

SAH Journal



ISSUE 307
NOVEMBER / DECEMBER 2020

\$5.00 US

Contents

- 3 PRESIDENT'S PERSPECTIVE
- 5 ART, ARCHITECTURE AND THE AUTOMOBILE (PART V)
- 8 THE CURIOUS CASE OF CARL'S UNCONVENTIONAL K-CAR
- 11 A GEM IN OLD ARIZONA: THE FRANKLIN AUTOMOBILE MUSEUM
- 12 BOOK REVIEWS
- 15 IN MEMORIAM

Billboard

The Mystery Photo(s): See *Kit Foster's* article on p. 8, which answers his image-riddle on p. 15 of issue #305; and now there's a new one from Kit (b/w image below). Here's the tease to go with it: "Little boxes! What's going on here; what's in these boxes? More importantly, what's the vehicle? Fame and prestige to the first respondent to name it. From the *John Peckham* (#12F) archives, via *Keith Marvin* (#7HF)." Send Kit your guess at: kit@kitfoster.com.



Front cover: And above, part of the collection at the Franklin Automobile Museum, a 1933 Franklin Olympic convertible coupe just outside the museum. These are presented in connection with our story on page 11, "A Gem in Old Arizona: The Franklin Automobile Museum." (All images by the author.)
Back cover: Kelsey Motorette, 3 Men on Motorette: Illustrations by George Cole in 1955 highlight details of the Kelsey Motorette. The men sitting on the beam demonstrate the rigidity of the chassis. These drawings are presented in connection with our story on page 8, "The Curious Case of Carl's Unconventional K-Car."

Announcements: SAH member *Dr. Pál Négyesi* is the editor and publisher of the new magazine: *Rare & Unique Vehicles*. Please see the ad on p. 13, and visit the website at rareandunique.media. SAH member *Richard Lentinello* (of Lentinello Publishing) has launched a new magazine: *Crankshaft*. Please visit the website at crankshaftmagazine.com. While you're waiting for those two magazines to arrive in the mail, see issues of *marque2market* online right now (produced by your editor). Please visit the website at marque2market.com, click on "see issues."

SAH Journal

ISSUE 307 • November/December 2020

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



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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

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The Society of Automotive Historians, Inc.

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Join, renew and more right on-line!

President's Perspective: Fishermans Bend and the Automotive Historians Australia



Long before the appearance in 1985 of Chester Liebs' seminal work, *Main Street to Miracle Mile: American Roadside Architecture*, my interests started to drift more and more in the direction of the automobile and cultural history. It was not only the gas stations, highway lodging, roadside dining, drive-ins, and the other cultural artifacts that caught my attention, but how this also related to a parallel interest in another topic: the Machine Age. This, in turn, overlapped with an awareness of how urban—and suburban, for that matter—spatial systems or patterns affected what things—public buildings, manufacturing facilities, commercial districts, transportation hubs, residential areas, and the like—were constructed, and when, how, where, by whom, and why.

As an historian, I accepted that all this was nuanced, complicated, and usually rather untidy. The transportation revolution that began to emerge in the latter part of the 19th Century and then literally rolled into the 20th Century created challenges that still persist today. The Machine Age has given way to the Technetronic Age, which, in turn, is also evolving. Left behind are the artifacts of the previous ages, the places where machines such as automobiles and its components were once built, but no longer. Some have now vanished, some repurposed, and some few preserved; which, naturally,

brings me to Fishermans Bend and the Automotive Historians Australia (AHA).

Fishermans Bend is located just to the west of Melbourne on the southern bank of the Yarra River. For more than eight decades it, along with Geelong, its neighbor across Port Phillip Bay, was an important component of the Australian equivalent of Detroit. Today, the buildings where Rootes/Chrysler and Australian Motor Industry (AMI)/Toyota once produced automobiles have been demolished along with most of the buildings where Holdens were produced. There is an urban renewal initiative for the Fishermans Bend area that threatens to remove the last traces of the Australian automobile industry that once flourished there.

The AHA is requesting that the Minister for Planning for Victoria designate several buildings on the Victorian Heritage Register. I am not a neutral observer in this. I have visited the Fishermans Bend site several times now and feel very strongly that these buildings fully deserve—and warrant—being placed upon the Heritage Register. I am also a member of the AHA and fully support the efforts of its president and great colleague, Dr. Norm Darwin, PhD.

Permit me to let Norm lay out the case being presented by the AHA to the Minister:

Automotive Historians Australia Inc asks the Minister to consider the following submission



when determining the outcome of the nomination of the above buildings to the Victorian Heritage Register.

Fishermans Bend has for 80 years housed Australia's largest automobile manufacturing concentration and since 1946 a significant Australian motor design and engineering center.

The Holden buildings stand as the last historic link to the design, engineering and manufacture of cars, trucks and engines. Fishermans Bend produced over 1.5 million vehicles and 5.9 million engines, providing employment for many thousands of workers including freshly arrived migrants who forged new lives in Australia.

Fishermans Bend has cemented its place in our industrial, cultural and social makeup. The Holden buildings are the last remnant of this former industrial powerhouse, our Detroit. The former factories of AMI/Toyota and Rootes/Chrysler have been demolished along with a good deal of the former Holden plants. This is the last opportunity to preserve this Automotive heritage.

A. Head Office & parts building

1. The General Motors Holden head office administration buildings, 251 and 261 Salmon Street, Fishermans Bend constructed in 1936 are historically and aesthetically significant to Fishermans Bend and the greater city of Melbourne.

2. The General Motors Holden's site is historically significant as the only surviving component of the original 1936 GM-H works, which was established with government initiatives and support to ensure Australian manufac-

turing of motor vehicles would be preferred to imported vehicles.

3. It is also significant in its association with Sir Laurence John Hartnett CBE, an engineer who made several important contributions to the Australian automotive industry, and is often called 'The Father of the Holden', Sir John Storey, industrialist, engineer and renowned director of 8 Australian companies, Norman Pointer GM-H Chief Engineer and Eric John Lawson Gibson, civil engineer who designed and engineered the buildings using a new technique for foundations for the first time. These four engineers oversaw the design and construction of a significant two story steel and reinforced concrete building in just 9 months. Work commenced in January 1936 and on 21 September the same year the first automobile components were landed on the adjacent Holden wharf ready for assembly into motor cars and trucks. This was an Australian record in building construction for works of this magnitude.

4. The building is linked to the design and manufacture of the first Holden, the 48-215, announced and presented to the Australian public by the Australian Prime Minister, The Hon Ben Chifley on 28th November 1948. Automotive Historians Australia Inc. strongly supports the nomination of these two buildings for inclusion on the Victorian Heritage Register.

B. Social Centre

1. The General Motors Holden Social Centre building at 241 Salmon Street, Fishermans Bend constructed in 1945 is historically and aesthetically significant to Fishermans Bend and the greater city of Melbourne.

2. This site is historically significant as one of two surviving war-time constructions at Fishermans Bend.

3. The building is linked to the release of the first Holden, the 48-215, announced and presented to the Australian public by the Australian Prime Minister, The Hon Ben Chifley on 28th November 1948 at the Social Centre.

4. Building of the GM-H Social Centre was commenced in December 1944 and was opened by L J Hartnett on 30 November 1945. The building seated 500 and in addition to providing meals for employees was used for social events after work hours. It currently houses the Holden historic car fleet and engine display.

5. The Murals mounted on the south internal wall were painted by employee Eileen Mary Robertson (1909-1997), an accomplished artist, and depict "Transportation past and future". The "future" mural is a Metropolis style

city of the future. Robertson was employed as a graphic artist by the GM-H Public Relations Department.

Automotive Historians Australia Inc. strongly supports the nomination of this building for inclusion on the Victorian Heritage Register.

C. Plant 3

1. The General Motors Holden Engineering Plant 3 building at 241 Salmon Street, Fishermans Bend constructed in 1939 is historically significant to Fishermans Bend and the greater city of Melbourne.

2. This site is historically significant as one of two surviving war-time constructions at Fishermans Bend.

3. In 1939 a new building, Plant 3, was constructed specifically for war munitions production using the same design as the original 1936 Plant 1. Covering 99,000sq ft and costing £89,000 this housed a combined GM-H Engineering Department, previously divided between Fishermans Bend and Woodville SA, from 1942. The building comprised a design studio, drafting office and fabrication workshops.

4. Significant local development for the war effort was conducted within the plant, this included the local manufacture of the GM Gray Marine diesel engine that was used extensively in locally built 40' work boats and 26' motor dories. A second major project built in Plant 3 between 1942-1944 was Australia's first produced naval torpedo engine.

5. From 16 May 1944 a fully equipped 1,646sq ft Ambulance Room/Hospital costing £4,114 was opened on the NW corner staffed with a doctor and trained nurses.

6. It is understood that Plant 3 was designed without architect support, the foundations and steel structures being developed by Eric Gibson using unique relatively shallow footings with trapezoidal foundations.

