

SAH Journal



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Billboard

SAH Annual Meeting of Members & Gala Awards Banquet Celebrating Our 50th Anniversary:

The annual meeting and gala awards banquet will take place on Friday, October 11th, in the Traditions Dining Room at the Hershey Country Club in Hershey, Pennsylvania (that's during the annual AACA "Hershey" Fall Meet). Our special guest speaker will be *Karl Ludvigsen* (author, historian, and recipient of the Friend of Automotive History award and multiple Nicolas-Joseph Cugnot awards). For details and how to register, please go to the SAH website: autohistory.org.

SAH Tent & Authors' Book Signing at Hershey:

Vince Wright, Book Signing Event Committee Coordinator, is pleased to announce an authors' book signing, artists and publishers event on Thursday, October 10th, from 12:30 pm

until 3:00 pm, in the SAH Hospitality Tent which will be located in the Orange Field at OBB 17-19. The venue will be the Annual Fall Meet of the Antique Automobile Club of America in Hershey, Pennsylvania.

You are welcome to bring any titles, recent or not. Authors will be provided a name place card and table space to exhibit and sign their books.

The Society will provide credit card customer purchases processing to you at no charge. For any questions, please contact him at: wrightfilms@me.com. To participate, please send him a short description of the books, along with website, and social media links.

Wanted: Contributors! The *SAH Journal* invites contributors for articles and book reviews. With your help, we can continue to feature a steady and consistent stream of material advancing the record of automotive history. Please contact the editor directly. *Thank you!*

Front cover (and left): The 1911 E-M-F Model 30 Racer; here is its Boyce MotoMeter. Back cover: The 1903 Cadillac Model A; here we see its modest instrumentation. See pages 10 and 11 for the rest of the story.



Submission Deadlines:

Deadline:	12/1	2/1	4/1	6/1	8/1	10/1
Issue:	Jan/Feb	Mar/Apr	May/Jun	Jul/Aug	Sep/Oct	Nov/Dec
Mailed:	1/31	3/31	5/31	7/31	9/30	11/30

Note: the SAH Journal is a bimonthly publication (printed 6 times a year) and there is a two-month horizon for submitted material before it is mailed (e.g., material submitted by February 1st appears in the Mar/Apr issue and is mailed on or before 3/31.) All letters, manuscripts, and advertisement submissions and inquiries go to the editor.

SAH Journal

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An Affiliate of the American Historical Association



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President's Perspective

Determining the relative status of an automotive make within its peers was relatively easy through to the end of the 1950s. Size and additional bright trim were the major differentiators. But as the 1960s unfolded with compacts, intermediates, personal luxury coupes and pony cars, brands began cannibalizing each other's territory.

The fuel crisis of the early 1970s accelerated the appeal of the well-trimmed imports particularly from Japan while any small domestic offerings were very much built to a price with limited appeal. It took a while before the Big Three recognized that these imports had established a beachhead.

A slowly emerging sector was the European sophisticated automobile which began eating into the typical American luxury makes, even though these upstart imports frequently lacked the plush trim and electrical assists that defined luxury. Lacking a soft ride or abundant V8 power this new wave substituted precise handling from an independent rear suspension, tight steering and a host of attributes that made driving an engaging experience.

All manufacturers had difficulty coming to terms with smog regulations, but the smaller imports had an easier ride to meet the CAFE (corporate average fuel economy) restrictions, while the expensive imports turned to better fuel injection and valve breathing.

Defining luxury and prestige, and in turn brand image, increasingly recognized substance rather than a basic chassis gussied up with bells and whistles. It took a long time for the American industry to identify this change. But the big differentiator between the common car and the expensive prestige brand was strong body construction that placed safety as the primary consideration.

The network of safety crash tests with increasingly difficult scoring has quickly forced all but a few third-world offerings to incorporate as much safety engineering as possible. Add in all the other regulations and restrictions and we are now at the point that there is little difference in engineering sophistication, irrespective of price and prestige.

The premium image that prestige cars enjoy rapidly evaporated because of a fear that once out of warranty, the complexity and costly parts create a nightmare for the affluent owner. This affluent German car owner soon



discovers that the high maintenance and repair costs render their vehicle one of the worst depreciating cars on the market. Meanwhile the Toyota owner, whose equally complex car is able to hold its value better, sleeps soundly. Who is the smart consumer here? Once again the wealthy consumer is seen as gullible by the premium manufacturers.

Into this mix arrived an American manufacturer with no heritage, namely Tesla. While Mercedes-Benz and BMW may take comfort that their S-Class and 7-Series sedan losses have been replaced by SUV sales, maybe they should also look at how many customers moved to Tesla. The Tesla owners who previously had German cars are not likely to forget the vastly lower maintenance costs of their new electric cars, so are hardly likely to head back to the premium German electric offerings in the future.

In a future of autonomous ride sharing, the last bastion of private vehicle ownership will likely be the premium brands and commercial vehicles. Ford executives are already talking about a future focused primarily around commercial vehicles such as the F150 and Transit.

So who will survive as the premium brands? How long can the brand management boffins keep this perceived luxury balloon afloat with a reputation for high maintenance and rapid devaluation? Will Tesla survive to lay claim to a position as one of the prestige cars?

—Louis F. Fourie



WHO BUILDS THE BEST COMPACT LUXURY SEDAN?

Editor's (Long) Note: this May 22, 2019 article by Derek Powell (Words) and Jade Nelson (photos) entitled "Tesla Model 3 vs. BMW 330i vs. Genesis G70 Comparison: Who Builds the Best Compact Luxury Sedan?: The new 2019 BMW 3 Series goes up against our Car of the Year and the upstart electric Tesla" complements the subject matter in Louis Fourie's "President's Perspective." Here we present an excerpt. For the full article, go to <https://www.motortrend.com/cars/tesla/model-3/2018/tesla-model-3-vs-bmw-330i-vs-genesis-g70-comparison-test>. If you are reading this on the PDF version, you should be able to click on the above address to view the article and its video. If you are reading this on the printed version and don't want to type out the full address, here, for the first time, we have a QR code (box) that can be read by your smart phone/device. (You probably have, or can get, an app on your smart device—a QR reader—and the camera on your device will read the code box below and the article will pop up. To digress: QR barcodes were first designed in 1994 for use in automobile production in Japan.)



"Sport sedan lovers, your time is now. Although crossover SUVs have invaded the market like a herd of stampeding cattle, there are still plenty of options for those who prefer a lower center of gravity in a traditional three-box shape. As you're reading this, no fewer than 12 automakers offer a spirited, premium, well-equipped four-door in the \$50,000 range—from Acura to Volvo. The luxury sport sedan segment might be down, but it is definitely not out.

"In our latest comparison test, we focus on the standouts in the class—three shining stars that each bring something class-leading and unique to the table. There's the sport-sedan legend, an award-winning newcomer, and, finally, a disruptive upstart. Which one has what it takes to wear the crown?"



"The invention is simplicity itself, indicating by means of a sweep-hand how much time is left to cross the street before the signals change. The signal is lighted at night."
 —Burbank Daily Review, Sept. 9, 1954.

electrical equipment use for developers and producers of equipment and devices. Therefore these weatherproofed enclosures are often referred to as NEMA boxes.

The reality was Walk Time was ahead of its time, not in design but in the state of the art of available components with which to construct the internal workings of the units. One major problem was the electric motor that moved the arrow across the arc. The best motor then available at any cost simply couldn't withstand the rigors of daily, day-long use, week after week, month after month. Then, too, the light bulbs required frequent replacement.

Remember that the development and widespread use of microcircuitry and LED lighting were years away.

