

SAHH Journal



U-01
1950 Jaguar XK120
Roadster
Mark Miller
California



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Billboard

Save the dates: The SAH will be at Hershey, Pennsylvania, for its annual meeting of members and gala awards banquet on October 6, 2022. Also, the SAH will have its annual presence in its hospitality tent on the Orange field (OBB 17-19) during the Eastern Division Annual National Fall Meet of the Antique Automobile Club of America. All these will occur October 4-7, 2022.



Front cover: This photo by Pat Brosseau relates to our "History on the Field" article, shown at the 70th Pebble Beach Concours d'Elegance, and the show's field guide tells the car's story:

"1950 Jaguar XK120 Roadster, owner: Mark Miller, (CA). This is the winning car from the very first Pebble Beach Road Races, which took place on November 5, 1950. In a dramatic and decisive victory, Phil Hill started at the back of the race because he had a shattered clutch, and as the race wore on he wore through most of his brakes, but he won by a substantial margin. The car itself (#670138) was Phil's own. After undergoing a brief period of service training with Jaguar, Phil purchased this early XK120—one of just 240 aluminum alloy cars—and shipped it from Coventry to New York as his personal baggage on the Queen Mary. Modifications over the summer included boring the engine to almost 3.8 liters and stripping out needless weight—not just seats, bumpers and windscreen but much of the underlying rear bodywork. Hill's historic racer eventually disappeared from the public's eye, but in the mid-1990s it was rediscovered in Marin County, having been under the same owner's care for the previous 36 years."

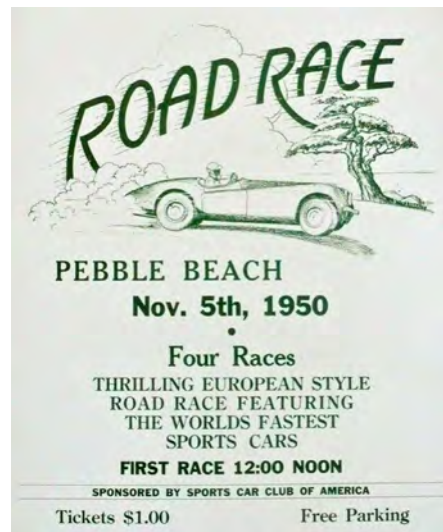
The picture above shows the car after the race with Phil Hill holding his trophy. The first Pebble Beach Concours d'Elegance took place just after the race. There were only 30 cars in three classes: Prewar, Postwar, and MG. Five of the 30 cars belonged to one entrant, Alton Walker, and 11 of them were MGs. The best of

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show went to a brand-new Edwards R-26 owned by its maker, Sterling Edwards.

These days, the race is no more... only the concours remains, with little trace of its beginnings... the most notable: it's at the same venue. Below is the poster for that first race. There was no mention that there was to be a concours d'élégance after the race.

It's a fun coincidence to note that an XK120 appears on the poster... and here with Phil Hill, and on our cover... and with young *Bob Barr* at the top of p. 3 in his president's message.



Back cover: Another image by Pat Brosseau showing the lineup of previous best of show winners (41 of them) assembled for display at the 2021 Pebble Beach Concours d'Elegance. First on the line—shown prominently—is the 1986 best of show winner, a 1936 Mercedes-Benz 500K Special Roadster owned then and still today by Arturo Keller (CA). Mercedes-Benz was featured at Pebble Beach in 1986 (its centennial year for its Benz origins), so it's fitting that this longtail Special Roadster won top honors.

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President's Perspective



Chris Lezotte and Ed Garten have put a lot of effort into improving the backstage operations of the awards program and our Awards Panels are now accepting nominations. The Nicolas-Joseph Cugnot Award is for books in English and in a language other than English (LOE), published during 2021. The Carl Benz Award is for a single article in a periodical (or a linked series of articles) published during 2021. The Richard and Grace Brigham Award is for the 2021 calendar year issues of one periodical taken in their entirety. The E.P. Ingersoll Award is for presentations of automotive history, in media other than print, during 2021. The James J. Bradley Award recognizes distinguished service rendered by museums, archives, and libraries. The Friend of Automotive History Award honors an individual who has made a long term and profound contribution to the automotive history community and the automotive historical record. The Richard P. Scharchburg Student Paper Awards recognize excellence in undergraduate and graduate level student research papers. The Award Panels are accepting nominations until April 15th, except for the Cugnot LOE and Scharchburg Award Panels which

The first quarter of any calendar year is SAH awards time. Specifically, this is the time of year to make nominations for the various awards to be presented at our Annual Banquet in Hershey, PA each October. Our awards program is probably what the SAH is best known for, both nationally and internationally. Over the past few months,

Billboard continued from page 2

Mystery Photo Update: In May *Charlie Henry* sent a picture with this note: "Thomas Hill, a distant relative, is sitting on the running board, during his campaign for political office. Date, location and car unknown. What is the make of the car?" The inquiry went out via our digital

SAH Journal deliveries via email to members; and we were happy to learn that *Arthur Jones* came in with the best answer, and noted: "This is a difficult one, the graphics are weak and much of the detail is obscured by the man seated on the running board. My guess is that it is a Jackson built in Jackson,



will accept nominations until June 15th. Anyone can submit a nomination and it is a straightforward and quick process. To submit an award nomination and for further information on the SAH awards, please visit the awards section of the SAH website at autohistory.org/awards.

As of this writing (February 2022), plans are afoot for the Sixth Michael R. Argetsinger Symposium on International Motor Racing History, to take place in Watkins Glen, NY this November 4th and 5th. The SAH is assisting Mark Steigerwald, Duke Argetsinger and the staff of the International Motor Racing Research Center (IMRRC) in organizing and staging this event, which will be a series of presentations and round table discussions geared to both motor racing scholars and racing history enthusiasts alike. Having been on hiatus for the past two years due to the pandemic, the Symposium hopes to return as a hybrid in-person and virtual event this year so historians and enthusiasts can attend remotely if they prefer. I can tell you from personal experience that this is an outstanding event and is worthy of your support, regardless of your automotive areas of interest. Watch the SAH website homepage for updates, and visit the IMRRC at racingarchives.org.

