

# SAAH Journal



ISSUE 289  
NOVEMBER / DECEMBER 2017

\$5.00 US

# Contents

- 3 PRESIDENT'S PERSPECTIVE
- 4 DRIVING DESIRE: AUTOMOBILE ADVERTISING AND THE AMERICAN DREAM
- 8 HISTORY ON THE FIELD:  
THE PEBBLE BEACH CONCOURS D'ELEGANCE
- 11 BOOK REVIEWS
- 14 IN MEMORIAM

## Billboard

**SAH Awards:** The next issue of the SAH Journal will cover the October annual meeting and gala awards banquet in Hershey, Pennsylvania. Here are the awards (for more details, visit [autohistory.org](http://autohistory.org)):

**Nicolas-Joseph Cugnot Award, English Language:**

*Wolseley – A Very British Car* by Anders Ditlev Clausager published by Herridge and Sons

**Nicolas-Joseph Cugnot Award, Language Other than English:**

*Los Proyectos Desconocidos de CETA y Pegaso* by Manuel Lage published by Fundacion Jorge Jove

**The Carl Benz Award:**

*The Cars of 1969: Rising Middle Class* by Kit Foster published in Collectible Automobile

**Friend of Automotive History:**

*Robert R. Ebert*

**James J. Bradley Distinguished Service Award:**

The Center for Digital Scholarship, Indiana University – Purdue University, Indianapolis, Indiana

**Richard and Grace Brigham Award:**

*The Dispatcher*, published by the Norris-Banonis Publishing Group, Bill Norris, Editor.

Note: the Richard Scharchburg Student Paper Award and the E. P. Ingersoll Award were not awarded this year.

**Joint SAH and HVA Automotive History Conference:**

April 12-14, 2018, at the Historic Vehicle Association, National Laboratory, Allentown, Pennsylvania. Save the date; and for full details, visit [autohistory.org](http://autohistory.org).



*continued on page 3*

Our front and back covers are related to our "History on the Field" story covering the 2017 Pebble Beach Concours d'Elegance. Both descriptions come from the concours' "Car Guide" program:

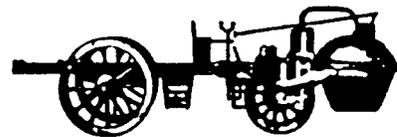
**Front cover:** 1915 Packard 2-38 Six Runabout; owned by Allen Strong (IL). Packard introduced its smaller 6-cylinder motorcars in 1912, offering them with a choice of 14 different body styles all built in aluminum over white ash framing. The Model 38 was Packard's first car to have left-hand drive and an electric starter. This Model 38 Runabout was ordered by Carl G. Fisher, one of the founders of the Indianapolis Motor Speedway who opened what is believed to be the first automobile dealership in the United States. He used this car to survey the route for the first transcontinental Lincoln Highway, for which he is also famous, and in 1915 he drove it as the pace car at the fifth Indianapolis 500. In storage for over 80 years, its current owner cleaned it up, got it running again and took it back to the Indianapolis track 101 years after its last visit. (This car was awarded the "Tony Hulman Trophy"—for the most significant open wheel race car.)

**Back cover:** 1901 Isotta Fraschini Chassis; owned by Collezione Lopresto (Italy). This modest little Isotta Fraschini (chassis 1) is the first automobile to carry the IF badge. Built in 1901, it is powered by a single-cylinder De Dion-Bouton engine. For several years it was used by the factory as a test bed, then it was put away—and it remained at the back of the IF factory until 1931, when it was given to Henry Ford for the museum he was building. The gift was sanctioned by Italian Prime Minister Benito Mussolini amidst negotiations regarding Ford's plan to build a factory in Italy. The chassis was put on display at Ford for a short while before it was again stored in the Ford museum's vaults until the 1980s. Corrado Lopresto bought the car in 2014 and returned it to Italy after 83 years away. The rolling chassis was fitted with these simple wicker seats so it could be driven on the 2015 London to Brighton Run. (This was the oldest car on the field, and it was entered for exhibit only.)

# SAH Journal

ISSUE 289 • November/December 2017

THE SOCIETY OF AUTOMOTIVE HISTORIANS, INC.  
An Affiliate of the American Historical Association



### Officers

Louis F. Fourie	President
Edward Garten	Vice President
Robert Casey	Secretary
Rubén L. Verdés	Treasurer

### Board of Directors

Andrew Beckman (ex-officio) †  
Robert G. Barr Δ  
H. Donald Capps #  
Donald J. Keefe Δ  
Kevin Kirbitz #  
Carla R. Lesh †  
John A. Marino #  
Robert Medis †  
Matthew Short Δ  
Vince Wright †

*Terms through October (†) 2018, (Δ) 2019, and (#) 2020*

### Editor

Rubén L. Verdés  
7491 N. Federal Hwy., Ste C5337  
Boca Raton, FL 33487-1625 USA  
[journal@autohistory.org](mailto:journal@autohistory.org)  
[sahjournal@live.com](mailto:sahjournal@live.com)  
tel: +1.561.866.5010

### Publications Committee

Thomas S. Jakups, Chair  
Patricia E. Chappell  
Louis F. Fourie  
Christopher G. Foster  
Donald J. Keefe  
Rubén L. Verdés  
Steve Wilson

*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 \$50 per year (\$60 per year outside North America & Mexico); digital membership dues are \$20.

*Dues and changes of address go to:*

Society of Automotive Historians, Inc.  
c/o Cornerstone Registration Ltd.  
P.O. Box 1715  
Maple Grove, MN 55311-6715 USA

©2017

The Society of Automotive Historians, Inc.

[www.autohistory.org](http://www.autohistory.org)

*Join, renew and more right on-line!*

## President's Perspective

On behalf of all SAH members I thank *Andy Beckman* and his team for their stellar service. Andy brought a much needed youthful profile to the SAH leadership. Unfortunately early in his role we faced a 20% reduction in membership with the departure of the British SAHB members. However out of this adversity *Rubén Verdés* came up with the idea of digital membership which ensures that our cost base remained under control even with this lower cost membership category.