Cutting-edge technology in 1954 was incandescent light bulbs and mechanical electric motors each with mean-time-between-failure measured in hours, days or at best a few weeks. By contrast, the longevity of today's solid state

components, LED lights and systems whose functions are directed by computer chips and circuitry is measured in thousands of hours. In 1954 one used what was available, adapting each component as best possible. Today components are often purpose-designed and constructed for a specific use or item.

Today the pedestrian crossing aids vary in approach. But importantly most do not cycle each and every time the signals change for they are now controlled by the pedestrian pushing a pole-mounted button. They operate on demand which is less frequent by far than every signal change cycle 24/7. And they are constructed using LEDs, solid state circuitry and chips, thus requiring far less current to operate too.

Following the pattern of nearly all inventions, Walk Time was the pioneer to

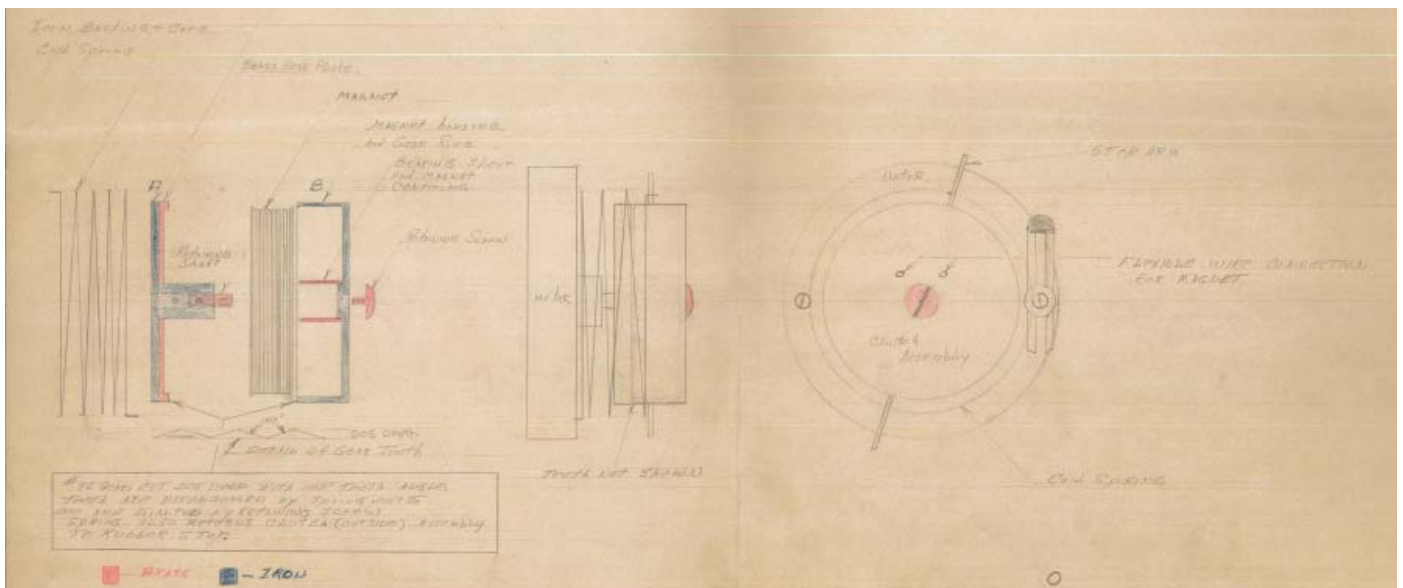


Douglas B Hutchings assembling the Walk Time prototype. Note the earliest type incandescent light bulbs.

today's very much taken-for-granted pedestrian crossing signals.

—Helen V Hutchings

Author's note: *The observant reader has likely discerned the author's surname is the same as that of the engineer in the foregoing history. That man was my father. And if anyone reading this knows of a documentably earlier developed walk/don't walk device, please contact the writer or editor of this publication because the extant Walk Time devices, along with its files of documentation, engineering drawings, etc., have been offered to—and hopefully will be accepted by—The Henry Ford for preservation as well as the edification of others. I'd be remiss not to express a special thank you to longtime friend and fellow SAH member Rich Gibbs for his help digitizing the vintage materials and photographing the extant Walk Time units.*



Walk Time engineering drawing.



CAPTURING THE SOUNDS OF SPORTS AND RACE CARS *BILL GRAUER AND RIVERSIDE RECORDS*

Doing history often gets personal for me, and the story that follows is a prime example of why I chose the topics I pursue. For some time, I have been interested in the history of sports cars in the U.S., particularly during the 1950s when sports car sales and SCCA participation took off. It was the result of rising middle class expectations and ambitions, a response to the ungainly Detroit “dinosaur in the driveway,” and popular literature that included Don Sanford’s *The Red Car* and Tom McCahill’s *Mechanix Illustrated* articles. And as a teenager during the mid-1960s I got caught up in it, as I purchased a 1959 MGA after graduating from high school.

Lately as I reflect on my past I have often wondered how I became so keenly interested in sports cars. One possible reason for my passion was the consequence of acquiring at age 12 the Riverside Records LP “Vintage Sports Car in Stereo.” On one side the record featured the sounds of a number of vintage cars I had never heard of before: a Frazer-Nash, Type 51 Bugatti, E.R.A., P3 Alfa Romero, Alta, V16 Maserati. On the other side a vintage race was narrated by the famous David Scott-Moncrieff. I played that record over and over again, much to the anguish of my parents who thought I had gone over some sort of an adolescent cliff. But as I have discovered from recent conversations, many others joined me in this obsession

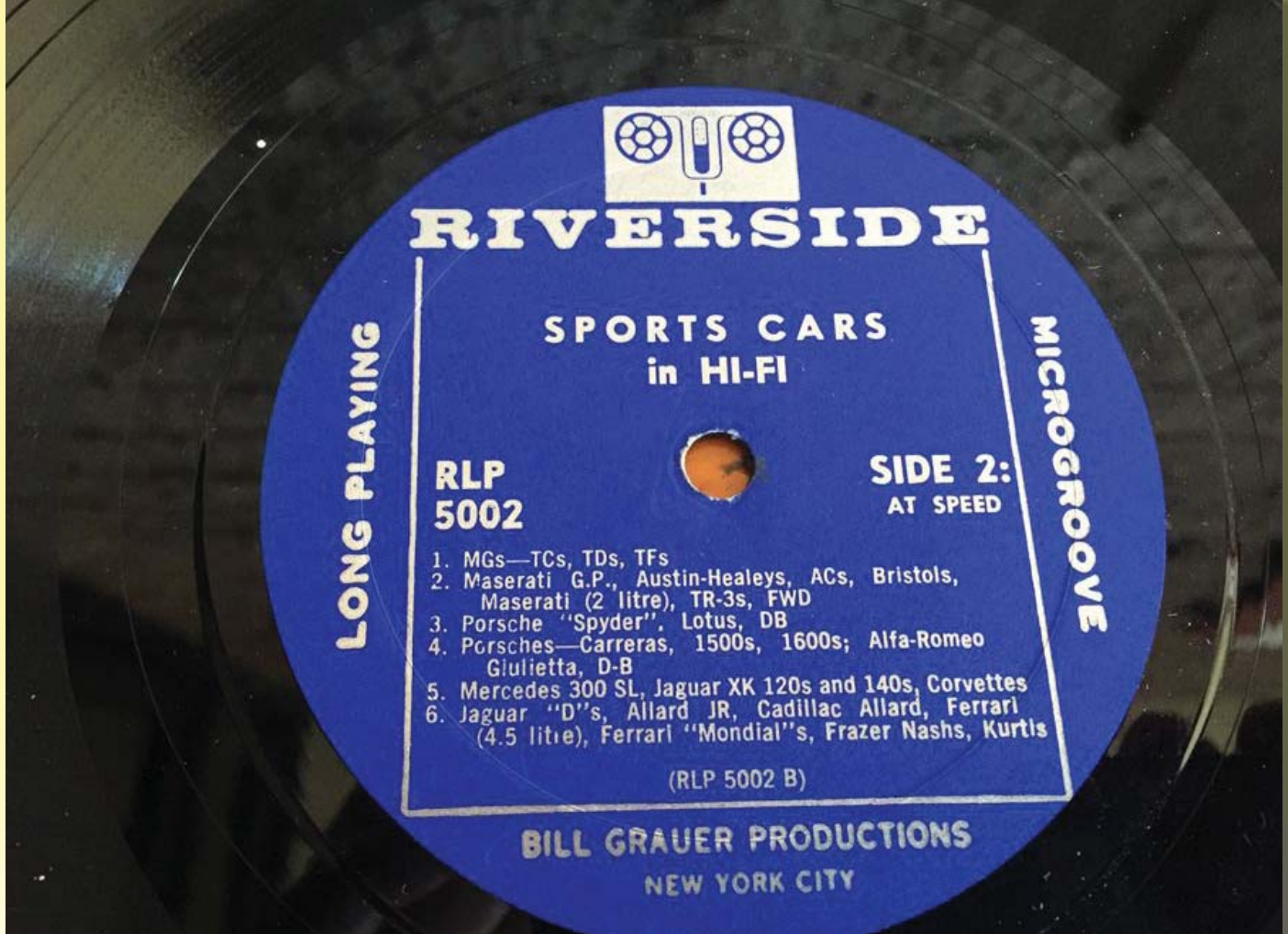
with the sounds of exotic motor cars. Today sounds are often a part of Cars & Coffee and weekly cruise-in events. A Saturday in October is devoted to sounds at the Porsche Museum in Stuttgart. However during the 1950s and 1960s (and today if you have the LPs) thunderous but also harmonic engine sounds could be heard in your home as well as on the track and street.