Best Wishes,

—Bob Barr

Michigan, from 1903 to 1923 and if so a Model C or D two-cylinder of 1905 to 1907. With no crank on the front it would have had a transverse engine. Headlights were apparently not standard equipment and the wood-framed windshield was an accessory item. The company had a turbulent history, going through several owners. Their motto was 'No Hill Too Steep, No Sand Too Deep.'"

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NEW MEMBERS



Around 1935 in Switzerland Josef Ganz posed atop a Zürich-registered Standard Superior, produced to his designs.

JOSEF GANZ AND THE PEOPLE'S CAR

The German populace dreamed of a "Volkswagen" from the beginning of the 20th century. One who encouraged the concept but had no influence on the outcome was engineer and editor Josef Ganz.

“Volkswagen” as “people’s car” is far too benign a translation to capture the essence of the phrase. The German *Volk* is much more profound in its significance. My *Sprach-Brockhaus* defines *Volk* as “a community of racially related people who are bound together by speech, history and culture.”

Völkish movements arose in Germany after World War I from an “eagerness to cultivate the features of the nation and at the same time eliminate the material and spiritual influences of other peoples.” The concept was seized upon by the Nazis as the glue that united their enterprise. “The basic ideas of the National Socialist movement are *völkish*,” wrote Adolf Hitler in *Mein Kampf*, “and the *völkish* ideas are National Socialist.”

Accordingly a true *Volkswagen* or *Volksauto* would ideally meet the needs of the Germans as members of a racially unified society, embodying their unique spirit while at the same time personifying a bold individuality that set it apart from the cars of other nationalities. That this was no small order lay at the heart of the lengthy and convoluted struggle to bring an authentic Volkswagen to life.

“The desire for a *Volksautomobil* arose early,” said one source: “in this formulation, perhaps in 1904 for the first time. From then on, over the decades, discussion raged over this dream of the future, journalistically fruitful but technically not achievable with the state of the art at that time.” Indeed, in December 1904 *Der Motorwagen* speculated on the kinds of vehicles that might be suitable as a *Volksautomobil*. Not until the 1920s, however, could the first small steps toward a car for the *Volk* be taken. Until then the car in Germany was exclusively a luxury good and engineered, priced and heavily taxed accordingly.

“A small-car glut during the early 1920s was really the starting point for the debate about a *Volkswagen*,” wrote Reiner Flik. “Many producers of the day claimed to have introduced the car for the masses, advertising such attributes as ‘*deutscher Ford-Wagen*’ for their products. Nevertheless most of the designs so extolled were unripe, usable only for travel in town and rapidly deteriorating.” They did more harm than good to the concept of a practical, usable car for the *Volk*.

One designer clearly inspired by the Tatra built by Hans Ledwinka was a Vienna-born engineer-in-the-making, Béla Barényi. Born in 1907, the talented and creative Barényi was 18 years old in 1925 when he was studying at Vienna's Technical Institute. Obsessed with cars, he had a phenomenal flair for sketching and illustrating his design ideas. Among the concepts that left his drawing board that year were Ledwinka-inspired backbone-framed cars that integrated their in-line engines with their frames for front-wheel drive, adding independent rear suspension as well.



A cheery image of Ganz may date from his post-war activity with Holden in Australia.

Although Barényi said that the horizontal engines of his designs were air-cooled, he gave no inkling as to how this was to be accomplished, nor was the number of cylinders specified. He showed various possible body layouts including, in a 1929 layout, a sedan on a 104-inch wheelbase that he called a “coming people’s car.” The size and elaboration of his designs, however, would have ruled them well out of court for the low cost that would be needed for a true *Volkswagen*.

Béla Barényi’s imaginative drawings were manna from heaven for the editor of German auto magazine *Motor-Kritik*. Born in Hungary in 1898 and naturalized as German in 1917, engineer Josef Ganz was only 25 in 1923 when he began supplementing his income by writing for the magazine. “I wrote articles criticizing the German motor industry and its way of building cars,” he said, “that were old-fashioned, heavy, unstreamlined and expensive both to build and run. I wanted to see a car which was the exact opposite and which the average working man could own.”

“He attacked the old and well-established auto companies with biting irony,” VW’s later chief Heinz Nordhoff recalled of Ganz, “and led the crusade of new thoughts with the ardent conviction of a missionary.”

Ganz shifted into high gear in 1928, when the biweekly paper was taken over by a Frankfurt publisher and the engineer became its editor. In 1929 he gave it the apt name of *Motor-Kritik*. No issue lacked its praise of such advanced designs as the mid-engined racing cars built by Benz in 1923, surviving examples of which Ganz helped to rescue from the scrap heap.

Josef Ganz continued to refine his own ideas for the ideal people’s car, which he saw as having a central-tube frame, independent suspension by doubled-up transverse leaf springs and a two-cylinder two-stroke in-line engine forward of the final drive, lying flat under the floor on the right side of the chassis. None of these ideas was novel but their combination was.

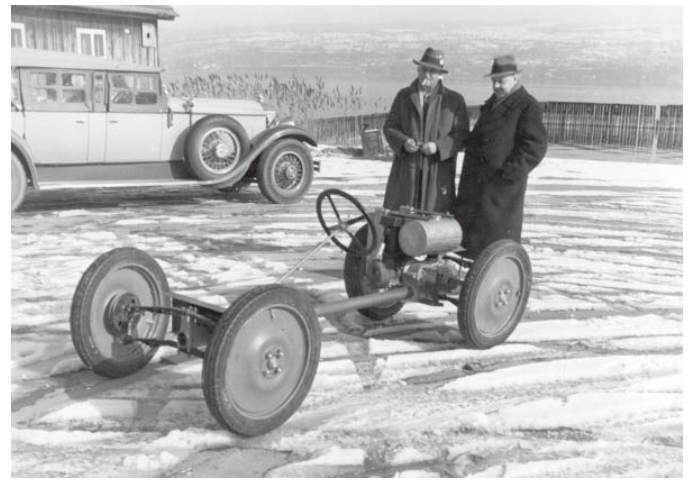
In 1929 Ganz presented his ideas to motorcycle maker Zündapp in Nürnberg. The company’s founder, Fritz Neumeyer, derived its name from an amalgam of the German for “ignition” and “apparatus,” Zündapp took up motorcycle manufacture in

1921 after its chief was inspired by the exhibits at that year’s Berlin show. Under its general manager Wilhelm Wittig, Zündapp roared to success, producing 100,000 motorcycles in its first dozen years.

