

# SAH Journal



*A device for shrinking time and distance*  
*Pontiac GTO*



ISSUE 314  
JANUARY / FEBRUARY 2022

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## Billboard

**Collection of Motors Collision Manuals:** These are the manuals body shops used for estimating repairs. Most include sketches of the parts, part numbers, labor time and part price (at time of publication). The manuals cover 1965 to 2000 domestic and import. The collection is free; all the recipient has to do is pay the shipping, or pickup in the San Francisco North Bay Area. Contact *Wayne Johnson* at: [waynejohnson66@comcast.net](mailto:waynejohnson66@comcast.net).

**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. See "President's Perspective" on p. 3 for further details.

### OPTIONS & ACCESSORIES

**Comfort & Convenience:** Power steering, power brakes, power tilt driver's seat, power windows. Custom air conditioner, tinted glass all around or just in the windshield, rear-window defogger (except Convert.). Washers, two-speed wipers. Seven-position tilting steering wheel, padded dash, console. Radios, electric antenna, regular or reverberating rear seat speakers (except Convert.). Luggage compartment light, ski racks, removable luggage carrier. Deluxe wheel discs, wire wheel discs, custom wheel discs. Black or white fabric top. Rayon cord whitewalls optional at no extra cost.

**Performance:** 4-speed all-synchro transmission with Hurst shifter, 2-speed automatic. Metallic brake linings, heavy-duty radiator. Safe-T-Track limited-slip differential. Custom sports steering wheel, handling kit (extra-stiff shocks and 20:1 quick steering) or extra-stiff shocks alone. Tachometer or rally clock, vacuum gauge. Exhaust splitters, mechanical 3-2BBL carburetor linkage (dealer installed). High-performance full transistor (breakerless) ignition.

### ENGINES

	Standard	Optional
Type	ohv V-8	ohv V-8
Bore and Stroke	4.06 x 3.75	4.06 x 3.75
Displacement, cu. in.	389	389
Compression ratio	10.75:1	10.75:1
Minimum allowable combustion chamber volume, cc	66.0	66.0
Carburetion	1-4BBL	3-2BBL
Total throttle bore area, sq. in.	7.62	12.19
bhp @ rpm	325 @ 4800	348 @ 4900
Torque, lb-ft	428 @ 3200	428 @ 3600

Alloy cast iron block, five main bearings. High-compression flat-top pistons with valve indents. High-lift camshaft, high-performance hydraulic valve lifters. Large-diameter valves—1.92" intake, 1.66" exhaust. Dual exhausts. Clutch is 10.4" bent-finger Belleville with 2300-lb. minimum load. Seven-blade, 18" fan, with declutching unit. Low-restriction air cleaners on 3-2BBL engine.

**Dimensions & Capacities:** Wheelbase is 115 inches. Overall length is 203 inches. Tread is 58 inches, front and rear. Overall width is 73.3 inches. Height is 53.5 inches for the Sports Coupe and Hardtop, 53.6 inches for the Convertible. Total trunk capacity is 32.1 cubic feet. The gas tank holds 21.5 gallons. Shipping weights: Coupe—3272; Hardtop—3292; Convertible—3422.

**Transmissions:** A 3-speed manual transmission is standard, with Hurst shifter curving up into your hand from between the seats. Ratios are 2.58:1, 1.48:1, 1.00:1, and 2.58:1 reverse.

Then there are two versions of the optional floor-mounted, aluminum case, fully synchronized 4-speed: Wide-ratio—2.58:1, 1.91:1, 1.48:1, and 1.00:1; Close-ratio (available only with 3-2BBL carburetor engine and axle ratio of 3.90:1)—2.20:1, 1.64:1, 1.31:1, and 1.00:1.

And, of course, there's a 2-speed torque converter automatic, its lever mounted on the steering column. Ratios are 1.76:1, 1.00:1, and 1.76:1 reverse, with a total torque multiplication off the line of 3.87:1. The governor is set for a maximum automatic upshift at 5200 rpm. The optional console accommodates the shift lever for all three transmissions.

### AXLE RATIOS

Engine	Transmission	Standard axle	Special Order axle ratios
325 bhp	3- or 4-speed	3.23#	3.08 3.36** 3.55*** 3.90†‡§**
	automatic	3.23	3.08# 3.36*†‡§** 3.55*†‡§** 3.90†‡§**
348 bhp	3- or 4-speed	3.23#	3.08 3.36** 3.55*** 3.90†‡§**
	automatic	3.23	3.08# 3.36 3.55*†‡§** 3.90†‡§**

Axle ratio	Mph per 1000 rpm in high gear
3.08	25.2
3.23	24.0
3.36	23.1
3.55	21.9
3.90	18.9

\*Special radiator required at extra cost. †Metallic brake linings and Safe-T-Track required at extra cost.  
 ‡Speeds adapter required at extra cost. §Standard axle with air conditioning.  
 #Heavy-duty fan required at extra cost. \*\*Air conditioning not available.

Special-purpose axle ratios of 4.11:1 and 4.33:1 are also available, dealer installed—only with close-ratio 4-speed.

**Steering:** Recirculating ball bearing steering gear. Standard ratio is 24:1. Optional quick steering is 20:1. Power steering is 17.5:1.

**Suspension:** Ball joint independent front, four-link rear. Shocks are valved specifically for firm ride and control. Heavy-duty coil springs have wheel rates of 90 and 110 pounds per inch, front and rear. Diameter of stabilizer bar is 0.938".

We'd suggest you try this already heavy-duty standard suspension before you make up your mind about the stiffer suspension components we have available.

**Brakes:** Hydraulic, duo-servo, self-adjusting. Diameter of finned drums is 9.5", with a swept area of 269.8 sq. in. Metallic brake linings are available as a separate option with all axle ratios except 3.08:1, but are recommended only for extreme duty service since they have the usual metallic brake ailments of squeaks, grunts, and high pedal pressure when cold.

NOTICE: All the options noted herein, including vinyl top, radio, wheel discs, custom sports steering wheel, and backup lights, illustrated in some models, are extra-cost equipment unless otherwise specified. Ask your dealer for all price information.

on any model or special equipment you desire. Pontiac Motor Division of General Motors Corporation reserves the right to make changes at any time. Pontiac Motor Division, General Motors Corporation, 196 Oakland Avenue, Pontiac, Michigan.

