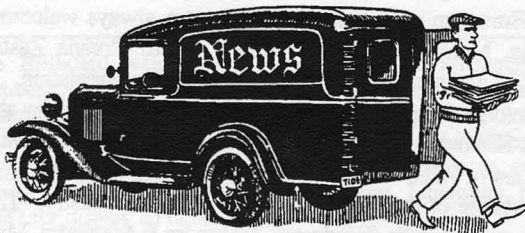


SAH JOURNAL

THE SOCIETY OF AUTOMOTIVE HISTORIANS, INC.

March-April 1996

Issue Number 161



McCONNELL WINS McKEAN

Curt McConnell, of Lincoln, Nebraska, has been awarded the Thomas McKean Memorial Cup by the Antique Automobile Club of America for his book *Great Cars of the Great Plains*. The trophy is presented annually by AACA in recognition of excellence in automotive historical research. *Great Cars of the Great Plains*, published in the Spring of 1995 by the University of Nebraska Press, is a history of five automobile enterprises in the Plains region in the first three decades of the automobile industry: Great Smith, Luverne, Patriot, Spaulding, and Moon. A review appeared in *SAH Journal* No. 155.

McConnell is a newspaper editor and journalist in Lincoln, Nebraska. His work has appeared several times in *SAH Journal*.

A-C-D HIGHLIGHTS HOOSIER AUTOS

The Auburn-Cord-Duesenberg Museum, in Auburn, Indiana, has opened a new permanent gallery interpreting Indiana's position in the automobile industry. Funded by a gift from Lincoln National Corporation, the Gallery of Indiana Cars features professionally-produced interpretive exhibits which portray the Hoosier State's automotive heritage: such marques as Duesenberg, Studebaker, Crosley, Cole, and Marmon in places like Indianapolis, South Bend, Connersville, Kokomo, and, of course, Auburn. On display are Indiana cars as rare as the c. 1894 Black and 1899 Waverly; as common as the Stutz and International Harvester.

The gallery was designed by Thomas Kayser, director of the Gilmore/CCCA Museum; Randy Mason, former curator of transportation at the Henry Ford Museum, researched, wrote, and edited the content. The Gallery of Indiana cars opened on March 16th, and is accessible during museum hours, 9:00 AM to 5:00 PM daily throughout the year.

SEARCH FOR SILENT TREASURES

Jim Schild, chair of the 1996 SAH Silent Auction, is looking for all types of automotive books, literature, art, or memorabilia that you might be able to contribute to this year's sale. The Silent Auction is our major fund raising event, and past sales have been successful because you, the members, have donated some very attractive merchandise.

Please look through your own library and collection for items that may be duplicates, or that you may no longer need. Remember that the value of goods contributed may be a tax deduction for you on your 1996 return. Books and quality art are always good sellers, as is prestige literature. Past experience, however, shows that repair manuals, especially for 1970s-80s cars, are not in great demand.

Send your contributions, please, by the deadline of July 1st, 1996, to:

Jim Schild, Chair
1996 SAH Silent Auction
933 Strodtman Road
St. Louis, MO 63138 USA

CLARE MacKICHAN (1918-1996)

Clare MacKichan was the chief designer of the Chevrolet design studio from 1951 to 1962. A graduate of the University of Michigan, he began his 40 year career at General Motors with Buick in 1939. After leaving Chevrolet, MacKichan moved to Adam Opel to be the director of styling. He retired from GM in 1979 when he was director of engineering for the GM design staff. MacKichan had a hand in designing the 1953 Chevrolet Corvette, 1955 Bel Air, Opel GT and Opel Rallye Kadett. He died on February 10 in Nokomis, Florida. He was 77.

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EDITORIAL COMMENT

In the small Philadelphia suburb of St. Davids, I have a post office box. I empty out that box five days a week. *Car, Motor Trend, Car and Driver, Automobile, Automotive News, Automotive Industries, Motor Age, Commercial Car Journal, Auto Week*, as well as a few industry magazines and newspapers, come into my hands every month. I love reading every one of them.

In the small Philadelphia suburb of Norristown, I have an office. Here, I edit and assemble the *SAH Journal*. Every other month I get them out into the mail. I hope you love reading every one of them.

Like I said, I *edit* this newsletter. I do very little actual writing. That job I leave to all of you, the more than 700 members of the Society of Automotive Historians. Here are some ideas for upcoming issues. If you can write on any of these topics, please put it on paper and get it to me.

- **Cars of the Eastern Bloc.** The former Soviet Union, Poland, Rumania, Czechoslovakia, and East Germany are among the eastern European countries whose auto industries need more adequate coverage. There have been plenty of articles written on western European companies (and more are always welcomed), but Dacia, Moskovich, Oltena, UAZ, Zavodi Crvena Zastava, Trabant, Zil and many others need historical documentation. The Skoda Favorit of the 1930s was covered last month, but how about Laurin & Klement.

- **Cars of Asia.** Like eastern Europe, Asia has not received much coverage of the history of its automotive industry. These countries, such as India (Hindustan, Mahindra & Mahindra, Maruti Udyog, Premier, Tata, Tempo, Tofas), China (Chang'an, Guangzhou, Xiali), Korea (Daewoo, Hyundai, Kia), Malaysia (Proton), and Japan (you know them), have a substantial future, but we need to document their past.

- **Odd cars on the American market.** As the world's largest single market (and the one with the toughest regulations), few cars are imported in tiny numbers. Citroens were imported from 1986 until 1993 (but don't tell Peugeot). Morgans have been imported for many years. Who imported them, how many were imported, and what unique features are found on these cars?

- **Cars of famous leaders.** As an election year, the November-December issue would be a prime issue to run articles on the vehicles of famous world leaders. Archduke Ferdinand's car (the place where the Great War had its start) or Woodrow Wilson's Pierce-Arrow would make terrific stories.

- **Cars (and pace cars) of famous races.** Eighty-five years ago, "the Brickyard" in Indianapolis, Indiana, hosted the Memorial Day classic race. The Stoddard-Dayton paced that race and a Marmon Wasp won it. Why did the Stoddard-Dayton pace three races? What led up to Honda not qualifying (or Mercedes-Benz winning) in 1995?

- **Prototypes.** Some of the world's most interesting cars were never built for production. GM's XP-987 GT, Pegaso's Thrill Berlinetta, and AMC's Cavalier were intended to contribute to production cars. What happened to the ideas and the cars?

These are just some ideas. Pick your own topic. Write your own thoughts. Start a discussion. Start a controversy. Just start communicating.

The addresses are in the masthead. I do reply and I do want to hear from as many members as want to speak, write, email or fax to me. Let's get YOUR byline in the *SAH Journal*.