The Riverside Records story is worth telling, for it links 1950s jazz sounds with the concurrent burgeoning interest in sports cars. The Riverside label began in 1952 with the partnership of two Columbia graduates, Bill Grauer, Jr. and Orrin Keepnews. Seeing an opportunity to approach major record firms with a proposal to counter what was then seen as the release of “pirate” recordings of performances dating back to the 1920s and 1930s, between 1952 and 1962 Grauer and Keepnews transformed a once-obscure Riverside Records into a major jazz label. Initially Grauer convinced RCA Victor to re-issue 78s from the 1920s and 1930s in LP format. However, he then shifted focus to the contemporary music of Thelonious Monk, Randy Weston, Bill Evans, Sonny Rollins and Cannonball Adderley. Additionally, the partners established themselves by writing a definitive book on the history of jazz in the U.S., published by Crown in 1956 and reissued in 1971. In the midst of this artistic and business success, Grauer, like many upper

middle class men of the day, also became a sports car enthusiast.

In a 1961 interview in his New York City office that featured a large photo of Bill behind the wheel of a 1937 Mercedes-Benz, he recounted how in “1956, just for fun, we recorded sounds of sports-car races down at Sebring, Florida, (I’m a racing nut, you know). We decided to release it and then the roof fell in. It began to sell like crazy.” Thus this experiment into the commercial recording of sports car sounds. It began with RLP 5001—“Sounds of Sebring: The 1956 Florida International Twelve-Hour Grand Prix of Endurance.” Grauer recalled: “At Sebring, everybody has problems and for the most part all this worry and fuss is just for the fun of it. And because it’s for the fun of it, Sebring is a terribly wonderfully exciting spectacle.”

The most unusual sound recording’s A-side began with interviews of drivers, a prelude to the listener experiencing “sounds at rest”: a 3 liter Maserati; 3.5 liter Ferrari; a Lotus; and finally a Porsche Spyder. Driver interviews connected us to ghosts from the past: Stirling Moss, Jean Behra and Carlos Menditeguy, Pochirio Rubirosa, Peter Collins, Bill Spear, Juan Manuel Fangio, John Gordon Bennett, Reg Parnell, Marquis de Portago, and finally Luigi Musso. The flip side included hour-by-hour reports of the 12 hour race. Who do you think would care



about all of this? But this was not a one-off exercise, for over the next seven years many other vinyl discs of racing sounds and exotic cars would follow, and amuse a generation or two of sports car enthusiasts. A label with a reputation for jazz recording certainly left a legacy for the automotive historian to explore.

An advertisement in the December 1956 *Sports Cars Illustrated* touted the "Sounds of Sebring" album this way:

For the first time ever: a superb high quality 12 inch long playing record of all the sounds that make up America's greatest sports car race. Over 60 minutes of interviews with the world's greatest drivers...Fangio, Moss, Collins, Behra, Hill, Musso, Menditeguy, Bennett, Rubirosa, Portago, Parnell. The sounds of Ferraris, Maseratis, Jags, Aston Martins, Porsche, Corvettes, Lotus, etc. warming up, revving, roaring at speed, coming out of corners flat out. The fabulous Le Mans start, pit activity, the fantastic sounds of

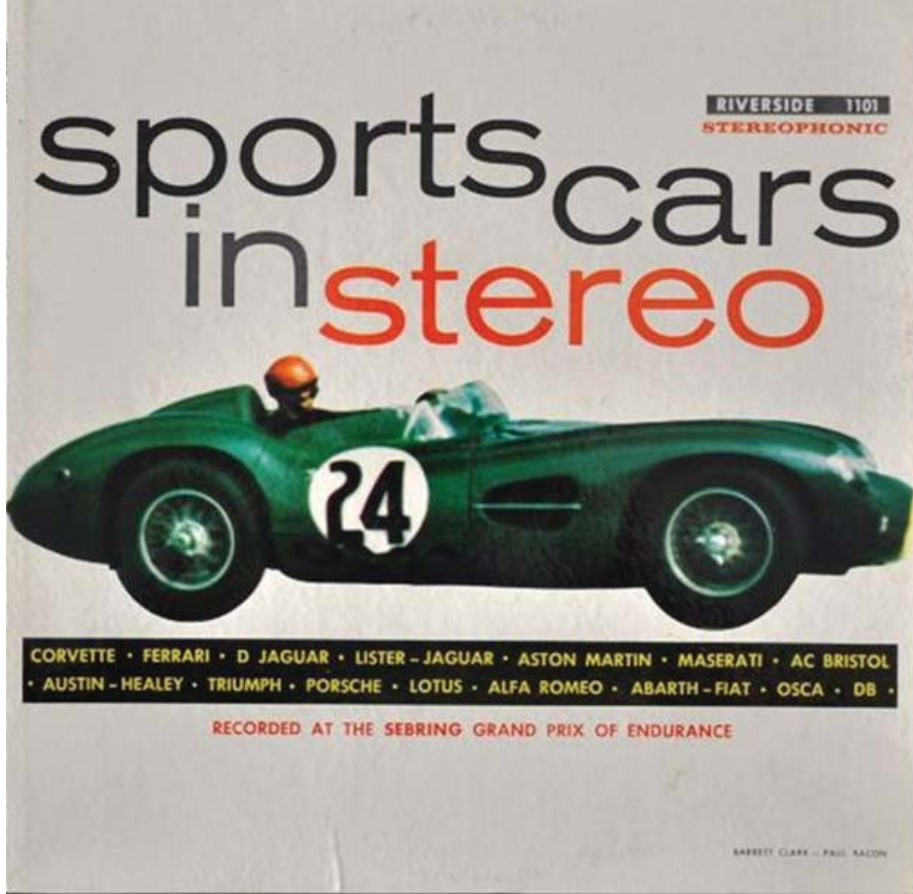
Fangio shifting up and down as he makes the five mile circuit, and dozens of other remarkable on-the-spot sounds which are so exciting to the driver and spectator alike.