7. Between 1945 and 1964 Plant 3 was the centre of design, engineering and prototype construction of Holden and Torana motor cars. After 1964 it remained the engineering prototype manufacturing and fabrication centre and was in use for this purpose up until today.

8. Plant 3 was also the manufacturing site of significant Holden concept vehicles, the Hurricane and the Torana GTR-X.

9. This is the only complete saw-toothed automobile factory left in the Fishermans Bend precinct and its design is identical to the original 1936 Plant 1 building that has been demolished.

Automotive Historians Australia Inc. strongly

supports the nomination of this building for inclusion on the Victorian Heritage Register.

D. Technical Centre

1. The General Motors Holden Technical Centre building at 241 Salmon Street, Fishermans Bend constructed in 1964 is historically and aesthetically significant to Fishermans Bend and the greater city of Melbourne.

2. This site is historically significant as a surviving automobile design studio in Australia generally and at Fishermans Bend specifically.

3. The £3 million Engineering Technical Centre commenced in April 1963 and was opened on 10 June 1964 by the Treasurer, the Right Hon Harold Holt MP. Designed by Stephenson and Turner the five-story building initially housed over 700 stylists, engineers and technical personnel.

4. The Technical Centre has styled, designed, engineered and tested automobiles and components for Holden, Torana, Gemini and Commodore cars and Bedford trucks since 1964. It has gained a worldwide reputation in automobile design and up until this year was one of only four GM design studios.

Automotive Historians Australia Inc. strongly supports the nomination of this building for inclusion on the Victorian Heritage Register.

In conclusion, Automotive Historians Australia Inc believes these buildings are a valuable asset to the people of Victoria and need to be protected. The buildings represent a fraction of the past industrial complexes that supplied Australia and export destinations with automotive design, vehicles and components. This is the last opportunity to protect this heritage for the future. We suggest one way to appropriately secure this is to repurpose the buildings at 241 Salmon Street as a museum so that their heritage is maintained. It is our contention that a Transport Museum would be an excellent use of the Holden buildings and we would support any moves to promote this idea.

As the president of the Society of Automotive Historians, an international organization of historians dedicated to among other things the preservation of artifacts of significance to the history of the automobile, I wish to lend both my professional and personal support to this effort of the AHA. I hope my fellow members of the SAH will also join in supporting Norm Darwin and the other members of the AHA in this endeavor.

—H. Donald Capps



Automobile: The L-29 Cord is recognized as the first expression of American Art Deco automobile and was first shown in New York, December 1928.

ART, ARCHITECTURE AND THE AUTOMOBILE PART V

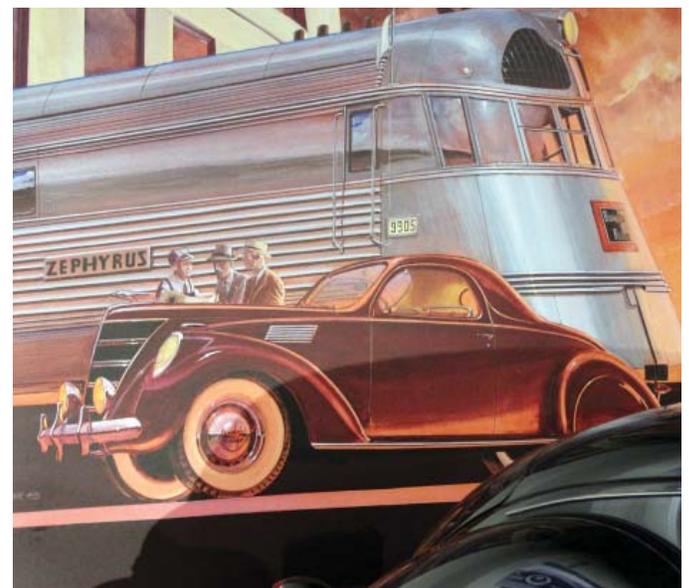
Editor's note: This is the fifth chapter of an eight-part presentation presenting a historical contextual triad of Art, Architecture and the Automobile. The series began with issue #303—the reader is encouraged to refer to that issue, which included an introduction, for added context and understanding of the entire series' presentation.

V. THE ART DECO ERA, 1928 TO 1948

It is described by the dictum *Form follows Art*.

Art Deco can be diverse in its detail, but it is unmistakable in its intent to provide a sense of style which made life just a bit more enjoyable, indeed perhaps tolerable in a period of financial crisis. The selected art work for this era (see p. 7) features a slim woman and a Greyhound dog as it is an iconic image of the era. The combination of these two forms, a stylish female and the greyhound type dog, are found in numerous advertisements and in three dimensional artifacts. This particular advertisement happens to be for the Franklin automobile. The selected architecture is the Greyhound bus station and the Greyhound bus. The company found its business faltering during this period of the Great Depression and sought to attract customers by creating a new modern image through the use of Art Deco style and design. That strategy was successful, and the use of the design by Greyhound is one of the most important examples of the commercial impact of the style and design, although it was replicated in New York City's Chrysler building and the stylish Burlington Zephyr train.

The International Exposition of Modern and Decorative Arts was held in Paris in 1925 and representatives from across the world brought their new machine age art and graphics to the Paris exposition to engage the world in discussion about this revolution-



Art: The rear deck of the Lincoln-Zephyr adds a defining line in front of the painting by Jack Juratovic of the Lincoln-Zephyr and the Burlington Zephyr.



Automobile: The 1935 Chrysler Airflow Imperial Sedan is the iconic Art Deco automobile; vertical grill, streamline styling and bold features with innovative plastic trim.

ary expression of artistic style. Herbert Hoover was the Secretary of Commerce at the time and he denied American participation. As a consequence, the art community from the United States did not have an opportunity to define their concept of Art Deco on the world stage. However, Hoover could not prevent those ideas of artistic expression and style from migrating to the United States and influencing American design.

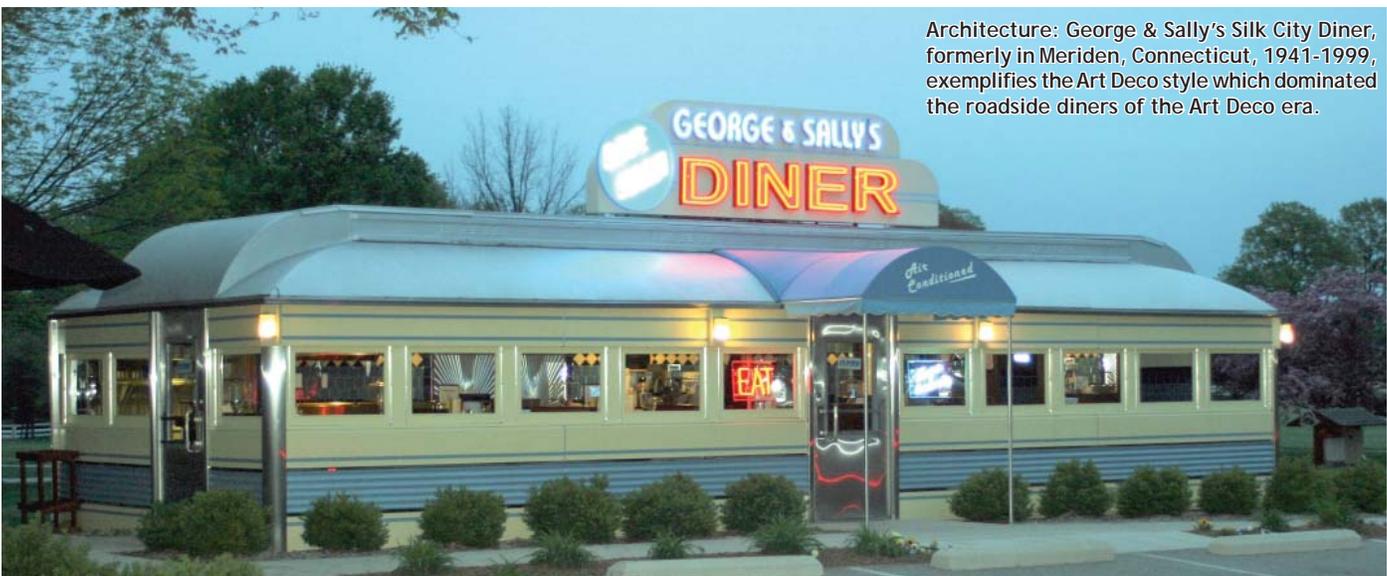
A definition of American Art Deco is offered here and is based on a review of automobile exhibits. First, that review suggests that the corresponding American Art Deco automobile was prominent during the period from 1928 through 1948. It is described as having streamlined styling, robust features, and vertical radiator grille although the rear-engine Stout and similar configurations, such as the Dymaxion, Harris, Checker and Stout '48 Project are acceptable exceptions to that rule. American Art Deco may include bright paint combinations and the use of new products such as plastic, but such combinations only enhance the design and do not define it. A comparison of the American Art Deco automobile

to the Delahaye, Tatra and Delage for example, makes clear that the American Art Deco automobiles differ significantly from their European counterparts.