PRESIDENT'S PERSPECTIVE

"I never copyright anything I've written," a friend of mine once told me. "It's not worth the trouble and expense. It's not really feasible for me, as a free lance writer, to pursue someone who lifted my stuff anyway!" There's more than a bit of truth in the last part of his statement, for a free-lancer is obliged to pay costs of the pursuit, which could be substantial, out of pocket. In the case of a magazine article, it might well be more productive

and lucrative to leave well enough alone and devote the time and energy of a challenge to writing another saleable article. The process of copyright, however, need not be much trouble nor expense, as explained elsewhere in this *Journal*.

On page six, our advertising manager Don Leach explores the current US copyright laws and explains how they relate to the publishing with which many of us are involved. Don is retired from the Copyright Office of the Library of Congress, and while he is neither attorney nor judge he has years of experience in working day-to-day with copyright matters. Thus he is intimately familiar with current law.

The word "current" is important. Much of what many of us thought we knew about copyright is wrong, or at least mired in the past. My friend, for example, said he never copyrighted his work, it was too much trouble and entailed too much expense. He's wrong on both counts. Under the laws in force since 1987, his work is covered by copyright even if he does nothing, and from the moment it leaves his pen, typewriter, or computer. And the copyright is his unless he assigns it to someone else. He need not take the time nor trouble to do anything.

But there are some things he can do to further safeguard his work, without much trouble and for little expense. He is entitled to put a copyright notice on his copies, whether or not he registers his copyright. If he does so, he is well advised to use the form "© Copyright 1996, Ezekiel Q. Historian," employing the internationally-recognized symbol to ensure that his claim extends beyond the shores of the USA. Once he has done this, he should also "deposit" two copies with the Copyright Office; this is as simple as putting them in an envelope addressed to "Copyright Office, Attn: 407 Deposit, Library of Congress, Washington, DC 20559" and affixing the proper postage. As Don explains, by registering the copyright, which involves a (currently) \$20.00 fee, one can get further protections against, and remedies, for unauthorized use.

For the user, too, Don's treatise is important. It's vital to recognize which works of other authors, published or not, may be in the public domain. As he points out, it is not sufficient to look at whether the work bears a copyright notice; it depends also on when it was created. And even if the work bears a notice, it may not be obvious whether the copyright is currently valid. That, too, depends on when it was written, published, registered, renewed, or, perhaps, a combination of all the above.

There may be some shockers, too. Don's example of the old car snapshot purchased at a garage sale brought me up short. If you don't know who the photographer was, or when it was taken, you really are stumbling around in the dark. If you published it, it's unlikely that anyone would ever question your right to do so. On the other hand, if the person with valid rights did see it and challenged you, you'd probably have to, at the very least, engage your own counsel.

This primer does not answer all the copyright questions that members may have, nor does it extend to the countries of a quarter of our membership. But it does greatly clarify a subject many of us never understood and some of us thought we understood but didn't. It's useful to periodically include some "how" articles among the many "whats" in our *Journal*. Perhaps others may have copyright expertise, experience, or just questions to ask. If so we'd like to hear from you.

◆ ◆ ◆

In the last two *Journals* we have mentioned our first Automotive History Conference, to be held in conjunction with the Henry Ford Museum. Titled "The Automobile Industry, Past Present and Future," the centennial symposium will be held at the Ford Museum in Dearborn, Michigan on September 4th, 5th, and 6th. I'm extremely happy to announce that, as of this writing, we have a strong slate of papers, panels, and presentations being proposed. The closing date for the call is still a few weeks away (but will probably have passed by the time you read this), but I am certain that we will have a full program of interesting topics.

Papers already entered range from the scholarly to the downright entertaining. The range of topics is broad, too, from manufacturing to racing to repair to art. No aspect of the industry is likely to be left out. Plan now to join us in Dearborn for the conference, which will lead directly to the Ford Museum's Old Car Festival on the weekend. Full details of arrangements and registration will be mailed to you soon.

◆ ◆ ◆

Elsewhere in this *Journal* you will see reminders for various important Society activities. Of these, perhaps the most important, from our collective point of view, is the Silent Auction, our major fund-raising event of the year.

Jim Schild has taken over from Karl Zahm as chair of this vital activity, and awaits the materials that you may be able to contribute to this year's auction. The auction helps both you and the Society. You gain not only the space vacated by the items you donate; since SAH is recognized by the US Internal Revenue Service as a tax exempt organization under section 501 (c)(3), all such contributions are deductible by the donor to the extent provided in law. The Society, of course, benefits from the proceeds when your items are sold to the highest bidder. Bidding is by mail, and hence "silent."

Please take a moment to survey your bookshelves, your files of automotive literature, and your showcase of automobilia for things you might be able to contribute. And do it now, so that Jim won't be inundated when the deadline nears. Send your contributions to:

Jim Schild
933 Strotzman Road
St. Louis, MO 63138 USA

Thanks!

- Kit Foster

SAH 25 YEARS AGO

Strange to say, but the principal concern of 16-page *Newsletter* #16 (March/April 1971) was a contemporary financial crisis in the automobile world involving a revered old name. Not to worry; as we now know, Rolls-Royce was saved.

Dick Brigham offered a reprint of a 1909 *MoTor* list of automobile manufacturers ("SAH-1"). Reprints are an aspect of publishing automotive history that might bear further consideration in this day of diskettes and desktop publishing. Any ideas about this?

THIS MONTH IN HISTORY

One hundred years ago...

April 2, 1896 - Barnum and Bailey Circus featured a Duryea Motor Wagon in its parade.

Ninety-five years ago...

March 1901 - A fire destroyed the Olds Motor Works factory in Detroit. Due to this disaster, the company risked its future on curved-dash model. Subcontractors hired in the Detroit area created the basis for America's Motor City.

March 6, 1901 - According to *The Horseless Age*, "The Say Sugar Refinery builds a heavy electric truck that uses a special 3 hp motor for steering. This was the first power steering application that appears in our pages."

Eighty-five years ago...

1911 - General Motors combined the Rapid and Reliance Truck companies, along with a number of other firms, to form General Motors Truck Company.

Seventy-five years ago...

March 4, 1921 - Warren G. Harding became the first President to ride in an automobile, a Packard Twin-Six, to his inauguration.

Seventy years ago...

1926 - SAE introduced viscosity ratings from 10 to 70.

Sixty-five years ago...

April 14, 1931 - Ford builds its 20 millionth car, a Model A.

Sixty years ago...

1936 - Buick produced its 3,000,000th car.

April 1936 - The Model AA rolls off the assembly line as the first automobile built by the Toyota Automatic Loom Company.

Fifty-five years ago...

1941 - Dodge produced its 5,000,000th car.

1941 - Plymouth produced its 4,000,000th car.

1941 - The Pierce-Arrow Buffalo Parts Company built the final Pierce-Arrow out of spare parts. Part years were averaged and a model year of 1934 was given to the car for registration purposes.

