

www.autohistory.org

## Inside

Editorial Comment	2
President's Perspective	3
SAH News	4
Obituary Thomas E. Bonsall	4
Book Reviews	6
Auto Mechanics: Technology and Expertise in Twentieth Century America	
Prestige, Status and Works of Art: Selling the Luxury Car 1888–1942	
Cabriolets—Die schönsten Autos zum Trämen	
Letters	9
Billboard	11

## Also Inside

Silent Auction Catalog

## California's Electriquettes

By John Perala

In 1915 California was host to two major expositions, San Diego's Panama-California Exposition and San Francisco's Panama-Pacific International Exposition. San Francisco had lobbied mightily to win the coveted International Exposition, which was meant to celebrate the city's complete recovery from the great earthquake and fire of 1906 as much as it was to celebrate the opening of the Panama Canal.

Both expositions featured Electriquette electric-powered sight-seeing carts. Clyde H. Osborn of San Diego saw a business opportunity in supplying personal transportation for visitors to the expositions. He apparently secured a concession to provide small motorized sight-seeing carts for the San Diego exposition. Osborn formed the Electriquette Manufacturing Company at 1234 South Main Street in Los Angeles to build the carts known as Electriquettes or Osborn Electriquettes. Production probably began in 1914 in order for the vehicles to be ready in time for the openings of the expositions on January 1st in San Diego and February 20th in San Francisco.

Meanwhile, J. Paulding Edwards took on the Electriquette concession for the San Francisco exposition. Edwards was an electrical and mechanical engineer in Sacramento working as a consultant to several northern California electric railroads. He formed the Miniature Motor Vehicle Company to act as concessionaire and opened an office in San Francisco in the Flatiron Building at 544 Market Street.

Edwards's company claimed to design and build the Electriquette carts. Edwards usually referred to the Electriquettes as Miniature Electric Vehicles or Edwards Specials. Given his profession, he may have been the vehicle's creator and he may have been Osborn's partner. However, if he was, the question remains whether Osborn came up with the idea for the Electriquette and had Edwards design it or whether Edwards had the idea and sought Osborn's financial assistance. Perhaps Edwards merely bought Electri-



### The Only Way



To see the wonders of the Exposition in perfect comfort is to obtain a Miniature Electric Vehicle and motor about the grounds, going where you please when you please. These fascinating promenade automobiles, controlled by yourself, may be operated with perfect safety after a few moments' instruction by one of our demonstrators.

You will have missed one of the most novel and entertaining features of the Exposition if you conclude your visit without having driven about in one of the Miniature Electric Vehicles.

Stations at all principal entrances.  
Rates: \$1.00 per hour for vehicle seating two or three persons.

Concession operated by  
**MINIATURE MOTOR VEHICLE COMPANY**

This company desires to announce that they design and build miniature motor vehicles for amusement parks, health and pleasure resorts and invalids.

Amusement parks and pleasure resorts offer splendid opportunities for large profits to those operating the miniature electric vehicle privilege. Get into a highly profitable business.

**GRASP THE OPPORTUNITY NOW**  
Write us for prices of vehicles and full details.

**MINIATURE MOTOR VEHICLE COMPANY**  
Flatiron Bldg., San Francisco, Cal. Please mention this publication.

140

From the Official Guide of the Panama-Pacific International Exposition held in San Francisco in 1915

continued on page 10



**Thomas S. Jakups, Editor**

**T**his issue is my final one as Editor of the *SAH Journal*. Beginning with issue 237 the *Journal* will be in the capable hands of *Allan Meyer*.

It has been a privilege for me to serve the Society in this capacity, and as I look back over the past seven years, I have so many people to thank for making this such a wonderful experience for me.

First, thank you, SAH Officers *Leroy Cole, Joe Freeman, Mike Berger* and *Kit Foster* and Board Members

## Thank You!

*Darwyn Lumley, Paul Lashbrook, Gregg Merksamer, Charles Hauser, Darvin Kuehl, Dale Wells, Jim Schild, Bob Ebert* and *Sam Fiorani* for giving me this opportunity in 2001. In the ensuing years I shared this spread with Presidents *Wells, Freeman, Berger* and *Lumley* and they were always a pleasure to work with.

*Kit Foster* and *Taylor Vinson* reviewed every issue of this *Journal*, and I have the greatest respect for their in-depth knowledge of automotive history and superior proofreading skills, all of which made this *Journal*, and me, look good. *Kit* could also be counted on for Society news, back cover photos and well-written obituaries while *Taylor* was my man in Paris every February and an excellent book reviewer.

*Leroy* and *Cora Cole* each year put together the Silent Auction catalog and Officers and Board Members bios/ballot form, which were included

with the *Journal*. These always came to me ahead of schedule, complete and camera ready. For an editor this is priceless and greatly appreciated.

Every September, Awards Committee chairmen would receive my reminder to send me their Hershey Banquet remarks and they never let me down. Thank you, *Don Keefe, Sinclair Powell, Jim Wren, Fred Roe, Jeff Godsball, Jack Juratovic, David Lewis, Michael Bromley, Arthur Jones, Jim Wagner, Doug Leighton, Taylor Vinson* and *Bob Ebert*.

Twice each year the SAH Board meets and it is up to the Secretary to make sense of it all and my deadlines. Thank you, *Mike Berger, Darwyn Lumley, Susan Davis* and *Arthur Jones* for taking the minutes, getting them vetted by the Board and in the *Journal* on schedule.