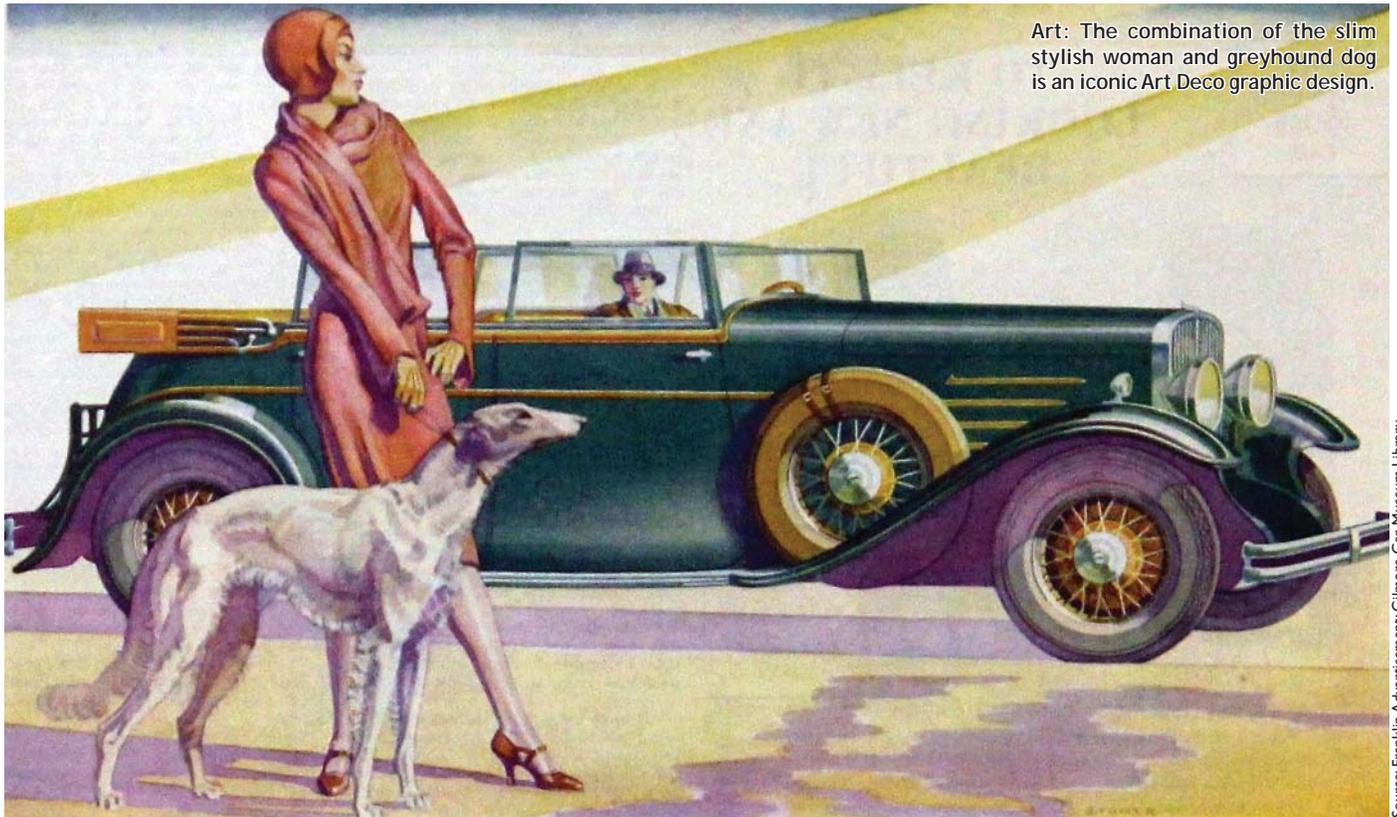
E. L. Cord was the first to introduce the style with the presentation of the 1929 L-29 Cord at the New York show in December 1928. The onset of the Great Depression after the market crash in 1929 created the need for something new to energize the American automobile market, and the Art Deco style filled that need.

George and Sally's Silk City Diner on the campus of the Gilmore Car Museum represents the diner of the Art Deco era. It was built by the Paterson Vehicle Co. in Paterson, New Jersey, which built diners from 1927 to 1964. It illustrates the contrast between the Art Deco style and simple railcar design in the preceding Renaissance era. A discussion of Googie and Brutalism architecture in succeeding eras illustrates a subsequent evolution based upon the McDonald's restaurant chain.

The expression "Art Deco" was not used during the 1930s as automobile designers often cited these styles as Aero. At the ex-



Architecture: George & Sally's Silk City Diner, formerly in Meriden, Connecticut, 1941-1999, exemplifies the Art Deco style which dominated the roadside diners of the Art Deco era.



Art: The combination of the slim stylish woman and greyhound dog is an iconic Art Deco graphic design.

Source: Franklin Advertisement; Gilmore Car Museum Library.

treme they also used the word “Zepp,” referring to the streamline shape of the Zeppelin airships of the period. The expression “Art Deco” was first used in 1966, and it refers to the large number of styling trends during the 1930s and early 1940s. Interestingly, the architectural and automotive designs vary extensively; compare the Airflow with the Zephyr for example, as some Art Deco designs have soft rounded lines and others have hard crisp lines, but all are included within the genre. Conversations about Art Deco may often

resemble arguments, and those discussions may conclude with a bit of frustration; “well, I know it when I see it.”

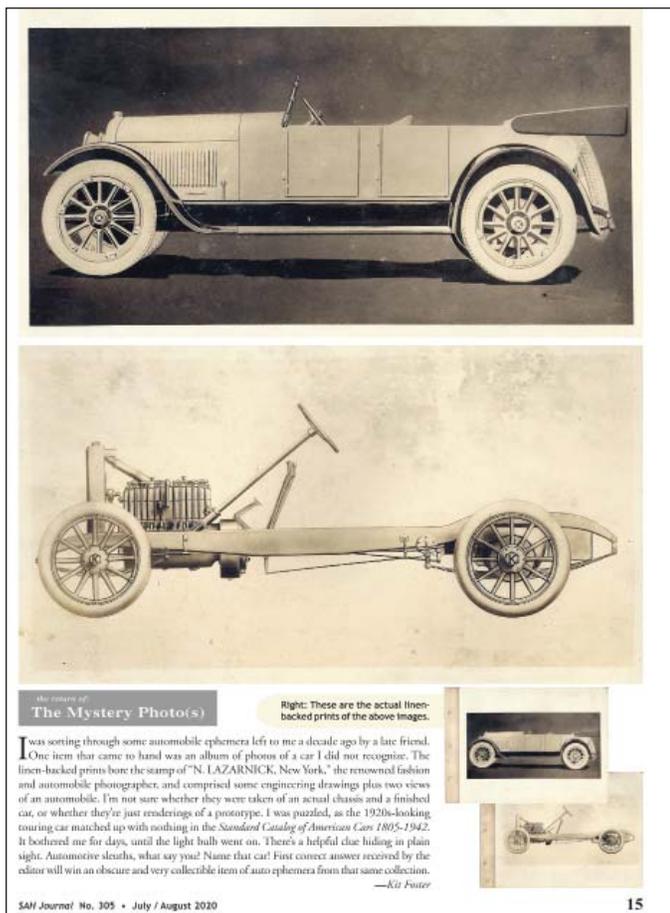
“I’d take a Zephyr myself. You ain’t ridin’ in no fortune, but you got class an’ speed. Well a Zephyr got Zap.” The words from a character in Steinbeck’s *The Grapes of Wrath* are fictional, but the truck driver who spoke them artfully expressed the weight of the economic times and the perception of a style in life.

—David O. Lyon

Architecture: Madrid, Missouri, May 1938, the Greyhound Bus Company purposely used Art Deco architecture and design to attract customers during the Great Depression of the 1930s.



Source: Greyhound Station; Library of Congress Farm Security Administration Collection.



Car and chassis side views as seen in *SAHJ* #305 p. 15: The side views conceal much of the intrigue of Kelsey's engineering.

THE CURIOUS CASE OF CARL'S UNCONVENTIONAL K-CAR

That didn't take long! *SAH Journal* No. 305 had barely hit the internet when responses to my "K-car" puzzle began to arrive. It was the second one that hit the money. *Arthur Jones* opined: "[T]his is surely not a photograph with its big K symbol on the hubs. It might be a Kelsey prototype with overhead valves and friction-drive transmission. I am not sure they built any of these with six cylinders so this could be a proposal. [*Keith*] *Marvin* was always drawn to the local stuff."

That's a bit of understatement. In fact, *Keith*, an SAH Founding Member and Friend of Automotive History, *knew* Cadwallader Washburn Kelsey, and I have no doubt that the album was obtained directly from him. A second album is chock full of photos of Kelsey's three-wheel Motorettes in all sorts of situations, so it was natural to suspect from the "K" on the hubcaps of the mystery car that I was looking at one of his four-wheel cars from the early 1920s. The single photo in the *Standard Catalog of American Cars 1805-1942*, however, shares no distinguishing characteristics with the vehicle in the album.