April 29, 1941 - Ford Motor Company builds its 29 millionth Ford vehicle.

Forty years ago...

1956 - The final Packard to be built in Detroit rolled off the assembly line.

April 2, 1956 - GM chairman Alfred P. Sloan retires.

Thirty years ago...

1966 - Oldsmobile introduced the Toronado, the first front-wheel-drive built in the United States since the Cord went out of production in 1937.

March 1966 - The final Studebaker automobile rolled off the assembly line in Hamilton, Ontario, Canada.

CORRECTION

In the last Journal, I remarked that there was no English language translation of the new book on Laurin & Klement. Apparently there now is; *Ferdinand Hediger*, who lives in Switzerland, has one. What's more, according to *Karel Jicinsky*, the second volume has appeared, bringing the century-old story up to date. Karel has nominated them for the Cugnot Award, and we will try to do a review for a future *Journal*.

- Taylor Vinson

SAH DINNER IN PARIS

Thirty members and guests from six countries were present for the first meeting of the Society of Automotive Historians on the European continent. Cocktails and dinner were served at the Automobile Club de France on February 8, the evening before the opening of Retromobile, France's largest antique automobile show and flea market.

France was represented by *Paul Berliet*, *Marc d'Ollandon*, *Patrick Fridenson*, and *Laurent Friry*, who originally had the idea for the meeting and coordinated plans with the Club. *Gilles Desroches* is a Canadian, just moved to France. *Ferdinand Hediger* and *Yann Saunders* came from Switzerland, and *Robert Przybylski* from Poland. Attending from the United Kingdom were *Christopher Balfour*, *Ken Ball*, *Bryan Goodman*, *Peter Richley*, and *Tom Solley*. US members present were *Richard Adatto*, *Yves Berliet*, *Dave Brownell*, *Mike Rabin*, *Lorin Tryon*, and *Taylor Vinson*. An honored guest was *Jules Heumann*, whose *Hispano-Suiza Society Newsletter* was a 1995 winner of the Richard and Grace Brigham Award. Jules has now joined SAH! Expressions of regret were received from two Finnish members and one Australian.

This was a particularly suitable time and place for such a meeting. The Automobile Club celebrated its 100th anniversary in November 1995, and the motor industries of the United Kingdom and the United States are celebrating theirs throughout 1996.

SAH's initial effort attracted almost one-third of the attendance at a usual Hershey annual banquet, and was enthusiastically received. The Society intends to schedule another dinner for next year. Although the dates for Retromobile have not yet been chosen, the most likely time for the meeting is Thursday, February 13, 1997.

- Taylor Vinson

'96 DUTCH CENTENNIAL

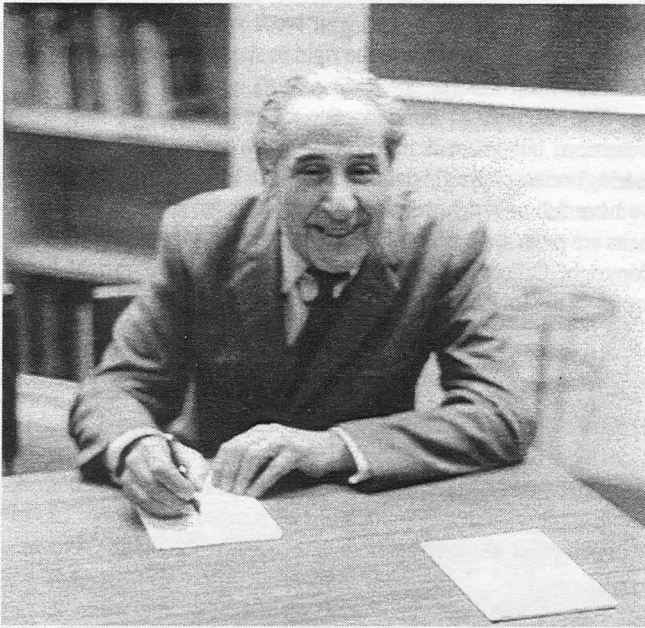
The Netherlands will observe the centennial of the arrival of the first passenger car within its borders on May 18, 1996. On that day 100 years before, a Benz arrived at the Rhine Quay in Arnhem, and was driven to The Hague by its owner, a photographer.

Events planned at Arnhem on Saturday, May 18, 1996, include the unveiling of a commemorative tablet at the Rhine Quay, a gathering of motorcars of the 1900 period, and the publication of a book about the beginning of motoring in Holland.

A "commemoration-run" of about 150 cars, none newer than 1919, will be held the weekend of September 13-15 in and around Arnhem and Nijmegen. During lunch at Nijmegen, the official opening of an exhibition of historical cars and documentation at the Velorama Museum will be held at the Waal Quay. The exhibit continues to March 1997.

Tentative plans are to hold a workshop that same weekend discussing the historical relationship between the motorcar and society. Further information is available from Frans Vrijaldenhoven, Ursulaland 125, 2591 GW The Hague.

- Taylor Vinson



FRANCESCO DE VIRGILIO (1911-1995)

Francesco de Virgilio was an extremely versatile engineer, with an uncommon ability to alternate between engine design and suspension improvements, quick as flipping a switch. What he is best known for today is the 60 degree V-6 engine of the Lancia Aurelia, with its pushrod-operated valves, widely splayed over a hemispherical combustion chamber, each valve operated by an individually mounted rocker arm.

Son of a civil engineer, he was born into a well-to-do family in Reggio Calabria (on the toe of the boot) on December 23, 1911. The family had lived in that region for generations, and he was educated in local schools up to the age of 19, when he began to study mechanical engineering at the Turin Polytechnic University. On returning to the south, he was called up for military service, but was able to continue his studies, even in uniform. Armed with an engineer's diploma, he joined Lancia on February 1st, 1939.

After an initial training period in the specifications office and checking technical drawings, he became an engine tester. By 1945, he was a design engineer and, in 1947, patented a revised rear suspension (with a higher roll center) for the Aprilia. He had married into the Lancia family and remained with Lancia for his entire career, retiring in 1975. His friends outside knew him as a charming man, keen conversationalist, and great wining-and-dining companion. His colleagues remember him for his quick mind and impatience with slower-thinking fellow workers. He was a fast talker with a volatile temper but a ready smile after the storm.

He remained a consultant to Lancia, but stayed for longer periods in the ancestral residence in Reggio Calabria, when Alfa Romeo came under Fiat's control in 1987. He also worked as an engine consultant to Alfa Corse and designed specific parts for Alfa Romeo production engines.

Once past the age of 80, his health began to fail, and he died on August 5th, 1995.