Stalwart *Kit Foster* handed the reins of the *Automotive History Review* to *Don Keefe* and *Arthur Jones* passed the biannual Automotive History Conference to *Don Capps*, who has promptly formed an alliance with the Historical Vehicle Association (HVA). HVA is complementary to SAH rather than compatible and this union offers a great future.

The essential backroom duties of Treasurer passed from *Patrick Bisson* to



*Rubén* and most recently *Bob Ebert*, director for seventeen years, handed the role of Secretary to *Bob Casey*. These important

administration roles require much dedication and time.

No sooner had Andy appointed *Bob Barr* to head the International and Chapter Committees, and Bob was out drumming up enthusiasm in these regions. *Carla Lesh* has been keeping our Facebook link active and the website has been converted to new software allowing a simplified single login. Check out the Members Library for discounts from publishers, a new member benefit facilitated by *Rubén*. Clearly much has been accomplished with Andy at the wheel—make that a Studebaker steering wheel.

Looking back at the names of past SAH Presidents leaves me most humbled but very challenged. Joined by our new directors, *Kevin Kirbitz* and *Bob Merlis*, the first order of business for our new board is to formulate meaningful goals to ensure that we constantly focus on enhancing membership benefits and enriching our noble Society. Any suggestion you may have as to how we improve your SAH membership experience would be most welcome.

—*Louis F. Fourie*

Billboard continued from page 3

**SAH in Paris XXIII - 2018 European Meeting (New Venue, Lower Price):** Arrangements for the annual SAH European Meeting and Dinner have been particularly difficult this year. After attempting to secure several alternate dates at our traditional host, the Automobile Club de France, during the days of *Rétromobile*, we have been unable to arrange a satisfactory combination of day and price.

*Laurent Friry*, our long-time French facilitator, has searched for alternate venues, and with the consultation of *Peter Moss* and *Anders Clausager* of the Society of Automotive Historians in Britain he has been able to arrange another automotive location. We have reserved a section at **L'Atelier Renault Café** on the Champs Elysées for the evening of **Thursday, February 8, 2018**. This coincides with the second day of *Rétromobile*, which opens on Wednesday the 7th.

Located in Renault's flagship store on the Champs Elysées L'Atelier, Renault Café offers a "typical French menu with a touch of modernity in a contemporary and welcoming atmosphere with an outstanding view on the most beautiful avenue in the world," to quote their website

(<https://www.atelier.renault.com/en/resto/> restaurant-lounge-bar). The format will differ from the traditional arrangement in that dinner will be served between 8:00 and 11:00 PM, Central European time. Members and guests may arrive earlier and enjoy drinks at the cash bar. The three course meal, including champagne apéritif and wine, is priced at €65.00 (currently \$77.00 US), a significant reduction from recent years at the ACF. *Space is limited, however. We are able to seat only 36 people, so members are encouraged to reserve promptly.*

Recommended payment is via PayPal direct to *Laurent Friry*, ([laurent.friry@gmail.com](mailto:laurent.friry@gmail.com)). Those wishing to pay cash on the night should contact *Laurent* in advance. Members in USA or wishing to pay with US funds may book through *Kit Foster* ([kit@kitfoster.com](mailto:kit@kitfoster.com)). *Peter Moss* ([peter.moss12@btinternet.com](mailto:peter.moss12@btinternet.com)) is handling bookings from the United Kingdom. **Deadline for reservations is February 1<sup>st</sup>.**

L'Atelier Renault is located at 53 avenue des Champs Elysées, 75008 Paris. The nearest Metro stations are Franklin D. Roosevelt (Line 1) and Champs Elysées Clemenceau (Line 13).

**Edward & Mary Gallagher (4444)**  
Manzanita, OR  
[merryeddy@gmail.com](mailto:merryeddy@gmail.com)

**Amber Berkbugler (4446)**  
Kirkwood, MO  
[info@paintandpatinastl.com](mailto:info@paintandpatinastl.com)

**Jim & Carolyn Farmer (4447)**  
Gimli, MB, Canada  
[carjam154@gmail.com](mailto:carjam154@gmail.com)

**Ron Barnhouse (4448)**  
Hudson, OH  
[ron@barhhouse.cc](mailto:ron@barhhouse.cc)

**Barbara Buehrig Orlando (4449)**  
New York, NY  
[bborlando@earthlink.net](mailto:bborlando@earthlink.net)

**Logan Orlando (4450)**  
New York, NY  
[loganeorlando@gmail.com](mailto:loganeorlando@gmail.com)

**Alfred Shaw (4451)**  
Wayne, PA  
[almlshaw@gmail.com](mailto:almlshaw@gmail.com)

**Gray Irwin (4452)**  
McPherson, KS  
[carkid70@gmail.com](mailto:carkid70@gmail.com)



## DRIVING DESIRE: AUTOMOBILE ADVERTISING AND THE AMERICAN DREAM HAGLEY MUSEUM, WILMINGTON, DELAWARE (OCTOBER 2015 - MARCH 2017)

*Editor's Note: There are pillars for the preservation of automotive history: manufacturers, collectors, restorers, media and libraries, government, museums, car clubs, auction houses and concours. The author of this museum exhibit review, Roger White, is the Curator of Road Transportation at the National Museum of American History, Smithsonian Institution.*

Finding and analyzing data about motorists' driving needs and their reasons for buying particular types of cars can be difficult compared to the abundance of primary data about cars themselves and their manufacturers. In "Driving Desire," the Hagley Museum offered the best of both worlds. The groundbreaking exhibit explored sales themes in new car advertisements of the 20th century, each theme reflecting a practical advantage or emotional appeal designed to attract consumers. The ad se-

lections focused on cars and our love affair with cars, touching on the allure of power and aesthetics, gendered advertising, demographics, self-image, and other dynamics at work between the ad and the showroom.