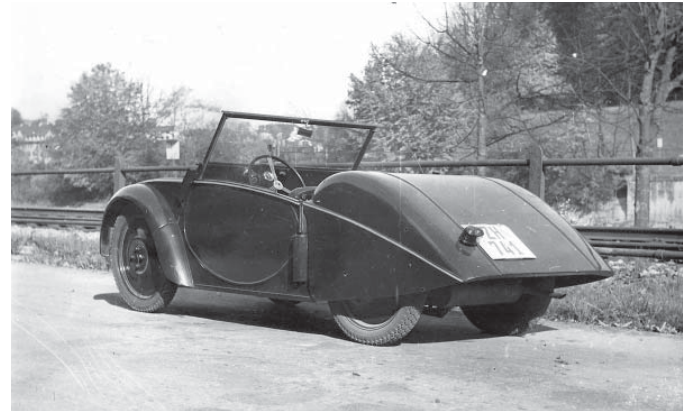
Wittig was Ganz’s doorkeeper at Zündapp, which in 1924 had toyed with the idea of assembling a German version of a small British Rover at a plant in Munich. At Nürnberg, however, an initially warm welcome turned cooler with Germany’s economic malaise. In the next year, however, Ganz gained the support of another motorcycle maker, Ardie.

No editor could have been prouder than Josef Ganz when the mid-September 1930 issue of his magazine pictured him at the wheel of the first car built to his principles. “The idea of this car,” he said, “was to prove my point that a small car could be made which would be comfortable and handle well over all kinds of roads. It did this with a vengeance.”

Like Zündapp, Ardie was unable to take his concept forward. In 1931, however, an established auto maker, Frankfurt’s Adler, produced a much-improved prototype to Ganz’s designs. Dubbed the *Maikäfer* (or May-bug), appropriately enough the 560-pound runabout was first tested in May 1931. It too was ultimately rejected by its builders.



Around 1936, with Ganz’s personal Packard in the background, engineers viewed the chassis of an Erfiag. It was bodied as a two-seated sports model, below.



To Josef Ganz’s advantage, however, the *Maikäfer* was shown that winter to the executives of some of Germany’s auto makers. In the Stuttgart suburb of Untertürkheim the directors of Daimler-Benz evinced particular interest in its design features. They asked him to consult on some aspects of the new 170 they introduced that year, which had a Ganz-type parallel-leaf-spring front suspension.



In front of his Zürich apartment building Josef Ganz proudly piloted a prototype of his Swiss Erfiag around 1937.

Finally Josef Ganz found a more committed backer in motorcycle-maker Wilhelm Gutbrod, which moved to a new plant in Stuttgart's Feuerbach to launch the engineer's car as the Standard Superior in 1933. The result, wrote Werner Oswald, "belonged to the most successful of the many mini-cars of those days. Technically it offered a fairly convincing solution, looked good and was generally regarded in a positive way." The little two-door fastback on a 79-inch wheelbase, considerably improved in its 2+2 version of 1934, was marketed by Standard as the *deutschen Volkswagen*.

A drawback for the Superior, however, was that its price of 1,590 Reichsmarks left too little daylight below the offerings of Opel and the well-liked two-strokes of DKW, a 1928 newcomer to the small-car market. Only 750 or so were made into 1935 before Wilhelm Gutbrod switched production to a delivery-van version that was easier to sell.

The outlook seemed good for a military version when the NSKK, the National Socialist Motoring Corps, evaluated a Standard and found it worthy. Josef Ganz looked set fair to be the Third Reich's car designer until his Hungarian birth and Jewish origins were disclosed. His engineering career in Germany was effectively at an end.

Emigrating to Switzerland in 1934 with his technical papers, Ganz completed the prototype of a new open two-seater called *Erfiag* in 1938. Through the intervention of entrepreneur and salesman Max Hoffman, its prototype was brought from Zurich to Paris in

Platz genug für uns vier

im schnellsten und billigsten

deutschen Volkswagen
STANDARD „SUPERIOR“
 Nur noch RM. 1590.- ab Werk

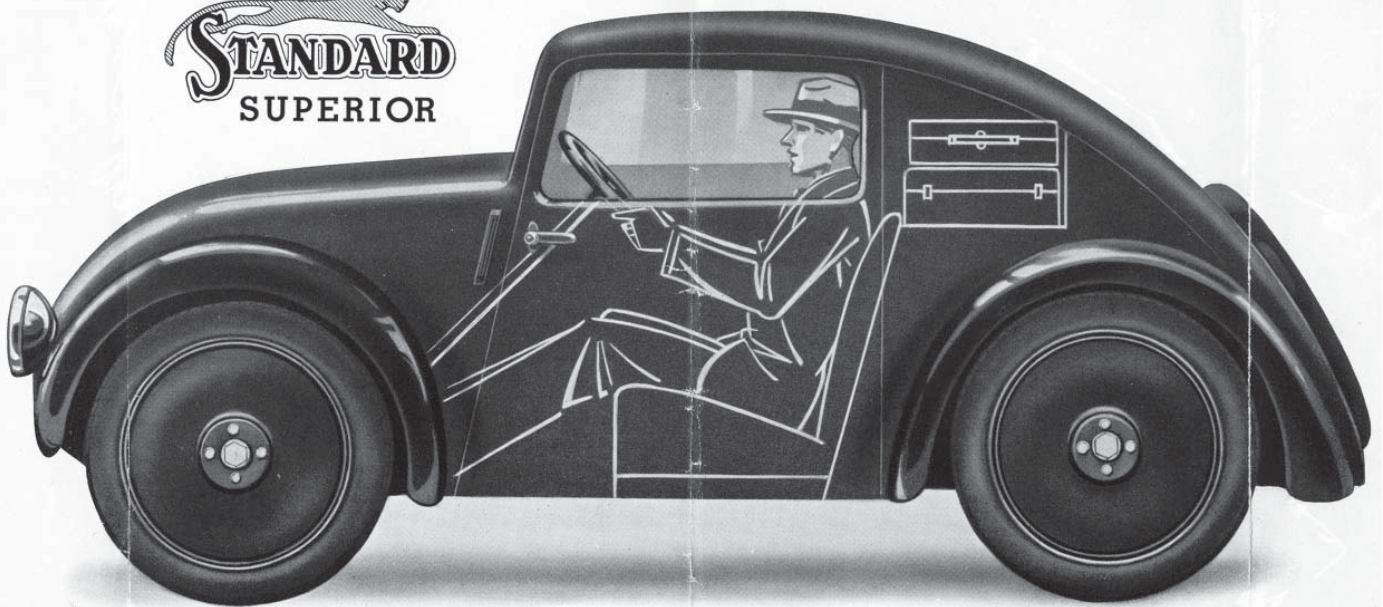
Billed as the "German People's Car", the Standard Superior was sold in three-figure numbers from 1933 to 1935.