- Jan P. Norbye

SAH AUTHORS IN THE NEWS

Two SAH members have made distinguished contributions to the SAE's historical series celebrating 100 years of the automobile industry which is appearing in its monthly publication *Automotive Engineering*. First, *Karl Ludvigsen* wrote "A Century of Automobile Body Evolution" (Nov. 1995), and "A Century of Automobile Comfort and Convenience" (Dec. 1995). Then followed *Tony Yanik* with a two-parter "The First 100 Years of Transportation Safety" (Jan. and Feb. 1996). Each one is informative and well-illustrated, and SAE is to be congratulated for the series.

John Gunnell has become a frequent contributor to *The California Highway Patrolman*, his latest being an article on armored cars, "Vaults on Wheels: an American Evolution", appearing in the February 1996 issue.

- Taylor Vinson

WHERE IS JOHN H. TIMMIS III?

A European correspondent is interested in contacting John H. Timmis III, author of an article on Karosserie Gläser which appeared in *Antique Automobile* in November 1965. Mr. Timmis was then living in State College, Pennsylvania. If anyone knows his whereabouts, please drop a line to Taylor Vinson, 1314 Trinity Drive, Alexandria, Va. 22314. Thanks.

FIFTY YEARS FOR THE 4CV

With centennial observances dominating the historical scene in 1996, the significant events of a half-century ago are not receiving their just due. In the US, we should be noting the 50th anniversary of the appearance of the '47 Studebaker and Kaiser-Frazer's. In France, Renault is celebrating the 50th anniversary of the 4CV, introduced at the Paris Salon of 1946.

Renault's prewar product line might be compared with that of Toyota/Lexus today, everything from small inexpensive 4-cylinder cars to large costly straight 8s, including the French presidential limousine. Neither the political nor the economic situation after World War II permitted a return to 1939. Brought under the control of the government which initially wanted to restrict it to trucks, Renault temporarily revived its smallest prewar car, the 1-litre Juvaquatre, while it completed development of an even smaller car, the radical air-cooled rear-engined 750cc 4CV. In 1949, the car came to the United States where it was not well loved, perhaps not even by the 4100 or so folks who bought it in the first 5 years it was here. But it suited the French; over a million were made before the car was discontinued in 1961.

The 4CV was the centerpiece of Renault's stand at *Rétromobile* this year, 10 or more, including taxi and Japanese versions, special-bodied coupes and the Laurent racer of 1960.

- Taylor Vinson

SOME COPYRIGHT GUIDELINES

by Macdonald Leach

Copyright protection, as we know it today, goes back to the days of Queen Anne (1702 - 1714). In a nutshell, the Copyright law protects the works of the written arts, the performing arts, and the graphic arts, once these works have been fixed in a tangible form.

The Copyright law DOES NOT PROTECT any idea, plan, method, or system. Likewise names, titles, or short phrases are not protected under Copyright law. Under the revised Copyright Law of September 1987 - Title 17 of the United States Code - copyright exists from the moment of fixation of the work in a tangible form. In other words, from the moment you complete your article (say) on the rise and fall of the Chandler Motor Car Company, you have a copyrighted work. In order to protect this copyrighted work in a court of law you must submit a Certificate of Registration. This is done by submitting a copy, or copies, of the work to the Copyright Office (a division of The Library of Congress) together with the correct U.S. Copyright Office form and fee. The fee is currently \$20.00. It takes about 16 weeks to process the registration. In the event of litigation, "Special Handling" may be requested, and for an additional fee registration can be obtained quickly.

The duration of your Copyright protection under the revised 1987 Copyright Law is the life of the author, plus 50 years. For a work of two or more authors, protection will exist from the life of the last surviving author, plus 50 years. In the case of an anonymous work, or a work made for hire, copyright endures for a term of 75 years from the year of first publication, or a term of 100 years from the year of its creation, whichever ever occurs first.

The all-important COPYRIGHT NOTICE is : © Copyright John Doe 1995. This shows the general public that the work is under copyright protection, by whom, and the year. This notice belongs on the verso of the title page of a book - in the masthead of a periodical - on the titles/credits of a motion picture - or on a visually perceptive portion of a graphic work.

Copyright protection for published works bearing the correct copyright notice BEFORE 1 January 1978 is quite different. Copyright for these works existed from the moment of publication of the work bearing the correct Copyright Notice. Publication of a work *without* the correct Copyright Notice resulted in complete loss of all rights - once lost, these rights cannot be regained, and the work is in Public Domain. A work bearing the correct Copyright Notice would have had protection for a period of 28 years from moment of publication. If registered, the work could have been renewed *during the 28th year* for an extended period of protection of 47 years - thus giving a total of 75 years protection. A 1919 Willys-Knight catalogue, published with a correct notice, would be protected until 1947, and then could have been renewed for an additional 47 years.

Publications of companies are (generally) works made for hire. A work made for hire is a work produced by an employee during the course of his/her employment. Richard Roe and Agnes Doe who work for the Acme Advertising Agency have no rights to the copy (artwork, etc.) that they create during their term of employment. An outside specialist may retain some rights under a contractual agreement.

"Fair Use" - this is one of the most ambiguous phrases used in Copyright law. It generally is reserved for critics and the like who use small portions of a copyrighted work to illustrate a book review (art

review, etc.). If someone uses your work without your permission claiming "fair use," you have the right to sue. A court will decide if "fair use" was correct or not.

The emblem © is the notice of not only U.S. Copyright protection, but international protection as well. All U.S. works bearing correct copyright notice are protected in countries with whom we have full copyright relations. Our works are protected there, as theirs are protected here. A list of these countries is available from the Copyright Office, as is additional information on Copyright Law, copies of the Law itself, and the like.

SOME EXAMPLES

Say I am writing a history of DeSoto, *The Great American Family Car*. I have a beautiful full color 1939 catalogue I want to reproduce - may I?

Upon careful examination, I see that the catalogue bears no Copyright Notice. Hot dog! Home free! Publication of a work before 1978 without a Copyright Notice resulted in complete loss of all copyright protection, therefore the work is in the Public Domain.



An article in the *New Yorker* on the New York Automobile Show of 1929 bearing an author - one Nicholas Trott. May I use this?

The magazine bears a copyright notice so it was protected until 1957. Now since there was an author stated other than the magazine itself, only Nicholas Trott, or those deriving their rights through him, could renew. Did they? If they did, that article is protected until 2004. The copyright office can do a search, for a slight fee, and send you a written report.



An article from *The Illustrated London News* concerning coachbuilt cars published in 1978. This publication bears a copyright notice - we have full relations with Great Britain, and all British Commonwealth countries - better get permission.



An old snapshot picked up in a garage sale. Shows just the model of Essex you want to reproduce in the *Hudson Newsletter*. Wait a moment - not as easy as it looks. The author - i.e. whoever took that snapshot back in whenever - holds the rights to the *unpublished* work. Life of author plus 50 years. Who would ever know? This would be your call.