Exhibit curator Max Moeller is Curator of Imprints at the Hagley Museum and Library, a DuPont legacy that includes the company's 1802 gunpowder works, a museum housed in a historic mill, and a center for the study and preservation of American business history. The exhibit drew primarily from former *Automotive History Review* Editor Z. Taylor Vinson's extensive (and legendary) automotive trade literature collection, a bequest to the Hagley Library. Also included were model cars, interactives, a mini-movie theater showing television commercials, and one car, a 1958 Nash Metropolitan. [1]

Moeller presented a revealing selection of classic print ads, and through their

sometimes bold, sometimes subtle messages he offered insights into driver psychology [2], contrasted demand for mobility with emotional desire for cars, and explored the interaction between manufacturers and ad agencies. He demonstrated that owning a car is partly a state of mind, and car ads are a mirror world in which advertising professionals gauge, respond to, and influence consumer preferences. The exhibit asked whether car features or car ads are more influential when consumers shop for a new set of wheels. "We ask visitors to consider whether they bought the car they needed, or were sold the car they wanted," Moeller said.

Moeller grouped ads in six thematic sections: Performance, Styling, Luxury, Economy, Safety, and Patriotism. The Performance section contrasted the practical need for more engine power with emotion-

al needs for a racy car. It considered ad agencies' ability to appeal to the imagination and create consumer self-image with sports cars and fast, powerful muscle cars. Transcending claims of mechanical superiority, some ads promised a personality change for owners who drove the hottest cars on the road. The intangible benefits of driving a Nash-Healey, Ford Mustang, Mercury Cyclone, Pontiac GTO, Tesla, and other fast, powerful cars ostensibly ranged from feeling young to enhanced sex appeal.

In 20th century car ads, style trumped substance more often than performance did. Automakers know that cars are not merely useful; they must be beautiful to sell in large numbers. In the Styling section [3] of "Driving Desire," ads exemplified the triumph of styling over engineering: General Motors' glamorous but affordable Duco-coated cars of the 1920s, soaring tail fins of the 1950s, and Chrysler's "Forward Look," which—like most cars of its day—promised visual excitement instead of vitally needed safety and emission control devices. From Harley Earl to world's fair exhibits, and Raymond Loewy [4] to the budding industrial design profession, this section showed how cars became the most conspicuous examples of consumer products made appealing by the union of art, technology, and advertising. Labels described how a preoccupation with aesthetics permeated all phases of



1



2



3

car manufacturing and promotion. At the consumer level, ads showed how automakers reached out to women with an emphasis on fashion and self-image, from the Fisher Body Girl of 1930 to Ford's Motor Mate coats of 1953 and the 1955-1956 Dodge LaFemme.

Style and luxury go hand-in-hand, and the Luxury section of "Driving Desire" explored cars, aesthetics, and class. Ads showed that many cars of the early twentieth century were high-priced status symbols, and in later years automakers, even mass-market giants, always included some high-end models in their marketing plans. Ads for Cadillac, Jaguar, and Duesenberg mingled with Chrysler, Nash, and Studebaker, demonstrating that automakers



6



5

aimed the allure of luxury at all income and price levels. Ads used rhetoric and visual cues to persuade less-affluent consumers to enjoy luxury on a budget.

At the opposite end of the price scale, the Economy section [5] acknowledged that many Americans prefer low-priced models, but automakers became adept at offering "more for your money." More legroom, a longer warranty, or better performance appealed to budget-conscious consumers, as reflected in ads for Plymouth, Dodge, Studebaker, and other lower-priced cars. Several ads examined failed attempts to market a low-priced car, including the diminutive Austin, Kaiser's Henry J, and Toyota's Toyopet Crown.

Auto safety [6] is an area of growing interest to museums, and "Driving Desire"

included a thought-provoking section on this subject. General Motors ads of the 1930s epitomized automakers' attempts to protect their reputations and calm growing public concern about accidents, fatalities, and injuries. Ads assured consumers [7] that GM cars protected them with all-steel bodies, safety glass, hydraulic brakes, and other advanced engineering features. However, automakers did not promote occupant restraints until 1956, when Ford heavily advertised its Lifeguard Design package. The Safety section also focused on public service messages, from a memorable 1935 *Reader's Digest* article about car interior hazards to Vince and Larry, the beleaguered crash test dummies of the 1980s and 1990s.

A section titled Patriotism considered the concept of equating new cars with love



of country. Ads depicted brand loyalty, the conversion of auto plants to wartime production, and living the “American dream,” prominent themes that emerged from ad agencies. From the Arsenal of Democracy to Dinah Shore urging motorists to “See the USA in your Chevrolet” and GM’s “Baseball, hot dogs, apple pie and Chevrolet,” ads attempted to foster a deep appreciation of car companies and convince consumers that buying a particular make or model certified good citizenship. During the import car invasion of the 1970s, ads implored Americans to “buy American.”

“Driving Desire” was a revealing exhibit that provided a broad overview of the automotive advertising world and an in-depth look at the monogamous practices of automakers and their ad agencies. J. Walter Thompson’s safety ads for Ford, Doyle Dane Bernbach’s “Think Small” ads for Volkswagen, and the longstanding relationship between General Motors and Campbell-Ewald were just some of the in-depth studies of thought processes by automakers and their creative geniuses. From a consumer’s perspective, ads not only persuaded but entertained, informed, created exciting illusions, and pictured perfect dream cars. It does not take much to excite Americans with the thought of owning a new car. Ad agencies became masters of manipulation, persuading consumers to buy a *particular* car for reasons that seemed irresistible.

—Roger White



1

## HISTORY ON THE FIELD: THE PEBBLE BEACH CONCOURS D'ELEGANCE

*From Rétromobile to Pebble Beach, there's History on the Field. This and future articles will look to highlight certain examples at shows and concours—vehicles with automotive history appeal.*

Founded in 1950 as an event to follow the Pebble Beach Road Race, the Pebble Beach Concours d'Elegance (PBC) started with 30 cars in three classes: Prewar, Postwar, and MG. Five of those 30 cars belonged to one entrant. Today, it's the oldest continuously running classic car competition in the world. Its success has inspired other annual shows, auctions, and events to emerge leading up to its Sunday show date—the whole extravaganza is now referred to as “Monterey Car Week.”

On PBC show day—August 20th—the show's extensive program listed 205 vehicles, of which 39 were display-only. There were 27 classes and 102 judges, with each judged class awarding a first, second, and third place for a total of 75 class awards, 5 Most Elegant, and 25 Special awards. There are a vast number of cars with significant histories, but here we focus on those awards that call for historical significance. The PBC no longer uses display placards with histories and instead distributes a “Car Guide” booklet—here we utilize those histories.