**Front cover:** This is the cover of the brochure for the 1964 Pontiac GTO, which came from [oldcarmanualproject.com](http://oldcarmanualproject.com) (and it's on the SAH website links page, see: [autohistory.org/links-to-online-automotive-history-resources](http://autohistory.org/links-to-online-automotive-history-resources)). It's a terrific source for brochures. The choice was inspired by "The Definition of a Muscle Car" article on p. 8. The above image is from the same site and brochure, showing the value (and collectable value) of these brochures in detailing the specifications and options of the given automobile.

**Back cover:** This 1936 "Buick CENTURY" ad was also inspired by "The Definition of a Muscle Car" article—perhaps the earliest "muscle car." The article will illuminate the context of the emphasis on the word "century" in the ad.

# SAH Journal

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An Affiliate of the American Historical Association



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The Society of Automotive Historians, Inc.

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Join, renew and more right on-line!

## President's Perspective



My first car purchase, a 1930 Plymouth Model 30U in 1966. My vintage car baptism by fire.

I'm happy to report that we received a significant number of nominations for the SAH Awards this year. Our Award Panels have their work cut out for them over the coming months; and the awards will be announced this fall. Thank you to everyone who submitted an award nomination.

The SAH website is being thoroughly reconfigured and updated. While this work continues, we hope that you will find the site improved and easier to use. The Website Improvement Working Group, consisting of *Kevin Kirbitz* (Chair), *Bob Barr*, *Louis Fourie*, *Helen Hutchings*, *Chris Lezotte* and *David McGee*, with David doing most of the heavy lifting, has been hard at work. In late March all members were informed of their new permanent usernames and new changeable passwords. Members can change their new password any time they log in.

The Call for Papers for the Sixth Michael R. Argetsinger Symposium on International Motor Racing History is now linked on the SAH website homepage. Abstracts of proposed presentations are due August 5<sup>th</sup>. The Symposium will take place November 4<sup>th</sup> and 5<sup>th</sup> at the Watkins Glen International racetrack, in the infield Media Center. The presentations and round table discussions will be geared to both motor racing scholars and racing history enthusiasts alike. As I mentioned before, we are planning for this to be a hybrid in-person and virtual event, so that members can attend remotely if they prefer. The symposium is co-hosted by the International Motor Racing Research Center (IMRRC) and the SAH and is worthy of your support, regardless of your automotive areas of interest.

Plans are underway with our colleagues at Automotive Historians Australia to convene a one-day joint hybrid symposium on September 18<sup>th</sup> in North America and September 19<sup>th</sup> in Australia, with the time difference accounted for. The event will tentatively consist of several presentations over five hours, a one-hour break, and then a smaller group of presentations and a round-table discussion over two hours. This event will tentatively start at 5:00 pm EST on Sunday, September 18<sup>th</sup>, in North America, and conclude around 1:00 am EST. Presentations are sought that will address the shared transnational histories of the automotive industry, exploring ways in which the Australian and American auto industries shared expertise, skills, staff, design and studio practices, engineering, business and management structures, advertising, parts and components, and trade practices. The Call for Papers for the symposium is now linked on the SAH website homepage. Abstracts of proposed presentations are due June 30<sup>th</sup>.

The AACA Eastern Division National Fall Meet taking place October 4<sup>th</sup> through 7<sup>th</sup>, aka Hershey Week, is six months away. However, for those planning to attend, travel and accommodations are a near-term concern. Please keep in mind that beginning this year the daily events for Hershey Week are moved one day forward; that is, the flea market is Tuesday through Thursday (instead of Wednesday through Friday) and the Car Show is Friday (instead of Saturday). As a result, the SAH orange field tent will be staffed Tuesday through Thursday, our Fall Board Meeting will take place Wednesday evening, October 5<sup>th</sup>, and our Annual Banquet and Awards Presentation will take place Thursday evening, October 6<sup>th</sup>.

Best Wishes,

—Bob Barr

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NEW MEMBERS

# Why would we put an Impala ad in a magazine like this?

We readily admit there are other Chevs more apt to enthrall an enthusiast. But wait. Forget for a moment your past perceptions of what an Impala is or isn't, and take a good long look at the photograph below. This is what an Impala is today. Trim, crisply styled, a thoroughly delightful car to look at

and to drive. Yes, drive. You see, this particular Impala is equipped for the particular driver. Underneath that shiny sheet metal lurks our illustrious F41 Sport Suspension—a beautifully tuned team of components which includes a rear stabilizer, an up-size front stabilizer, stiffer springs, special shocks, and requires available

GR70-15 white stripe radial tires. The results are exhilarating. You scoff? Take an F41 Impala or Caprice over the ripples and through the turns, and judge for yourself. Our hunch is it will elicit at least a knowing grin, if not an out-and-out "I'll be damned."

The New Chevrolet Impala or Caprice with F41 Sport Suspension. Call your dealer soon and see if he has one on hand. If so, go drive it. And take along some friends. This is one "driver's car" that leaves plenty of room for riders. Y'all come.



The New Chevrolet 

1977 Chevrolet Impala Sport Coupe

Source: GM Heritage Center

## GM's SHORT-LIVED HOT BENT WIRE TECHNOLOGY

*Editor's note: Our author, Bill Rothermel, has been a member of the SAH coming on twenty years. Rather than create an introduction to Bill, we'll use the one by James Cox in his 2010 book, the biography of his wife Beverly Rae Kimes, titled Simply Bev... (see the review by Kit Foster in SAHJ #250, March/April 2011, p. 12). "Bill has a lot of interest in cars, from classics to muscle cars, Post War American cars. European sports cars and automobile racing of all kinds. Bill is also a freelance writer, contributing to various national and international and club publications." Bill is a Secretary of the Board of Directors of the AACA Museum, Inc. Bill credits Ms. Kimes as his mentor. Bill became a regular contributor to the late-Automobile Quarterly (of which Kimes was editor); unfortunately, after Bev's passing. If you've attended a concours from Greenwich (CT) to Amelia Island (FL), and many in-between, you've heard his color-commentary for each car during their awards ceremonies. This and the article that follows are his first in the SAH Journal. If you catch any of his articles from Hemmings to Sports Car Market, you'll note his byline includes "SAH" after his name... a mentor's suggestion from Bev... so we're honoring it here too.*

Chevrolet introduced the new Caprice Custom Sedan in February 1965 at the Chicago Auto Show. The GM brand took a page from its own playbook much like it did in 1958 when it introduced the Impala, an upmarket trim level for the existing top-of-the-line Bel Air. The Caprice—a jazzed-up Impala—was

Chevrolet's answer to the new Ford Galaxie 500 LTD introduced at the beginning of the 1965 model year. Like the Caprice, Impala, and Bel Air, the LTD was an upmarket version of Ford's popular Galaxie 500 which was itself one step beyond the Fairlane 500 starting in 1959.

