. 126 and No. 129), so here I will add my somewhat meager knowledge to the identification of the car in question.

I visited the Sturbridge Museum four or five years ago, at which time I purchased one of their brochures. It pictured, in full color, many of the more unique vehicles then on display in the museum. Included is one which is quite similar to the picture of the mystery vehicle published in issue no. 126, except that it is the view of the left side of the car (the *Journal* picture was of the right side). The brochure listed it as an 1897 Metz Runabout.

I don't remember just when the Sturbridge Museum was closed and its vehicles were sold one at a time, but it could very well be that this is the car that Hayden Shepley saw at Hershey several years ago. I have recently learned that the president and curator of the Sturbridge Museum was Howard J. Kenneway. If he could be located, he might be able to supply additional information on this car which was once in his museum.

While Charles Metz might have been involved in some way, I'm inclined to think that it was Oakman who collaborated with Max Hertel, in which case the car might rightfully be designated as an Oakman.

During my research of the history of the Cameron car I have repeatedly run across the name of Charles Metz. While his major activities took place in Waltham, he apparently spent a lot of time in Brockton working together with the Marsh family and with Everett and Forrest Cameron.

There is a possible suggestion of a Metz connection to the car in question: its two-cylinder engine closely resembles the one that he and the Marshes were installing in the M-M cycles of that period. **William T. Cameron, 7495 Clearwater Road, Minocqua, WI 54548.**

WHO WAS MR. FREDERICKSON?

During my research on the "LittleMac" automobile, I ran across several photographs of the "Frederickson" cyclecar, one of which is shown on the left.

This car was designed by Clayton G. Frederickson during the cyclecar craze of 1913-1914. Mr. Frederickson later designed the "LittleMac" in 1928.

The photo shows Mr. Frederickson in front, and Herbert Thompson, the producer of the "LittleMac," in the rear. This photo is one of three, each showing a different design. All of the photos were taken in Chicago, in October of 1929.

Can any of the members provide information on the background and career of Mr. Frederickson? The only information I have is that he was one of the five men who formed the American Automobile Association, and was one of the designers of the speed truck. **Donald Paul, RR 3, Box 226, Muscatine, IA 52761.**

THE HOPPENSTAND BRAKE

I have been working with some fascinating material on postwar would-be auto manufacturers submitted by historian Jerry Falck of Cedar Rapids, Iowa. One file contains information on the Hoppenstand, a car built in Pennsylvania during 1949-50 by Col. David Hoppenstand.

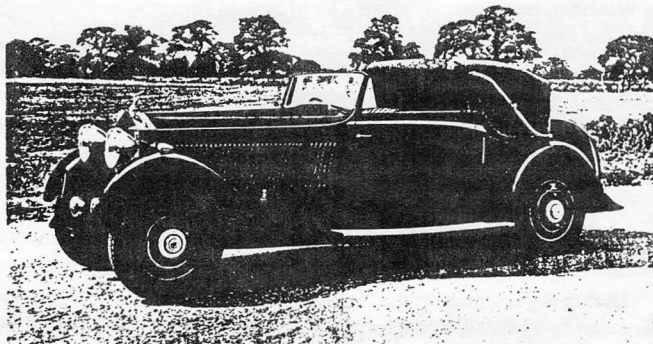
Col. Hoppenstand later organized the Hoppenstand Brake Corporation in Albion, Pennsylvania. The firm developed his concept for a three-piece, air-operated brake, which worked on the principle of an expanding tube. It was said to be much more efficient than a conventional shoe brake, and to have required no relining for the life of the vehicle. At first applied to trucks, the Hoppenstand brake was apparently intended for passenger cars when Chrysler Corporation took a license for use in 1960. The Hoppenstand Brake Corporation was sold to 3M in 1963.

This venture was evidently not a raging success. Does anyone know of any production use of the Hoppenstand Brake, on cars or trucks, and did Chrysler carry out formal tests of the device? To my knowledge it never made it to the marketplace. **Kit Foster, 1102 Long Cove Road, Gales Ferry, CT 06335.**


PAGE 19 AGAIN

I've finally received a decent photocopy of the elusive page 19 from the 1934 Rolls-Royce Phantom II catalog (*SAH Journal* No. 127 and No. 129). The explanation of the "missing page" now seems fairly clear. In an earlier copy, the descriptive text on the page was illegible. In this copy, the text is clear — and *incorrect!* Although the illustration shows only the forward portion of the top over the driver's seat rolled back, the text describes it as "folded down converting it into an open car." Whoever wrote the text either never saw the illustration that was to be used on that page, or didn't take a very good look at it. Thus, it seems logical that page 19 was pulled or removed from the catalog as soon as this error was discovered, and this must have been after only a few of the completed catalogs had been distributed. This seems to be a more plausible explanation than "They ran out of page 19."