**1907 Renault AI 35/45 HP Vanderbilt Racer**; owner: Robert Kauffman (NC) [1]: students present the [Revs Program at Stanford Award](#), established in 2013 for the most historically significant automobile as determined by students and professors in the Revs Program at Stanford.

In 1905 Marcel Renault built a 12.3-liter car for the Vanderbilt Cup race on Long Island, and although the car failed to finish, it went on to win the Eagle Rock Hill Climb in New York later in the year. In 1906, Renault introduced the 4-cylinder, 13-liter Type AK, which was entered in the two-day Grand Prix de l'Automobile Club de France and eventually won this grueling event by some distance. Renault's many early victories impressed William Kissam Vanderbilt Jr., often called “Willie K.,” who was one of the first people to purchase a Renault 35/45 HP Runabout built on the lighter Renault AI chassis. The Renault AI 35/45 HP model has come to be so linked with Vanderbilt that it is now often called, more simply, a Vanderbilt Renault. Famed tenor and antique car collector James Melton discovered this Vanderbilt Renault in the late 1940s still in good condition. The car was bought and sold a few times before it was acquired by Cunningham factory driver Bill Spear, who often used the car until selling it to the

Indianapolis Motor Speedway Hall of Fame Museum in 1967. In 2015, the Renault was purchased by its current owner, who rebuilt the transmission and restored the car to top running order.

The Fédération Internationale des Véhicules Anciens (FIVA) is the worldwide organization dedicated to the preservation, protection and promotion of historic vehicles and related culture. The following prewar and postwar [FIVA Awards](#) go to the best preserved and regularly driven cars as determined by a special committee guided by FIVA regulations.

**1916 Locomobile Model 38 Collapsible Cabriolet**; owner: Mike Guffey (IN) [2]: Locomobile, founded in 1899, went by the slogan the “Best Built Car in America”—and it was also one of the most expensive. By 1911, the 6-cylinder Model 48 cost \$7,900, so most were owned by members of America's aristocracy. In 1912, Locomobile came out with a smaller version of their Model 48, the Model 38, delivering 38 hp, and it was offered until late 1917. This two-seat Model 38 Collapsible Cabriolet with dicky seat was originally owned by Mary Ridgely Brown, the daughter of Governor Frank Brown of Maryland. Her



2

monogram can still be seen painted on the door panels. After her death in 1922 the Locomobile passed through the hands of a couple other owners on the East Coast, then in 1930, one year after the Locomobile Company of America went out of business, the car was put away and wasn't seen for over 80 years.

**1953 Bentley R-Type Continental H.J. Mulliner Sports Saloon;** owner: Derek Hood (UK) [3]: Bentley introduced the first production R-Type Continental Fastback chassis in 1952, a year after the prototype OLGA. Despite its name, the two-door Continental was intended principally for the British market; only 43

left-hand drive cars were built for export. This car (chassis BC9C) is one of 208 R-Type Continentals built at the Rolls-Royce factory at Crewe and delivered to H.J. Mulliner to be fitted with this unique Sports Saloon body featuring upswept rear wings with one-piece chrome taillamps and cutaway rear spats. Completed in 1954, the



3



4

car was delivered to golfer Philip Scrutton, who won the Brabazon Trophy three times in four years and competed in the Walker Cup twice. In May 1955 the car was sold to Stanley Hailwood, father of the motorcycle champion “Mike the Bike.” Stanley showed the car at the Cannes Concours d’Elegance and toured with it in the south of France. It went to Australia in 1968 but returned to England in 2015.

The PBC held a news conference the day before the concours featuring “some magnificent and storied collector cars”—one was the 1915 Packard on our cover (described on p. 2), the other was this car:

**Bentley S1 Continental Park Ward Drophead Coupé**; owners: Jim & Patty George (MI) [4]: The Bentley S1 followed the R-Type in late 1955 and was one of the era’s most stylish motor cars. The Park Ward Drophead Coupé on this S1 (chassis BC25LDJ) is the work of legendary coachwork designer John Blatchley, famous for the Mulliner-bodied R-Type Continental. It is one of 31 left-hand drive aluminum-bodied drophead coupés by Park Ward, and it was ordered for H.R.H. the Crown Prince Abdullah of Iraq. Unfortunately the prince didn’t get to enjoy his new car as, soon after its delivery, he lost his life in the military coup of 1958. The car was acquired by Mr. Janabi, a Baghdad businessman, in 1968. The car attracted the attention of Saddam Hussein when it appeared in the 1990s film *King Ghazi* of

Iraq, and after Janabi repeatedly refused to sell the car to him, it was forcefully “requisitioned.” In 2006, after the fall of Saddam’s regime, the car was found in his underground garage in Baghdad, having been neglected and badly vandalized. The car has now been restored to its former glory.

Our last car was awarded the Chairman’s Trophy (presented, below, by Chairman *Sandra Button*)—a highly original 1904 Holsman that also had an interesting history:

**1904 Holsman Model 3 Runabout**; owners: Marta Holsman and Henrietta Holsman (CA) [5]: Henry Kerchner Holsman, an architect who held over 1,000 patents,

built his first car, a two-seat “high-wheel” Runabout in 1903. Designed to cope with the rough prairie roads of the Midwest, it easily traversed the heavily rutted mud and clay. The first Holsman car had a 6 hp engine and was equipped with a patented rope direct drive system and unique tiller steering. At the 1908 Algonquin (Illinois) Hill Climb two 12 hp Holsman Runabouts came in first and second in the Motor Buggie class. The Holsman Company closed in 1910 after building around 2,500 cars—all with the distinctive high-wheel chassis. This fabulously preserved 1904 Holsman Model 3 Runabout retains all of its original equipment. It was purchased by Henry Holsman’s grandchildren in 2004 from the original owner’s widow.