STANDARD 1934
Führend wie immer!

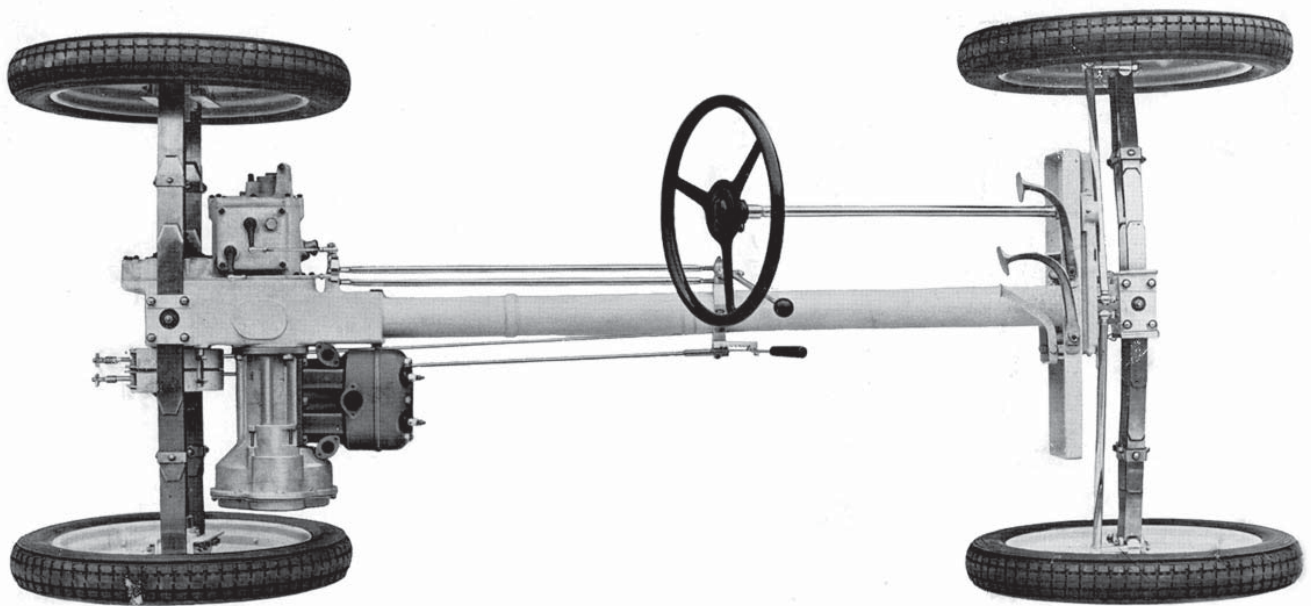
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Der sicherste und leistungsfähigste Kleinwagen



Built by a competent manufacturer to Ganz's designs, the Standard Superior was the best of its class—but far from a four-passenger *Volkswagen*.

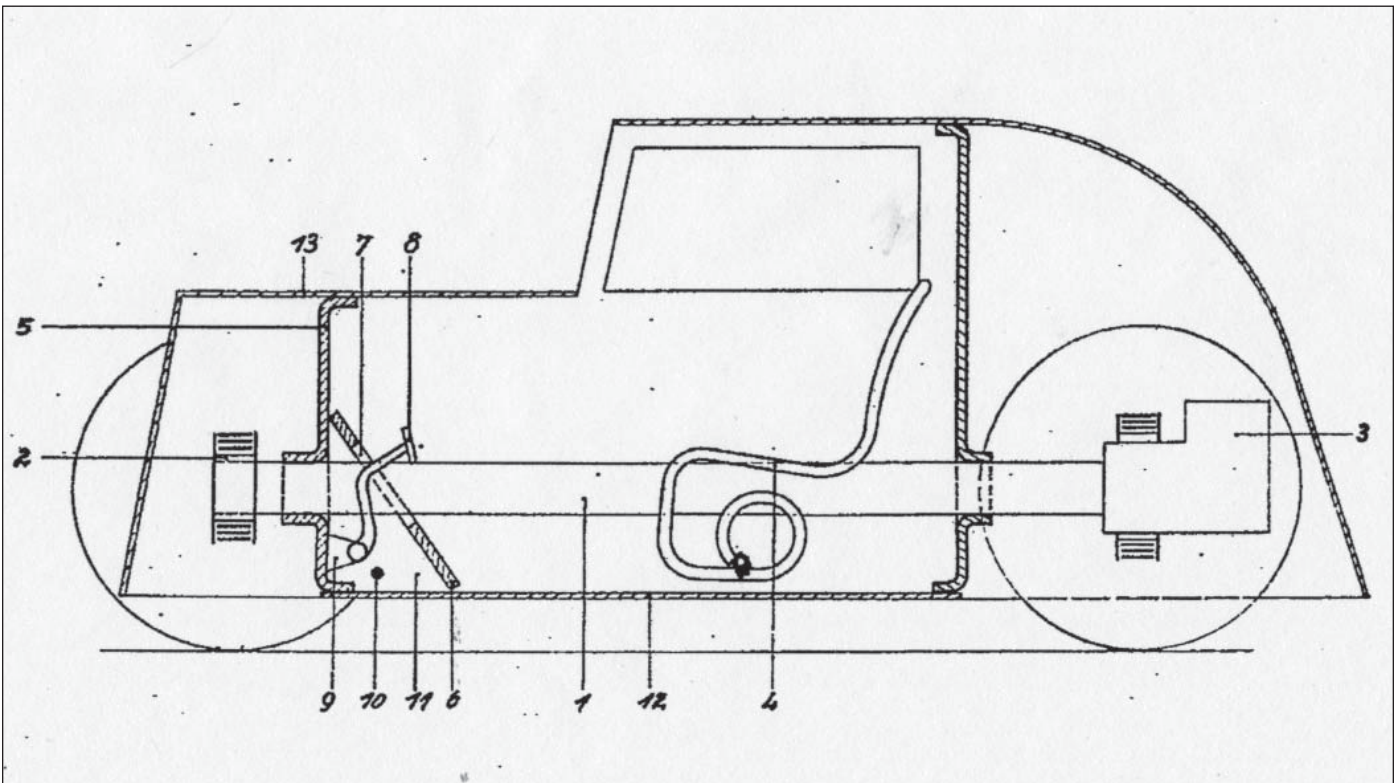
1939 to be demonstrated to automaker Rosengart as a possible future production model. Rosengart liked what it saw and bought, through Hoffman, a license to manufacture the Ganz design. But just two weeks later there was no thought of building Rosengarts, or any other cars, for France and Germany were at war.