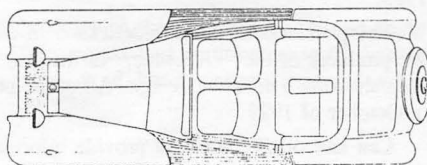
I still know of only one catalog with a page 19, and the tally of those without it continues to grow. **Matthew C. Sonfield, 20 Hilltop Drive, Laurel Hollow, Syosset, NY 11791.**



ROLLS-ROYCE 40-50 H.P. DROP HEAD COUPÉ

 HE above is the same car as illustrated on the previous page but shewn with the head folded down converting it into an open car.

For details of equipment, see page 14



£2,435 (SHORT WHEELBASE CHASSIS)

en 19 en

VINTAGE BOOK REVIEWS

I found Fred Usher's out-of-print book review in *SAH Journal* No. 130 to be something special. This was not so much for the book reviewed, but for the idea of writing about a book that is no longer available and may never be seen by most automotive book collectors. Vintage book reviews might be an idea for an occasional feature in the *Journal*. There are a great many books which have come and gone that many new historians have never even heard of. **David M. King, 5 Brouwer Lane, Rockville Centre, NY 11570.**

This idea has been suggested by readers before, but Fred was the first to actually submit such a review. If other sill do the same, we'll be happy to print them from time to time.

— Editor



MILLE MIGLIA — AN ITALIAN RACE, by Luigi Orsini with photographic research and organization by Angelo Tito Anselmi. In Italian. 358 pages, 416 b & w photographs. Hardbound, 8.75 × 12.4 inches (22 × 31 mm). Published by Abiemme, Milan, Italy. 150,000 lire plus shipping. Sales information from Magia SNC, via Cesare Barrista 21, Veduggio al Lambro (MI) 20057 Italy.

The Mille Miglia was a non-stop thousand-mile race which, except for 1941 through 1946, was conducted annually from 1927 through 1957. No race ever contained so much romance and *brío*, nor took place in such a magnificent setting. It became a legendary but real part of national life and soul, and remains so today. The enormous publicity given to the ceremonial latter-day annual revivals of this marvelous heritage may give the impression that there must be a rich literature that documents it, but this is not the case. Until now there have been two significant books that tell of "the race of the red arrow": one by its conceiver, Giovanni Canestrini (1967), and one by a famous participant, Count Giovannino Lurani (1980). Each is precious, but makes no pretension of being definitive, and the Canestrini result tables are garbled.

Now two of Italy's most serious and distinguished automotive historians, Orsini and Anselmi, have turned their talents to the vast subject, and have produced a tome which instantly became *the* basic reference work on the entire history of the race. Orsini's 243-page text is the product of some 20 years of research. The 106 pages of tables list with precision the driver, co-driver, car number, car, model, time, and finishing position of every one of the astronomical number of entries which ever started the race. This achievement is the work of Orsini and noted racing statistician Emanuele Carli.

Anselmi is known for the excellence of the graphic content of publications and exhibitions with which he is associated. He selected the 416 photos for this book from the fortunately preserved work of noted photographers of their day Ferruccio Testi, Odoardo Gandolfi, Nerino Zagari, and Corrado Millanta. This distillation of their work has been selected and laid out in such a way as to present the history of the race in a manner which has an almost cinematographic effect. The reader becomes a spectator of the sequence of 24 editions of the MM. The book is of excellent quality in every respect, has a preface by Luigi Villoresi, and a jacket painting by Walter Götschke. The *Giornale di Brescia*, home of the race, took a hal page to hail it, headlined by a rousing "AT LAST!"

— Griffith Borgesen

THE CAMERON STORY, by William T. Cameron. 200 pages, more than 164 b & w illustrations. Hardbound, 8¾ × 11⅜ inches. ISBN 0-962599-1-6. International Society for Vehicle Preservation, available from Motorbooks International, P.O. Box 2, Osceola, WI 54020 (1-800-826-6600). \$69.95.

For those of us who relish the mystique of those cars which did not make a major mark in the industry, and yet which made important automotive history, *The Cameron Story* is a godsend. It is an accurate chronicle of a make and company which, in Gypsy fashion, managed to produce its products from a dozen or so different locations in Connecticut, Massachusetts, Michigan, Ohio and Rhode Island, from 1901 onward for 20 years or so. Further, the Cameron abounded with variety. The firm built cars, trucks and tractors. It built steamers. It built both air-cooled and water-cooled automobiles. And it managed to produce some 3,500 or so units before it folded its tent in the early 1920s, a respectable figure for the times.