Then the other shoe dropped. Beyond the innocuous images at the front of the book were extensive drawings of Kelsey's friction drive transmission and axle arrangement. Indeed, it's a promotional album for the car he intended to build.

Born in Switzerland in 1880 while his parents were travelling, Kelsey was named after Cadwallader Colden Washburn, American businessman, politician, soldier and founder of General Mills. Not surprisingly, he preferred to be known simply as "Carl," and is best known for the Motorette, built from 1911 to 1913 in Hartford, Connecticut. Weighing just 700 pounds, it sat two persons in comfortable upholstered armchairs. Priced at \$385 to \$500, the latter for a delivery model, it had initial appeal, but labor problems at engine supplier Lycoming hindered production and later, when supplies resumed, apparent sabotage with the product itself caused engine failures. In the end, only about 200 Motorettes were produced.

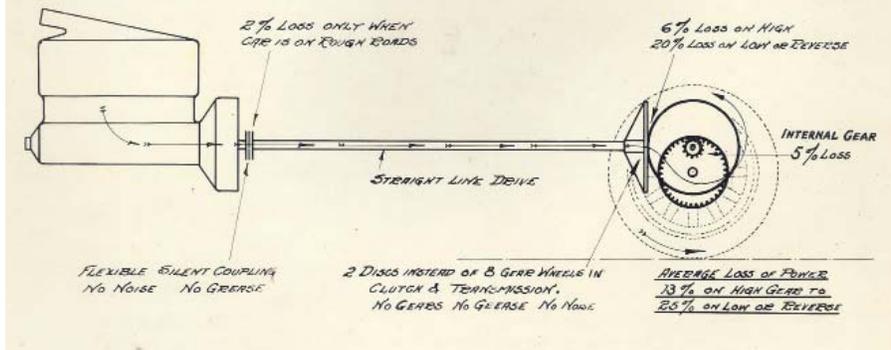
His earlier experiments with motor cars, begun in 1897, are largely forgotten, as is his first attempt at actual automobile production, the 1910-11 Spartan. A four-cylinder, water-cooled four-passenger tourer, it was distinctive for its "fore-doors" in a time when front doors in open cars were customarily absent. Alas, his projected price of \$1,000 was undercut by Henry Ford's Model T and the project was abandoned. Kelsey kept the prototype as his personal car, trading it in after some years for a Hupmobile. Following the Motorette failure, Kelsey retreated into the world of finance, subsequently moving into aeronautical engineering at the Martin and Curtiss aircraft companies during World War I.

His interest in the automobile, however, remained keen. Impressed by the friction drive transmissions used by Cartercar and Metz, he nevertheless felt he could improve upon the state of the art. Both those makes substituted perpendicular friction disks for a gear transmission, and used chain drive to the rear wheels. Metz



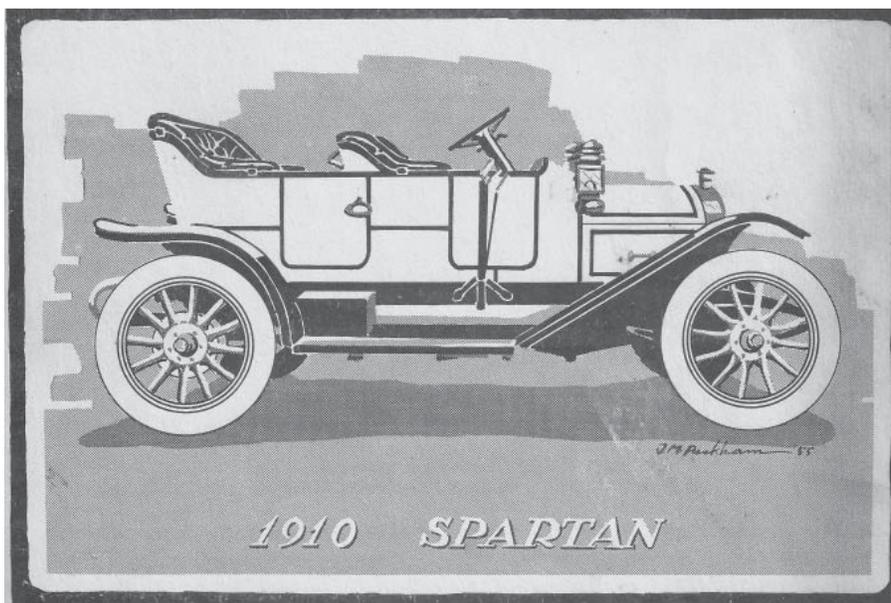
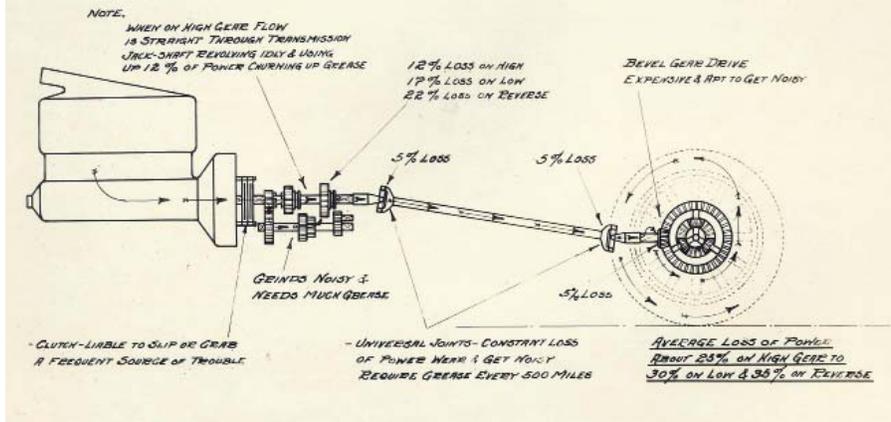
CW Kelsey: The only known portrait of Cadwallader Washburn Kelsey, courtesy of *Keith Marvin*.

THE FLOW OF POWER IN THE KELSEY CAR WITH FRICTION TRANSMISSION



Kelsey Driveline (above) and Conventional Driveline (below): Kelsey's driveline comparison touts the simplicity and efficiency of the shaft-drive friction transmission.

THE FLOW OF POWER IN A STANDARD CAR WITH GEAR TRANSMISSION

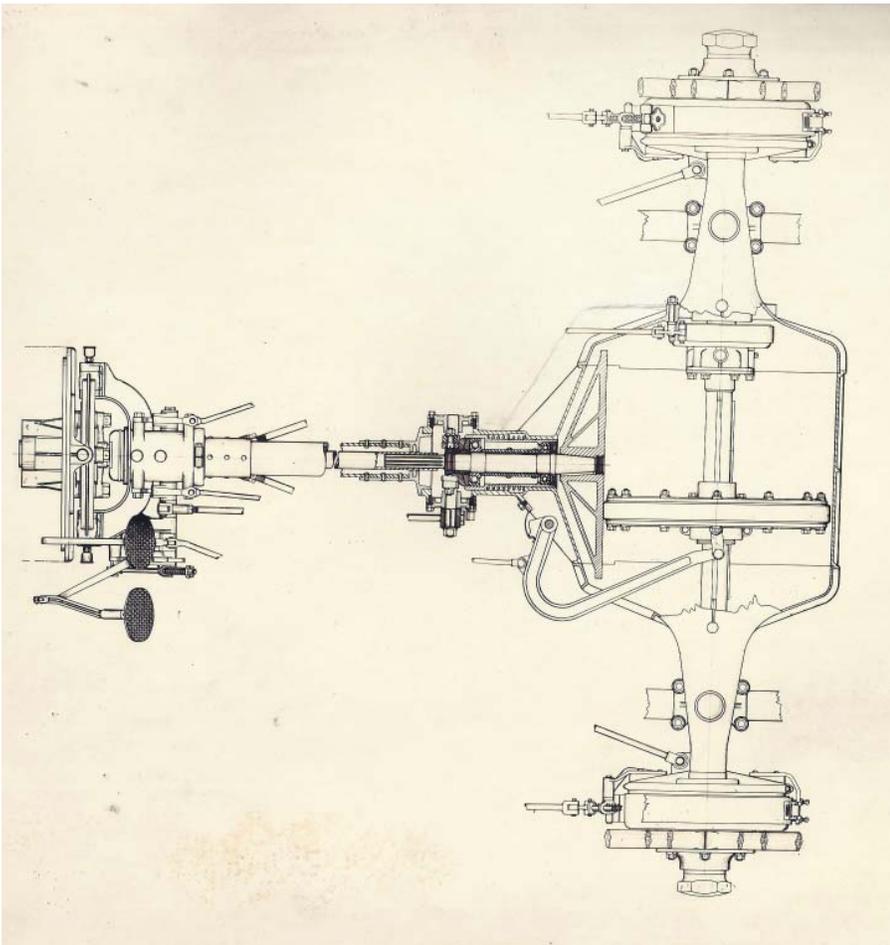


Rare illustration of Kelsey's stillborn 1910 Spartan by SAH Founding Member John Peckham.