Other releases that followed the "Sounds of Sebring" included the chronicling of the Sebring races between 1958 and 1962. Additionally, drivers were featured. In 1957 titles included "The Marquis de Portago: The Story of Racing's Most Colorful Driver—a Memorial Tribute," "Phil Hill: Around the Racing Circuit with a Great American Driver," "Carroll Shelby: The Career of a Great American Racing Driver," and "Stirling Moss: A Portrait of Britain's Great Racing Driver, Told in his Own Words." These recordings then serve as primary source material not only of the races and the engine sounds—distinct of brand and vintage, a sort of original language speaking to us—but also of the best drivers of the day, speaking in their own words.

But we can't neglect the focus on sounds. From the dust jacket of Riverside Records RLP 5002 [1957?]:

The theme here, then, is engine noise: exhaust, valve, camshaft. The variations on the theme are endless. As long as men design and build engines, there'll be enthusiasts trying to make them perform better. When they blow up, they'll simply build engines that won't blow up. The automobile is unique in the history of civilization. It has provided man with effortless transportation -- freed him, as it were, from the bounds of his physical limitations. And to the men who own and run these cars, it is given, more than to most men, to create as well as to savor the magic bouquet of speed.

There is one other aspect of the Riverside Records sports car series worth mentioning. Namely the record jackets are often works of art in their own right. Often the work of Bill's wife, Jane Grauer, the covers are at times stunning representations of cars, engines, wire wheels, race scenes and Bugatti grilles.



During more recent times ex-Pink Floyd drummer Nick Mason and collaborator Mark Hales revisited the theme of sound and race cars with the 1998 publication of *Into the Red*, a book that included an accompanying CD. A number of the cars whose sounds were reproduced by Mason and Hales were also featured in the Riverside series.

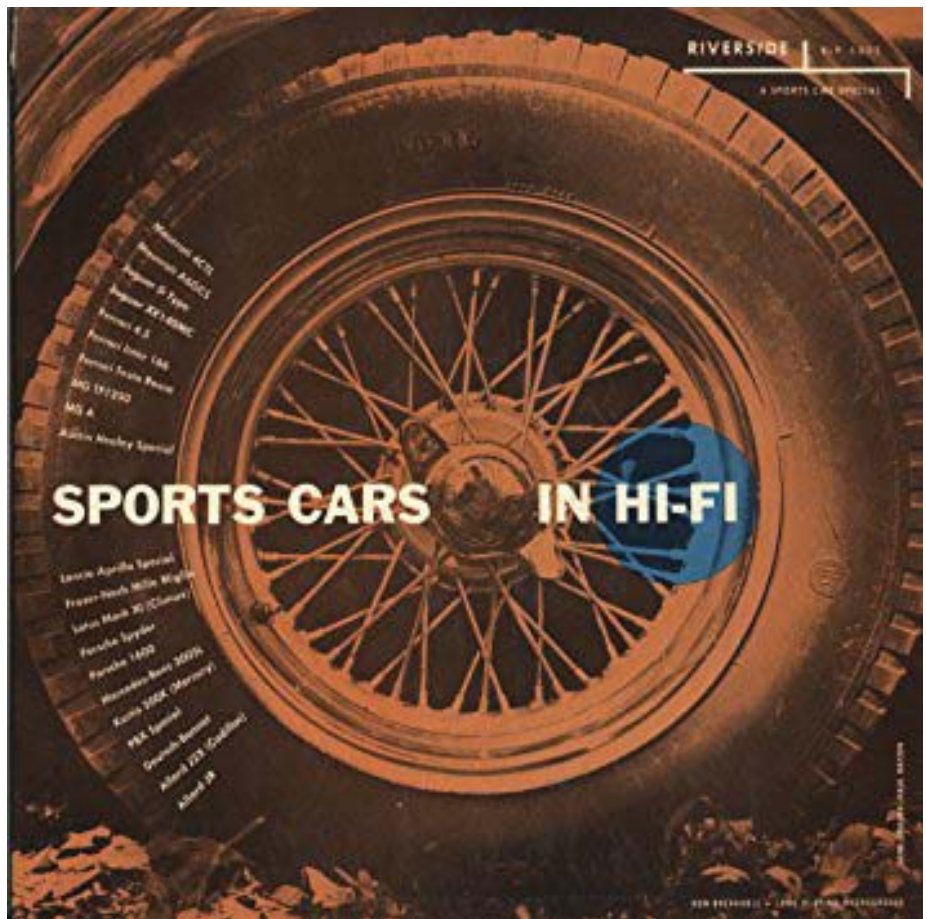
Given the technical description of the pains taken to capture exhaust engine and track sounds in 1998, a renewed appreciation of Grauer's pioneering efforts emerges. Musician Mason has the ear, sensitivity and prose to capture the sounds of cars on the track at Silverstone that Riverside Records had captured at Oulton Park, in Yorkshire some 40 years before. Mason described the sounds emanating from a 1931 Alfa 8C 2300 (p. 30) as

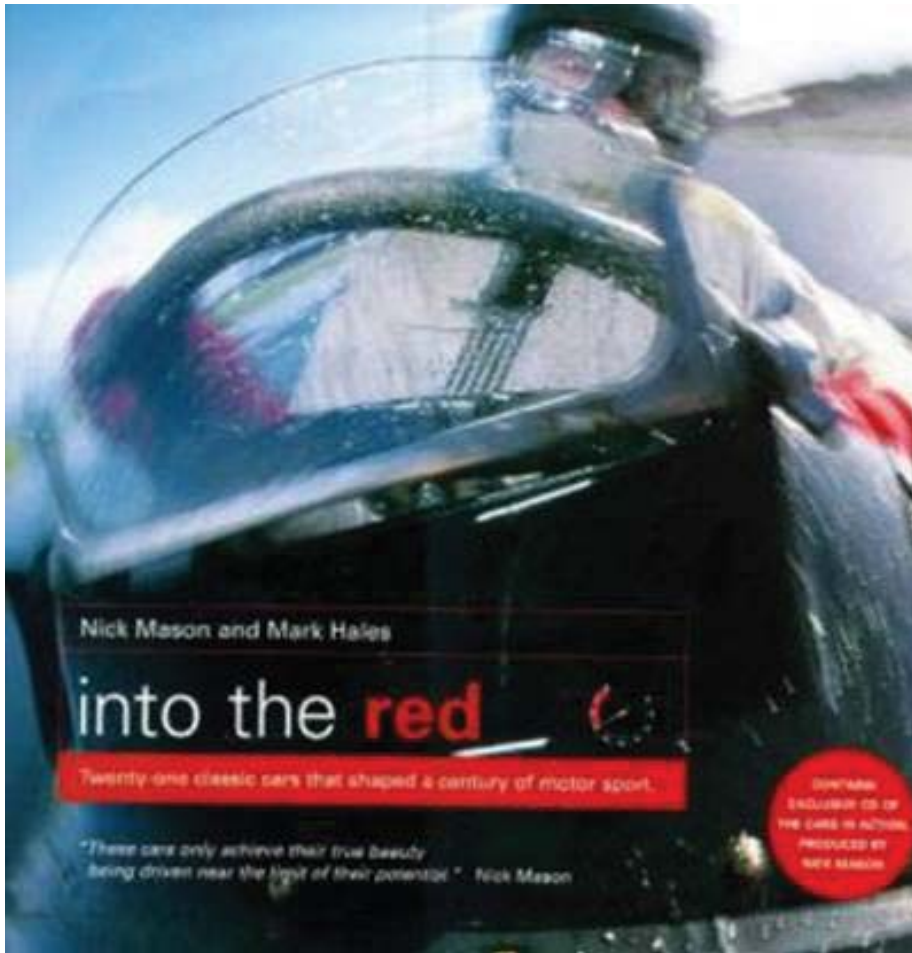
At first, the noise from this gleaming mass of metal is a disappointment. Folklore still says eight straight cylinders make a noise like ripping fabric, but not this Alfa. It's more of a boom than a rip. Push in the ignition key to switch on the electrics and illuminate the starter button. The electric motor whirrs the eight pistons past compression with barely a stutter and the Alfa gently comes alive, moaning and chuffing as a thousand pieces of