In 1931 the Stuttgart producer of Mercedes-Benz cars was mulling the introduction of a new model smaller than its 170. "The

times in which you only sold big luxury cars finally seemed to be over," recalled Daimler engineer Josef Müller. "A new era of popular motorization was announcing itself. This was reason enough to think anew about the overall design of the car, especially the space utilization, *even though it shouldn't be the kind of 'drivable pedestal' that Josef Ganz, editor of Motor-Kritik, tried to make palatable.*" [emphasis added]



At its 1933 launch the Ganz-concept Standard small car was starkly simple, the bare minimum for personal transport. Ganz's patent for its features depicted simplicity bordering on crudeness.





Outside the 1933 Berlin Auto Show, Josef Ganz parked his Standard next to a Porsche-designed rear-engined prototype for Zündapp, a VW forerunner.



Last gasp for the Ganz concept was the version of the Erfiag produced by Switzerland's Rapid. Three dozen were made, of which this red example is a survivor.

Ganz spent the war in Switzerland, where the Rapid auto company manufactured a post-war version of the Erfiag, of which only 36 were produced. After a two-year sojourn in France Josef Ganz emigrated to Australia, where he found employment with GM-owned Holden. He died there in 1967.

Contrary to popular belief, Josef Ganz was not forgotten. He is often featured in Australian auto magazines as “The Man Who Created the Volkswagen,” thanks to credulous editors who welcomed his self-serving and headline-making assertions of authorship. Ganz has even benefitted from modern authors and publishers who continue to propagate and profit from the “fake news” that he was the real creator of the Beetle.

Josef Ganz deservedly went down in history as a vigorous proponent of the *concept* of a Volkswagen, but he made no contribution, directly or indirectly, to the *reality* of the eventual Volkswagen. It took the genius of Porsche and his colleagues to envision a Volkswagen so durable, practical and appealing that it not only survived the war but also became the world's best-loved automobile.

—Karl Ludvigsen





1

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

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

Founded in 1950 as an event to follow the Pebble Beach Road Race, the Pebble Beach Concours d'Elegance (PBC) started with 30 cars in three classes: Prewar, Postwar, and MG. Five of those 30 cars belonged to one entrant. It celebrated its 70th anniversary with its August 15, 2021 show, featuring 41 of its previous best of show winners on display. Its success has inspired other annual shows, auctions, and events to emerge leading up to its Sunday show date—the whole extravaganza is now referred to as “Monterey Car Week.”

On PBC show day the show's extensive program listed 250 vehicles, of which 80

were display-only. There were 29 classes and 103 judges. There are a great number of cars with significant histories; but here we focus on cars (regardless of awards won or not) that show a certain historical significance (including our cover car). The PBC no longer uses display placards with histories and instead distributes a “Car Guide” booklet—here we utilize those histories. (* = display)

1898 Riker Electric Phaeton; owner: Manny & George Dragone (CT) [1]:

This very early electric vehicle was designed and built by Andrew Riker in 1898 for his own personal use. He first used this car for racing, winning many of the earliest sanctioned auto races in the United States, including the first New York Racing Association Race at Newport, Rhode Island, and the first-ever US 50-mile race, held at Long Island, New York, in 1900. The

car also showed well; it placed first at the 1898 Motor Carriage Exhibition at the Mechanics Fair in Boston and at the 1900 Paris Exposition Universelle in France. After using it for competition, Riker used it as his daily transportation before giving it to his wife, Edith. After selling the Riker Electric company to Colonel Albert Pope, Riker donated this car, along with six different Rikers, to Henry Ford for his museum. Many years later, in 1984, it was sold back to Andrew's daughter-in-law Eleanor, who kept it until her passing in 1998. It is still in the same original and unrestored condition as it was when it left The Henry Ford museum, including Riker's original leather license plate that allowed him to drive the car around Central Park in New York City in 1898. Recently rewired to make it drivable, this is truly an unmatched piece of American automotive history.



(In the background: 1912 Baker Victoria* The Henry Ford, Dearborn, Michigan)

1933 Duesenberg SJ “Twenty Grand” Rollston Arlington Torpedo Sedan*; owner: The Nethercutt Collection (CA) [2]:

This Duesenberg was built for the Century of Progress Exhibition of 1933–34, better known as the Chicago World’s Fair. At a time when most Americans were counting their pennies and many new cars cost less than three hundred dollars, the official price of this Duesenberg was listed as twenty thousand dollars, so fairgoers soon nicknamed the car “Twenty Grand.” Noted designer Gordon Buehrig drafted the initial design for the body of this Duesenberg and Rollston of New York built it. The platinum metallic paint on the exterior, complemented by matching leather roof and gray cloth interior, was a real showstopper. It was Shreve Archer who purportedly paid full price for the car and became its first owner. Thereafter, the car was in the D. Cameron Peck and the Ben F. Johnson Collections, and over the years, it was painted black and modernized. J. B. Nethercutt purchased the car in the late seventies and restored it to its original condition. In the late eighties the car was selected to be exhibited in Essen,

Germany, as one of “The Ten Most Beautiful Cars in the World.”