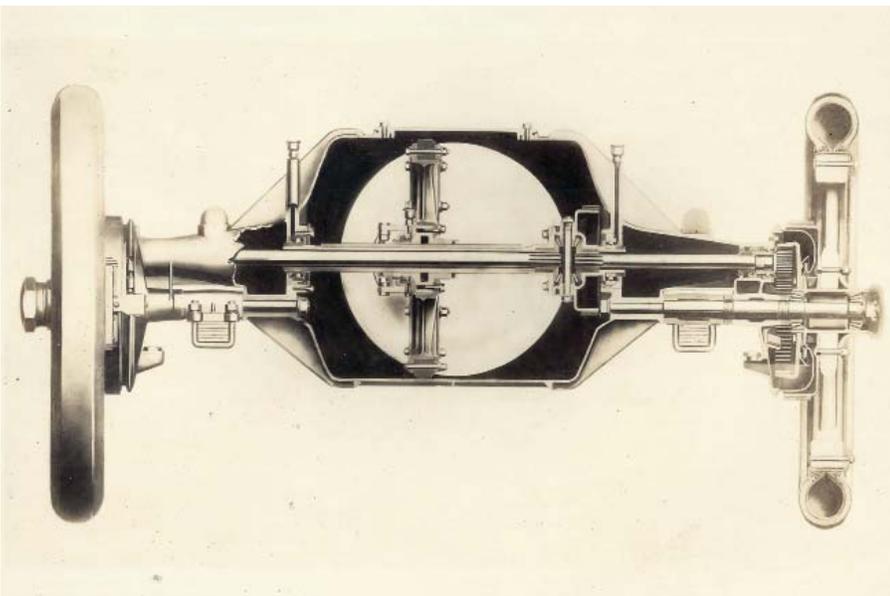
used a single chain, while Cartercar utilized a double chain arrangement. Kelsey felt this was too complicated, with too many moving parts. His concept was to use shaft drive to the rear, where the disks were enclosed in a large housing. A clutch was effected by moving the driving disk on the driveshaft forward. The driving ratio changed by sliding the driven disk from side to side, and reverse was provided by moving it past the center. This was similar to the Metz and Cartercar operation, but Kelsey introduced one further refinement by including spur gears at the wheel hubs. This replaced the gear reduction in a customary differential, while differential action was furnished in the right-side axle. Kelsey claimed that his simpler system was much more efficient than a gear transmission with universal-jointed driveshaft and hypoid differential. His drawings boasted "2 discs instead of 8 gear wheels in clutch & transmission: no gears, no grease, no noise."

The first experimental friction drive car was a runabout, "about the size of a Metz," he was quoted by Marvin in an extensive article in the December 1955 issue of *The Automoblist*, the magazine of The Automoblists of the Upper Hudson Valley, a regional club in Upstate New York. "I had so much success...that I decided to build another on somewhat larger proportions." That car took form in 1917 and used a four-cylinder engine by Masnick & Phipps. Kelsey kept it for many years and still had it, minus the body, in 1955.

It is the 1921 "production" Kelsey that appears in the album of drawings. It used a Falls X9000 six-cylinder overhead-valve engine, with bore and stroke of $3\frac{3}{8} \times 4\frac{1}{4}$ inches resulting in 195.6 cubic inches rated at 46 horsepower. G. Marshall Naul's article "Minor Engine Manufacturers" in *Automotive History Review* No. 15 shows no fewer than 11 automakers using the unit. In addition to Kelsey were Moon, Premocar, Velie, Washington, Courier, Fremont, Handley, Farner, Elgin and Gove, all in the 1921-23 period. Bodies for the Kelsey car were supplied by Millspaugh & Irish in Indianapolis, best known for clothing Model A Duesenbergs. The rendering seen here differs from the "production" car in that it has square doors, apparently preferred by Kelsey. For 1922, a Walker engine, about the same displacement and power as the Falls, was substituted. Bodies included touring, roadster, coupe and sedan styles and prices hovered around \$2,000.



Kelsey Drive Top View and Kelsey Drive Sectional View: Top and sectional views of the Kelsey friction transmission show the half-shaft differential and spur gear drive to the wheels.



In the end, Kelsey managed at most a prototype or two. Finally, he switched to conventional transmissions and built a few hundred cars at Newark, New Jersey, in the early 1920s using the Falls engine. In addition to the six-cylinder Kelsey Model GW in 1921 and '22, there was apparently a four-cylinder Model G in 1923 and '24. The 1926 *Branham Automobile Reference Book* also mentions Gray and Walker engines used in some models. Gray does not show up as a supplier in Naul's article, but the Gray Motor Company is known to have supplied engines for Charles Brady King's automobiles and

even built complete cars from 1922 to 1926. The Gray company survived as a marine engine manufacturer into 1967, albeit as a Continental subsidiary from 1944. The engine seen in the Kelsey chassis view appears entirely consistent with the Falls X9000 cited in Naul's article.

Kelsey saw his Kelsey Motor Company enter bankruptcy in 1924 and exited the auto industry. *Beverly Rae Kimes*, writing in the *Standard Catalog*, noted he was "...not through with tinkering...In his late 80s he designed a two-man Skycar helicopter that he thought he could produce to use as a cropduster, to sell for about \$2,500. Shortly thereafter, however, in May 1970 he died."

—Kit Foster

1911

MOTORETTE
HIGHEST DEVELOPMENT OF THE MOTORCYCLE
As well built as a \$6,000 automobile

A capable, dependable car
A capable, dependable car in which you may find an equal to feature in the motor world for the next month.
A capable, dependable car in which you may find a more reliable and economical mode of transportation than any other available.
A capable, dependable car in which the motor may be taken out and replaced in a few minutes.

A low after-cost car
A low after-cost car in which you may find a more economical mode of transportation than any other available.
A low after-cost car in which you may find a more economical mode of transportation than any other available.

Price \$385
Guaranteed for one year

Critical New York accepted it with acclaim

C. W. KELSEY MFG. CO., Hartford, Conn., U. S. A.

Motorette - 1911 ad: 1911 ad for the Motorette called it "A capable, dependable car"

1922

Announcing the Kelsey Standard Gear Car

"I have been engaged in the manufacture of motor cars for many years and I have had the honor to supply the motor cars for the Kelsey Motor Company. The Kelsey Standard Gear Car is the most reliable and economical mode of transportation that has ever been developed. It is a car in which you may find a more reliable and economical mode of transportation than any other available. It is a car in which you may find a more reliable and economical mode of transportation than any other available."

KELSEY MOTOR CARS

Standard Gear Kelsey: By 1922, Kelsey had given up on the friction transmission and re-branded his car as "Standard Gear."



A GEM IN OLD ARIZONA: THE FRANKLIN AUTOMOBILE MUSEUM

Seeing air-cooled Franklin cars living at the edge of the Tucson desert provides a neat introduction to the reliability and innovative (radiator-less) passenger car engineering produced by the H. H. Franklin Manufacturing Co. of Syracuse, New York, from 1902 to 1934.

This cluster of period single-story buildings, in an old Arizona desert setting, once housed collector Tom Hubbard and his Franklin car collection. It has become a very special museum. Hubbard's intense interest in Franklins was highlighted when he bought the entire Franklin inventory in the parts and service facility for defunct depression-era car companies operated by Dallas Winslow in Auburn, Indiana. Hubbard packed everything into a Studebaker truck plus trailer and drove them home to Tucson. He remained Franklin's enthusiastic steward until his death in 1992, willing his collection to be displayed as he kept it, on an intimate scale. Since then, enthusiasts have contributed more cars (including several non-Franklins with regional significance), all on a nearly 30-acre site with an additional service structure to complement the other buildings.

Hubbard's picturesque adobe bungalow serves as the museum's office. Its compact size dispels oft-discussed lore about keeping a Franklin in his living room—seeing the space in person confirms it was not physically possible. Another story is more accurate—storing the 22,000 factory working drawings Hubbard acquired that are now maintained by the H.H. Franklin Club. Today, we understand everything can be scanned to tie-into a CAD-type machine to make a new part authentically—so this eliminates any excuse to keep a

Franklin from running for lack of chassis parts, and it also makes it possible to make an entirely new chassis.

The museum's "Old Car Department" building houses the earliest models. A restored 1905 "cross frame" Type A four-seat touring car in dark green, illustrates the time frame. Examples of identical 1923, 1924 and 1925 "horse-collar" sedans allow a year-by-year study of the details. The kiosk-style gift shop is located nearby.