Author Bill Cameron is unrelated, as far as he knows, to the late Everett Cameron who built these vehicles; nonetheless, he has opted to inject himself into the text by writing in the first person, giving the work an autobiographical approach which I find not only delightful, but probably as Everett might have written it. The book had been researched for 15 years before it was written.

Cameron engines were used in a number of other cars as well, and were related in other ways (you'll have to read the book to find out) to even more cars, both prominent and nebulous, with which it had connections.

The book has been long in coming, but it is a book which has made that waiting worthwhile. Bill Cameron is prominent in automotive circles, has served as a longtime member and a former director of SAH. He has edited for many years *Crank Journal*, the quarterly published by the Northern Lakes Region of the AACA. Now in his 87th year, he looks 70, acts 45 and has an outlook and philosophy of 18. His expertise in researching and writing *The Cameron Story* has left us a rare and authentic account of the life and times of a car and its builder which might otherwise have been buried forever.

The foreword has been written by Beverly Rae Kimes, an outstanding research writer in her own right.

I cannot fault this in any way, and I'd like to say "thanks" to Bill for having had the gumption and patience, and for taking the time to make it a reality.

— Keith Marvin

THE CLASSIC CAR — The Ultimate Book About the World's Grandest Automobiles, edited by Beverly Rae Kimes. 752 pages, over 1,800 photographs, including a 32-page color art portfolio. Hardbound, 8½ × 11 inches. ISBN 0-9627868-0-2. Published by the Classic Car Club of America, \$69.95.

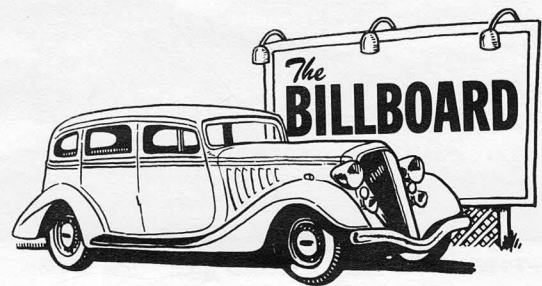
Pay no attention to the subtitle; heed the by-line. One might expect this to be a coffee table tome of beautiful photos with little substance. Folks familiar with books edited by Beverly Rae Kimes will know better, and they will find much of interest and import in this volume.

We tire of superlatives in the titles of works that are no such thing, but this one goes a long way toward acquitting itself. Whether it's "ultimate" or not you can judge for yourself, but it is complete. This is a CCCA book, about accepted CCCA Classics, and it is complete in that every recognized car, no matter how obscure or hard to find, is covered.

Readers of Kimes' earlier works will also know that "edited by" is a modest statement, for this book is largely researched and written by her, as have been a number of similarly-labelled predecessors. A nice touch here is the voices of the owners of the cars, explaining in their own words what they know about their vehicles, how they found them, and the experiences they've had with them. This technique does, however, give the opportunity to perpetuate a few of those myths (wishing will make it so) that cannot be substantiated by historical research.

Still, this is a valuable work, for historian as well as Classic aficionado. For research on a car placed on CCCA's list, it might be a better first stop than the relevant encyclopedia. And it's a good read, too.

— Kit Foster



SAH Journal welcomes advertisements from members. Ads are free, and should concern items of interest to historians: books, literature, photographs, illustrations, memorabilia, information, for sale, wanted, to trade. Ads for vehicles or parts are not accepted.

WANTED: Catalogues, posters, ephemera, and literature dealing with vehicle lighting, worldwide. Some British material is available for exchange. **Peter Card, 54 William Way, Letchworth, Herts., SG6 2HL ENGLAND. Telephone (0462) 675117**

WANTED: Photographs, brochures, factory manuals, TMs, etc. pertaining to the following: Packard aircraft engines, Packard marine engines, Packard aircraft, Packard Great Lakes boats, Col. J. G. Vincent, Gar Wood, Packard equipment used in racing on land, sea or air, Capt. L. M. Woolson, M. J. Steele, Frank Kalvelage, and Joseph Schaeffer (Packard marine and aero engineers and mechanics). Wanted for possible purchase or photocopy for research and eventual publication. **Robert Neal, 25403 144th Ave. SE, Kent, WA 98042, (206) 631-2912.**

WANTED: Information on early molded plastic parts used in automobiles. Earliest molded plastic parts were distributor caps and camshaft or timing gears. Molded timing gears as original equipment have been traced back to 1925. However, would like to learn of earlier applications. **G. M. Naul, 543 Stubly Road, Granville, OH 43023.**