metal bump and grind before bathing themselves in a fresh coating of lubricant. And then, as you wait

to warm the oil, there's more to be had by listening carefully, just as with any good piece of music. You can hear the boom become the bass, and now there's a gentle wail from the supercharger, which swells as you rev up, disappears when you lift off. Just beneath that there's another, more musical warble from the exhaust. Not the demented pigeon noise of a modern five-cylinder Audi, but a more orchestrated, subtler kind of rhythm, like a string bass shimmering in the background. If that little chrome-rimmed rev counter with its flickering needle were to fail, it would be the rhythm which would say how fast the engine was turning. Otherwise the hum of eight straight cylinders is so seamlessly subtle that you could hardly tell.

Music is often made by instruments—technologies not that dissimilar from machines including internal combustion engines. Those musical instruments or machines reflect the work of human beings who very creatively made artifacts of power and





awe and those players or drivers that blow their stuff in unique ways.

Another example of Mason's genius in articulating the musical tones of a race engine comes from a 1936 ERA at idle (p. 44):

The ERA makes a noise like a bass saxophone and cello in duet. The strings are the tremendous whine of the supercharger that feeds the one and a half litre six cylinder engine and the sax is the rich, reedy, deep-throated, metallic sound of the exhaust. When the engine is driving hard, the clamor gargles from deep within the engine's chest, and then vibrates down the long metal pipe that runs just below the cockpit side before blasting out like a freshly lit firework. When you lift off the accelerator, there's a muted crackle like a thousand ball bearings cascading over a wooden floor while the underlying bassy boom dies away with the fading engine revs. The disparate layers of sound seem to come from opposite

ends of the car like two speakers each at end of a room. Walk around it and you hear different amounts of each. A supercharged methanol-fueled exhaust note is deeper and richer than anything you will hear today and although the concert is nothing like as loud as the BRM's, it is still noisier than one and a half liters has any right to be. It brings a smile to the lips.

Rarely is one consumer technology worshipped alone. Art, jazz, and sports cars, along with watches and cameras, all came together during the 1950s and 1960s. Riverside Records, still recognized for its achievements in the arts, also left a legacy in automotive history. The sounds from an automobile reflect what is under the hood, and what the owner of that car values.

—John Heitmann

Editor's Note: our author, John Heitmann, is a Professor of History at The University of Dayton, Ohio, and Past President of the Society of Automotive Historians.

Discography – Riverside Records on Sports Cars, Racing, and Miscellaneous Motor Sports:

Riverside 5000 series (12 inch LP)

- RLP 5001 - Sounds Of Sebring 1956
- RLP 5002 - Sports Cars In Hi-Fi
- RLP 5003 - Pit Stop
- RLP 5004 - interview - Stirling Moss
- RLP 5005 - interview - Phil Hill
- RLP 5006 - interview - Carroll Shelby
- RLP 5007 - interview - The Marquis De Portago
- RLP 5008/5009 - Sounds Of Sebring 1957
- RLP 5010 - Cuban Corners
- RLP 5011 - Sounds Of Sebring 1958
- RLP 5012 - Mercedes-Benz
- RLP 5013 - Vintage Sports Cars In Hi-Fi
- RLP 5014 - Sounds Of Sebring 1959
- RLP 5015 - Sports Cars At Sebring In Hi-Fi
- RLP 5016 - Grand Prix Of The U.S. Sebring 1959
- RLP 5017 - Grand Prix Cars In Action At Sebring
- RLP 5018 - Sounds Of Sebring 1960
- RLP 5019 - Paul O'Shea - Sing A Song Of Sports Cars
- RLP 5020 - The Race Mercedes-Benz 1937-1955
- RLP 5021 - Grand Prix Of The U.S. 1960
- RLP 5022 - Farewell To A Formula
- RLP 5023 - Sounds Of Sebring 1961
- RLP 5024 - Sebring Corners
- RLP 5025/5026 - 75 Years Of Mercedes-Benz
- RLP 5027 - Sounds Of Sebring 1962
- RLP 5028 - Grand Prix Cars At Watkins Glen

Riverside 5500 series (12 inch LP)

- RLP 5501 - Bullring
- RLP 5502 - Hot Rods And Dragsters
- RLP 5503 - Hot Rods In Action
- RLP 5504 - On The Drag Strip
- RLP 5506 - Griff Borgeson Presents Bonneville 1960 - Sounds On The Salt Flats
- RLP 5509 - Hot Rod Heaven
- RLP 5515 - Hot Cars At Winternationals
- RLP 5516 - V.S. - Super Stocks
- RLP 5517 - Rods 'N' Rails
- RLP 5518 - Hot Rods, Dragsters And Super Stocks
- RLP 5519 - Burning Slicks
- RLP 5520 - Hot Rods And Dragsters

Discography from <https://www.jazzdisco.org/riverside-records/catalog-5000-5500-5700-7000-box-set-series/album-index/>



NEW SAH AWARDS FOR AUTOMOBILES



The aim of the SAH Spirit award is to promote automotive history in a new way and reach more automotive history enthusiasts. Presenting this award at a concours d'élégance would help communicate SAH's role in preserving automotive history to a vast audience.

A "Concours Award Committee" was formed to look at creation, implementation, and management issues. Its members at the start were *Bob Barr, Bob Casey, Kit Foster, Ed Garten, Steve Purdy, Bill Rothermel, Paul Sable, and Rubén Verdés*. The idea of honoring a car that was important from an automotive history perspective was quickly embraced. Keeping a high standard for the award was also critical. Two awards were contemplated to better insure that a given concours would have a car that would fall under one or both awards' criterion.

The two awards evolved into a theme inspired by the 1600+ page watershed book *Standard Catalog of American Cars, 1805-1942* by *Beverly Rae Kimes* and *Henry Austin Clark, Jr.* Bev Kimes was "historian and author" for the book (she's also known, of course, for her work while with *Automobile Quarterly*), and Austie Clark was "chief of research" for the book (he's also known for his archives, for all he wrote and published, and his fondness for early cars). Both were SAH members (Bev, an SAH past president).

Our current SAH president, *Louis Fourie*, came up with the book as the inspiration and prism (also, all the SAH awards have a name attached to each); and this inspiration was embraced.

Both awards were to be "Spirit Awards." One was to go to a car whose history merits recognition, in homage to Bev Kimes. Bill Rothermel mentioned that Bev would tell him time and again: "Every car has a story"—that became the tag line for the award. The other award would be for the earliest car on the field, in homage to Austie Clark. A little research turned up this quote: "You know and I know these early cars don't start a damn. So lesson number one, when you're guiding one of these cars, is try to keep it rolling. Don't stop unless you absolutely have to." So to abbreviate, "Keep it rolling" became our second tag line. One or both awards could be awarded at a given concours d'élégance.