By comparison, the Classic Car Building is filled with the largest and newest Franklins. A 1930 Merrimac-bodied sport phaeton centers the main room. An adjacent space contains a breathtaking pair of coachbuilt 1931 Dietrich-bodied models—the Deauville close-coupled sedan and Pirate touring car—both made for the Fall 1930 European car shows. Ray Dietrich, their designer, was still active when Hubbard was restoring them, and came to Tucson to help complete the job.

Some locally significant, non-Franklin cars have recently taken up residence, highlighting the museum's expanded interest in the area's history. A special 1930 Chevrolet has three spare tires. A 1924 Packard eight-cylinder touring car originally purchased by the owner of the fabled Arizona Inn for his wife, Isabella Greenway (later Arizona's first congresswoman), offers a different example of this. The local Packard dealer maintained it into the Studebaker-Packard period.

The Franklin Automobile Museum is just north of downtown Tucson, a short drive east from Interstate 10 exits 254-256. While refreshments are not available onsite, locally-owned cafés and the Arizona Inn are within two miles of the property. Stopping to see the nearby restoration of downtown Tucson (the trolley car is running again) encourages driving down from Phoenix to spend the day. See franklinmuseum.org for details.

—Brooks Brierley



Book Reviews

Dictionary of World Coachbuilders and Car Stylists

by Marián Šuman-Hreblay

Edition Autoantikvariát (2020)

mariansuman@gmail.com

388 pages, 8.3" x 11.7" softcover, bibliography

14,090 images in an accompanying USB stick

Price: €40

ISBN-10: 8096897403

ISBN-13: 9788096897407

and

All Car Marques Ever Built Worldwide

by Marián Šuman-Hreblay

Edition Autoantikvariát (2020)

mariansuman@gmail.com (No ISBN)

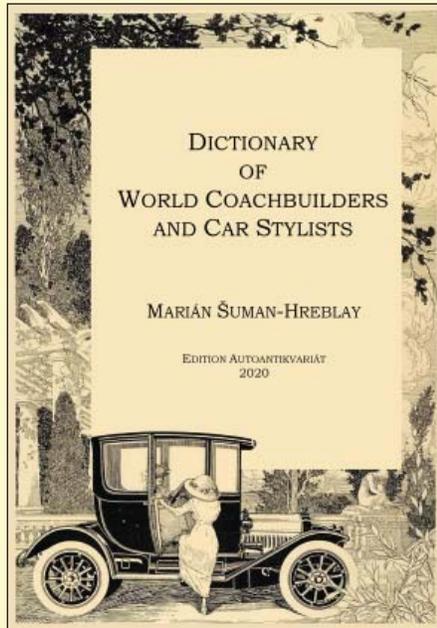
469 pages, 8.3" x 11.7" softcover, bibliography

Price: €40

These two books share commonality of author, publisher and format. As reference books, the format of both is reminiscent of phone directories (of old) utilizing basic-quality A4-size paper. Both books are available directly from the author at the email address listed for both. Author Marián Šuman-Hreblay is a graduate of Filozofická fakulta Univerzity Karlovy (Faculty of Arts, Charles University, Prague, Czech Republic) and has published many automotive history books in the Czech language. He is no stranger to these pages, and twice received an Award of Distinction for a book in a language other than English: in 2011 for Tatra: Nákladní a užitková vozidla, autobusy a trolejbusy, (see SAHJ #255, p5); and in 2014 for Aerodynamické Automobily: Československá osobní a sportovní vozidla s aerodynamickými karoseriemi, (see SAHJ #271, p.15).

Dictionary of World Coachbuilders and Car Stylists is an extraordinarily ambitious title—perhaps not so much for the author, who has spent decades dealing with this subject. Further, this is a new edition of the first 2003 edition. “Directory” may have

been a better title than “Dictionary” as this is a list of entries for 5,493 coachbuilders and 1,806 stylists in 61 countries, as mentioned in the introduction. To be fair, it starts with three pages containing a list (i.e., dictionary) of body styles. The grammar is fine—but just in case, the introduction ends with this: “My apologies for a rather poor English which is not my mother tongue. Thank you for your understanding and reading this text.”

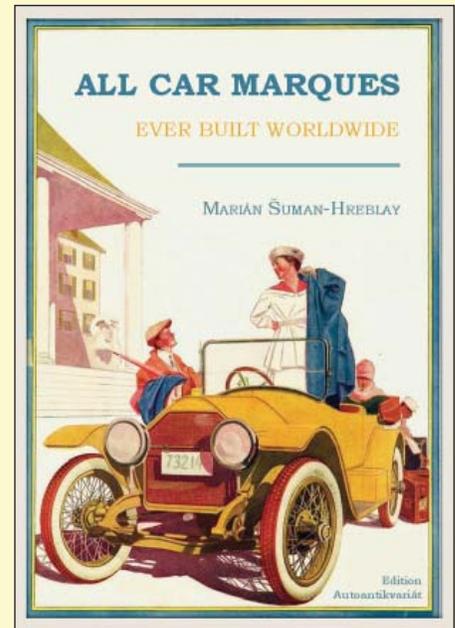


A typical page has about 35 entries in two columns. Some entries are on the pithy-side (e.g., Sedan USA 1917-1930s & Sedan Body Co., Union City, Indiana & Closed car bodies for regional automakers, mainly Haynes). Other entries take nearly a page covering a summary of the history of the firm, a list of marques and models bodied by the firm, and a list of publications for further reading.

Given a recent article in the *SAH Journal* (#299) on Henry Binder, it was worth a look. Unfortunately, the coachbuilder’s name has been routinely misspelled in many sources as “Henri” (here too). However, the often missed fact that Henry Binder never lived to influence automobile design was captured in the book’s entry by providing his years of life: 1830-1901. Further, the *SAHJ* article stated that “[i]t is worth lamenting that the names of the actual Binder designers are not known...”—but the entry in the book ends by stating that “[t]heir most important stylist was Henri Thomas. A quick cross-reference to the stylist’s entry (“Thomas, Henri”) provided more detail beyond his work with Binder... excellent. (No mention of

Henri Thomas in *Automobile Quarterly* [all volumes] or in *The Beaulieu Encyclopedia of the Automobile*, Coachbuilding volume.)

The ensemble of the book and the USB stick with all its images make for a very attractive purchase for the price; and it is highly recommended.



All Car Marques Ever Built Worldwide is (also) an extraordinarily ambitious title—perhaps not so much for the author, who has spent decades dealing with this subject. Some may recall the author’s book published in 2000, *Automobile Manufacturers Worldwide Registry* (see *SAHJ* #195, p. 11), which listed 10,700 manufacturers in 67 nations. This new book lists 16,595 “cars and their builders” in 110 countries.

The book starts with a half-page introduction and half-page glossary of vehicle types. The entries are predictably varied. Here’s an example of perhaps the briefest of entries: “DIDIER F 1900-1902” where “F” stands for France. This is not surprising—what survives regarding early manufacturers is (and has been) on the edge of oblivion for decades (and as a matter of record, this fact was one of the motivations for the creation of the SAH). The entries for major marques were not very large either (e.g., the Rolls-Royce entry was nine lines long). The temptation is to compare this to other books that cover similar ground (e.g., *The Beaulieu Encyclopedia of the Automobile*, which includes long narratives), but this work aims to identify the greatest number of marques with their names, country, and years of operation, at minimum.

The one frontier that remains is connecting images to the names. The SAH receives inquiries from people looking to identify an ancestor's car or simply to learn what they're looking at... and it could be quite tricky in many instances, because by the time the SAH is contacted, a number of other avenues had been exhausted.

Nonetheless, paging through this volume made this reviewer glad that the author assembled this data and published this book. As the work towards the aforementioned frontier continues, a work like this is invaluable. More prosaically, for those interested in a reference listing all the car marques, this is a great work at an attractive price; and it is highly recommended.

—R. Verdés

The Straight Eight Engine: Powering the Premium Automobiles of the Twenties and Thirties

by Keith Ray

Dalton Watson Fine Books (2020)

daltonwatson.com/

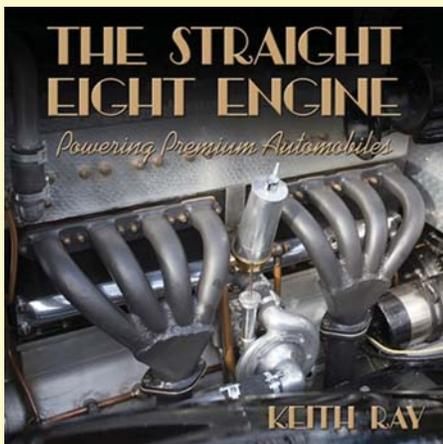
404 pages, 11.43" x 8.63" hardcover, dustcover

479 images

Price: \$95

ISBN-10: 1854433067

ISBN-13: 978-1854433060



The author of *The Straight Eight Engine*, Keith Ray, is someone not easily categorized. He initially studied engineering at Oxford, but chose to pursue a career as a management consultant, writing twelve humorous books illustrated with his own cartoons along the way. Additionally, he has written a monthly history article in *The Marine Engineers Review*. With a c.v. like that, you have to expect the unexpected and that certainly fits this book! Its large format, heavy paper and excellent photos, both of

engines and of the beautiful cars they came in, gives this book the appearance of a "coffee table" variety, but with over 400 pages it is no lightweight in either content or mass.