5

# Book Reviews

## GT Love: 50 Years Opel GT

by Jens Cooper and Harald Hamprecht

Delius Klasing Verlag GmbH (2017)

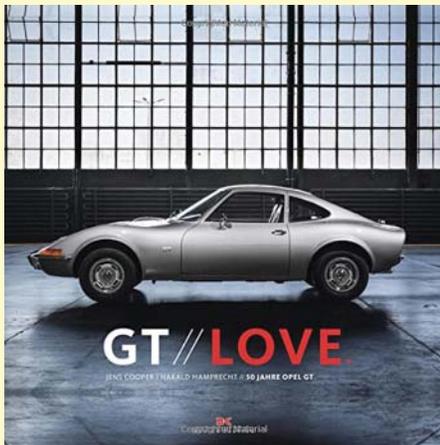
delius-klasing.de/gr-love-11064

304 pages, 252 images, 11.7" x 11.8"  
hardcover

Price: €49.90

ISBN-10: 3667110642

ISBN-13: 978-3667110640



In 2018 it'll be 50 years since the original Opel GT was unveiled (there was a 2nd generation—equally short-lived—after a 34-year hiatus; basically a rebadged Saturn Sky/Pontiac Solstice) and this book seems to be the only one beating the drum for the “German Corvette.” While several technical and restoration books have appeared over the years there has not been a GT model history in a long time and certainly this is the first one to include the GT Concept of 2016.

Surely it is entirely coincidence that at just about the time this book was released, the US specialist classic car insurer Hagerty happened to publish a report discussing why prices of Opels in general and GTs in particular have never taken off. And even though some two thirds of the 103,373 cars produced found their way to the US, outside of enthusiasts' clubs Americans have little awareness of this good-looking two-seater coupe. One name Americans will recognize is Bob Lutz, the Swiss American automotive executive who rose to Vice Chairman

of General Motors, who is never short of acerbic comments and brings his combat jet pilot bombast to pretty much anything in his sights. As sales director of Opel (a subsidiary of GM) at the time he played a key role in the genesis of the GT. So, when he proclaims the GT totally deserving of its advertising slogan “Only flying is better” (never mind its nominally anemic 1.1L/60 hp motor; 90 hp optional) you better take it seriously.

Interviews with Lutz and a host of other Opel folk, especially on the design side, kick off the book. Among all the homage-type books this publisher produces in their “XYZ Love” series, the GT book has probably the deepest bench inasmuch as both authors are Opel lifers. Both apprenticed here; Cooper (b. 1967) as a mechanic who worked on anything from WWI Opel aero engines to making models and nowadays restoring their museum cars, and Hamprecht (b. 1974) on the PR side and rising to being Opel/

## Berlinetta '50s: Rare Italian Coupés of the Fifties

by Christian Descombes, photos by Xavier de Nombel

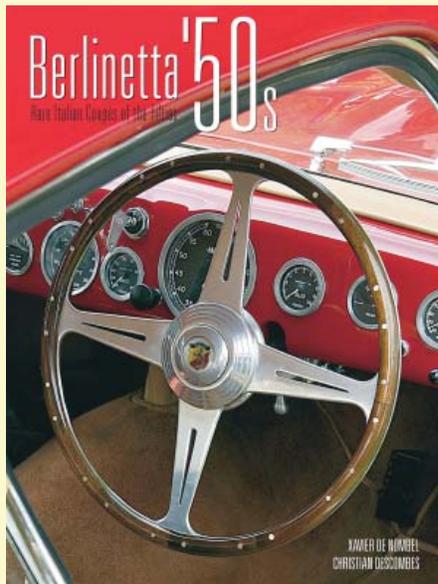
Dalton Watson Fine Books (2017)

daltonwatson.com/

320 pages, 9.3" x 12.0" hardcover, slipcase  
472 b/w & color images

Price: \$89 / £71.20

ISBN-13: 978-1090267282



*“Cars, and in particular the design of their bodywork, had no place, in principle, among the priorities of the moment. As early as 1946, however, thanks to that very Italian ability to put the superfluous ahead of the essential when it can motivate people to get back on*

Vauxhall's spokesperson today.

It bears repeating that this book is an homage as opposed to a scholarly soup-to-nuts history. It touches on design and technology as well as advertising and motorsports as much as personalities (principals and also owners). It is superlatively illustrated, creatively designed, and a joy to pick up and peruse. It does not strive to answer every question but it gives a solid and utterly engaging account of why this car matters, what made it special, and why it deserves to be . . . loved.

And it'll make you wonder, to return to that Hagerty story, why these pretty and well-built Opels aren't more collectible (expensive) nowadays.

—Sabu Advani

*This review appears courtesy of speedreaders.info where it was first published in substantially similar form.*

*their feet, Italy abounded with automotive projects, with new makes of sports cars, innovative body styles and a return to motorsport.”*

Note the bolded part in the above quote. Much ink has been spilled on the subject of why Italian design is so distinctive. Unlike the above, many of these ruminations are utter drivel, contrived, driven by that self-inflicted need to come up with a reason even if it is a half-baked one. Maybe it is that this book's author/photographer team is French that saved it from becoming just another pointless apologia. Certainly the thorough introductory essay by Italian car designer Lorenzo Ramaciotti, which yielded that quote, steers clear of platitude. He has a comprehensive grasp of coachbuilding history and industrial practices in Italy, having joined Pininfarina right out of school (1972) and rising to various managerial positions over the next three decades before moving on to Group Chief of Design at Fiat and now Head of Design at Fiat Chrysler.

Since berlinetta means “little saloon” in Italian it should be understood that all the cars discussed here are fixed-head coupes, mostly two-seaters and with an especial sporting flavor. (Even Chevrolet appropriated the term in the 1980s, hoping its halo effect would make the Camaro Berlinetta coupe appear more luxe than it was.)

Thirty-seven cars are covered—obviously there are more, many more, and also a much greater variety of coachbuilders/designers (easily a good 30% of the cars

here are by just Michelotti) which leads the reader to conclude that the cars featured here must be the ones the authors like best (or had the most unfettered access to because all the cars are said to have been specifically photographed for this book; they are augmented by a few period photos from the makers' archives).

The book begins with the oldest (1947) and ends with the youngest (1960) but the other 35 cars discussed in between only loosely follow a chronological order. Instead, each of the five chapters explores a *theme*, and each particular theme is structured more or less chronologically. In the absence of an index the very finely detailed table of contents is an excellent guide to coachbuilders and models. Near the back of the book is a list of all the cars in year order and with a page reference.