1931 Daimler Double Six 50 Corsica Drophead Coupé*; owner: Anne Brockinton Lee/Robert M. Lee Automobile Collection (NV) [3]:

Daimler, one of the earliest British marques and one with a reputation for excellence, introduced the Double Six at the 1926 Olympia Motor Show, just a year after Rolls-Royce introduced its Phaeton. Its

7-liter Double Six 50, the ultimate Daimler, was a masterwork of engineering merging four banks of three cylinders in a 60-degree V, delivering 150 bhp. This Daimler Double Six 50 (chassis 30661) rests on a special chassis modified by Reed Railton of Thompson & Taylor to allow for the lowest possible profile; it is underslung with a compact rear and elongated front. It was initially thought that perhaps two or three such chassis were created, but newer research suggests there was just this one—and it has





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borne three bodies. An initial open tourer was rapidly followed by a close-coupled closed car. Then, after an early accident, the car was rebodied by Corsica with this Drophead Coupé—a magnificent, slightly menacing creation that might have suited Cruella de Vil. “I bought this car because it made my heart skip a beat,” said Lee on the awards ramp. “I guess the judges today agreed with my heart.”

1933 Auburn 12-161A Speedster; owner: Steven Moore (NV) [4]:

Auburns for 1933 offered Lycoming V12 engines and two-speed Columbia rear ends, Lycoming and Columbia Companies being part of the E. L. Cord corporate empire. The 12-161A Speedster sold for just \$1,495, a remarkable bargain for a luxury 160 hp 12-cylinder sport model in 1933. Auburn V12s set several speed records at Muroc Dry Lake, with some of those records standing until after the Second World War. This is one of approximately 75 first series Auburn speedsters built between 1931 and 1934; it had a single female owner from 1933 until 2000, from whose estate the current owner purchased the car.

A breed unlike any seen before or since, the powerful, stylish American muscle car defined an era in automotive history. This history traces the rise and fall of these great performance cars from their precursors in the 1950s through the seminal appearance of the Pontiac GTO in 1964 and then details yearly muscle and pony car developments at each manufacturer through the end in the early 1970s. Approachable and nontechnical yet deeply informative, it puts the bygone muscle car in its cultural and aesthetic contexts, describes developments in styling, performance and marketing, and revels in the joys of muscle car ownership in the 21st century.



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Book Reviews

Overground Railroad: The Green Book and the Roots of Black Travel in America

by Candacy Taylor

Abrams Press (2020)

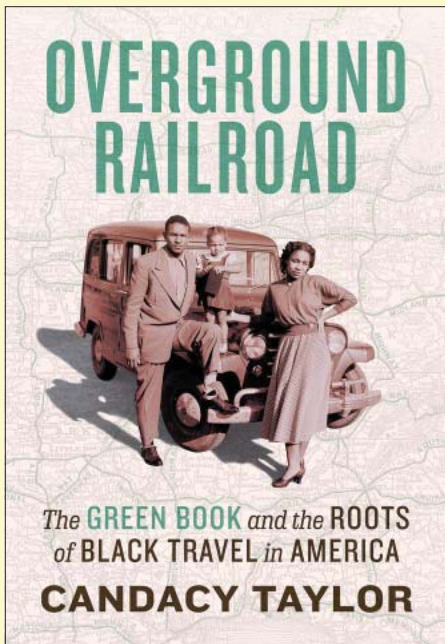
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360 pages, 6½" x 9½" hardcover, dustcover
150 b/w & color illustrations

Price: \$35

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ISBN-13: 978-1419738173



The *Green Book*—a travel guide for black Americans produced from 1936-1967—is the subject of two exemplary publications released in 2020. *Driving While Black: African American Travel and the Road to Civil Rights* was reviewed in the March/April 2021 issue of the *SAH Journal* and was the recipient of a 2021 Award of Distinction. Author Gretchen Sorin focuses her account on the history of African-American car ownership and travel, particularly how the *Green Book* served as an impetus for black Americans to break the societal constraints of mobility placed on them since the days of slavery. Candacy Taylor, in *Overground Railroad: The Green Book and the Roots of Black Travel in America*, takes a somewhat different, yet equally impactful,

approach. Relying on historical documents, photographs, oral histories, family stories, as well as personal visits to remaining businesses and building sites featured in the travel guide, Taylor provides a chronology of the *Green Book* within the context of historical events that made its publication valuable if not vital to the black community.

The *Green Book* was created to address the need and desire of black Americans to engage in safe travel during the Jim Crow era. The publication's byline—"Carry Your *Green Book* With You—You May Need It"—underscores the difficulties African-Americans faced when journeying away from home through unfamiliar areas. Yet as Taylor argues, the *Green Book's* influence and impact was twofold. Not only did the annual publication serve as an essential travel guide, but as an effective and indispensable marketing tool for black-owned businesses as well. Through advertising, grassroots promotion, and word of mouth, the *Green Book* assembled an impressive list of hotels, restaurants, entertainment venues, recreation areas, stores, service stations, salons, and vacation spots that offered safe and welcoming accommodations for black travelers. Taylor's examination of the *Green Book* is unique in this regard. For while she offers historical and first-hand accounts of the dangers of driving while black in America, she also suggests that the very need for a travel guide provided recognition as well as financial support for the many black-owned business establishments featured in each issue. This shared emphasis weaves throughout each chapter, as Taylor combines historical data and personal accounts of black travel with descriptions and photographs—many taken by the author—of the sites frequented by black individuals and families as they made their way across American roads. Taylor also includes a chapter on how the *Green Book* served as a source of empowerment for black women, who through advertising in the publication were able to experience a measure of success running businesses that included hotels, beauty shops, tourist homes, and sex clubs. Another chapter is devoted to the *Green Book's* role in the Great Migration, and how it provided information not only on safe stops along the way but also on welcoming locations in which to relocate.