The Caprice returned for 1966 no longer an option on the Impala 4-door hardtop sedan. It became a stand-alone model for 1966 comprising four body styles—four-door hardtop sedan, a two-door Custom hardtop coupe, and two- and three-seat station wagons. The new Custom Hardtop Coupe, designated internally as Model 16647, featured an exclusive formal notchback roofline not shared with other GM marques. This began a tradition (through 1979) whereby Chevy coupes offered a unique body style distinct from its Pontiac, Olds, and Buick siblings.

Chevrolet expanded the use of the distinct coupe body to the Impala line for 1968, dubbing it the Impala Custom Hardtop Coupe. One year later, the formal, upright roofline remained, but the flat rear window was replaced with a unique concave full-width rear window and trunk lid with a dip in the center section on Caprice and Impala Custom Coupes. The specific decklid was shared on the 1969 and 1970 models only. The unusual rear window was not shared with any other GM division remaining a styling constant on big Chevs through 1976.

1977 GM models, including the full-size Chevrolets, were subject to a dramatic downsizing from the previous model year. The new Caprice and Impala were awarded Motor Trend's *Car*

# The New Chevrolet Landau Coupe.

## We've topped ourselves.

Last September we introduced The New Chevrolet Coupe—a beautifully contemporary car with clean crisp lines, a smooth quiet ride, more rear-seat leg room, more head room, more trunk room, and more ease of entry and exit than last year's full-size Chevrolet Coupes.

Quite a car.

But instead of sitting around congratulating ourselves, we went right to work on an exciting new version of that exciting new coupe—a sporty new number we call The New Chevrolet Landau Coupe.

And here it is. With its very own elk-grain vinyl landau top, four very believable wire wheel covers, a pair of sport mirrors, accent striping, distinctive Landau nameplates, and a personality all its own.

You can order it as a Caprice or an Impala.

If you like, you can order it with our available F41 Sport Suspension for a little extra flavor on the road.

But first, go see it.

Your Chevrolet dealer is the place.



Caprice Classic Landau Coupe

Now that's more like it. 

The Caprice Classic Landau Coupe

Source: GM Heritage Center

**TORONADO XSR**  
A true classic—for those who cannot be content with the ordinary.

Rarely does a new automobile appear that's so impressive it causes excitement wherever it's seen. Toronado XSR is that kind of car.

A new panoramic rear window swings around to form the rear window in one sweep of glass. Twin reflective-glass panels form skylights in the roof; at the touch of a button, they slide inward, creating the open air feeling of a convertible. With its long, lean lines, Toronado XSR emerges as a dynamic new kind of personal luxury car.

But there's more. The front-wheel drive Toronado has long been known for its engineering excellence. Now it has a new, more fuel-efficient Rocket 402 V8 which generates torque and horsepower with unique precision—for it is equipped with a new totally electronic spark timing different from that in any other car.

Tornado's electronic spark timing uses a digital microprocessor to monitor the engine's speed, vacuum and coolant temperature as you drive—continuously fine-tuning its performance to the requirements of the moment. Whether running cold or at optimum temperature, accelerating, decelerating or cruising, spark timing is instantly adjusted to produce incredibly smooth response to your need. Another Toronado first.

Exciting innovations in design and engineering—years only in the new Toronado XSR. One of these rare, genuinely exciting automobiles—a classic. Can we build one for you?



1977 Oldsmobile Toronado XSR (1977 Olds Brochure)

**BULLETIN**  
NEW CAR MERCHANDISING  
L. F. Thompson, Manager  
New & Used Car Merchandising

ORDER NO. RCR 77-51  
DATE 3-16-77

**TORONADO XSR CANCELLED**

**TO ALL OLDSMOBILE DEALERS:**  
To reiterate Mr. J.F. Maltos's letter of March 4, 1977, Oldsmobile has experienced technical difficulties in achieving the quality that we desire in producing the Toronado XSR. Therefore, production of this model has been cancelled for the 1977 model year. We anticipate introducing the Toronado XSR at the beginning of the 1978 model year.

The popular XS model will continue to be offered for the remainder of the 1977 model year, and it is planned that the XS will be continued for 1978.

It is suggested that customers who have ordered or expressed an interest in the XSR be contacted with this information in an effort to sell them a Toronado XS.

All orders on the National Order Bank for the XSR Model (W57) will be deleted from the Order Bank, and a list of order numbers will be forwarded to dealer by their Zone Offices.

It will be necessary to reorder if the customer desires an XS.

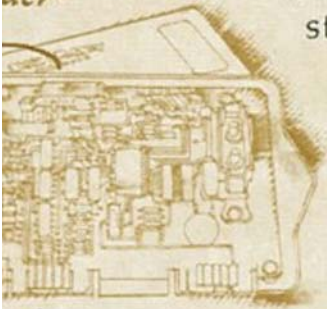
W. L. Thompson, Manager  
New & Used Car Merchandising

performance is continuously fine-tuned by an on-board digital mini-computer to deliver instantaneous response to your driving needs of the moment.

So you relax and enjoy the luxury around you. Four-Season air

conditioning, automatic transmission, power brakes, steering and windows and AM/FM stereo radio all are standard in Toronado.

(1) Leather inserts in seating areas offered in camel, carmine, black. (2) Available XS treatment with sliding sunroof and panoramic rear window; sunroof reduces headroom. (3) Toronado's command post.



2



3

1978 Oldsmobile Toronado XS (1978 Olds Brochure)

of the Year Award heralding the new design. Coupes and sedans shared a 116-inch wheelbase (down from 121.5) and cars were 10 inches shorter overall as well as four inches narrower. Weight was reduced significantly with coupes dropping over 600 pounds from their predecessors. Once again, the big Chevy B-body coupes were given a roofline unique to Chevrolet not shared with other GM divisions. The new design included an attractive wraparound semi-fastback rear backlight.