THE RETURN OF THE RAF

by Jan P. Norbye

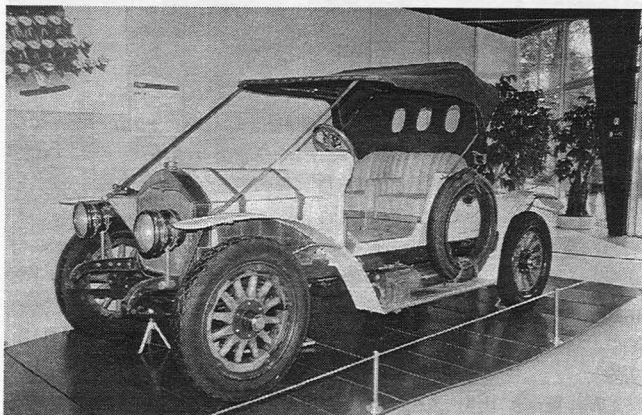
No, it's not the Royal Air Force and it's not made for fighting the Battle of Britain. It's the rebirth of an old Bohemian make of car. The newcomer is a sports two-seater bearing some resemblance to the MG TF, the Morgan Plus-4, and—to keep within its geographical vicinity—the 1939 Aero or 1936 Praga Baby roadsters.

It comes with 4-cylinder 1.8-liter Ford or 2-liter Cosworth-Ford engines (made in Britain), on a welded-up one-piece aluminum platform with a plastic body. It is made by a new company set up at Plzen (Pilsen) in the Czech Republic which purchased the RAF name from the owner (Skoda).

The old RAFs were made at what is now the city of Liberec, and the name is an acronym of Reichenberger Automobil Fabrik. The company was founded in 1907 by Baron Theodor von Liebieg who had driven a Benz from Prague to Paris in 1897 and remained active in motor sport and the auto industry as long as he lived. His financial

partners were Baron Oskar von Klinger and the carpet manufacturer Manfred Ginsky.

RAF hired splendid engineers, including the famous Paul Henze who was RAF's chief engineer from 1910 to 1912. I'm not yet sure about the identity of his predecessor(s), but they had high aims. Even the earliest models were powerful 4-cylinder cars, tough challengers in a rally world dominated by Mercedes, Adler, Austro-Daimler, Horch and Stoewer.



RAF engine production was subcontracted to the Linser company in Reichenberg. RAF purchased manufacturing rights to the Knight sleeve-valve engine in 1912, and in 1913 the company merged with Laurin & Klement (in turn taken over by Skoda in 1925). From 1913 to 1995, the RAF nameplate has been dormant.

QUESTION TIME

Some very interesting correspondence has begun over a few questions. Not only have some debates arisen over current questions, some older questions need additional input for clarification. Let's start with the current question.

"What is the most/least attractive automobile of the post-World War II era?"

As I expected, many people have answered these two questions in the same letter or email. *David Manson* had an interesting statement on the least attractive car.

He wrote, "To me, the saddest of almost any era are the 1970s British Leyland products which used fore-and-aft engines and conventional transmission in body shells designed for transverse engines and front wheel drive. Shameful proof of the British industry's inability to find capital and managerial skills to back its often outstanding technical ability."

Other ugly cars included the early Kaiser sedans. As quoted from *William Prentice*, "...about as artistic as the average farmer's chicken coop."

On the other side of the coin, some of the world's most beautiful pieces of rolling sculpture are the GTV Alfa 1750 or 2000, the 1946-53 Daimler DE36 Straight Eight, 1967-69 Dodge Dart, 1993-date Infiniti J30, 1961-72 Mercedes-Benz 220SE, late-1940's Packard Clipper sedan, and '62 Studebaker Gran Turismo. My personal choices include (in no particular order) the Chrysler LHS, the Ford GT40, the Dual-Ghia, the Lamborghini Miura and the Bugatti Type 101.

"Oldest nameplate" - Chapter Three

In response to the age of the Fleetwood as a Cadillac model line, this piece of email arrived from *Yann Sanders*:

"Fleetwood" was not, in my opinion, ever used as a "model" designation for any Cadillacs. In 1966, the former alphabetical model designations "A," "B," "C," "D," etc. and the numerical "Model 30" and series "314," "341," "355," "370," "452," etc. (pre-WWII) and "60," "61," "60S," "62," "75," etc. (post-WWII) were replaced in 1966 by the nominal "Series" known as "Calais," "De Ville" and "Fleetwood".

It is true that many pre-war Cadillac chassis carried custom coachwork by Fleetwood. Although they were designated as the "Cadillac Fleetwood" in sales literature they were simply cars with bodies designed by Fleetwood, like Ferraris have bodies designed by Pininfarina. There were many more designed by Fisher as well as a few by Brumm, Derham, Judkins, Murphy, Seaman, etc.

I agree with you that the first model to carry the "DeVille" label was the "Coupe de Ville," in 1949, but I still feel that "De Ville," like "Fleetwood" was only a "series" designation and not a model name. Yes, the "Sedan De Ville" was added in 1956.

According to information provided by Greg Wallace of Cadillac Historical Services and *Jim Schild*, the Fisher Body Company purchased Fleetwood Body in 1925. General Motors purchased Fisher in 1926. GM moved Fleetwood's operations from Pennsylvania to Detroit in 1930. All Cadillacs that wore the "Fleetwood" name in the 1930s were built in a separate building, but there were few differences between the Fleetwoods and Cadillac-built models. Because of the lack of custom work on the '30s cars, those "Fleetwood-bodied Cadillacs" and "Cadillac Fleetwoods" are synonymous.

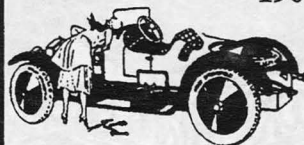
Current Questions

The question from *SAH Journal* No. 160 is, "Given the opportunity to save a defunct nameplate, which would you resurrect and why?" Thanks to Yann, this issue's question is, "What differentiates a 'marque,' 'series,' or 'model'?" Submissions can always be sent to *SAH Journal*, P.O. Box 7073, St. Davids, PA 19087-7073, phoned to (610)275-6866 or (610)964-4841, faxed to (610)277-2505, or emailed to SAHJournal@AOL.COM.

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I buy sales brochures, repair & owner's manuals, showroom items, artwork, models & toys, posters or any items pertaining to automobiles, trucks or motorcycles...I travel to purchase collections.



THE CAR BOOK VALUE GUIDE - 1996 Edition. by Thomas E. Warth, 1996. Softcover, 172 pages 5.5 x 8.5 ins. Text in English, no photography. Published by T.E. Warth, Esq. Automotive Books, Lumberyard Shops, Marine on St. Croix, MN.