I want to thank the advertisers,  
***continued on page 5***

# SAH Journal

The Society of Automotive Historians, Inc.  
Issue 236 September–October 2008

### Officers

**Darwyn H. Lumley** President  
**Susan S. Davis** Vice President  
**Arthur W. Jones** Secretary  
**Christopher G. Foster** Treasurer

### Board of Directors

Through October 2008

**John A. Marino** **Joseph R. Malaney**

**Michael Bromley**

**Michael L. Berger, ex officio**

Through October 2009

**Robert R. Ebert** **J. Douglas Leighton**

**Steve Wilson**

Through October 2010

**Paul N. Lashbrook** **Stanton A. Lyman**

**Judith E. Endelman**

### SAH Journal

**Allan G. Y. Meyer, Editor, Adv. Mgr.**

P.O. Box 1948

Vashon, WA 98070-1948 USA

206-304-3872

journal@autohistory.org

allan\_g\_y\_meyer@yahoo.com

### Publications Committee

**Christopher G. Foster, Chair**  
**Thomas S. Jakups**  
**Michael Lamm**  
**Allan Meyer**  
**Taylor Vinson**

### Past Editors

**Richard B. Brigham**  
Issues 1–29 Sept. 1969–(undated) 1973

**C. Marshall Naul**  
30–50 July 1973–Dec. 1976

**John Peckham**  
51–59 Feb. 1977–July 1978

**Walter Gosden**  
60–87 Nov. 1978–Dec. 1983

**Richard B. Brigham**  
88–117 Jan./Feb. 1983–Nov./Dec. 1988

**Christopher G. Foster**  
118–157 Jan./Feb. 1989–July/Aug. 1995

**Samuel V. Fiorani**  
158–194 Sept./Oct. 1995–Sept./Oct. 2001

### SAH Journal (ISSN 1057–1973)

is published six times a year by the Society of Automotive Historians, Inc.

Subscription is by membership in the Society.

Membership dues are \$40 per year. Send dues, membership inquiries and changes of address to

**Society of Automotive Historians, Inc.**

**1102 Long Cove Road**

**Gales Ferry, CT 06335–1812 USA**

©2008

**The Society of Automotive Historians, Inc.**

Find the Society of Automotive Historians on the web at [www.autohistory.org](http://www.autohistory.org).

**Copy Deadline for *Journal* 237  
October 31st**



**Darwyn H. Lumley, President**

## The Model T Centenary

The T-Plex folks really are to be commended. In the face of a declining auto presence in Detroit, and most of the usual problems of a city going through difficult times, the Model T Automobile Heritage Complex is a wonder. On the 18th, we visited the Piquette Avenue Plant where the Model T was developed. The T-Plex group is actively raising funds and restoring the site. You can visit the site and, if inclined, you may also support the project. More information can be obtained at [www.tplex.org](http://www.tplex.org) or by post to T-Plex, 140 Edison Ave., Detroit, MI 48202-1559.

To refresh your memory, the Piquette Plant is the first building built and owned by the Ford Motor Company. Ford occupied the site from 1904–1910, becoming the world leader in auto production and developing the ideas needed for the enormous growth that followed. The plant was sold to Studebaker in 1911 and used by that firm until 1920.

The aforementioned Edison Avenue mailing address for T-Plex is also where Henry, Clara and Edsel Ford made their home before relocating to Fair Lane. The success of the Ford Motor Company, and the ease of public access to the Edison Avenue home, led to a need for privacy, which was met by the gated grounds of Fair Lane. If you are interested in restoring a historic home, in a designated historic area, the former home of James Couzens is empty. It is located very nearby, within shouting distance.

Fair Lane, where we met for a reception on the evening of the 17th is quite a different home from that on Edison Avenue. Quite frankly, it is a bit disappointing as the home of the world's first billionaire. My overwhelming impression was that of darkness. It may have been different when it was occupied by the Fords,

but I did not see any place where there may have been sufficient light to read a newspaper. Well, actually the place I recall as having the most light was the power room where electricity and heat were generated. As you may recall, Henry Ford had the Rouge River, which flows immediately behind the house, dammed to supply the power for his generators. We had a good tour of the 56-room mansion, including going through the tunnel connecting the house to the generating plant. The usual story line about Ford's generating system is that it seemed to work well until a flood took place in 1947. The floodwaters shut down the power plant so that on the evening of April 7, 1947, Henry Ford died by candlelight. (For contact information about Fair Lane, use [www.henryfordestate.org](http://www.henryfordestate.org).)

Both the Edison Avenue home and Fair Lane had elaborate gardens that were the pride and joy of Clara Ford. In the industrial setting of the Piquette Avenue plant, or in the generating room at Fair Lane, one's thoughts are centered on Henry Ford. But, in visiting the two homes, more interest is given to Clara Ford. The visit to the Edsel and Eleanor Ford home in Grosse Pointe Shores revealed what we already know, there was an enormous chasm between the style of Henry Ford and that of his son, Edsel. It looks like the home of a wealthy and cultured couple, whose outlook on life was seemingly greater than even the usual generational gap.

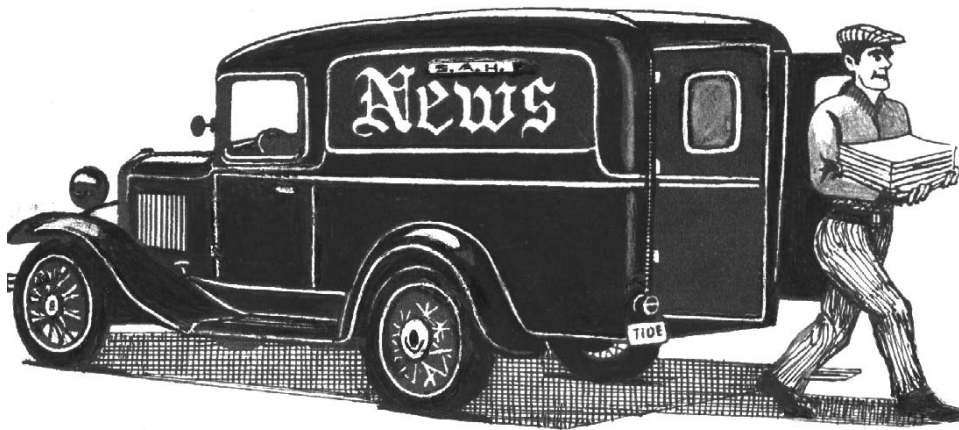
I have neglected reports on the Conference presentations. You may obtain a copy of the proceedings of the Conference in the publication *The Model T Reconsidered*. You may order it at [www.TheHenryFord.org](http://www.TheHenryFord.org) or at 20900 Oakwood Blvd, Dearborn, MI 48124-4008.

—Darwyn Lumley

**F**rom July 17th through the 19th, I attended The World of the Model T Conference, which was headquartered at The Henry Ford in Dearborn. If you look in auto-related publications, or do a Google search on your computer, you will find that there are many, many celebrations commemorating the start of Model T production.