The awards were discussed and approved at the SAH board meeting in April, just in time for awarding them at The Elegance at Hershey in June. The awards read:

The Society of Automotive Historians
SPIRIT AWARD
"Every car has a story"—*Beverly Rae Kimes*
The car whose history merits recognition.
—o—
2019 The Elegance at Hershey
—o—
1911 E-M-F Model 30 Racer
Dale Critz, Jr.

and:

The Society of Automotive Historians
SPIRIT AWARD
"Keep it rolling"—*Henry Austin Clark, Jr.*
The earliest car on the field.
—o—
2019 The Elegance at Hershey
—o—
1903 Cadillac Model A
Steven Heald

The Elegance at Hershey includes a printed program with a picture and write-up on each car. Here are the narratives for these cars:

1911 E-M-F Model 30 Racer: "E-M-F, named for founders Barney Everitt, William Metzger, and Walter Flanders, intended to mass-produce a medium-priced car a notch above Ford. Chief Engineer William Kelly designed a 226cid/30hp engine, which was mounted on a channel-section chassis frame and sent its power to the rear wheels through a three-speed rear-mounted transaxle. Wrought with debt, Studebaker took complete control of the company in 1912 and all cars subsequent were badged as Studebakers. Ironically, Everitt, Metzger, and Flanders got back together again following WWI to build the Rickenbacker automobile. This is the lone surviving example of

three cars sent from the E-M-F factory to race for the Tideman Trophy (preliminary race to the Vanderbilt Cup) in Savannah, Georgia, in 1911. Racing against Fords and Abbott-Detroits, the E-M-Fs placed 1-2-3; this being the third-place car driven by Jack Tower averaging 58 mph over 170 miles.”

1903 Cadillac Model A: “From its beginnings in 1903, the Cadillac Motor Car Company has maintained throughout the world its reputation as a builder of cars of the

highest quality. Cadillac ads later proclaimed the marque, ‘Standard of the World’; and the company would rightfully establish itself as one of the industry’s leading luxury car manufacturers. In 1908, Cadillac was recognized for being the first car to use interchangeable parts, a giant leap forward for an industry used to the practice of handfitting them. This Model A is one of 2,497 built in 1903. It had a retail price of \$750, but the optional bolt-on rear-entrance tonneau increased pas-

senger capacity from 2 to 4 while adding an additional \$100 to the bottom line. Power is supplied by a 98 cid/ 6.5 hp one-cylinder engine, which is mated to a two-speed planetary transmission with chain drive. Top speed was stated to be 31 mph. Its wooden body was supplied to Cadillac by the Wilson Body Co. This car was originally shipped to the Mar-Del Mobile Co. in Baltimore, Maryland, in August 1903.”

—R. Verdés

ADS IN TIME

Editor’s Note: Looking at period ads is nothing new in the SAH Journal, but in this new feature we look at series of ads (ad campaigns) that also communicate cultural and other themes together with the featured product.

These Federal-Mogul ads for bearings ran in the early 1960s. (Federal-Mogul was acquired by Tenneco on October 1, 2018.) Beyond promoting a well-established company and its product, tapping into classic (antique) automobiles appears to indicate recognition that admiration for cars-of-old (collecting, refurbishing, driving) had become well-established in the culture.

—R. Verdés

Since the first time a boy took a girl for a drive,
Federal-Mogul has supplied the best in engine bearings.
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Book Reviews

Cadillac Style: Volume I

by Richard Lentinello

Lentinello Publishing (2018)

lentinello.com/new-products

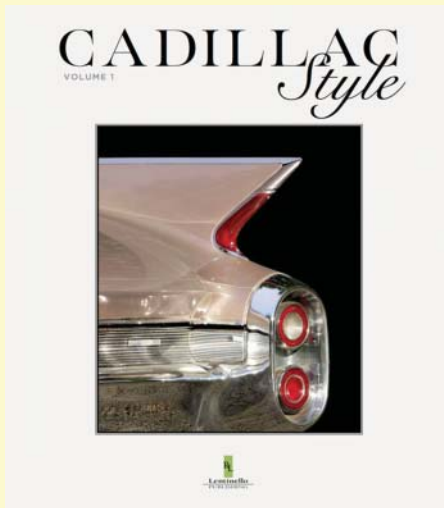
128 pages, 9½" x 11" softcover

162 color images

Price \$35.00

ISBN-10: 1532365888,

ISBN-13: 978-1532365881



Richard Lentinello is well known to all *Rhemmings* readers as Executive Editor but this series starting with Volume I, *Cadillac Style* is self-published. All 4,500 copies are signed and numbered using pure white art paper. Future plans include a Volume II, but first the next volume in this series will feature the Corvair.

Richard has a varied interest in cars, with Triumph high on the list but with a special affection for Lancia. However, growing up in Brooklyn he learned from an early age the reverence Cadillac enjoyed in the eyes of the males in his extended family and elders he encountered. You were *somebody* if you drove a Cadillac.

Which American brand can rival the pedigree of Cadillac, the source of precision manufacture for the entire industry and a long list of significant innovations? The methodical disposition of Packard earned Cadil-

lac the coveted role as the leading American car for several decades. Whether or not the flamboyant styling appeals to you, Cadillac gave owners recognition and prestige. This book is very effectively playing a cupid role towards the marque for this reviewer even if it does not profile my favorite model year—1962.

There is one misplaced photo and the transmission mentioned in the text does not match the early automatic shifter quadrant, but these are insignificant issues in a self-published book with few eyes to review. They do not detract from the reader's enjoyment.

Although there are no chapters or table of contents, twenty-seven Cadillacs and LaSalles are individually profiled in superb photographs by the author with enough text to explain the significance of the car, its known history, and comments as to what these cars mean to their current owners. Extracts from the relevant brochures convey the message Cadillac used to convince a prospect that they needed a Cadillac.

Each decade of the last century has an entrant with the majority of cars from the 1930s to 1970s. Many of the cars photographed are totally original reflecting the great pride and care Cadillac owners have for their cars. There are some surprises such as a tilt steering wheel being an option on the second-series Seville. Maybe only the first-series Seville was heavily loaded to justify a premium price over its larger brothers. The point is there is plenty to challenge the inquiring mind.

If your favorite model is not featured you will simply have to buy the second volume. Any Cadillac enthusiast and those who admire prestigious American automobiles will enjoy appreciating the finer aspects of the "Standard of the World." This polished book is highly recommended to such aficionados.

—Louis F. Fourie

Ferraris in Australia in the 1950s and 1960s

by Barry Farr

Acorn Press (2017)

barry.farr09@gmail.com (No ISBN)

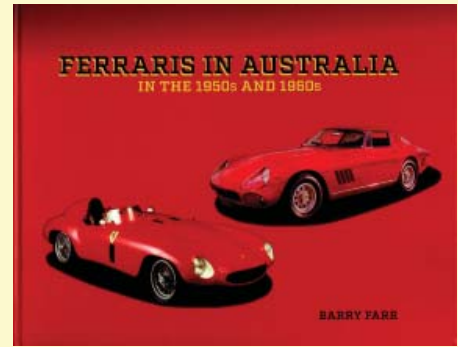
176 pages, 15" x 12" hardcover

530 images, serial number index

Limited: 299 numbered copies

Price: \$175.00 (AUD)

Between 1952 and the waning weeks of 1969, over sixty Ferraris arrived in Australia. Some stayed while others were only passing through. That *Barry Farr*



somehow managed to track down information regarding virtually each and every one of those cars is little short of remarkable. That only a mere handful of these Ferraris manage to not be described and illustrated does not seem to be due to any lack of effort on the part of Farr. Even these few are identified in as much detail as possible, such as the green 1962 250GT 2+2 (GTE) by Pininfarina, serial 3203, and the green 1964 330GT 2+2 Series I by Pininfarina, serial 5999. Both are among those few lacking an accompanying photograph of the car, which makes them real oddities in this rather interesting book. Even with not much to go on, Farr still establishes the Australian connections for these cars.