When this book arrived in my mailbox, I was skeptical. "How could anyone possibly price every book about cars?" I thought.

How better to review the worth of a value guide than to review an entire library? So I took my entire automotive library and priced every book. My small collection has a few obscure oddities which made it a fair test case, in my opinion.

The Car Book Value Guide introduces itself as "a guide to the prices of 8,000 out-of-print Automotive, Motorcycle, Model, Tractor, Truck and related subject books." In the introduction, Mr. Warth states that books not found in this guide are either still in print or the author has no knowledge of it.

As for my collection, more than 75% of my books were in the *Guide*. Very interesting finds included my rare copy *The Amazing Mr. Mohs*, my key test as to the worth of this book.

After reading the reviews in the rear of the guide, I must concur. SAH member Beverly Rae Kimes, *Autoclassic*

Magazine, UHV Automobilst, The Automobile, Road & Track, and Brian Harvey of *Auto Classic Magazine* all contributed more than favorable reviews for the *Guide*.

A key reason for automotive historians to look into this book is to value individual collections for insurance purposes. Where else can you go to prove to the Prudential agent that your copy *The Ford that Beat Ferrari* is really worth \$700, or that your *Automobile Quarterly* collection (volumes 1 through 30) is worth \$2000? Thomas Warth has put together another (this is the fourth edition) great addition for an automotive library.

-Sam Fiorani

HORCH, Prestige und Perfektion, by Schrader Verlag. Photography by Ralf Hornung. 380 illustrations including 16 color photographs. Price DM 198 (\$140).

Here we have, in one volume, the complete history of the Horch car (and other vehicles), the founder and his family, with fresh light and new insights on the most serious challenger to Mercedes-Benz in the interwar years (1919-1939).

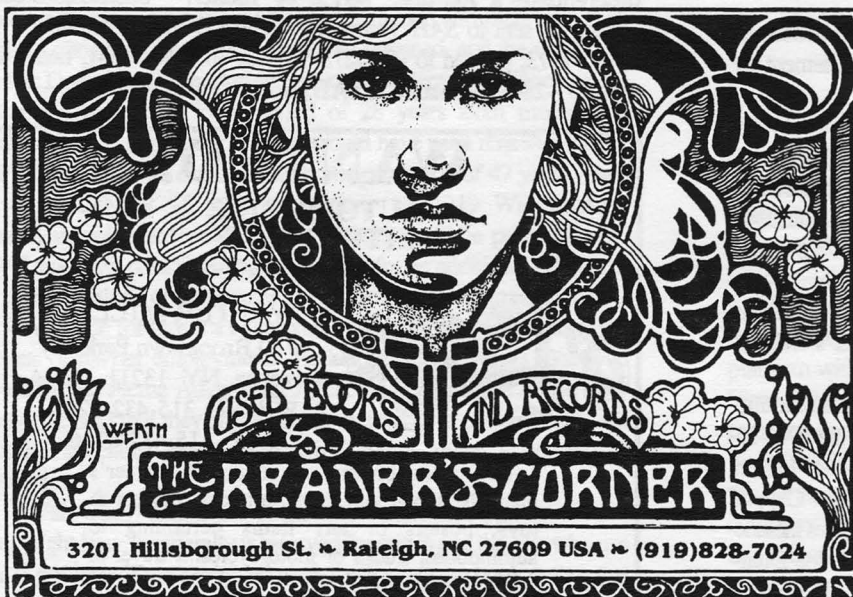
We learn that August Horch built cars in two plants before finding the definitive site at Zwickau in Saxony. The first Horch cars were built in Cologne in 1900, and two years later he moved into a former spinnery works at Reichenbach (now Liberec) in Bohemia where he stayed for two years.

The full story is told of how the founder was forced out of his own factory in 1909. At first, August Horch gave all his attention to production. But the real difficulty was to sell the cars, and he then began an active race- and rally-program to promote the make. The comptroller, Jacob Holler, watched the cost of this program drain the company coffers, and finally called a halt. Reading between the lines, we can also see that Holler was green with envy because August Horch and his fellow drivers were having so much fun!

Nothing daunted, August Horch moved down the street and started to make similar cars under the Audi name, which

is a Latin translation of his name. The text follows the fortunes of the Horch company through the years of the Kaiser's war as a builder of military trucks and crawler tractors, the postwar period when Paul Daimler was chief engineer of Horch, and William Werner laid the foundations of Horch's unfailing quality; and the formation of Auto Union AG in 1932.

It was a group of four makes, all built in southern Saxony, based on the industrial strength of J.S. Rasmussen's DKW motorcycles, industrial two-stroke engines, and light cars. Rasmussen had taken over Audi 1928, while August Horch had withdrawn four years earlier. The Horch and Wanderer companies were headed for bankruptcy in 1931, and were saved by Auto Union AG.



The product line was coordinated over the years into a layered structure based on size and price, a la Sloan's GM plan, with Horch at the top, Audi above Wanderer, and DKW at the bottom. The Horch plant also produced and maintained the fabulous Auto Union racing cars of 1934-1939.

August Horch was restored to an honorary position at Auto Union AG and held a seat on the board, while J.S. Rasmussen retired in 1935. During the war, Horch built ambulances on passenger-car chassis and an all-wheel-drive all-terrain personnel carrier for the Wehrmacht.

August Horch moved out of Berlin when the Allied bombing raids began and settled in the countryside of southern Saxony. In 1945, the Auto Union plants were nationalized by the Soviet occupation forces.

The Horch plant built some streamliners of prewar design in 1948 and announced an all-new model called Sachsenring in 1956. But the Zwickau plant built only trucks after that. A few former Auto Union executives escaped to the West and formed Auto Union GmbH to produce DKW vans in Dusseldorf.

A bigger plant was then secured in Ingolstadt in Bavaria, and the DKW car was reborn. This company put August Horch on the payroll to support him in his final days. He died at 82 on February 3, 1951, and was buried at his birthplace, Winnigen in the Moselle valley. The DKW car was upgraded to Audi status in 1965, and Auto Union Audi NSU was taken over by Volkswagenwerk in 1969.

- Jan P. Norbye

PICTORIAL HISTORY OF AMERICAN TRUCKS, by Niels Jansen. 151 pages, 300+ photographs, nearly 140 in color. Hardcover with dustjacket, 8 1/2" x 11". ISBN 1-87097-956-7. Published in Holland in conjunction with Bay Books, Ltd., of Devon, England. Available from Motorbooks International, P.O. Box 2, Osceola, WI 54020. \$19.95 plus \$4.50 shipping and handling.