Each of the celebrations will attempt to explain the importance of the Model T, and all will no doubt have actual Model T vehicles on display. All will be unique in some way, and every single one valuable in comprehending the impact that the production of this ungainly looking vehicle has had throughout the world. But I found that being “on site” where the Model T began had significant importance to me. Let me share with you some impressions and information.

The World of the Model T Conference was sponsored by The Henry Ford, Model T Automobile Heritage Complex (T-Plex), the Society of Automotive Historians and the publication *Technology & Culture*. The actual work was done under the direction of *Judy Endelman*, who is Director of the Benson Ford Research Center. You may note that Judy is a Director of SAH. Judy was ably assisted by her staff and by the very hard working folks who get things done in T-Plex. In addition to Judy, SAH members were involved as session chairmen, presenters and participants in the events.



## Obituary

### Thomas E. Bonsall

1947-2008

Thomas E. Bonsall, author of two Cugnot Award-winning books, died on July 15, 2008 at the age of 61, of complications of two strokes.

Tom first came to the attention of automotive hobbyists as a literature dealer in the mid-1970s when he lived in Virginia. His *Tom Bonsall's Literature Newsletter* (1976-96) combined his editorial observations, letters and listing of sales literature. He founded several companies during these years to publish automotive books (Bookman Dan!, Bookman Publishing, Stony Run Press and Turning Point Press). Perhaps the most notable book published by Bookman Dan! was Robert N. Tutthill's *Checklist of Automotive Sales Literature, 1928-1942* (1979), which became the reference work in its field. In the 1980s, Tom won SAH's Nicholas-Joseph Cugnot Award for *The Lincoln Motorcar: Sixty Years of Excellence* (1981) and an Award of Distinction for *Pontiac: The Complete Story* (1985), both issued by Bookman Publishing.

The son of an Ohio Pontiac dealer, Tom again wrote on the marque a few years later with *Pontiac: They Built Excitement*, covering the years 1926-1992, for which he was awarded a second Cugnot. He also wrote the history of Studebaker with *More Than They Promised* (2000) and *Avanti!* (1978, 1994). He authored several Source Books on sales literature of Lamborghini, Pontiac Trans Am, Pontiac Firebird and others.

He also earned an Award of Distinction for his article "Edsel, the Forgotten Ford," published in *Automobile Quarterly* during 1991. His later publishing ventures unsuccessful, Tom's final three books were published by Stanford University Press earlier this decade: *The Lincoln Story: The Postwar Years*, *The Cadillac Story: The Postwar Years*, and *Disaster in Dearborn: The Story of the Edsel*. In recent years, Tom also wrote drive reports for city-type magazines such as *Palm Beach Life*.

## New SAH Board Members

SAH Members *Patrick Bisson* and *David Woodhouse*, along with incumbent member *John Marino*, were elected to the Board of Directors and will serve through 2011. They will take their places on the Board at the Fall Meeting in Hershey October 9th.

## Annual Meeting and Banquet October 10th

The 37th SAH Annual Meeting and Awards Banquet will be held on the Friday evening of Hershey weekend, October 10th, 2008, at the Hershey Country Club, 1000 East Derry Road, Hershey, Pennsylvania. Members and guests will gather for the Dynaflo Social Hour at 6:00 PM, with dinner following at 7:00. The Society's annual publication and service awards will be presented after dinner.

Menu for the evening will be prestigious Twin Six Buffet, with beef, chicken and salmon entrées and all the fixings at the all-in-one price of \$50.00 per person. Reservations with payment should be made by September 30th to

**SAH Banquet—Attn: Kit Foster**  
**1102 Long Cove Road**  
**Gales Ferry, CT 06335-1812 USA**


Banquet hot line is +1 860-464-6466 (until October 6th).

To reach Hershey Country Club from the flea market fields, take Hersheypark Drive east to Laudermilch Road, turn right and cross over the railroad overpass, and turn left at the next stop sign. Hershey Country Club is the next driveway on the right. The banquet is in the Picard Pavilion, the smaller building to the east.

## Rest Your Feet, Meet a Friend, Recruit a New Member at the History Tent GBF 32-34

The History Tent will again offer respite, shelter and good company at Green Field spaces GBF 32-34. SAH publications, decals and lapel pins will be on sale, and complimentary light refreshments will also be available. Stop in for a chat whatever the weather.


Volunteer hosts are needed to staff the tent from Thursday morning through Saturday afternoon. Please contact Head Host *Paul Lashbrook*, email [lashbrook@mindspring.com](mailto:lashbrook@mindspring.com) or telephone +1 954-527-1200 and sign up for a two-hour shift.



**Join the Buick Club of America**  
 and 9000 other members worldwide who love old Buicks.

72 BCA chapters - one may be near you!

With BCA membership, you'll receive our outstanding monthly magazine, *The Buick Bugle* - 48 pages, 36 in full color, free monthly classified ads for members  
 Pete Phillips, Editor (S.A.H. member)



540/year national dues, foreign higher  
[www.buickclub.org](http://www.buickclub.org)  
 (614) 472-3939 for information  
 Buick Club of America  
 PO Box 360775  
 Columbus, OH 43236-0775

Tom was also an authority on passenger liners, and his *Titanic* was published in 1987 to critical acclaim.

Thomas E. Bonsall was a member of SAH from 1975 through 1994, serving as a member of the Board of Directors from 1986 through 1988.

—Taylor Vinson

## Now Available

*My Lifetime in Motorsport*, by S.C.H. "Sammy" Davis, published by Herridge & Sons, is now available for £22.50 plus postage and handling. The publisher's address is Lower Forda, Shebbear, Beaworthy, Devon, UK, EX21 5SY, and it can also be reached at charles@herridgeandsons.com

I joined the Veteran Car Club some 40 years ago and edited its *Gazette* on and off for the next 20 years. During that time I became friendly with, and received much support from, the club's co-founder Sammy Davis. A legend in his own lifetime, Sammy was a delightful companion, as was his wife, Susanna, and many were the hilarious sessions I enjoyed with them, listening to their reminiscences.

Both were Bohemians and artists, and not too troubled about keeping up appearances. On my first visit Sammy caught my eye taking in the jars of paintbrushes and the general disorder and he said with a twinkle, "I bet you've never been in as wild a place as this."