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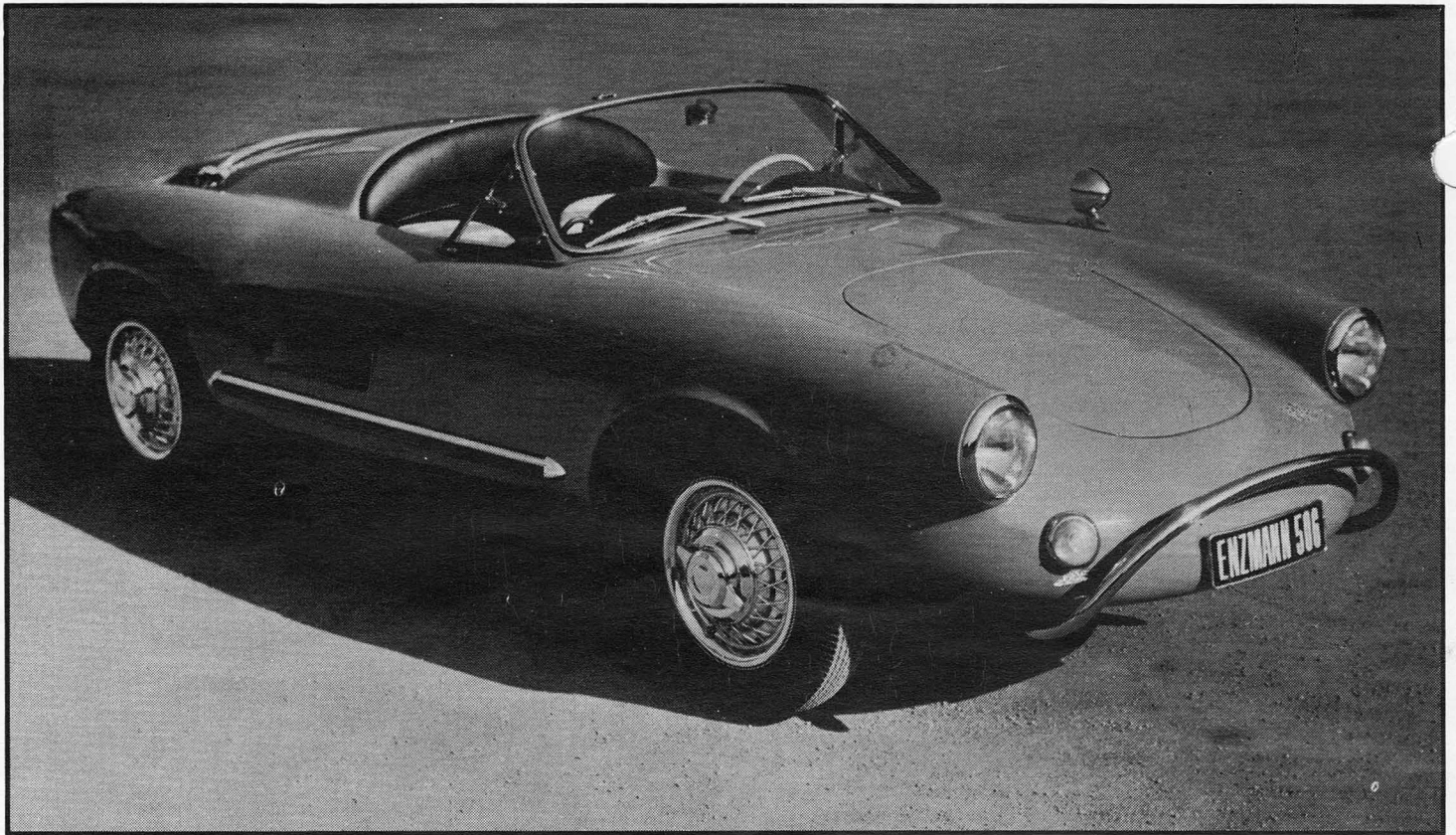
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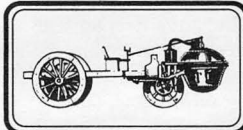
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SWISS BEETLE: In the 1960s it became fashionable to clothe Volkswagen chassis in fiberglass bodywork. One of the first (and most attractive) was the Enzmann, built by Garage Enzmann of Schupfeim, Switzerland from 1957. The doorless body was made by Staempfi of Grandson. This 1960 Model 106 has a modified 1295 cc engine. Over 100 cars were built before the end of production in 1968. Rob de la Rive Box Collection.



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