GM, in conjunction with PPG (Pittsburgh Plate Glass), employed a new technology to bend a single sheet of glass via a wire embedded within. Known as hot bent wire technology, it enabled the glass to be shaped into unusual forms and angles previously impossible with the thickness required of automotive glass. Rather than using sheetmetal, the glass became a distinctive stylistic element of the automobile's new design.

The 1977-79 full-size Chevy Coupes were not alone in featuring this new technology. Olds introduced the Toronado XSR which it highlighted in a two-page spread in the 1977 Oldsmobile catalog as well as in Olds advertising; yet the car never began series production. A Toronado was reportedly sent to American Sunroof Corporation (ASC) for a T-top conversion. Unlike other T-top installations, these were power-operated and the glass panels slid inward under a wide center bar. In place of the typical opera windows as found on the standard Toro, the XSR was fitted with a wraparound rear window—extending from B-pillar to B-pillar—using GM's new hot bent wire technology. Despite the hype, it is believed that only one XSR was built. The internet is full of conjecture as to not only how many were built, but also as to the whereabouts of the prototype vehicle(s). Olds officially cancelled the vehicle in a letter to dealers on March 14, 1977.

Olds introduced the Toronado XS as part of its model lineup replacing the T-tops with an electric sliding glass Astrorooft. The unusual rear window remained as part of the package with the Toronado XS being offered for the 1977-78 model years. 2,713 were built for 1977 and another 2,453 for 1978.

The hot bent wire technology was subsequently used on the 1986 and 1987 Chevrolet Monte Carlo SS Aerocoupe. It featured a special, deeply sloped rear window, a shorter trunk lid and a

flatter spoiler designed to improve aerodynamics and make the car more competitive with the slippery Ford Thunderbirds on the NASCAR circuit. Two Aerocoups were sold to the public in order to meet NASCAR homologation requirements in 1986. Another 6,052 were sold for the 1987 model year before the model was discontinued and the novel technology relegated to automotive history.

—Bill Rothenmel, SAH

# NUMBER ONE DRAFT CHOICE.

THE  
*Heartbeat*  
OF AMERICA  
  
TODAY'S  
CHEVROLET

You're closing in on Talladega when a pair of headlights appear in the rearview. They soon fill your mirror and then just as quickly disappear as the white car swings out to pass. Of course, you know what it is.

The ground-effect body panels, front air dam, rear spoiler and new fastback roof line leave no doubt that you've just been overtaken by a Monte Carlo SS Aerocoupe.

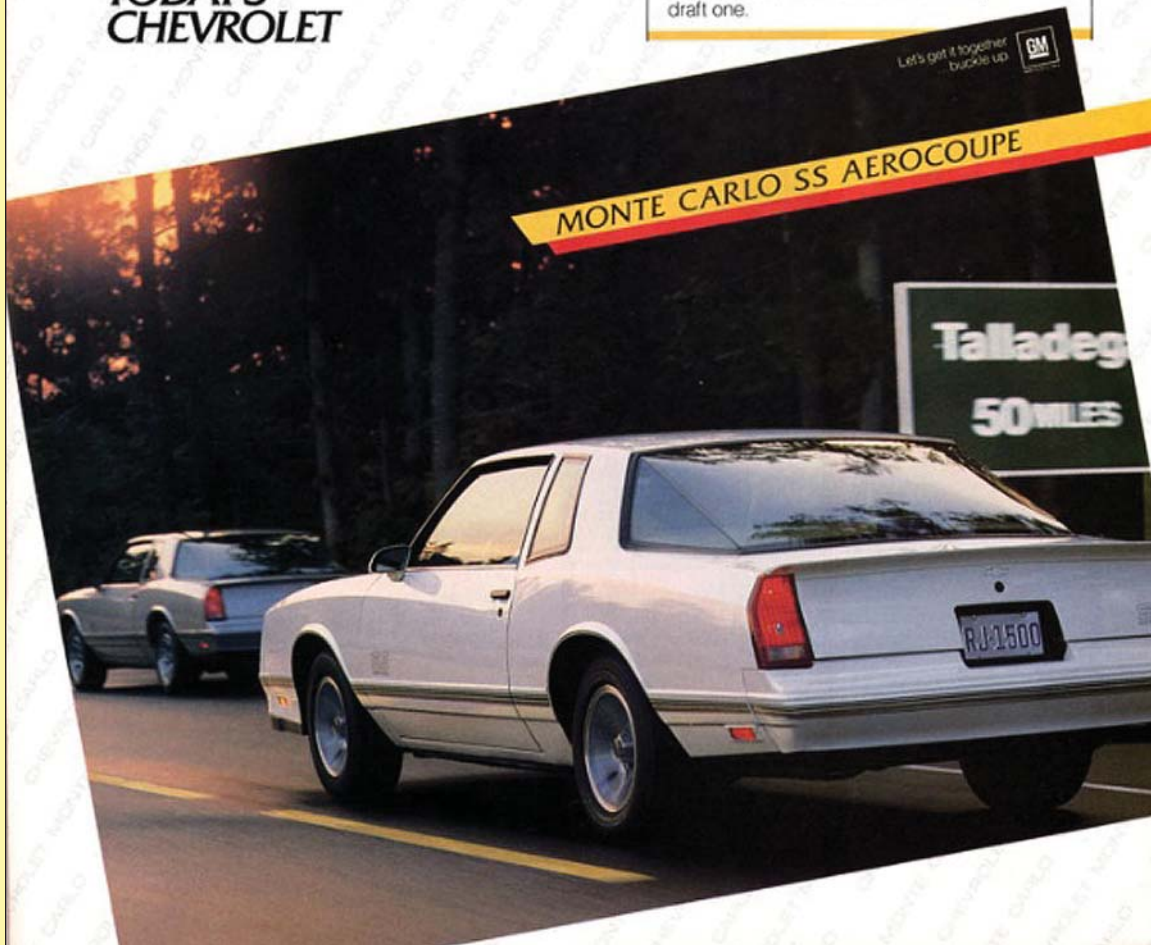
You tuck in behind, noticing how glued to the road the car appears, thanks to the F41 Sport Suspension—special shock valving, spring rates, thick stabilizer bars both front and rear and P205/70R-14 Goodyear Eagle GTs.

You hear the rumble coming out of twin exhausts, a thunder produced by a 5.0 Liter High Output version small-block V8.

And as you eat up the miles, you realize you'd have a hard time keeping up—if you weren't driving an SS yourself.