Taylor holds a master's degree in Visual and Critical Studies and is widely recognized as an award-winning author, photographer, and cultural documentarian. Like much of her previous work, *Overground Railroad* is part of a broader project which includes the

book, a traveling exhibition by the Smithsonian Institution, as well as a children's book, board game, and walking tour mobile app. In the book's afterword, Taylor includes a *Green Book* Site Tour, the *Green Book* Cover Guide, as well as recommendations for local and national activism supported by a who's who list of prominent African-American scholars, journalists, and legal experts. Taylor's overarching goal in this project is not only to examine the *Green Book's* influence on black American travel and black-owned businesses during the era framed by Jim Crow and the Civil Rights movement, but also to inspire readers to challenge the social and legal inequalities that exist in the present day.

While *The Overground Railroad* is well-researched, it is more experiential than academic, often relying on recollections of family members and black business owners, as well as observations from Taylor's 40,000 mile road trip in which she visits and documents nearly 3,600 remaining *Green Book* establishments and former building sites. The book's less scholarly, more familiar language and tone makes the book accessible to a wider, and perhaps more inclusive, audience. That being said, the *Overground Railroad* project has been awarded numerous fellowships and grants from prominent educational and cultural institutions and was named a New York Times Notable Book of 2020.

Prior to the release of the popular motion picture *The Green Book* in 2018, most Americans were unfamiliar with the publication from which it took its name or the need for its existence. *Overground Railroad* is both a timely and necessary follow-up to the Oscar-winning film. Throughout its adeptly researched and photo-rich chapters, Taylor not only documents the injustices and real-life dangers black Americans faced while on the road, but provides the impetus to create change through political activism. As Taylor writes, "I wanted to show [the *Green Book*] in the context of this country's ongoing struggle with race and social mobility." For the problems black Americans face today, Taylor continues, "are arguably just as debilitating and deadly as the problems the *Green Book* helped black people avoid more than 80 years ago" (p. 22). *Overground Railroad* is recommended not only as a unique examination of a dark era of American history, but to demonstrate how, as Taylor asserts, "real change can come from simple tools that solve a problem. That is why the *Green Book* was so powerful" (p. 295).

—Chris Lezotte

Hot Rod Dreams: Car Shows and Culture
by Larry Erickson and David Boulé

External Combustion (2021)

amazon.com/ (GP Publishing)

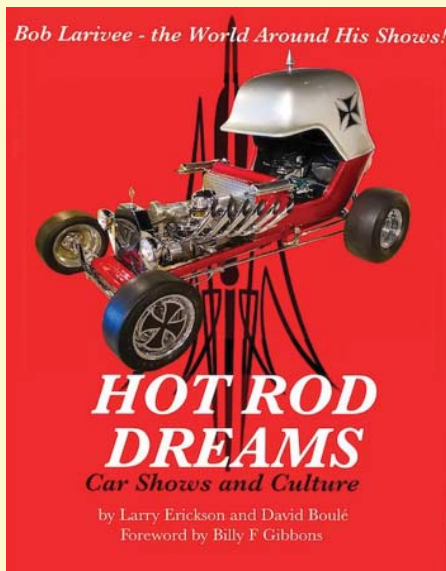
296 pages, 8½" x 11" hardcover, dustcover

173 b/w & 278 color photos, no index

Price: \$59.95

ISBN-10: 0578864592

ISBN-13: 978-0578864594



The entire book is essentially Bob Larivee's lifetime of experiences as they evolved from his creation of AutoRamas and World of Wheels shows and then establishing the International Show Car Association (ISCA) that standardized how these shows are run nationwide, how entries are judged, and so much more.

David Boulé, one of the co-authors, shared with this reviewer that he and Larry Erickson "used Bob's remarkable career and success, along with his phenomenal archive, as a 'through line' to tell the extraordinary and overlooked story of how indoor hot rod and custom car shows profoundly influenced American culture and changed forever how we look at cars," hence the book's subtitle, *Car Shows and Culture*.

SAH members and readers who recognize the name or know the man are likely aware that he's transcended several genres of enjoying and displaying cars, racing, hot rodding, promoting automotive fine art, and so much more. There's a significance to those "and so much mores" for Larivee has truly been a "mover/shaker/supporter" of multiple areas of "automobile-dom" over his now 90 years—and as 2022 bows in, he remains healthy, strong and is still producing shows.

This reviewer has known Bob for a

number of years including working for him at his Hot Rod Heritage art shows at SEMA. We talked on the phone shortly after this book published. He told me that he committed his memories to paper; from building and racing his own cars in his teens and early 20s to putting on his first show in 1953 and continuously ever since, expanding to automotive art shows, collecting the cars and memorabilia surrounding them, and more. Thus, there's a lot of history to absorb and see on the generously illustrated pages of this *Hot Rod Dreams*.

The portrayal on the book's pages of some specific individuals—among them fellow show promoter Blackie Geijan, Ed "Big Daddy" Roth, George Barris, Bill and Joyce Smith and others—is more revealing about these individuals than most previous magazine articles or other books. Moreover, what's not to like about having the foreword written by another of Larivee's intimates, ZZ Top's Billy Gibbons?

There's even a bit of "about the book" trivia to share. While there is but a single version of the published book, there are two different dust jackets; one has the Beatnik Bandit show car on it and the other features the Red Baron show car.

Bob Larivee wanted a personalized version to use when he makes appearances at shows, etc. His all-time favorite car is Red Baron, which he'd actually commissioned to be built from its original, a Monogram model in the 1960s designed by Tom Daniels. That car now resides in the Museum of American Speed in Lincoln, Nebraska. Beatnik Bandit, a most popular creation of Ed "Big Daddy" Roth, is on the dust jackets of books carried by retail establishments such as AutoBooks-AeroBooks, Pasteiner's, Barnes & Noble and others.

The entire book is a testament to the abilities, talents, and accomplishments of Larry Erickson, David Boulé and, of course, Bob Larivee.

—Helen V Hutchings

Gearhead At Large: A Backroad Tour of Automotive History and the Old Car Hobby
by Steven Rossi

McFarland & Company (2021)

McFarlandPub.com/

355 pages, 7" x 10" softcover

187 b/w images, index

Price: \$29.95

ISBN-10: 1476681171

ISBN-13: 978-1476681177

This is more of an honorable mention than a review of *Gearhead At Large* for as the subtitle, *A Backroad Tour of Automotive History and the Old Car Hobby*, implies this isn't a full-on history but rather a sampling of author—and an SAH member since not long after our inception—Steven Rossi's columns in AACAs *Antique Automobile* gleaned from the 2008-2018 issues.