We became firm friends, and when he wrote his autobiography I tried hard to get it published, without success. Now, thanks to the untiring efforts of SAHB member *Peter Heilbron*, who has edited the manuscript meticulously while also adding to it the contents of a log book Sammy kept from 1913 to 1914 detailing the many and varied cars he drove during this period, the autobiography is available to all, and a jolly good read it is, too.

I am delighted that it is now available to a much larger audience than Sammy envisioned, enhanced by photographs and his own inimitable cartoons and sketches. It details a life

which managed to cram in so much more than most of us will ever do—author, journalist, artist, cartoonist and racing driver, to name just a few of his accomplishments. I am proud to have known him and to have played a small part in making this book possible.

—Michael Worthington-Williams

## Books Available for Review

*American Cars, 1946 to 1959*, by J. "Kelly" Flory, Jr., an encyclopedia of every model, year by year; *Horse Trading in the Age of Cars, Men in the Marketplace*, by Steven M. Gelber, a "fascinating study of the process of buying an automobile in historical and gendered context"; and *Henry Ford, An Interpretation*, by Samuel S. Marquis, a republication of the evaluation of Ford by the head of Ford Motor Company's Sociological Department from 1919 to 1921.

If interested, please contact incoming Editor *Allan Meyer*, 206-304-3872 or allan\_g\_y\_meyer@yahoo.com. Reviews should be 400 to 600 words and follow *Journal* style.

## Now You See It; Now You Don't

In *Journal* 235 the author of the letter "Focus on the Product" was *Louis Fourie*. A last-minute edit caused Fourie's name to drop out of the text block. My apologies to Mr. Fourie.

—Editor

—Tom Jakups

## Thank You continued from page 2


particularly McFarland & Company for their support of the *Journal*. McFarland has advertised in the *Journal* since issue 189 in 2000 and has included its catalog since 2004.

It is content, of course that makes or breaks a newsletter. Through the years I have been blessed with members who wrote letters and sent in book reviews and articles. I especially want to thank *Nelson Bolan, John Perala, Albert Mroz, Bobbie' dine Rodda, Ferdy Hediger, Fred Summers, Keith Marvin, Kit Foster, Sinclair Powell, Pete Whittier* and *Max Gregory*.

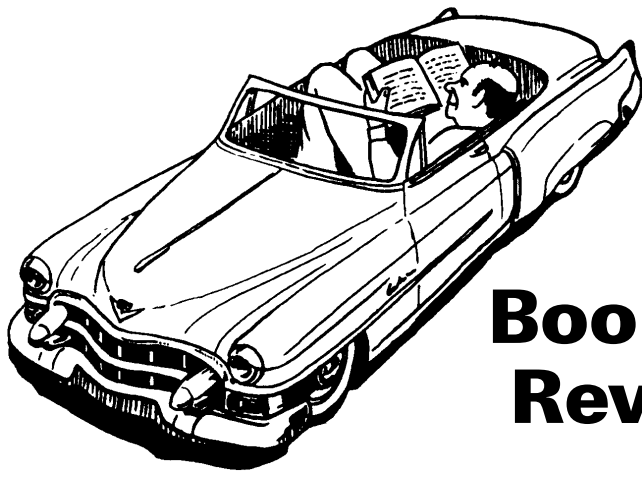
A good newsletter thrives on reader interest and input. The *Journal* is your newsletter. You determine how informative and entertaining it is. Send Allan your news, questions, answers, reviews and articles.

Thanks also go to those members who sent me club newsletters and published articles that they liked.

Finally I would like to thank those members who when sending along a Billboard item or address change took the time to add a "well done," or "keep up the good work" postscript. Everyone likes to be appreciated and your kind words and those of fellow members that I would see at SAH events reaffirmed my belief in the Society as an organization that cares about automotive history and for its members.



**books4cars.com**  
**Automotive Books & Manuals**  
4850 37th Ave S Seattle Wa 98118  
Tel: 206.721.3077 Free: 888.380.9277



## Book Reviews

**Auto Mechanics: Technology and Expertise in Twentieth-Century America**, by Kevin L. Borg. 2007. ISBN 13: 978-0-8018-8606-5. Hard-bound, 249 pages, 32 illustrations. The Johns Hopkins University Press, Baltimore, MD 21218, [www.press.jhu.edu](http://www.press.jhu.edu) \$50.

It is perhaps remarkable that until recently historians focusing on the automobile and American life have overlooked the automobile mechanic. This oversight has been rectified, first with the work of Stephen McIntyre, and now Kevin L. Borg. Without overstating matters, Borg's *Auto Mechanics: Technology and Expertise in Twentieth-Century America* is clearly one of the most significant works in the field of automobile history written during the past twenty years. This well-written examination of an occupation bridging the manufacturer and consumer draws on a wealth of primary and secondary materials and incorporates themes at the cutting edge of the history of technology.

Borg, an assistant professor of history at James Madison University, is uniquely qualified to write this work. The book has as its origins a doctoral dissertation in the history of technology at the University of Delaware. However, as the son of a tire store owner, young Borg's explorations included "the pit," and later he was trained as a mechanic. While Borg's first life was that of an everyday mechanic, he subsequently experienced a sharp turn to academe. This unconventional career trajectory resulted in *Auto Mechanics*, written

with an unusual blend of authority based on experience coupled with high academic credentials.

Beginning with the first decade of the 20th century, the author follows conventional chronology. Two figures are prominent early on in Borg's story, the blacksmith and the chauffeur. The blacksmith, highly exalted in the 19th century and glorified in Henry Wadsworth Longfellow's "The Village Blacksmith," stubbornly kept a focus on the repair of agricultural equipment and only reluctantly repaired automobiles, thus missing an opportunity to make a vocational transition to the twentieth century. Yet it remains curious that 19th century industrial America venerated the blacksmith, while the 20th century garage mechanic was placed in a lowly social position. Given the reluctance of the blacksmith to take on car repairs, the chauffeur was given the primary task of fixing wealthy motorists' vehicles. As Borg traces, the manner in which this servant was treated and viewed reflected class boundaries that continued with the mechanic after WWI.

During the interwar era a number of constituencies—motorists, manufacturers, the government, YMCA, Knights of Columbus, local school officials—all had an interest in the automobile mechanic and how he ("she" only in small numbers) was to be trained. Ultimately the task fell into the hands of vocational education in the public schools, and it was precisely because of this institutional context that automobile mechanics emerged as a blue-collar job. It seemed that no

self-respecting middle-class father desired his son to be a mechanic, although poking under the hood as a consequence of the car hobby was another thing.