Each chapter is introduced by half a page of text, and each car by one page, including a short data bloc of basic specs. In other words, there isn't a lot of overarching narrative, nor, for that matter, granular detail

about the specific cars shown (no serial or chassis numbers, for instance). On the writing side, Descombes with a quarter century of editorial work for the French magazine *Automobiles Classiques* under his belt is certainly no stranger to the subject so the fact that the book, in the main, relies on photos to carry the story is surely a conscious choice. Mini bios of 38 coachbuilders and designers and a list of key dates between 1947 and '61 round out the book.

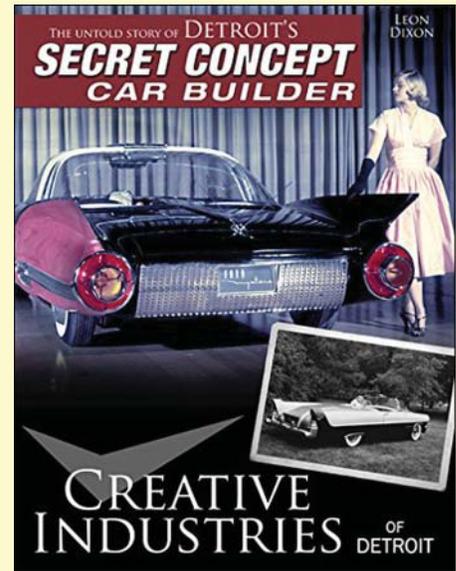
Having been published originally in French by Camino Verde (ISBN 979-1090267275) the book has been very nicely translated into English, is appealingly designed, and very well printed including such high-end features as four tipped-in coachwork illustrations on glassine paper and a sturdy slipcase.

—Sabu Advani

*This review appears courtesy of speedreaders. info where it was first published in substantially similar form.*

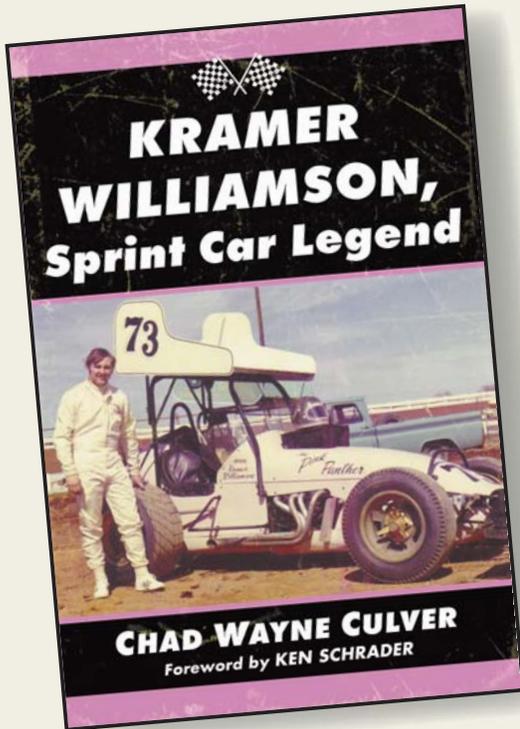
**Creative Industries of Detroit: The Untold Story of Detroit's Secret Concept Car Builder**  
by Leon Dixon

CarTech, Inc. (2017)  
cartechbooks.com/ 800-551-4754  
192 pages, 8.5" x 11" softcover  
410 color & b/w images, no index  
List Price: \$39.95  
ISBN-10: 1613252137  
ISBN-13: 978-1613252130



Some folks simply have a better command of the language and its nuances and for some that ability extends to writing as well. On the pages of his history of *Creative Industries of Detroit*, Leon Dixon proves himself to be one with both of those capabilities. Couple that with his being equally serious about the accuracy of his writing of things historical as proven by the errata sheet he issued when publisher CarTech was unable to make all of the corrections he'd pointed out to them prior to the printing of this book. (For readers of this commentary who purchase a book and also wish the errata sheet, make your request to the author at leedy@aol.com)

Creative Industries began as an outgrowth of Progressive Welder Company founded by Frederick Johnson. Johnson was a welding wizard who created many industrial welding methods and machinery as he answered each call to overcome challenges especially during the war years. Once peace was finally declared, all of Detroit industry had to change gears and Progressive gradually morphed itself into Creative Industries, as it again answered and fulfilled challenges to create various innovative items including show cars and one-offs. Once the irrepressible, imaginative "Chrysler" Rex Augustus



**S**print Car Hall of Famer Kramer Williamson began his 45-year professional career as a grassroots racer from Pennsylvania and became one of the most successful and beloved professional drivers of all time. Drawing on interviews with those who knew him best, this first ever biography of Williamson covers his life and career as a driver and builder, from his humble beginnings racing the legendary #73 Pink Panther car in 1968 to his fatal crash during qualifying rounds at Lincoln Speedway in Abbotstown, Pennsylvania in 2013.

212 pages \$29.95 softcover (6 x 9)  
73 photos, bibliography, index  
ISBN 978-1-4766-6697-6  
Ebook ISBN 978-1-4766-2857-8 2017



**McFarland**

To order, go to [www.mcfarlandpub.com](http://www.mcfarlandpub.com), or call toll-free 800-253-2187.

Terry came to Creative as general manager, the company knew no limitations.

Of course it wasn't just these two men; each of Creative's staff and employees were wizards at their particular craft. Many actually reported for work within another company, embedded as we term it today. Just as much that Creative created was "secret," most regular employees of whatever company that had an embedded Creative person working with and within their ranks never knew.

In one paragraph Dixon opines that, "Creative was a testament to the resourcefulness and genius that lived in Detroit's manufacturing and automotive industry during its heyday. It was also a big part of how Detroit once put the entire world on wheels (when) millions of people made their living, one way or the other, from the grand experience that was the American automotive industry."

Telling of the large number and wide variety of companies that reached out to Creative and describing many of the projects Creative either contributed to or created wholly *did* fill the 192 pages of this book. Dixon documents in words and over 400 photos projects that were publicly acknowledged and attributed to Creative and others where Creative's role was never (until now) mentioned, much less acknowledged. Where documentation of a particular project was a bit thin but points toward Creative, Dixon is careful to so indicate. While automotive and truck manufacturers make up the majority of clients, there are others. Notable are Boeing and the marvelously innovative, inventive, and accomplished designer-engineer, Jim Bede.