This is largely a picture book (with unusually fine illustrations), but the title is something of a misnomer as we have examples here from various corners of the world. There is an abundance of the better-known makes from the U.S., as well as the more obscure brands, e.g. Brown, LeMoon, Marmon-Herrington, Pacific and Reiland-Bree. There are also a number of Canadian trucks such as Challenger, Hayes, Sicard, and the Scot from Nova Scotia (covered by the title as, after all, Canada IS British North America). Trailers are included, such as the Fruehauf, Heil, and Wilson. The photos are backed up with a good number of color ads or factory literature and I would recommend it to all whose interest is geared toward the commercial vehicle. Chapters focus on the 1920's and '30's; World War II; the 1950's through the '70's; and the '80's and '90's.

There is an attractive display of trucks here of virtually every type, color, size, shown in various settings and a considerable variety of makes.

Like trucks? Go for it.

- Keith Marvin



DAUPHINE AMI IN REPLY

Either your correspondent G. Marshall Naul was a singularly unlucky owner of a Dauphine or I a particularly fortunate one, but I have fond and nostalgic memories of my first car—a '58 (I think) model with automatic clutch ("Ferlec" retains the gear lever but without clutch pedal). Not only was this a visually attractive car in both overall design and in detail, but it was also a reliable and efficient performer, considering its 850cc 3 speed 'basics.'

A tendency to roll on corners was largely eliminated with the addition of a transverse torsion bar at rear (and keeping your foot on the loud pedal helps—lifting off on a corner not recommended). With its low slung rear-engined rear wheel drive, I was one of only very few to make Yeovil to Birmingham during the appalling winter snows of '62. I sold the car after 2 years due to expanding family...and a rather inadequate bonnet boot for storing prams, etc. J. Marshall, Mead Cottage, Drum Lane, Hazelbury Bryan, Sturminster Newton, Dorset DT10 2EE United Kingdom

MORE ON ESTATE PLANNING

I commend Kit Foster and the *Journal* for the recent article encouraging members to think about the eventual disposition of their automotive libraries. As a lawyer specializing in estate planning (and a lifelong collector of "automobilia"), I know that this is an area which is often neglected.

For most small collections of literature—when neither the realizable sale price nor the tax savings from a charitable gift will make a significant difference—a gift or bequest to a fellow collector will at least help to assure that one's efforts will continue to be appreciated and enjoyed.

For collectors whose concerns include Federal income and estate taxes, it may be particularly attractive to select a recipient which is tax-exempt under Internal Revenue Code section 501(c)(3), since gifts to such a recipient are generally deductible for income or estate tax purposes. Potential recipients with this tax-exempt status include (among many others) the AACA Library & Research Center, the AACA Museum, and also (I believe) the SAH itself—although, as Kit Foster pointed out, the SAH will use the gift to stock its silent auction rather than maintaining the donor's collection.

Collectors whose interests focus on a specific marque should not overlook the possibility of giving their collections

to a library or research organization which is devoted to that marque. For example, the Cadillac LaSalle Club Museum & Research Center, Inc. recently received its tax-exempt status under Code section 501(c)(3). A single-marque organization may be more likely to "treasure" a collection devoted to that marque, and to keep it intact on a permanent basis.

For a collector who simply wants his collection sold, with the proceeds passing to his family, I often recommend that he designate in his will a specific "expert" along with a recommendation (or in some cases, a direction) that the persons responsible for the estate consult that expert with respect to the disposition of the collection. This avoids the problem of heirs who "don't have a clue" making decisions without proper information. I have seen such "experts" designated not only for automotive-related collections, but also for the disposition of such assets as rare vintage wine, thoroughbred horses, art collections, and rare books of all types.

Last but not least, a collector whose library could actually fill a library, and who feels strongly about keeping his collection intact, may want to consider creating his own private charitable foundation. Under tax laws, such a foundation may be dedicated to the "educational" purpose of maintaining an automotive reference library, with reasonable access provided to interested members of the public. A foundation can continue in existence long after the collector's demise, with knowledgeable trustees making the day-to-day operating decisions.

Of course, it costs money to maintain a library, so a collector with this aspiration should consider providing his foundation with a reasonable endowment of money as well as books. This is another reason why, for most of us, directing our collection to an existing tax-exempt library of automotive history is a very sensible choice—that is, until someone devises a way to take it with us!

I hope this provides a little food for thought for my fellow collectors. **Richard P. Sills, 2500 Virginia Avenue, NW, Apartment 510-S, Washington, DC 20037.**

ASK THE MAN WHO DROVE ONE

One of my projects has been the identification of some of the photographs in the National Automotive History Collection at the Detroit Public Library. This project began when the late Jim Bradley was at NAHC, and progressed through the Cadillac, Lincoln, Locomobile, Pierce-Arrow, and White files. In 1985, I began work on the vast Packard files, on which I have progressed to 1940-41.

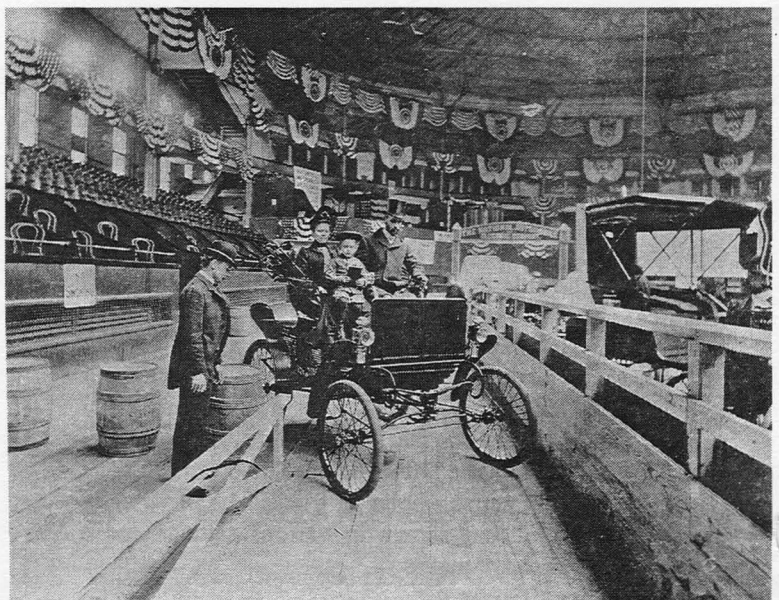
At the very start of things, I came upon a copy of a photograph taken at the first of the automobile shows in New York, in 1900. It shows a car about to mount the test ramp on the top of the old Madison Square Garden, where the show was held. In the past twenty years this same photograph has been reproduced in various publications, and the car has been labeled a Packard. Not so! But what was the make of car shown? I have been bothered by this question for a long time now. But then, upon perusing *Automotive History Review* No. 28, there was my answer on page 11!