Borg's work is so rich that it is difficult to fully summarize it. For example, the author goes well beyond what might be expected, to explore in both text and notes the African-American automobile experience. In so doing, preliminary steps are taken in an area that calls for much more research. Certainly this monograph begs future studies of auto mechanics in other cultures, including both Great Britain and Germany.

His discussion of how mechanics know what they know, through their use of the sense of smell, touch, sight and hearing, was fascinating. And his brief discussion of that popular mechanic Smokey Yunick brought back fond memories for this reader. Yet with the introduction of microchips, sensors and computers the talents of Smokey now seem passé. And perhaps that is a good thing in terms of the status and pay of future mechanics.

—John Heitman

**Prestige, Status and Works of Art: Selling the Luxury Car 1888–1942**, by *Thomas T. Solley* 2008, ISBN 10: 0-9766683-6-X, 430 pages, numerous color and black and white illustrations. The Racemaker Press, Boston, MA. Standard edition, case bound, Smyth sewn on archival paper, \$95. Boxed, numbered limited edition, accompanied by a set of 10 plates from the book, \$145.

As noted in his obituary in the *SAH Journal* for May/June 2006, *Thomas T. Solley* died before completing the book he had been researching since 1996 on sales materials issued by manufacturers and coachbuilders of luxury cars in the first 50 years or so of the automobile industry.

Fortunately, the book was in final layout when he died; his son, Evan, has carried it through to publication by *Joe Freeman's Racemaker Press*.

To say that it was worth the wait is an understatement. What we have is a comprehensive, never-to-be-duplicated work of research based not only on the author's own extensive collection of relevant sales literature, but also, as he acknowledges, on visits to three dozen public and private collections in the United States and Western Europe. Full disclosure: I was one of those collectors and was frequently consulted during the book's gestation, necessarily long because of Tom's desire for perfection.

The result is a work that will become the standard reference for his fellow collectors, institutions such as the Lilly Library (which inherited his collection) with an interest in commercial art, scholars of cultural and social history, lovers of printed art, literature dealers and auction houses. The book does nothing less than establish luxury car sales materials as a recognizable and legitimate art form, it's that important.

Tom accomplishes his goal by dividing the 1888–1942 era into five chapters of text: Chapter One: 1888–1900 “Cars and sales catalogues as icons and status symbols,” Chapter Two: 1901–1915 “Certain body types; Mark of prestige and motoring as a leisure pursuit,” Chapter Three: 1916–1926 “Coachbuilder as promoter; interesting makes and models known only to connoisseurs,” Chapter Four: 1927–1932 “Fleeting beauties, exotic makes and coachbuilding,” Chapter Five: 1933–1942 “Car as sculpture: The catalogue remains a status symbol as only the strong survive.”

Each chapter contains a number of full-page color plates. The chapter text is followed by a section describing catalogs from the period, arranged alphabetically within countries which are also arranged alphabetically. Many of the catalogs are also identified by a small photograph of the cover or a

representative page, a number of these in color. Tom's background as an art historian is manifest in his description of each item. Here's the way he describes the rather well-known American Mercedes piece (the one reprinted by Studebaker in the early '60s):

**THE AMERICAN MERCEDES**

(emblem) (1906–07), Deluxe, 4.7 x 7.7 (11.9 x 19.5), 15pp., red and black printed deckle-edge stiff ivory and black printed cream coated paper, deckle-edge stiff ivory endpapers plus gold printed brown board covers, edition binding. Tipped-in frontis. Art; text and spec. text with tipped-in Touring and mech. detail illus. Otis H. Kean, Inc., New York.

In Chapters Two through Five, each section on “Automobile Catalogues” is followed by a section on “Coachwork Catalogues.”

The book's covers are of a black velvet-like material as is the slipcase in which it comes. On the cover is a representation of the LeBaron Sport Phaeton taken from the 1934 Packard Custom Cars catalog. The endpapers reproduce the red and gold cover of the 1929 Packard Custom Cars boxed portfolio. To my eye, the plates are well nigh perfect reproductions of the originals, as are the small color images. A number of the black and white images lack the crispness of the originals, but, according to Evan Solley, these are “largely the consequence of the duration and advances in technology during the book's genesis.”

This is a minor quibble given the seminal nature of the book and the price for which it is available. Very few masterpieces can be had for less than \$100! Kudos to Joe Freeman for bringing this in at a most reasonable price.

—Taylor Vinson

**Cabriolets—Die schönsten Autos**

**zum Trämen**, by Giuseppe Guzzardi and Enzo Rizzo 2000, ISBN 3-89555-188-0. Hardcover, 352 pages, hundreds of photographs in black and white and

color, text in German. Nebel Verlag GmbH, Erlangen/Utting. DM 19.95

One of those “coffee table” books which offers pleasure just to leaf through, dream about and admire the beautiful, great, sporty and odd cars of the 20th century. As the title suggests, it is devoted entirely to the open and convertible cars.