The first Ferrari to arrive in Australia was a daffodil yellow 212 Inter Berlinetta by Vignale, serial 0203EL, which arrived in 1952, imported by W.H. Lowe (Automobiles) of Balwyn, Victoria, a suburb of Melbourne. The car was expressly built for Bill "Pappy" Lowe, using a 340MM chassis. Lowe used the car to occasionally compete when it first arrived in 1952, but he used it primarily for road use. The car was sold in 1959 to Laurie O'Neill, whose Diesel Motors briefly served as the Ferrari agent for New South Wales, due to the delivery of his 250GT Pinin Farina Coupe (serial 1725) being delayed. O'Neill repainted the car red, of course, before selling it to Bill Brown, an Epping news agent, who then sold it to Dennis Fryer, a milkman from Strathfield. The latter painted the car a dark green before repainting it dark red, also installing a V-8 in it, at least temporarily. It was sold to Blair Shepard of Queensland, being raced by Brian Lawler, mechanical engineering technical teacher, in 1962. In 1965, it was sold to Denis Kennedy of Brisbane. The car suffered damage in the floods of 1974. In 1976, as a birthday gift for his wife, Sydney-sider Les Miller purchased

the car and had it restored, painting it red. Initially, the restored 212 Inter used the engine from the second Ferrari that arrived in Australia, the 125/F1 (originally 125C-1, then renumbered as 1114) that Peter Whitehead shipped to Down Under in 1953 with the original 1.5-litre supercharged engine replaced by the non-supercharged two-liter engine that Whitehead used for the Formula 2 events of 1952 and 1953, but with a supercharger now fitted. Ernie Nunn—an Australian hydroplane racer—had obtained the engine for use in boat racing, Miller obtaining the engine and installing it in 0203. Later, Miller was able to find and then install the original engine in the car.

I think that from the above you can get the sense of the sort of information that Farr has managed to find for many of the cars. In addition to the information on the cars, with only a few exceptions, as already noted, Farr has photographs of each of the entries in the book, often with several of them filling a page, from both the past and the present.

Farr includes both those Ferraris that were used in competition as well as those meant strictly for the road. It is interesting to note how many of the early Ferraris arriving in Australia were racing cars, ranging from the “monopostos” such as the 500/625 cars that Peter Whitehead and Tony Gaze campaigned in 1955, one of which, 0480MD, was apparently the Tipo 500, the fifth in the batch built, that Alberto Ascari drove during his 1952 and 1953 championship seasons. And, I will admit to not realizing that there were three 250LM cars that passed through Australia, rather than two as I had thought.

Farr notes that Lowe was the first agent for Ferrari outside Europe. Thus, it is fitting that the first Ferrari to arrive in Australia during the Fifties was the 212 Inter Berlinetta and the last Ferrari to arrive during the Sixties also passed through the Lowe agency: a silver 365 GTB/4 Berlinetta Daytona by Pininfarina/Scaglietti that arrived in November 1969.

All in all, it's quite an interesting book and one that the Ferrari aficionado would certainly find a place for on his or her bookshelf.

—H. Donald Capps

Editor's Note: this was one of the books nominated for the 2018 Nicolas-Joseph Cugnot Award.

Neil “Soapy” Castles: Memoir of a Life in NASCAR and the Movies

by Henry Neil “Soapy” Castles with Perry Allen Wood
McFarland & Company (2019)

McFarlandpub.com/800-253-2187

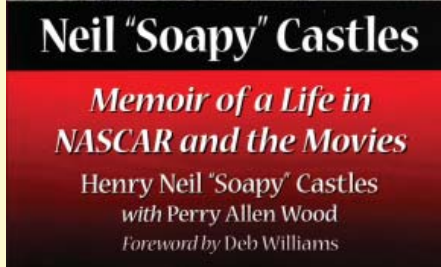
204 pages, 6" x 9" softcover

73 b/w images, indexed

Price: \$35

ISBN-10: 1476676283

ISBN-13: 978-1476676289



Hubert Platt: Fast Fords of the “Georgia Shaker”

by Allen Platt

CarTech, Inc. (2019)

cartechbooks.com/ 800-551-4754

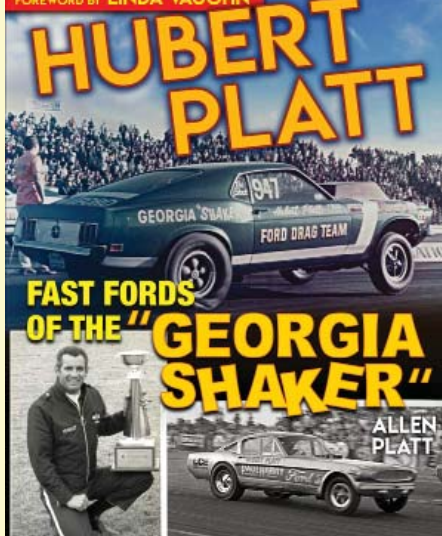
191 pages, 11" x 8¾" softcover

230 color, 178 b/w images, indexed

Price: \$36.95

ISBN-10: 1613253974

ISBN-13: 978-1613253977



Did you ever wonder how those who ran stock cars as a profession in the '50s, '60s and '70s managed to earn enough to support their families? Reading these two recently released biographies will gain you that understanding and more. Each relates its story competently and reads easily, and as each is indexed, they make worthy additions to the race historian's library. Thus this review is to inform you of their existence.

The subject of each book is Southern-born. Each learned early on to be competent with tools which later enabled each man to build and work on his own cars. Both ran stockers, albeit in different configurations. Hubert “Georgia Shaker” Platt’s cars were straight-line drag racers while Neil “Soapy” Castles ran in NASCAR “roundy” competitions.

The writer of each biography has his own story as an unabashed fan of his subject. In Castles’ case that writer, Perry Allen Wood, is listed as co-author. This is not Wood’s first stock car-themed book and he demonstrates he has the regional speech cadences down pat especially in the opening chapters. The “fan” who wrote about Platt is his third child and second son Allen. He had often accompanied his dad so he used his firsthand knowledge, plus the family scrapbooks and photo albums, the latter of which publisher CarTech makes good use. McFarland published the Castles-Wood effort so there are fewer images and all are black and white.

Castles won just two NASCAR races over his nearly twenty-year career, starting in three races shy of 500, but he learned how to make it pay as he and Wood detail. Platt earned more trophies and with his flair for showmanship, an always immaculate presentation, both personally and vehicularly, and welcoming ways with his fans, he came to the attention of Ford which invited him to captain its Eastern Region Drag Race Team.

By the time each man was ready to step back from active competition each had an interesting but very different “next phase.” Castles had already been sourcing cars for the movie industry. Now he added stunt driving and consulting and soon became a full-fledged card-carrying SAG-AFTRA (Screen Actors Guild—American Federation of Television and Radio Artists) member, accumulating an impressive list of movies and television programs on which he worked. Platt found himself in demand for personal appearances at gatherings and events. Son Allen sometimes accompanied him on what they called the “drag race history trail.”

Neither book gets bogged down with long recitations of statistics. They are both rich with the “flavor” and descriptions of the times in two quite different areas of stock car competitions when racing was... well, let’s just say before racing changed into the big and costly business as we know it today.