Chevrolet Monte Carlo SS Aerocoupe—draft one.

**SS**  
MONTE CARLO



1987 Chevrolet Monte Carlo SS (Aerocoupe ad)

## THE DEFINITION OF A MUSCLE CAR

Automobiles have been forever classified by eras or timeframes—the Horseless Carriage or the Classic Car, as examples—both defined by their respective club devotees; the Horseless Carriage Club and the Classic Car Club of America. It is generally agreed that the era of the supercar began with the introduction of the Lamborghini Miura. Fins are bookended by the 1948 and 1964 Cadillacs; while others are a bit nebulous, as with the Nickel Era or Jazz Era. Has anyone ever “officially” defined the words “muscle car” or the “muscle car era?” It turns out, old reliable *Merriam-Webster* actually has a definition—“any of a group of American-made 2-door sports coupes with powerful engines designed for high-performance driving.” *Wikipedia* (if it’s on-line it must be true) says, “an American term for high-performance cars, usually but not limited to rear-wheel drive and fitted with a large and powerful V8 engine. The term originated for 1960s and early 1970s special editions of mass-production cars which were designed for drag racing.”

Some might define a muscle car in the very simplest of terms—the most powerful engine in the smallest body available. Many experts consider the Buick Century of 1936 as the first muscle car. It got its name because of its ability to “hit the century mark,” or 100mph. Further, like a muscle car, it was Buick’s smallest body (the Series 40 Special) albeit with the division’s biggest and most powerful in-line eight-cylinder engine (from the Series 70 Roadmaster). While Specials included a “small” 93hp 233cid straight eight, the Century used the “big” 120hp 320cid straight eight giving the car genuine 100mph capability. Later, others capitalized on this simple formula; most notably the post-war Olds Rocket 88.

The 1936 Buick Century aside, one might beg to differ with the definitions offered by stalwart *Merriam-Webster* or newcomer *Wikipedia*. For starters, there is no mention of the size of the car and no specific time parameters. For this writer, the Pontiac GTO not only defines the genre (it was a mid-size or intermediate body), but also the beginning and end of the Muscle Car Era; 1964-1974. Some might argue that the 1974 GTO was a Nova, *er* Ventura (a compact car) and thus, not the same as GTOs from 1964-1973. Regardless, Pontiac built a Super Duty 455 Firebird Trans Am in 1974, thus ushering out the end of “big block,” high-horsepower V8 engines. The gas embargo and rising insurance costs contributed, too, but they are less date-specific. Further, 1975 began the use of catalytic converters and a mandatory use of unleaded fuel; in-effect, marking the beginning of still another era. But, wait a minute, the Firebird is a pony car, so technically, it is not a muscle car. Right?

Back to *Merriam-Webster*, which defines a pony car as, “one of a group of 2-door hardtops of different makes that are similar in sporty styling, high performance characteristics, and price range.” Isn’t that pretty much how M-W defines a muscle car? *Wikipedia* goes one better, “an American car classification for affordable, compact, highly styled coupés or convertibles with a sporty or performance-oriented image. Common characteristics include rear-wheel drive, a long hood, a short decklid, a wide range of options to individualize each car and use of mass-produced parts

shared with other models.” I like that, and more important—the use of the words “compact” and “long hood, short deck,” are included. The Mustang gave us the pony car as a 1965 model and the Camaro, Firebird, Cougar, Javelin, and Challenger followed not long after.

Hey, but wait! What about an AMX—or a Shelby Mustang GT350? They fit the pony car definition to a tee, but they have no back seat which makes them . . . sports cars. *Merriam-Webster* defines a sports car as, “a low small usually 2-passenger automobile designed for quick response, easy manoeuvrability, and high-speed driving.” Can we all agree, Corvettes are sports cars?

Where does that leave the full-size car—a ’57 Chevrolet “Fuelie” with its 1hp per cubic inch or Impala Super Sports with 409s and 427s; Pontiac Catalinas and 2+2s with 421s, Chrysler Hurst 300s, Mercury Marauder S-22s and Galaxie 7-Litres and Fords with 406s . . . among others? Don’t forget, Chrysler initially marketed its legendary 300-series Letter cars as sports cars. Ditto for Studebaker, which called its Golden Hawk a “4-seat sports car.” Chalk that up to marketing, but it still signified a special automobile designed for high-performance driving. Many historians credit Olds with its Rocket V8 (and Cadillac), which offered modern OHV V8’s starting in 1949, as the beginning of the era of modern performance automobiles. I propose we call them “performance cars”—denoted by the time period of 1949 to 1974. Also, if they were built between 1964 and 1974, they qualify as muscle cars, even though they might be compact or full-size vehicles.



Source: 1964 Pontiac GTO (GM brochure)

So, why ask the question? Just go to a concours or judged car show and you’ll find as many classes of cars blurred by the lack of definitions . . . and as many opinions as there are cars on the showfield! It doesn’t matter, that is, until you have one of the cars competing in a particular category and you find yourself questioning why your car is classed in the same category as . . . “that” car. Pony cars can be muscle cars, but not all pony cars are muscle cars. Performance cars can be muscle cars and all muscle cars are performance cars. Some might argue that an AMX is a muscle car; after all, it’s a shortened Javelin . . . and later Shelybs had back seats. Let’s at least agree, ALL Corvettes are sports cars, small block or big block. Let the controversy begin. Please don’t shoot the messenger. All I did was provide food for thought.

—Bill Rothermel, SAH



## EXCAVATING THE ARCHAEOLOGICAL AUTOMOBILE: A CONVERSATION WITH MILES COLLIER



Source: the author's collection

With no photo-op during the interview, this image of Mr. Collier was cropped from a picture of all the honorary judges at the 2012 Pebble Beach Concours d'Elegance, where he has served (as of today) for more than 20 years.

It all came about rather unexpectedly with a call from *Kandace Hawkinson* asking if I was going to be at Amelia Island for the concours. When the conversation ended I was set to interview *Miles Collier* at the Ritz-Carlton at 4pm on March 3<sup>rd</sup> in connection with the release of his new book, *The Archaeological Automobile*.

I'm pleased to introduce *Miles C. Collier* by first mentioning that he was the 2010 recipient of the SAH's highest award: Friend of Automotive History. Most will know that he is the founder of the Revs Institute, a 501(c)(3), not-for-profit, working museum and library (see: revsinstitute.org), and so much more that to go on would wholly displace what follows.