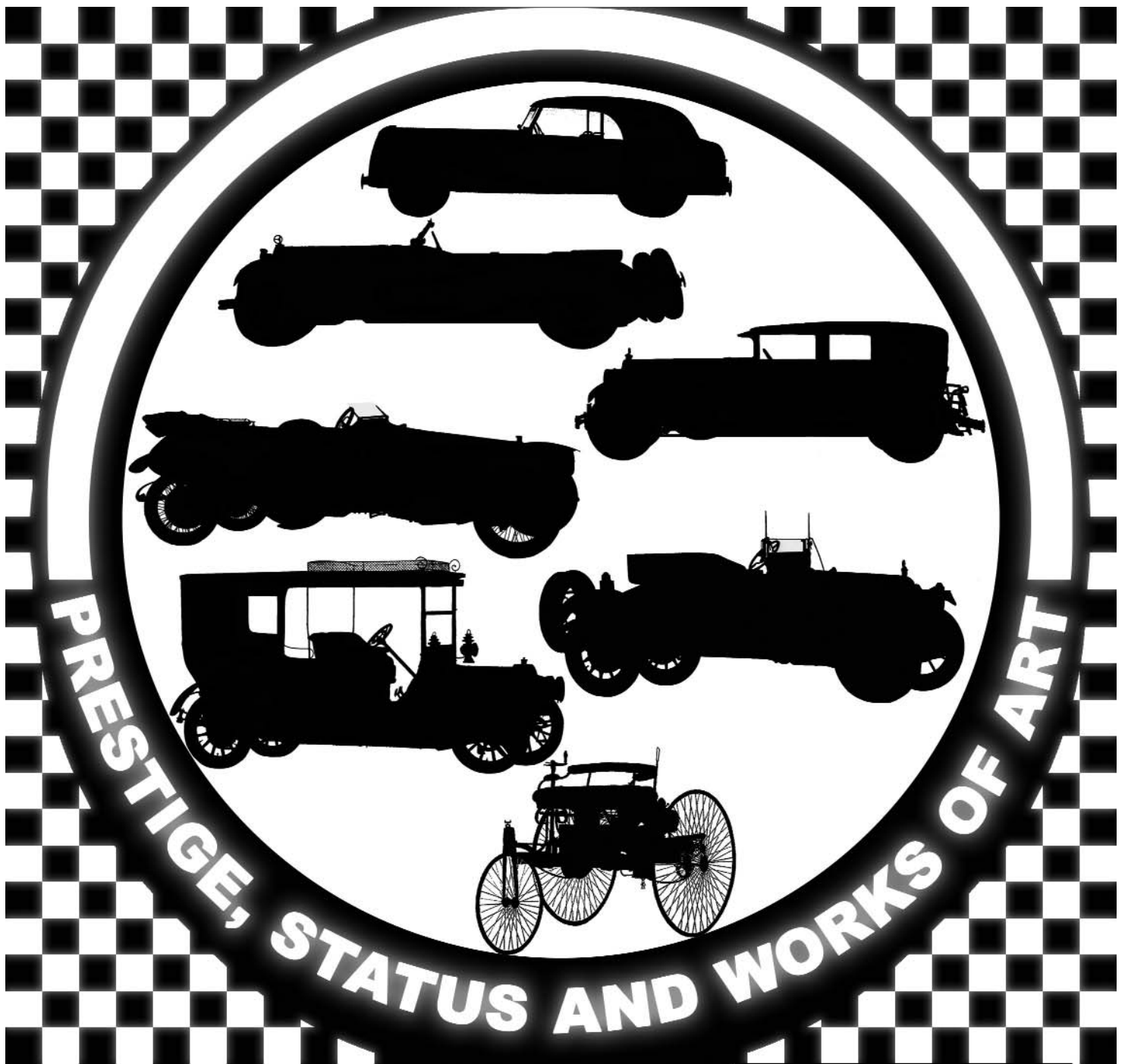
There are three main features that set *Cabriolets* apart from most of its sisters and brothers: 1. It holds plenty of truly outstanding photographs, many made by professional photographers such as Nicky Wright, Neil Bruce and Michael Zumbrunn. 2. The scope covers the history of the open automobile from the very beginning until the present time. The enthusiast will be pleased to find alongside the well-known models cars hardly ever published and pictures taken from unusual angles. 3. The ridiculously low price for a quality-made hardbound book of the size and contents. A slick paper magazine nowadays cost nearly as much and often gets on the nerves of the reader with advertisements for all kinds of luxury products.

The book is well structured with chapters covering the early days, the vintage years in Europe and America, the 1930s styling aerodynamism and coachbuilding, Grand Turismo and sports cars of the 1930s, Europe after World War II, famous American convertibles, the Dolce Vita in Italy, modern convertibles, on the way to the 21st century.

At the end of the book there is a series of portfolios on “true beauty.” Twenty-two different car models, from the Isotta Fraschini of the 1920s to the Jaguar XK8 of the present day, are presented in stunning pictures with appropriate text and technical specifications. A glossary, acknowledgements, picture sources and an index complement the book.

So where is the snag? First of all, the text is in German. With the excep-

**continued on page 11**



## Selling The Luxury Car 1888-1942

Thomas T. Solley has authored what will become the new STANDARD REFERENCE for luxury automobile sales literature of the early twentieth century. This 430-pp volume is a comprehensive, beautifully and colorfully produced catalogue of the numerous truly remarkable artistic efforts of pre-World War II prestige automobile manufacturers and coachbuilders to attract customers to their products.

**\$95.00**

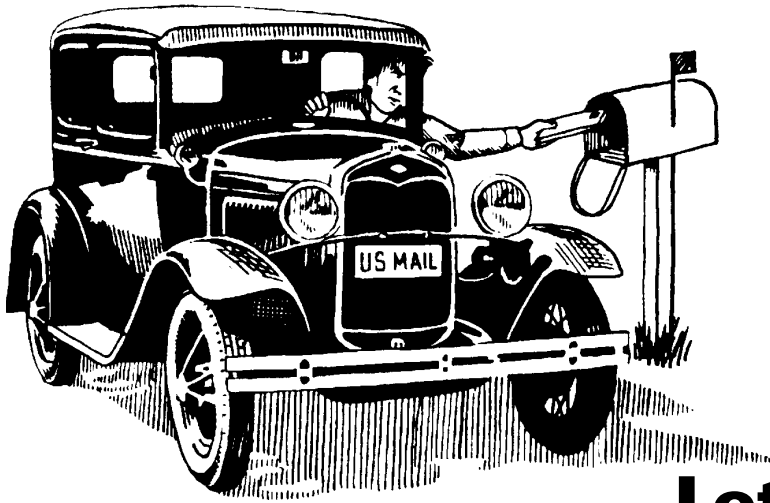
S&H:  
Media: \$7  
Priority: \$10



[www.racemaker.com](http://www.racemaker.com)

127 South Street, Boston, MA 02111  
1.617.723.6533





## Letters

### Great Race Revisited

In *Journal 234* contributor *Nelson Bolan* asked if anyone can shed some light on George Schuster and his endorsement in print advertising of the Weed Chain Tire Grip Co. in August 1908.

Sadly I cannot offer any answers to the aforementioned question. However, I can be more useful with the second paragraph regarding the Hollywood movie, *The Great Race*. It was a big-budget film loaded with well-known personalities and obviously no cost cutting in production. Even its theme was an old time comic spoof.