The straight eight configuration can be traced back to the beginning of the twentieth century, really coming into its own in the period between the World Wars before going extinct in the 1950s. There is some technical information, including discussions of the benefits of different firing orders and torsional vibration, but this is basically a reference work. Ninety-two distinct chapters are presented, one for each manufacturer that used the configuration. Many of these will be familiar (such as Alfa Romeo and Packard) but quite a few will be less so (Stoewer, Beverley-Barnes and Arrol-Aster to name a few).

There are some interesting surprises along the way. Ferrari's first effort, the Auto Avio Costruzioni 815, was built in the period when he was forbidden to use his name on a car. It used two Fiat cylinder heads over a custom made straight eight crank case. Opel produced a new eight-cylinder car in November 1928 called the Regent. It debuted just four months before General Motors acquired an 80% interest in the company. GM felt the new eight-cylinder model would conflict with their plans and so bought back the entire production and had those all destroyed!

Where production of straight eights was prodigious (as in major American brands) or of particular technical significance (such as Alfa, Bugatti and Mercedes Benz) coverage is increased and usually includes some cutaway drawings. Although there was a real effort made to include every manufacturer, some had a brief production run and are long defunct, resulting in little available information.

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Overall, while there isn't room to go into depth on any one manufacturer, it does provide a useful survey in a striking beautiful format.

—Leif Ortegren

Zen and the Art of Collecting Old Cars: Adventures in Toyland

by Bruce Valley

Great Life Press (2020)

GreatLifePress.com/ or BruceValley.com/

268 pages, 6" x 9" softcover

3 b/w and 29 color images, no index

Price: \$25

ISBN-10: 193839447X

ISBN-13: 978-1938394478

and

Don't Wash Mine

by Kirk F White

Dalton Watson Fine Books (2020)

daltonwatson.com/

400 pages, 11" x 9" hardcover, dustcover

179 b/w and 240 color images, no index

Price: \$95

ISBN-10: 1854433121

ISBN-13: 978-1854433121

These two books share similar themes or motivations for writing. The pages of one are populated with historic people and events,

the other is less about history than being a slightly philosophical and very pleasant read which will strike harmonious chords with many readers. —hvh

Z*en and the Art of Collecting Old Cars* is written by a man who has delighted in finding, owning, restoring, caring for, and driving numerous cars over the decades. They provided him with diversion from his US Navy career that went from flying a rescue helicopter in Viet Nam, to test pilot, and eventually a Pentagon desk. The enjoyment Bruce Valley found in his truly eclectic mix of cars—makes and marques produced, owned, and driven the world over—were his source of Zen, a mindful awareness contributing to a release or easing of stress as one becomes lost in the tasks at hand.

Cars ranged from Lamborghini to Lincoln, Cadillac to Chevrolets (Corvette to Cameo Carrier), Packards to Pontiacs, Mercedes, Fiat and more and always included memberships and participation in activities with car clubs. Every automotive-enthusiastic reader will easily find similarities to their own old car experiences just as did notable hobbyist Jay Leno who subsequently wrote a cited commendation, "... book brought a great many fond memories back to me. It's a 'must read' for those of us who truly love the automobile."

Your commentator wholly concurs for Valley is a writer with a poet's soul as witnessed by his published tome of poetry *Rye Harbor* that charmingly and warmly celebrates his New Hampshire origins. For the pure pleasure of a good read, get yourself a copy of *Zen and the Art of Collecting Old Cars*.

D*on't Wash Mine* is fast-paced, written as though you and Kirk White are sitting together visiting. He's good company, telling his story in a light-hearted, sometimes self-deprecating way so there's lots of laughter as there will be reading his book where you'll even learn the origin of its title.

White began recording his stories "about remarkable characters, legendary automobiles, and once-in-a-lifetime deals [he] encountered over a period of some sixty years" at the beginning of 2016, publishing what would become chapters as blog installments.

Replying to my inquiry, Dalton Wat-

son indicated, "We were approached when the online work was more or less finished. We visited [White] just about the time he wrote his last chapter in Florida after [2019] Amelia Island, not expecting him to die so suddenly. David Williams of Prancing Horse had been working with him to lay the blog out into book form. The book is unvarnished Kirk. At his request, no changes were made to the language...Need I say more!!"

Williams is obviously a professional as the book's pages are generously illustrated and attractively presented. An index—essential for historians—is missing; but with this "heads up" a reader can partially remedy the oversight. Simply fold a sheet of paper lengthwise forming two columns per side. Write the letters of the alphabet leaving several lines between each letter. Then, as you read a name or incident or event it can be noted with its page number(s) on your self-created index. It may not be as detailed as one professionally created, but is certainly better than none.

Early on, White knew he wanted cars to be an integral part of his existence with one thing leading to another; Tether cars to real cars, attendance at the 2nd NHRA Nationals in Kansas City in 1956, then the

"Lure of European Sports Cars" followed by morphing selling life insurance into selling sports cars, then exotic cars. By the mid-1960s White was associated with the Nyak, New York, Vintage Car Store, Inc, "dealers in thoroughbred motorcars" which led (nearly) directly to racing sponsorship fielding the Penske/Donohue Sunoco Ferrari.

A few years on following an article in *Hot Rod Magazine*, White became involved with speed record seeker Al Teague; another grand story. Then for a nearly complete change, White became fascinated with automotive tin toys beautifully produced by Märklin. By the 1980s he'd assembled his own wonderful accumulation of those marvelous hand-painted tin cars and trains and boats and ships and more.

As you might imagine the above barely touches on all that Kirk White lived, experienced, and did over his lifetime, including staging the first vintage motorcar auction. Enjoyable reading awaits you and, with your self-created index, you'll be able to go back and revisit people and events of Kirk White's life's experiences again and again.

—Helen V Hutchings

More Cadillac

V-16s

Lost and Found



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Christopher W. Cummings

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Published!

In 1930, Cadillac's elegant new V-16 launched the company into the top tier of luxury car-makers, surpassing the performance and prestige of competitors' eight or twelve-cylinder engines. Over the next 11 years, each of the nearly 4000 V-16s was as close to hand-made as a commercial auto manufacturer could come. Many of the cars survived wartime scrap drives, obsolescence, lack of replacement parts, neglect and the elements. This follow-up to *Cadillac V-16s Lost and Found* (2014) presents the individual stories of 67 more of these magnificent machines.



McFarland

McFarlandBooks.com • 800-253-2187

288 pages \$39.95 softcover (7 × 10) 2021
198 photos (24 in color), notes, bibliography, index
ISBN 978-1-4766-8106-1 Ebook 978-1-4766-4103-4

Jack Miller (1939–2020)



Jack C. Miller, Hudson historian, restorer, dealer and Friend of Automotive History, passed away Monday, December 28, 2020, at Superior Woods Nursing Home in his hometown of Ypsilanti, Michigan. He was 81.

Jack Carl Miller was born in Ypsilanti on September 4, Labor Day, in 1939, the son of Phoebe Melvina (Sherman) and Carl L. Miller. He graduated from Cleary College (now Cleary University) in Howell, Michigan, in 1965 with a Bachelor of Science in Business Administration. In 1973, after the passing of his father, he took over Miller Motor Sales, the family business. Already recognized as “the last Hudson dealership,” it had operated since the late 1920s, when a Dodge dealership at the location took on a Hudson-Essex franchise. Carl purchased a share in the dealership in 1932 and bought out his partner at the end of the decade. When the Hudson marque was discontinued by American Motors in 1958, the Millers held on, continuing to serve customers, restoring Hudsons and becoming a resource for increasingly hard-to-find parts and knowledge.

In 1995, with local businessmen Paul Ungrodt, Jr., and Peter B. Fletcher, Miller Motor Sales was transformed into the Ypsilanti Automotive Heritage Museum, adding local automaking history, in the form of Tucker, Chevrolet Corvair and Nova, and Hydra-Matic transmission manufacture, to the long-standing Hudson sales traditions.

Jack served as curator until failing health caused his retirement in 2013. In 2014, in conjunction with the Hudson Essex Terraplane Historical Society, the facility became home to the National Hudson Motor Car Museum.

With SAH member *Randy Mason*, formerly with The Henry Ford, Jack established the Orphan Car Show in Ypsilanti’s Riverside Park in 1997. Dedicated to all the cast-off American automotive brands, Hudson, Essex, Terraplane, Nash, Willys, Kaiser, Henry J and Rambler among them, it has continued into the present day, paused only by the current pandemic.