That said, half of the 48 vignettes or chapters do concern themselves with some topic related to things historic but written in a style meant to entertain while informing.

Other chapters tell of experiences with a new car provided by manufacturers for him to test drive; others are simply celebrations of the joys of the old car hobby.

It is one of those books you can pick up and read as you've a spare moment. Then when you find something of particular interest, as the book is nicely indexed, you'll be able to find it again.

—Helen V Hutchings

Spellbinder: The Life of James J. Nance
by Stuart R. Blond

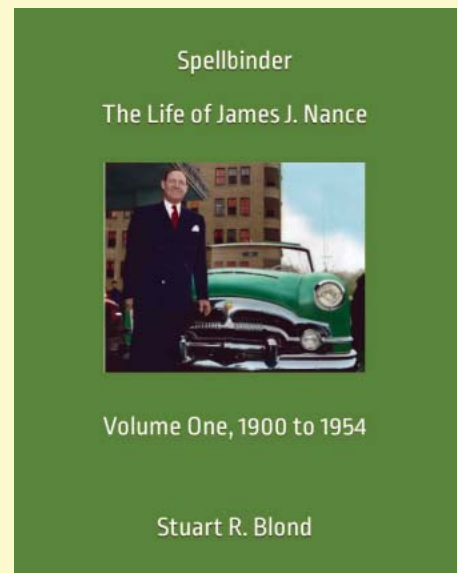
Kindle Direct Publishing (2021)

amazon.com/

—Volume One, 1900-1954:

201 pages, 8½" x 11" softcover, page footnotes, appendices, bibliography, and index
Price: \$19.95

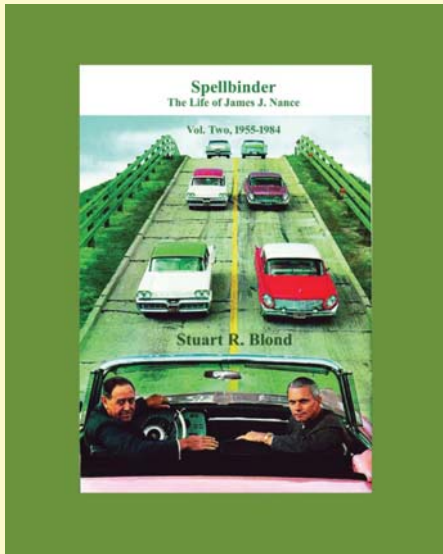
ISBN: 979-8475797150



—Volume Two, 1955-1984

320 pages, 8½" x 11" softcover, page footnotes, appendices, bibliography, and index
Price: \$29.95

ISBN: 979-8484005208



Longtime SAH member Stuart Blond has written and published his first book. It is a splendidly researched and clearly written winner that contributes significantly to the body of knowledge as there has never before been a biography of James J. Nance written, much less published.

Blond tells James Nance's story in *Spellbinder: The Life of James J. Nance* opting to accomplish the task he set before himself by publishing it in two volumes. The first volume covers the years 1900-1954, leaving off just as the independent manufacturers, Packard with Nance at its head, and Studebaker led by Paul Hoffman, became the Studebaker-Packard Corporation. Prior pages had told of the half-dozen employers and positions that had culminated in Nance being hired by Packard.

The second volume, 1955 to 1984, picks up the story, describing and carefully documenting Nance's time with Studebaker-Packard Corporation and then carries on with his next few employers, one of which was Ford Motor Company.

Then, a complete change took him from Detroit and the auto industry to Cleveland and banking. In this timeframe he also established his own consultancy, but its work was put on hold several times due to demands upon his time from the financial companies. Blond's narrative then follows Nance into retirement.

Each volume is a standalone. They do share in common sections such as the coda, acknowledgements, the extensive bibliography, as well as appendices, but each is individually footnoted and indexed and includes a separate photographic index in each. Each is individually priced, making it is possible to

acquire one but not the other.

That said, it's difficult to fathom that a reader of the second volume wouldn't want to read the first in order to learn how the accomplished businessman—as James J. Nance certainly was—had gotten his start. Likewise a reader of the first volume, now drawn into the life and times of Nance, couldn't help but wonder how it all turned out as the first volume leaves off, as said, just as the Studebaker-Packard Corporation formed.

Nance's story is dynamic, a reflection of his work ethic and abilities that made possible his varied employers and career successes. Think Frigidaire during the era it was part of General Motors, Zenith at the pivotal time when it had to adapt its efforts to support WW II efforts, then General Electric's Hotpoint where he guided the company to new sales highs before being wooed to join Packard.

You know your history so you are aware that once that S-P merger was completed, sadly it wasn't destined for smooth sailing. Blond utilizes Board of Directors meeting minutes as one of his sources enabling him to chronicle all that ensued in greater detail than is usually offered in other histories—other than those written by another longtime SAH member, *Robert Ebert*, such as in his 2013 book *Champion of the Lark* or his 2016 *Studebaker and Byers A. Burlingame*.

Not surprisingly Bob Ebert, who was recently profiled on the SAH website (it can be found at autohistory.org/member-profiles-archives), is cited by Blond as a source with the publications he's authored

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but also personally. Ebert is quoted as he recalled being “taken up with Packard and Studebaker history” even as he entered college. He requested and was granted an hour long interview with Nance in the 1960s and commented that Nance “seemed eager to discuss the S-P experience from his perspective.” Information shared in that interview eventually made its way into Ebert's master's thesis!

Nance's story becomes personal for Stuart Blond, too, as he shares in the book's concluding chapter for he also had become acquainted with Nance. Blond first met Nance in 1980 and maintained contact with him over the years. It wasn't long before Nance began addressing Blond in writing, when they met, or spoke over the phone as “Stu.”

In the estimation of this reviewer, “Stu” has *done proud* by his subject James J. Nance with his first-ever book(s) which truly are worthy of inclusion in every automotive historian's library.

—Helen V Hutchings



1936 Mercedes-Benz 500K
Special Roadster
The Keller Collection of The Pasadena
Automobile Club