The film featured Tony Curtis as Schuster with Jack Lemmon overacting as the villain. Petite Natalie Wood was the love interest. She drove a real Stanley Steamer, but at 90 pounds and less than five feet tall it would have been improbable in real life. But this is Hollywood. Anything is possible. The fact that there were no women in the race was ignored. Lemmon hammed it up outrageously with much grimacing and twitching of his handlebar mustache. Curtis lost his Brooklyn accent and ended up with an absurd, prissy, high pitched accent. The Curtis character was supposed to be a young blueblood from the Hamptons. Instead he came across as an effete castrato.

Much money was spent on exotic locations and sight gags. All

the race contestants' cars were functional and looked right. Symbolism was rampant. The villain's car was black as were his clothes. Our hero wore spotless white and his car matched.

Since this movie was made in 1965 it antedated the cheap tricks of computer editing. Everything was real, even the cars. Mind you, not authentic, but real. Nobody became rumpled or dirty, even while being chased by a horde of Mongol tribesmen across the Gobi Desert. The studio make-up department made sure of that. Ah, the magic of movieland.

A unique set of circumstances allowed me to photograph these famous movie stars in St. Louis in 2003. I do not mean Tony Curtis and Jack Lemmon. I mean their wonderful "props." What brought these two old antagonists together after all these years was a three-day layover by the



**The Great Race car driven by Tony Curtis. photo: Fred Summers**



**The Great Race car driven by Jack Lemmon photo: Fred Summers**

Great American Race people. This is an annual event with over 100 vintage or near vintage cars. It is a timed race lasting about three weeks and covering 3,000 miles. During the St. Louis visit, The Great Race Committee elected to have a one-day car show at the newly restored Union Station. The evil black villain's car was an actual race participant. The hero's white car was owned by *Mark Hyman's* collector car dealership, Hyman LTD.

The cars were built to personify good and evil. The black car was sinister and dangerous with other worldly sound effects. The white car shows the best features of an early brass American playboy's car: fly-away fenders, cape top, V-type radiator, etc. Both cars are of all-metal construction and exhibited high quality workmanship and attention to detail.

In February 2008 while on my way to Florida on a business trip I stopped in Tupelo, Mississippi, to visit the Tupelo Antique Car Museum. Lo and behold there was the white Great Race car. Beautifully detailed and on display amongst over 100 mostly pre-war cars. If I had the choice, which of these cars would I choose? Easily it would be the white car. Not because of good or evil, but because it's built on a Ford Econoline 100 chassis. With that combination I would tackle the Gobi Desert.

—Fred Summers

### More Questions About the Peco Buckaroo

In light of the article on the Peco Buckaroo in *SAH Journal 235*

I thought the ads below were interesting. Both are from www.newspaperarchive.com, to which I subscribe, and are cropped from the page of the newspaper as viewed on that site. The first ad is from the *Montana Standard* of Butte, Montana, August 8, 1958, p. 27. Ad number 2 is from the *Newark Advocate*, Newark, Ohio, August 15, 1958, p.16. Were these promotions for the car company or was the company already done and these were cheap giveaways for the movie theaters?

—Joe Parker



**FREE!**

**A "PECO BUCKAROO" FREE**

The Buckaroo is a rugged 2-seated power back-board. Ideal for "Youngsters 6 to 68" in any off the road area. It's on display at Pay 'n Save and Frank Herndon is giving it away Free. Just ask our checkers for a free chance. Drawing August 20.

**SATURDAY MATINEE AT 2:15**  
**THE DRAWING FOR THIS**  
**PECO BUCKAROO CAR**



**DEPOSIT ALL YOUR TICKETS.**  
**YOU MUST BE PRESENT TO WIN.**  
**PLUS AN EXTRA ADDED ATTRACTION**  
**STARTING AT 1 P.M. KARTOON KARNIVAL**

**Electriquettes from page 1**

quettes from Osborn or bought the rights to them from Osborn.

There is also a question about the number of Electriquettes made. Some sources report 200 were made in all and others claim 200 were put in use at San Diego alone. Edwards employed 150 Electriquettes in San Francisco. That exposition expected the greater number of visitors and may have received the greater number of Electriquettes.

Edwards maintained several rental stations around the exposition grounds. Two versions of the Electriquette were available, a two-passenger, three-wheeler and a four-passenger, four-wheeler. Both forms used lightweight wicker bodies and seats. Steering was by a tiller and speed was limited to four miles an hour. The little vehicles could run for about seven or eight hours on a single charge of their batteries. They were allowed to go anywhere on the exposition grounds except inside buildings or exhibit areas.

The Electriquette was a fairly expensive novelty for the times, the rental fee for both types being \$1 an hour. Edwards briefly rented them for \$7.50 per day but claimed the demand was so great he was forced to abandon the daily rate due to the limited number of vehicles on hand. He reported total receipts of \$112,800 to the exposition's concessions commit-

tee for the nine-month run of the fair.

After the exposition closed Edwards remained in San Francisco. Over the next year or so he sold off the Electriquettes for what he said was half price. Osborn sold the San Diego Electriquettes for \$325 each. Many of them were sold as motorized invalid carts. Some went to resorts as sightseeing carts and others went to individuals who wanted a small lightweight town runabout. ■

**J. Paulding Edwards**  
**Miniature Electric Vehicles**

The invitation is extended to you to view in Luxurious comfort the

**Wonderland of the Golden Gate**

These wonderful little vehicles controlled by a single lever will transport you and your family over the avenues, courts, streets and paths of the Panama-Pacific International Exposition.

You can secure these vehicles at eleven stations within the grounds, at all gates and at the ferries.

Every courtesy will be extended to make your use of this convenience pleasant.