Jack was a long-time member of the Hudson Essex Terraplane Club and had served as its president and editor of the club magazine *White Triangle News*. He joined SAH in November 1983 as member number 996. In recognition of decades of service to our *raison d’être*, Jack received our Friend of Automotive History Award in 2015. In addition, he was honored with the Ypsilanti Heritage Fellow Award from the *Ann Arbor News* in 2000, for his long history of contributions to his hometown.

I can attest to his extensive knowledge. I consulted him while trying to document the story of Hudson’s characteristic pinned piston rings. *Mike Lamm* had written about this in *Special Interest Autos* many years ago, crediting *John R. Bond* with the explanation: Hudson’s metallurgy was so advanced that

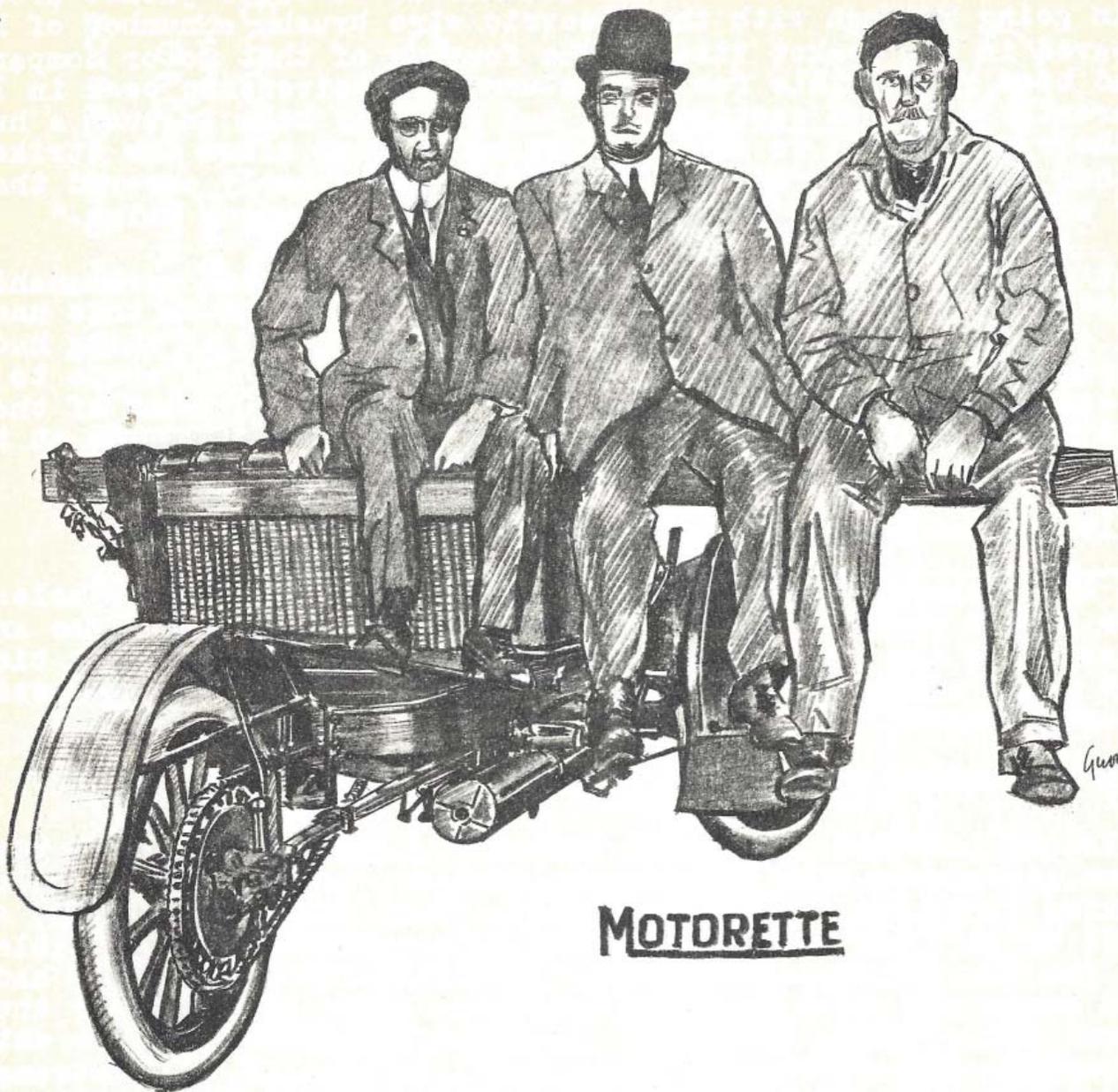
cylinder walls could be cast much thinner than previously believed (so much for the “revolution” in thin-wall casting in the 1960s). In the re-designed Hudson engines introduced for 1930, the cylinder bores were what we would now call “conjoined,” with no water jacket between pairs of cylinders. This, however, caused distortion of the cylinder diameter, leading to poor sealing of the piston rings. By the time I was researching the issue, Bond had passed away. Jack, however, knew exactly what I was asking about, and took me to the Hudson parts manuals. Indeed, the books showed that for 1931 Hudson had tried elliptical pistons(!). That didn’t help, but the pinned rings implemented in 1932 remedied the issue, allowing the rings to bed with the cylinder walls.

Jack had a deep interest in Hudson’s stock car racing heritage. He tracked down Herb Thomas’s No. 92 “Fabulous Hudson Hornet,” winner of the 1953 NASCAR championship. After lengthy negotiations, he purchased and restored it. Based on 29 years of research and writing centered around the Hudson Hornet, in 2009 he published his book *Total Domination: The Story of the Hudson Hornet’s Amazing Success on America’s Stock Car Tracks*. Hornet No. 92 was displayed in Washington, DC, on the National Mall in 2014, after being nominated for the National Historic Vehicle Register.

Jack is survived by two nieces, Marilyn (Carter) Eggers and Sally (Rex) Richie, both of Ypsilanti; a great niece, Erin Richie of San Diego, California; and a great nephew, Joseph Richie of East Lansing. He was preceded in death by his parents, his sister Mar Lou (Miller) Wiltse, brother-in-law Jack Marvin Wiltse, nephew Jack Michael Wiltse, Jr. and his great niece Cara Richie. Because of the COVID pandemic, services were private. Contributions in his memory may be made to the Ypsilanti Automotive Heritage Museum, 100 East Cross Street, Ypsilanti, Michigan 48198.

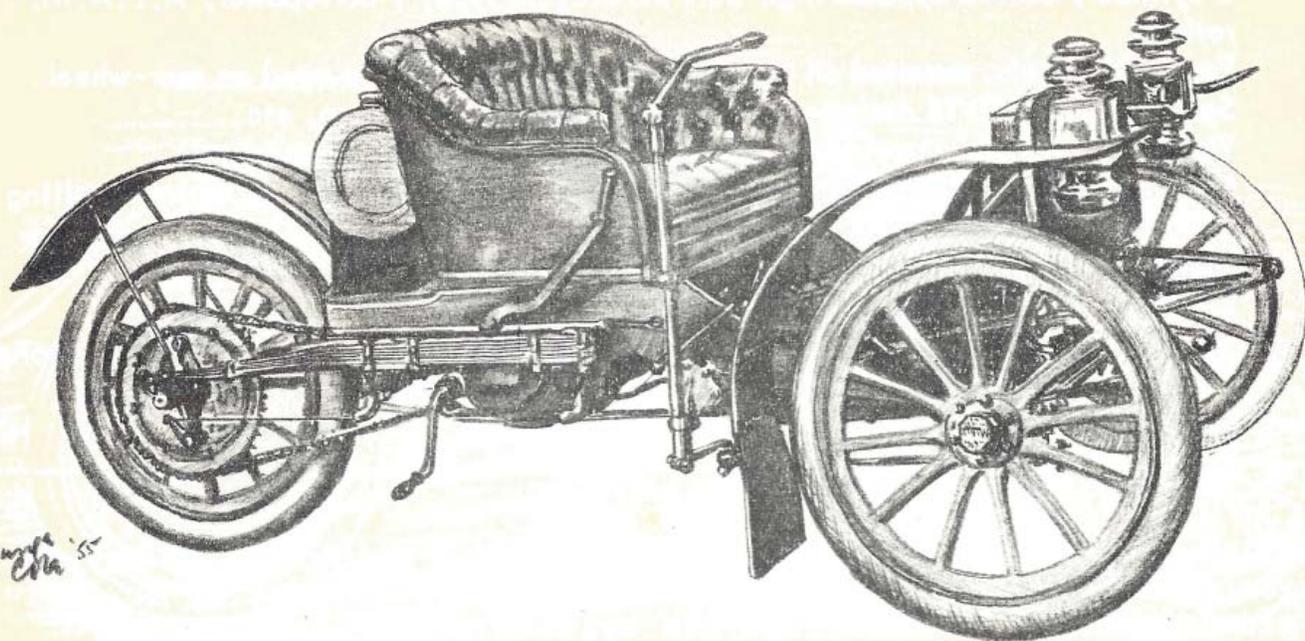
—Kit Foster





Cole
Gump 55

MOTORETTE



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