Dixon writes of the Creative show car creations, the "raison d'être of these cars was to make us all dream. To imagine. To convert *what if* into reality. To add a dash of romance. Whether or not you like the styling in today's realm, [they] accomplished exactly what [they were] intended to do." A small sampling of some Creative concepts includes the Dodge-Grenada, Mercury XM-800, Packard Panther-Daytona, Ford's FX-Atmos and Mystere. Cars that were production related included the El Moroccos which were constructed on Chevrolet chassis but styled to look like Cadillac's Eldorado Brougham and the prototype DeLoreans.

Author Leon Dixon has captured the spirit and magic of the times as he tells the Creative Industries story because he lived them—they are his times too—and perhaps your times as well.

—Helen V Hutchings

### When Rolls and Royce Made History on Dover's White Cliffs

by Paul Tritton

St. Margaret's History Society, Kent, UK (2016)

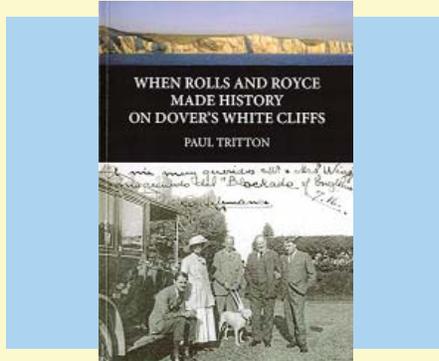
catalogue.stmargarethistory.org.uk

140 pages, b/w illustrations, softcover

Price: £14.99

ISBN-10: 0995522006

ISBN-13: 978-0995522008



Commissioned to recognize the centenary of Rolls-Royce's first aero engine, this book is best seen as a fairly specialized look at details within details; in other words, it is not—nor does it have to be, given that such treatments exist aplenty—a fully fleshed-out overall synopsis of the storied firm and the men that tended to its fate. From the first to the last sentence, the book assumes a reader's fundamental if not thorough familiarity with such matters.

Most readers steeped in Rolls-Royce history have some awareness of company co-founder Henry Royce working in Manchester and Derby, and later at his home and design studio in coastal Sussex, as well as his villa in the south of France. But the Rolls-Royce connection to Kent, the "Garden of England," is less well known. For Kent historian—and Rolls-Royce specialist—Paul Tritton this was a glaring gap that needed to be filled. His new book is the culmination of decades of work into that short but heroic period either side of World War I that played directly into the sort of company Rolls-Royce became.

Paul Tritton's name is well established as the author of pioneering biographies of Henry Edmunds (a friend of Thomas Edison who introduced Rolls to Royce), of the 2nd Lord Montagu (so closely connected to the Spirit of Ecstasy story) and innumerable articles on famous figures in the company.

The beginnings in Kent lay as early as 1904 when C.S. Rolls drove the Duke of Connaught to a military occasion in Folkestone, using the first Royce car borrowed from Royce Ltd. In the early years of aviation C.S. Rolls came to Eastchurch on the Isle

of Sheppey in 1909 to learn to fly. Within a short time he had achieved immortality by being the first man to fly from Dover to France and back in a double crossing. Just a few years later, in 1913, managing-director Claude Johnson bought the magical "Villa Vita" at Kingsdown, on the cliffs above Dover—he used it at first for weekends only; and that same year Royce rented a house in St. Margaret's at Cliffe, next to Kingsdown, in the period when he and his wife had separated. This little community expanded—Royce moved to a bigger house nearby which he renamed "Seaton" from his childhood recollection of a related family house. He brought some of his designers to the village, and meanwhile the newspaper magnate Lord Northcliffe, a staunch promoter of Rolls-Royce and friend of Johnson, had a house at Broadstairs further up the coast.

When war broke out in August 1914 Royce could not return to his new French villa and so it was at St. Margaret's that Royce did most of his major designing until the move to West Wittering in late 1917. It was at "Seaton" that the world's first V-12 aero engine was conceived and designed, the Eagle, and it was put into production in record time. Other aero engines followed but it was the Eagle that set the company on the path that it remains on today as one of the world's greatest aero engine manufacturers.

The Kent period is rounded off with the moving story of Claude Johnson's circle at "Villa Vita" until his death in 1926, a life centered on both business and his cultural interests. It was his friends in the world of art and music that gave the house new purpose and it was from here that Johnson himself published several books as well. The book ends with coverage of Royce's companion Ethel Aubin, more detail on Northcliffe, and other Dover links to Rolls-Royce such as coachbuilders Palmer and the hovercraft that operated from the port.

As we expect in all books by Tritton, a writer for more than six decades of books ranging from local history to Rolls-Royce, from how Queen Victoria's voice was recorded to the films of Powell and Pressburger) the wealth of detail is impressive and he has an ear for the human side of any story. Rolls and Royce did indeed make history near the White Cliffs of Dover and this book captures it definitively.

—Tom Clarke

*This review appears courtesy of speedreaders.info where it was first published in substantially similar form.*

## In Memoriam

### Sinclair Powell (1922-2017)

*Sinclair Powell*, former SAH president and Franklin historian, passed away on September 13, 2017. He was 94, and had suffered a stroke in August. Born in Toronto, Ontario, Canada, on November 9, 1922, he grew up in Wyandotte, Michigan. He received a Bachelor of Arts degree in History and Political Science at Michigan State University and a law degree from Cornell. He was an Army veteran of World War II.

A member of state and Federal bars, Sinclair practiced law for a time, and then embarked on a career in urban planning and development and municipal government administration. He established a private practice, advising state and local governments and non-profit agencies. He consulted for major transportation studies, and taught urban planning, public administration and public law at several universities in the Midwest.

Long interested in transportation history, Sinclair expanded on his ownership of



*Sinclair Powell* delivers his presentation (*The American Automotive Industry: Independents versus the Giants 1898-1950*) at the SAH 2016 Automotive History Conference.

a 1928 Pierce-Arrow and a 1929 Franklin to study the history of the Franklin Automobile Company. This culminated in a book of that title, published by the Society of Automotive Engineers and winner of the Nicolas-Joseph Cugnot Award in 2000. Subsequently he penned the text for an illustrated Franklin history published by the H.H. Franklin Club.