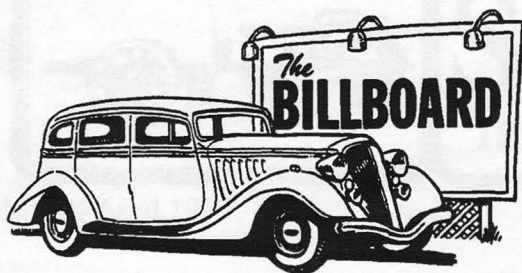
No doubt about it: page 11 depicts the same make of car as that shown in the auto show photograph. The photo on this page illustrates an article about an attempted transcontinental trip in the summer of 1899. In the article author David L. Cole states that the car was manufactured by the "The National Motor Company" of Stamford, Connecticut. In the 1900 automobile show photograph, there appears behind the car an exhibitor's sign which reads "The National Automobile and Electric Company." This would be the firm which produced electrics in Indianapolis beginning circa 1900. My meager files concerning the automobile shows are in storage, but Mark Patrick at the NAHC has kindly supplied information from the Collection's files which states that the International Motor Carriage Company of Stamford, Connecticut exhibited one vehicle, a gasoline-powered stanhope, at the show. This may shed some light on both these mysteries. **Z.B. Conley, The Jamison Galleries, 560 Montezuma, #103, Santa Fe, NM 87501**

It's starting to add up. If one consults the Standard Catalog of American Cars 1805-1942 the "National" entries are numerous enough as to be confusing. But if one consults the gazetteer in the same book and looks up "Stamford, Connecticut" one is directed to, among other marques, "Klock." Under the "Klock" heading we are told that Percy Klock built a few cars under Duryea patents using first the name "National Motor Carriage Company" and, later, the "International Motor Carriage Company," both firms headquartered in New York with "factory" in Stamford. The Catalog tells us that the latter firm exhibited at the 1900 New York show, so the car in the photograph is, apparently, one of the few successors to the vehicle which failed to take John Davis to San Francisco the previous year.

The sign from the Indianapolis "National Automobile and Electric Company" would seem to be a red herring.

-Kit Foster





The Billboard welcomes non-commercial advertisements from members. Ads are free, and should concern items of interest to historians: information, books, literature, photographs, illustrations, memorabilia; offered, wanted or to trade. Ads for vehicles or parts are not accepted. To advertise regular sales or services, contact ad manager Don Leach, One Poplar Point Road, Edgewater, Maryland 21037 for display ad rates.

WANTED: Anything Auburn, Cord, Duesenberg, Rolls-Royce and Bentley. Published writers building research library. **Rob & Sharon McLellan, 9111 Longstaff Drive, Houston, TX 77031-2711. (713)772-3285, fax (713)772-3287.**

WANTED: Information. The ubiquitous octagonal traffic stop sign has become international in use. It is used in the U.K. and I have seen photographs of such signs with Cyrillic letters spelling STOP, in Russia. It is unfortunate that the background for the white letters was chosen as red because that color becomes close to black under poor lighting. Who has knowledge of where this design originated and when? **G. Marshall Naul, 534 Stublyn Road, Granville, OH 43023.**

WANTED: Womens' sports history is a growing field of academic study and there may be someone in Europe or Britain who has information on Mlle. Serpolette. If any member of SAH can put me in touch with such a researcher, I would be most grateful. **David Manson, 157 Ashley Street, Chatswood 2067, Australia.**

WANTED: Information (photos, memos, drawings and the like) on the Ford X-Cars from the sixties: *Mustang II*, *Cougar II* and the *Allegro*. Additionally, desire all available information on the Ford Custom Car Caravan and the Lincoln-Mercury Caravan of Cars which were the auto show presentations the Ford and Lincoln-Mercury promoted across the United States. Need lists of vehicles, memoranda, notes, copies of letters and all other data concerning the creation, promotion and other efforts related to the two Caravans which commenced in the 1963-64 show season and ended in the 1966-67 show season. Information needed for a major article in a quarterly publication. Credit gratefully given to contributors. **Mark S. Gustavson, 1348 Longdale, Sandy, UT 84092. Fax: (801)553-8908. Email: MSGSL@AOL.COM**

WANTED: Information on a BUDD car. This modern-appearing, apparent one-off vehicle appeared briefly on the streets of Detroit in 1946 or 1947. I would presume that it was a styling experiment by Budd Automotive but I have never seen any mention of it and would appreciate any information available. **Dick Browne, 220 Shadow Ledge Lane, Roswell, GA 30076. (770)992-3533. Email: UFRW37A@Prodigy.COM**

WANTED: Chrysler Corporation dealer brochures, dealer magazines, factory photos, "Scat Pack" and "Rapid Transit System" jewelry, and other memorabilia. **Nancy Adams, 20553 Hamburg, Detroit, MI 48205. (313)372-0657.**

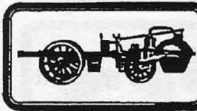
WANTED: Porsche 356 or Spyder memorabilia, literature, posters, photos, signs, models, "dealer" and advertising items, displays, etc...anything from 356/Spyder era (1948-65). Also, Formula 1 & 2 posters or programs (1950-69). **E.A. Singer, RFD 1682, Laurel Hollow, NY 11971-9644. (516)367-3293, fax (516)367-3260.**

WANTED: Unbound single copies of *Ford Times* for June 15, July 1, July 15, September 15, and December 1, 1909. **Curt McConnell, 921 "E" Street, Lincoln, NE 68508-3123. (402)475-2234.**

WANTED: The Henry Nyberg Society is still searching for any Nyberg articles, history, or memorabilia which you may have tucked away. Have you seen the "Nyberg March and Two Step" sheet music? **Bob Youngberg, The Henry Nyberg Society, 17822 Chicago, Lansing, IL 60438. Phone/fax (708) 474-3416; call collect.**

WANTED: Hispano-Suiza catalogs, brochures, advertisements, manuals, parts books, et al. I am pleased to purchase items I do not have. I have little to trade but do have and will part with an *Automobile Salon Souvenir Catalog - San Francisco 1930* in excellent condition for suitable Hispano item(s). **Jules Heumann, 175 St. Germain Avenue, San Francisco, CA 94114. (415)644-4378, fax (415)564-8056.**

FOR SALE: British car and truck magazines - *The Automobile, Thoroughbred & Classic Cars, Vintage Commercial Vehicle, Vintage Roadscene*. Also 1915-35 *Auto Trade Journal* and 1929-34 *Automotive Industries*. Send large SASE for list. **Duane A. Perrin, 1440 Woodacre Drive, McLean, VA 22101. (703)533-0396 evenings.**



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FIRST CLASS



Reichenberger Automobil Fabrik of Czechoslovakia produced the RAF from 1907 to 1912. In 1996, the RAF marque re-emerged in the Czech Republic adorning this car. Jan Norbye covers The Return of the RAF on page 6.

Photo courtesy of Jan P. Norbye