—Helen V Hutchings

Vintage Bentleys in Australia

by Clare Hay, Bob Watson, Phillip Schudmak, Tony Johns

The Images Publishing Group Pty Ltd (2019)

(Purchase in US: autobooks-aerobooks.com; in AU: treasurer@vintagebentley.org; in UK: club.shop@bdcl.org)

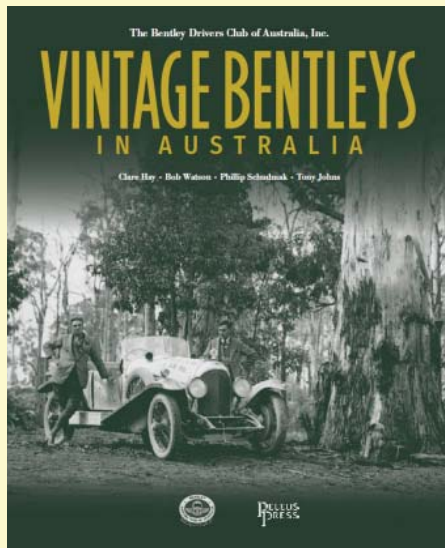
416 pages, 9½" x 11¾" hardcover

396 color, 489 b/w photos, and 96 assorted images; bibliography and index

Price: \$160 [£125 and \$230 (AUD)]

ISBN-10: 1864707852

ISBN-13: 978-1864707854



Take a moment to read the title of this book out loud; and now contemplate what its scope could be. Much of what you thought would be right. The part you may not guess is that this was an ambitious project undertaken by the Bentley Drivers Club of Australia, Inc. (BDCA, check them out at vintagebentley.org). The club celebrated its 60th anniversary in 2016, and this book was made to coincide with the 100th anniversary of Bentley. The paper, binding, and print are of superior quality. The club has about 100 members and is exclusively focused on the “Vintage Bentley”—those cars built by original Bentley Motors before the acquisition of the marque by Rolls-Royce in 1931.

The book has five chapters. Now that you know about the project’s origin, the

addition of a detailed historical review of the BDCA—its origins and activities—to the history of Bentley in Australia will be no surprise. For all enthusiasts—particularly those of Cricklewood Bentleys (another term for Vintage Bentleys)—will be chapters two and five.

Chapter two was penned by Clare Hay, the renowned Bentley historian (search the internet for her list of published work, and see *SAHJ* 260, Jan/Feb 2013, pp. 4-6 for a great story). Here, Hay covers the subject in three subchapters: The Early Days of Bentley in Australia, The Middle Ages, and End of An Era, all in over 27,000 words.

Chapter five covers the detailed history of 152 cars (86 3-Litre, 31 4½-Litre, 23 6½-Litre, 8 4-Litre, and 4 8-Litre examples). Each listing takes a full page, with half the page showing the car’s particulars (chassis number, etc.), the past owners, notes, etc., and the other half showing a progression of pictures (the page shown in this review is for 8-Litre chassis YR5091). The index includes a section by chassis number for quick reference.

The amount and depth of research in chapters two and five justify owning the



book, but the same appraisal of amount and depth applies to the rest of the book in their given areas of focus. The fact that such a project was produced by a relatively modest organization speaks greatly of the BDCA, and its dedication to vintage Bentleys and its own and its country’s place in automotive history.

—R. Verdés

AUTO RACING in the Shadow of the Great War

Streamlined Specials and
a New Generation of Drivers on
American Speedways, 1915–1922

ROBERT DICK

McFarland

McFarlandPub.com • 800-253-2187

446 pages \$49.95 softcover (7 × 10) 2019
153 photos, appendices, notes,
bibliography, index
ISBN 978-1-4766-7272-4
Ebook ISBN 978-1-4766-3155-4

In Memoriam

D.J. Kava (1946-2019)

SAH member D.J. Kava, the premier historian of the Hudson Motor Car Company and related automobiles, died Wednesday, June 19, 2019, after an illness. He was 73 years old.

David Joseph Kava (few of us knew his given names) was born March 9, 1946, in Eugene, Oregon. His Hudson connection began then, he explained to me once, as he rode home from the hospital in a Hudson. He moved with his family to northwest Minnesota in the 1950s. Four years in the U.S. Air Force trained him in meteorology, which led to a career with the National Weather Service. He worked at the National Hurricane Center in Miami before becoming a forecaster at the NWS facility in Beaumont, Texas, from which he retired in the mid-1990s.

Post-retirement he became deeply involved in the art world of southeast Texas. He was a co-founder of The Art Studio in Beaumont, a non-profit organization that



encourages artists to practice their disciplines and provides studio and exhibition space for artists and craftspeople. An artist in eclectic media, he approached each project with a wry sense of humor.

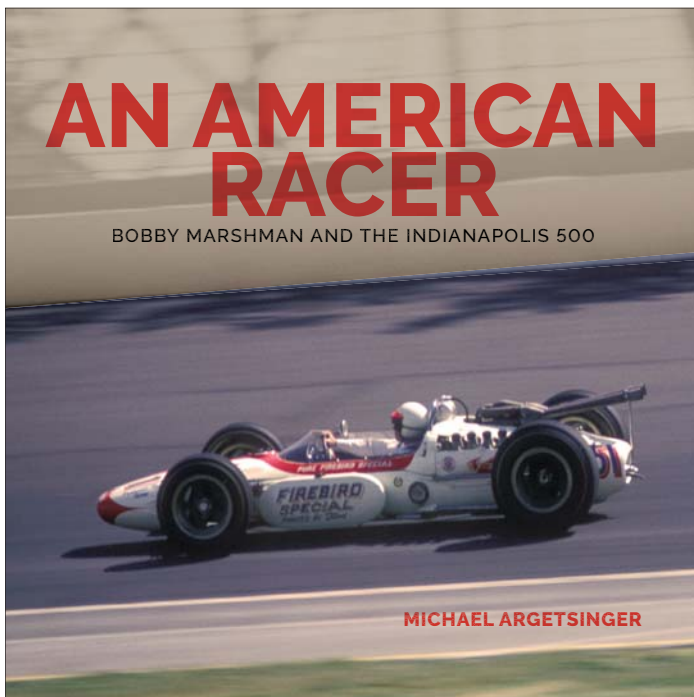
His Hudson DNA and regard for history led him to SAH in July 1973, member #187. I discovered him a few years later through the Hudson Essex Terraplane Club after buying a couple of Hudsons myself. He was a catalyst in connecting me with some British historians in 1981, when I was pursuing Hudson's history in the UK, notably Nick Georgano and Michael Sedgwick. This led directly to my own membership in the Society in January

1982, and a host of other relationships in our field.

D.J. was always my go-to guy for first-person accounts of Hudson history. During the 1960s and '70s, when many of the Hudson personalities, like chief engineer Stuart Baits and export manager Edward Nowak, were still alive, he would spend his annual vacations in the Detroit area record-

ing their oral histories. For many years his historical vignettes have been a favorite feature in the HET Club's magazine *White Triangle News*. His long-term ambition was always "a book with my name on the spine," as he put it, but like many of us he put it off while facing the more immediate demands of life. In hindsight, I wish I had done more to enable his goal, but as he was a couple of years my junior I failed to sense the urgency; let that be a lesson to us all. Thankfully, members of the HET Club and the Hudson Essex Terraplane Historical Society are actively engaged in preservation efforts for his archives.

—Kit Foster



Michael Argetsinger's new biography of **Bobby Marshman**

In a fine narrative of Marshman's meteoric rise to the top of American championship racing, author Argetsinger captures the amazing career of one of America's greatest talents behind the wheel, whose life was sadly cut short by a tragic testing accident at Phoenix in November of 1964.

AN AMERICAN RACER: BOBBY MARSHMAN AND THE INDIANAPOLIS 500

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