In preparation for the interview I read the new book, noting that there are many parts I want to go back and re-read to digest them further. I also kept in mind his earlier chapter contribution appearing in *The Stewardship of Historically Important Automobiles* (see SAHJ #261 p. 10) to help calibrate his progression of thought over the last decade since that book was published.

We sat in an open room off the hotel lobby, which was fine for conversation at proximity, but it wreaked havoc for my recording with the pronounced fidelity of the

background rumble of others and an amplified acoustic guitar player adding ambiance with his rendition of standards, like *Speak Softly, Love* (theme from *The Godfather*). Yet, all went well by the measure of the hour and forty-five minutes we conversed... but our limited space only allows a small bit of it to appear here to dovetail with the book review on page 10.

> On writing (mostly summarized):

The actual writing of the book was the fairly easy part, but the physical production of the book was the hardest part. You imagine handing off the manuscript to the sound of choir music and a few months later all these books appear free of errors. The work is in the copy editing, making sure the footnotes, for example, are as correct as possible that the footnotes are right, etc.

> From *Stewardship* to the new book (in the area of replicas):

"The piece in *Stewardship* is a very short piece... the evolution in my thinking towards replicas in some ways is one of degree, and in some ways it's actually fairly radical, so how could those two things exist at the same time. What I say in the *Stewardship* book is that for many applications that people out there in the world want to use old cars for, would rather use a replica... in thinking about that subsequently and ultimately writing *The Archaeological Automobile* the conclusion I came to is for many uses that people want to put historical automobiles to, replica automobiles *absolutely* make more sense [*then uttered rhetorically*]—I don't know why you're not doing that.

"So essentially what I've done is I've gone from saying (y'know—kind-of slightly snarky) 'use a replica if you think that way'... to now having considered it with some care I actually surprised myself when I came out on the other side and say, *hot damn*, for a whole host of applications a replica is by far a better thing to use than a historically significant artifact. Now that raises another epistemological question, which is: how do you know it's real, especially if it has been restored to the standards that people do today?

"So here's my thinking: under certain applications, replicas are better than

historical cars. This applies under certain fairly narrow circumstances, one of those circumstances is with respect to original cars where there are very few of them. I'm not talking of a production model where there were 3,000 or 30,000 cars, or maybe even 300 cars... those are sufficient numbers where nothing terrible is going to happen if you roll one up into a ball at Goodwood or something like that.

"On the other hand, those limited number of absolutely spectacular automobiles that are in amazing original condition (narrowing down the field I'm talking about)... those cars, you probably don't want to use in high risk, high wear-and-tear, high consumption environments like vintage racing.

"Here's another part of the criterion that absolutely has to apply: if you're going to make a replica, it has to be dead-nuts exactly like the real car was, including all the performance factors—no funny shocks, no funny brakes... you have to build it no faster, no different."

For a substantial part of the discussion, Miles covered aspects of the book's central theme of looking at an automobile through the lens of an archaeological mindset. A car, like everything else, exhibits the effects and consumption that its journey through time places on it, making it unique—beyond however rare or commonplace it was when first manufactured. The book's discussions of the many branching issues that arise from applying the archaeological mindset brings about engaging fresh perspectives on how we live with the reality of automobiles as culturally valuable artifacts.

The book persuades, but any "take-away" is in the hands of the reader. When asked what future observable manifestations he would most like to see come from the perspectives championed in the book, Miles asserted that, ideally, he would like the book to be the standard text on the subject, not only on old cars, but on "active matter"—a term used dozens of times in the book to describe those artifacts that can only be understood when experienced while functioning (not when on static display).

—R. Verdés

# Book Reviews

## The Archaeological Automobile: Understanding and Living with Historical Automobiles

by Miles C. Collier

Collier AutoMedia LLC (2022)

CollierAutoMedia.com/

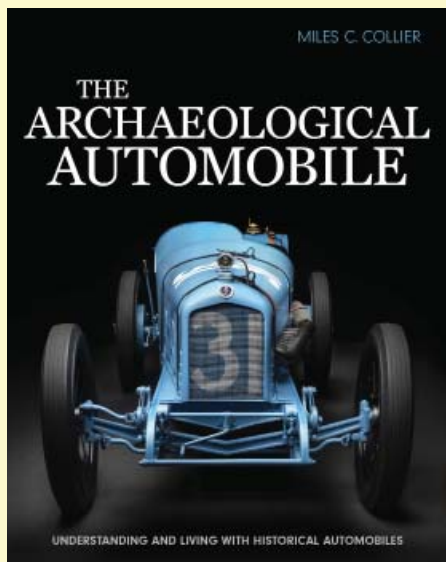
392 pages, 8¾" x 11½" foil embossed hardcover

123 b/w (includes endpapers) & 159 color images, chapter endnotes, bibliography, illustration credits and index

Price: \$149.95

ISBN-10: 1735645109

ISBN-13: 978-1735645100



It seems likely that the thinking that led to Miles C. Collier writing and publishing this book *The Archaeological Automobile* likely traces at least back to the 2013-published *The Stewardship of Historically Important Automobiles* from the (Dr. Fred) Simeone Automotive Foundation and to which Miles Collier and L. Scott George, whom Collier describes as “my superb curator and collections manager,” each contributed a chapter. (Refer to *SAH Journal* 261 March/April 2013) *The Stewardship* book advocated for preservation whenever and wherever possible rather than restoration.

With this book Collier advocates that when it is deemed restoration is absolutely

necessary, it be viewed, and thus approached, from a different perspective, an archaeological one. The National Geographic Society defines archaeology as the study of human past using material remains. Further, if the object being studied is portable, it is “usually called an artifact.” Accordingly, Collier makes the case that the automobile is a particularly “rich artifact” having been a “social and cultural change agent” as well as a disruptive technology from which we can learn “about the future implications of other radically transformative technologies.”

Once Collier has established “The Archaeological Mindset,” as he titles one of his chapters, he explains how that applies to the restorations he and his staff undertake. He does note that his approach currently means his cars “don’t win many actual awards and would probably sell for less as their bling level is lacking in various areas” for the restorations he oversees have “documented fidelity to original build quality that includes the appropriate overspray, paint runs, and crude workmanship in hidden places” just as they did when originally constructed, thus more accurately reflecting their own and humankind’s history.