Sinclair joined SAH in 1978 as member number 487. He served the Society as direc-

tor and vice president, and was president from 1997 to 1999. His study of the Franklin company expanded to the entire field of independent American automobile companies, and he delivered several papers on the topic at SAH history conferences. With the late *Helen J. Earley* he arranged for a collection of books that had received SAH awards to be instituted at the Auburn Cord Duesenberg Museum, where it resides today and grows as more works are honored each year.

His quiet manner was accompanied by a voice quite stentorian and a subtle sense of humor that was best invoked by Suzanne, his wife of 58 years. She survives him, as do son Robert, of Manhattan Beach, California, a sister, a nephew and a niece. A funeral service was held at the First Presbyterian Church in Ann Arbor, Michigan, his town of residence. Contributions in his memory may be made to the Pierce-Arrow Foundation Museum, P.O. Box 309, Whitehall, Michigan 49461; or The Franklin Automobile Collection, H.H. Franklin Club, Inc., 50 Barrington St., Rochester, New York 14607.

—Kit Foster



# AISA

Italy has a lot to share about the history and development of the automobile. Most Italian historians and experts are members of **Aisa**, the Italian Society of Motoring Historians.

Since 1987 **Aisa** has promoted and published motoring history researches and documents, focused on Italian topics and their Europe-wide contributions.

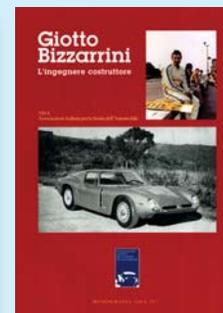
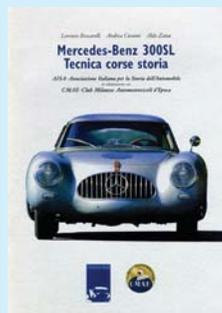
**Aisa** organizes conferences and symposia whose proceedings are scholarly edited and published in illustrated booklets to create a collection of unique historical documentation.

**Join Aisa and take full advantage of all its resources: publications, events, knowledge, contacts, and researches.**

**Yearly association fees: € 80 + p&p € 20 outside EU**

**[www.aisastoryauto.it](http://www.aisastoryauto.it) / [press@aisastoryauto.it](mailto:press@aisastoryauto.it) / Aisa, corso di Porta Vigentina 32, 20122 Milano, Italia**

A sample of Aisa booklets



PHONE 192 REGENT

J. E. Jewell

163<sup>A</sup> & 164, PiccadillyLondon, 6th January 1916  
W.

To the Managing Director,  
CADILLAC MOTOR CAR MANUFACTURING CO.  
Detroit. Mich. U. S. A.

Dear Sir:

Having in May last decided to purchase a new car, I was in the usual position of uncertainty that most would-be purchasers are in as to the car one can get as the best value for money.

I happened to see in the "Saturday Evening Post" one of your very clearly - and to my mind - very fairly worded advertisements, and immediately went to see your polite and courteous Manager, Mr. Bennett, with the idea of looking over the chassis of one of your new 7 seater 8 cylinder cars - I think you call it type 51.

I took my engineer with me (in whose ability I place very great confidence) and we had a thorough examination of the chassis and loose parts, and both came to the conclusion that apparently a better constructed and more carefully thought out engine, etc. would be practically impossible to find. As a matter of fact I placed an order with Messrs. Bennett for one of your cars.

I may add that I have been a very keen motorist since the year 1903, and have possessed several cars of British and French make, and have at the present time two other English-made cars as well as your 8 cylinder.

It may interest you to know that we took delivery of your car early in August last, and at time of writing she has done between 5 and 6 thousand miles, and up to the present we have never had occasion to lift up the bonnet, unless it has been to show an interested motorist the details of your engine. What I wish to say more particularly is, that in the whole of my motoring experience I have never struck a car that has given such complete and general satisfaction as the "Cadillac" has done, and I feel quite entitled by my experience to give an opinion. I do not know whether it is your firm, or another firm in America that makes use of the phrase: "One has not enjoyed the pleasures of motoring until he has ridden in a"... but if it is your firm, I have the greatest pleasure in thoroughly endorsing your statement: if it is not your firm that makes use of the above phrase in its advertisements, you are, in my opinion, thoroughly entitled to do so. Comparisons are always odious, but my experience of the "Cadillac" is that it is value for money in every sense of the word, which, I regret to say, I have never yet found in the purchase of any other car. It gives one a certain amount of pleasure to be able to write about an article that one finds all right: my previous experience of motor-cars was like taking a dip in the lucky tub - you paid your money and you either got a decent or a bad car; but from what I know of several people this side who are the happy possessors of a "Cadillac" I may say in all fairness to yourself, that I have never heard one that had anything detrimental to say about your car.

You may possibly think it strange that I take the trouble to dictate this letter to you; you do not know me, and I do not know you; but I think it only fair to yourself to let you know that you have at least got one very ardent admirer and happy owner of a "Cadillac".

I hope to be in New York the first week in February on my way to Pasadena, Calif. and if possible would like to have an opportunity of looking over your works in Detroit. Am not sure yet whether I shall have time enough to go to Detroit to do so, neither do I know whether you allow strangers to go over your works, but if you do, I should be very pleased indeed to do so if possible. A letter will find me if addressed to the Waldorf Hotel, 5th Avenue, New York.

Faithfully yours,




This 1916 testimonial advertisement is presented as a footnote to our article on page 4. The letter may read nearly obsequious enough to sound contrived, but the author was a real person. John Ernest Jewell (1863-1926) was a successful London chemist (pharmacist) who acquired another chemist: Heppell & Company (located at 164 Piccadilly) in 1913. Anecdotal research to date has not revealed if he made it to Detroit or not to inspect Cadillac's works, but the Waldorf's 5th Avenue address provided is correct. The Waldorf-Astoria was demolished in 1929 and it moved to a new building at its current 301 Park Avenue address. Its former address is now occupied by the Empire State Building (completed in 1931).



K1-01  
1901 Isotta Fraschini 101  
Chassis  
Cesareo Legnani  
Milan, Italy