Any complaints will be given immediate attention. They should be addressed to

**Miniature Electric Vehicle Concession**  
 -FILLMORE STREET GATE  
 PANAMA-PACIFIC INTERNATIONAL EXPOSITION

*If you are not impressed with the necessity of this convenience, walk around for half a day and then you will be glad to rent an*

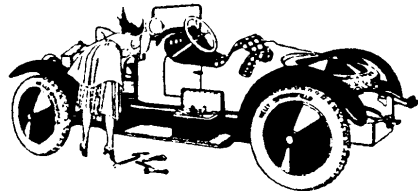
**"Edwards Special"**

Daily official program of the Panama-Pacific International Exposition, February 20, 1915

**WANTED:**  
**AUTOMOBILE LITERATURE 1900-1975**

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

**Walter Miller**  
 6710 Brooklawn Pkwy.  
 Syracuse, NY 13211 USA  
 315-432-8282 fax 315-432-8256  
 e-mail: info@autolit.com



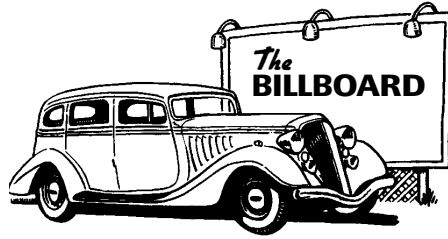
## Reviews continued from page 8

tion of a handful of cars, no coherent technical specifications are published. Many times the great pictures are spread over two pages, to the detriment of the beautiful bodies. Throughout the book photographs of cars, car details, houses and landscapes are printed in a subdued, kind of foggy way to form the background for the illustrations and text. This is the artist's liberty of course, but I would have preferred the print to be on plain white pages.

Last but not least, the text and captions, sometimes quite detailed, contain information not really important to the connoisseur and plain errors. Just a few examples: When this is clearly visible in the picture, why inform the reader the wheel has ten spokes, and what is the use of it? The Rolls-Royce radiator figure is The Spirit of Ecstasy or Emily, but certainly not Winged Victory. The Targa Florio was definitely not the first automobile race in the world. It is at least debatable whether Bohman & Schwartz was the best coachbuilder for the Duesenberg J convertibles. The Bugatti Royale, the Esders roadsters and Weinberger convertible are pictured but not identified. Instead the authors dwell on the art deco style said to be most prominent on the Bugatti Type 57 launched in 1934 when in fact it peaked in the late '20s. It is also surprising not to find one single picture of any of the ravishingly beautiful Bugatti T.57 Stelvio or Aravis convertibles. What is called the prototype of the Daimler-Benz Tropfenwagen is in fact a Renault 40CV record car and two more pictures which supposedly show the same prototype are in fact of the Rumpier with Benz rear-mounted engine.

I realize that the book without any errors has yet to be published, but there is a difference between admissible and annoying. The serious student of automotive history is well advised to enjoy the fine pictures and double check the information.

—Ferdinand Hediger

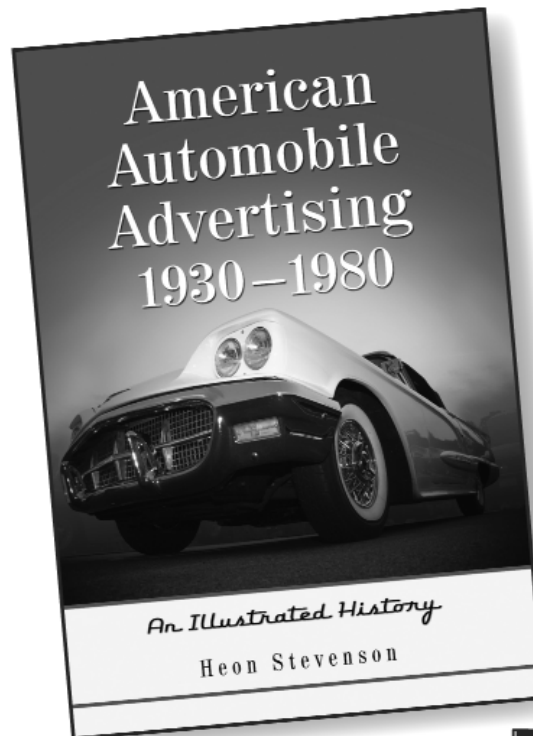


**For Sale** Hudson paper 1934 through 1937, mailed to Hudson dealers and covering such subjects as how to merchandise heaters, radios, polish, etc.; how to service mechanical and hydraulic brakes, the "electric hand" gearshift, plus over a dozen other components. All photos are excellent, professional black and white. All are original and near mint. Send for a detailed list. \$250. **Nelson Bolan 13 Sierra Drive, Tavares, FL 32778**

**Information Wanted** As one who appreciates art deco/machine design style, I have always wondered why I can't find books on art deco/machine design/streamlined vehicles. So, I'm

working on one that will include all forms of transportation (automobiles, trains, ships, planes, buses) and the buildings associated with them, such as the wonderfully art deco Greyhound and train stations scattered across the nation. I would appreciate any information about or material related to art deco vehicles—references, websites, photos, locations of existing vehicles or buildings. The working title of the book is *Art Deco in Motion*. Thank you in advance for your help. **J. Michael Hemsley, P.O. Box 2248, Bay St. Louis, MS 39520, 571-239-7288, jmichaelhemsley@gmail.com.**

**Automobile Quarterly Issues For Sale** Have completed my run and have many spares. Single copies \$5.00 plus \$2.60 media mail in USA, or pick up at Hershey. Inquire with your needs. **Kit Foster kit@kitfoster.com or snail to 1102 Long Cove Rd., Gales Ferry, CT 06335 USA.**



A comprehensive history of American automobile advertising over a half-century span, from the entrenchment of the "Big Three" automakers during the Depression through the fuel crises of the 1970s and early 1980s, this heavily illustrated study examines the evolution of graphic style, themes and selling techniques that accompanied changes in buyers' tastes and concerns.

[296]pp. \$75 hardcover (8½ × 11)  
Ca. 275 photos, notes,  
bibliography, index  
ISBN 978-0-7864-3685-9 2008



**McFarland**

Box 611, Jefferson NC 28640 • Orders 800-253-2187 • FAX 336-246-4403 • www.mcfarlandpub.com

# SAH Journal

The Society of Automotive Historians, Inc.  
Issue 236 September-October 2008



The Society of Automotive Historians, Inc.

P.O. Box 1948

Vashon, WA 98070-1948



**PLAYING IN THE SAND:** Packard Motor Car Company subjected the new 22nd Series cars to "every conceivable maltreatment . . . in months of scientific automobile abuse" before their launch in September 1947. All three lines of Eights underwent "thousands of tortuous miles at the 513-acre Packard proving grounds." The drivers, no doubt, enjoyed every minute. *Kit Foster collection.*