The book is the deeply contemplated effort of a noted collector. If I could have but one wish for this book it is if or when a subsequent printing is considered that serious thought be given to producing it in a more affordable form making the message it carries available to a greater, rather than fewer, number across a wider spectrum of the automotive enthusiast realm.

In the closing pages Collier makes what he heads “A Call for Action” writing that he hopes for “a base of many minds, many hands, many connections, and many resources. My idea is for a worldwide, not-for-profit, information and support hub with no ulterior agenda.”

When he writes that “Nothing like this exists anywhere,” I can’t help but wonder if maybe it does although not as a single global entity. Isn’t that “information and support hub” and the preservation of the material and knowledge of the artifacts as well as their care and use and their cultural influences what every transportation-oriented historical association, including this one we call Society of Automotive Historians, are all about? Could it be that pioneering better, stronger interfaces and communications between existing societies and institutions could go a long way toward fulfilling your call, Mr. Collier?

—Helen V Hutchings

## Ken Miles: The Shelby American Years

by Dave Friedman

Car Tech (2021)

CarTechBooks.com/

240 pages, 11" x 8½" softcover

304 b/w & 46 color images, no index

ISBN: 978 1 61325 597 1

Price: \$38.95

ISBN-10: 1613255977

ISBN-13: 978-1613255971

—and—

## Ken Miles

by Art Evans

Enthusiast Books (2019)

ertelgiftshop.com/motorsports/ken-miles

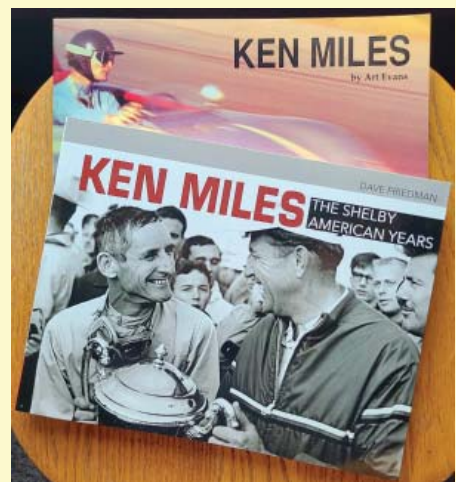
124 pages, 11" x 8½" softcover

148 b/w images, appendix, no index

Price: \$34.95

ISBN-10: 1583883762

ISBN-13: 978-1583883761



There are two books titled *Ken Miles* from different publishers and writers. Yet, to truly learn of Ken Miles’ complete story as well as of his racing prowess and career, you truly need both books published not quite twenty years apart. A quick search indicates the older one is as readily available as the newer.

The 2004-published book was written and assembled by the late Art Evans (see p. 14) and published by his own Photo Data Research, LLC, then again in 2019 by Enthusiast Books. Evans was a fellow road-racer with Miles, once Ken, with wife Mollie and son Peter, all UK-born, had arrived in the US. Evans writes some words but also relies on words and images from others to relate Miles’ life (1918 to 1966) and career.

The newer book by photographer *Dave Friedman* begins when he and Miles were each hired by Carroll Shelby; Dave to be the full-time Shelby American team photographer and Miles carrying the title Competi-

tion Manager. Miles' job was all encompassing for he was "assigned to development of driver environment inside the cockpit and handling." Also, he "supervise[d] testing" even as he was also the main test driver and the lead race pilot. Oh, and he was responsible for overseeing development of the Cobra coupe working with Pete Brock, Phil Remington and, of course, Shelby.

Both Friedman's and Evans' books include personal recollections and memories. Friedman recalls his and Ken's "late evening chats in his [Ken's] office while gluing up those awful homologation papers. His love of classical music filled the room and offered a bit of well-deserved downtime." Then there were the shop's "weekly homemade chili lunch meetings." Further, Friedman notes "Ken loved the kids and always spent plenty of time with them" particularly at races.

Both authors recall Miles' fondness for tea noting it wasn't unusual to see Ken in the pits or garages teapot in hand yet, neither included a photo of such. Too bad for it would have been a nice inclusion, especially given Ken likely learned his appreciation of the beverage from his dad and grandfather who owned and ran the Henry Miles tea importing-exporting-blending firm.

Together or individually, these books pay tribute to *Ken Miles* as they show and tell of the caliber of man and racer that he was. If you're familiar with how Miles' life ended, yes that's covered in each book but otherwise, as there is virtually no overlap or redundancy in what each book presents, if you truly want to see, read of, and learn of Ken Miles, the man, his racing prowess and career, you'd benefit from reading both books.

—Helen V Hutchings

### Hello, I'm Paul Page: "It's Race Day in Indianapolis"

by Paul Page & J. R. Elrod

Blue River Press (2021)

BRPressBooks.com/

201 pages, 6¼" x 9¼" hardcover

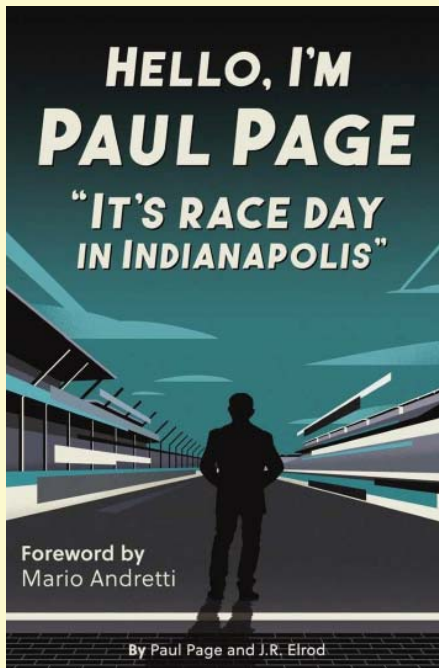
5 b/w & 24 color images, bibliography, appendix, no index

Price: \$26.99

ISBN-10: 168157215X

ISBN-13: 978-1681572154

If you know the name, you already have a pretty good idea of what you'll find and be reading about on his book's pages. There's lots about race car drivers and races—particularly the Indianapolis 500. But if you



start at the very last page, you'll discover a two-column list printed in a tiny font. That list is of the various different events and series (just shy of 50) that Paul Page covered over his 60 year broadcasting career along with their locations.

Page calls his book a memoir but it feels and reads more like an autobiography for he tells of his origins, childhood, youth, marriage, family life along with, of course, all the racing and broadcasting experiences. It's all told chronologically (but not rigidly so) and written as though he's visiting and reminiscing with friends.

For that approach and other aspects of the finished book Page credits his coauthor J. R. Elrod, who is not in any way a part of the racing community, but rather an attorney. Page comments that Elrod "brought a vision for this book that pushed beyond a collection of anecdotes and toward an earnest first-hand account . . . across the decades." Page goes on to write, "So there are really two voices here, history and a view inside the sport over 60 years."

Page doesn't write just of motorsports either. Over the years he's been involved in other aspects of life and living which he shares too. He relates experiences as a National Guardsman, training and working as a licensed paramedic, qualifying for and earning his SCCA racing as well as his FIA B and USAC stock car licenses and campaigning his own Lotus 51.

In one segment Page describes surviving the news chopper he was riding in falling out

of the sky. Luck was indeed with him for one leg was so badly broken it was feared he might never walk again, until one of the doctors called in Indianapolis' top orthopedics Drs. Bob Brueckman and Terry Trammel.

Sadly this is one of those books that no one insisted have an index. Word to the wise: note the page numbers as you read of people and/or stories you suspect you'll want to be able to more easily find again!

—Helen V Hutchings

### Chicago's Motor Row

by John F. Hogan and John S. Maxson

Arcadia Publishing [Images of America Series] (2021)

ArcadiaPublishing.com/

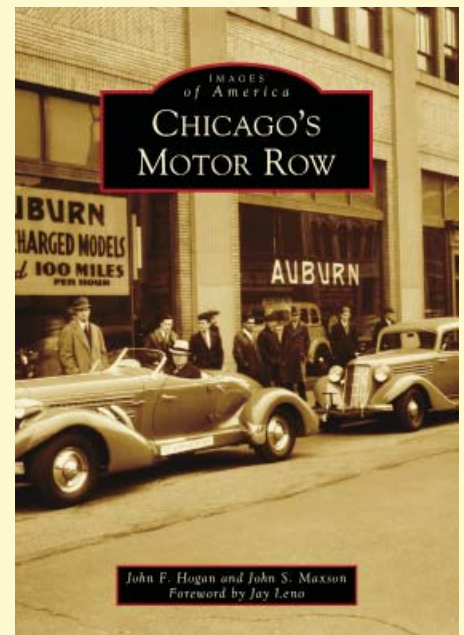
127 pages, 6½" x 9¼" softcover

147 b/w photos & 3 street location charts, no index

Price: \$23.99

ISBN-10: 146710762X

ISBN-13: 978-1467107624



The buildings of *Chicago's Motor Row* are extant thanks to a group of concerned citizens spearheaded by SAH members *Bob Joynt* #2084, *John O'Halloran* #1293, along with a former SAHer, *David Kerr* #2804. These three made such a persuasive presentation before the city council that the council acted. That gave the group time to gain a still stronger, bigger umbrella of protection by getting the district—some 60 buildings in all—placed on the federal National Register of Historic Places.

This Arcadia-published photo history shows in its 150 images the buildings then

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as well as some more contemporary photos intermixed with other images of some of the cars associated with that which comprises *Chicago's Motor Row*. There is also an especially useful chart listing the "landmarked structures" by address, building name and is accompanied by a street map indicating their proximity to one another.

At one time the district offered the consumer as many as 116 different makes in one building or another, many dating back to the beginning of the nineteen hundreds. As the authors note, "Other cities developed automobile rows, but Chicago's was almost universally regarded as the most imposing. Car shoppers from across the Midwest descended on this automotive smorgasbord," adding that "sales topped \$30 million annually by the end of the first decade."

Today buildings have been repurposed, but self-guided walking tours permit visitors to see the area firsthand. Also, check with the Chicago Public Library and the area's historical society; both sometimes present programs about the district. Short of being there, this book permits the reader a visit from your armchair.

—Helen V Hutchings

## The History of GM's Ramjet Fuel Injection on the Chevrolet V-8 and it's [sic] Corvette Racing Pedigree

by Kenneth W. Kayser

Tachometer Publishing (2021)

TachometerPublishing.com/

617 pages, 8¾" x 11" softcover

158 b/w images & diagrams, 352 color images & over 200 engineering drawings & service bulletins; appendices, index

Price: \$119.95

ISBN: 978-0999869772 [2nd edition]

There's never been a book quite like this one covering *The History of GM's Ramjet Fuel Injection on the Chevrolet V-8 and it's [sic] Corvette Racing Pedigree*; but then few books of this type are written by an author who could correctly be described as a true insider. *Ken Kayser* is a retired GM engineer. That enabled him to source the more than 700 photos, documents, and patent drawings—many of which have never been seen outside of GM until now—that are reproduced in his book. Knowing where to look and what to look for enabled Kayser to also help GM's archivists—who rightfully are trained in library sciences and not engineering—identify their relevant holdings.

K a y s e r acknowledges that Ramjet fuel injection was, "Originally thought of as an unreliable contraption and disappointing technological blunder . . . Today, it is an awe inspiring, highly desirable and prized, collectors dream!" Later he observes that, "From an inauspicious start in 1956, GM's Ramjet fuel injection was unceremoniously phased out in mid-1965, favoring the larger, lower cost per horsepower 396cu in V8 . . . Fuel injection would not debut again on

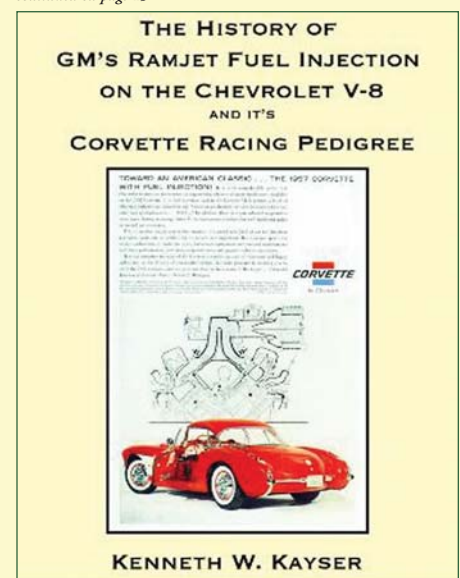
a major Chevrolet product line for another 20 years! Chevrolet introduced multi point fuel injection (MPFI) on the 1985 Chevrolet 2.8-liter V6 and the Corvette 5.7-liter V8 . . . By 1986 fuel injection would prove its dominance."

Throughout the book Kayser details the running changes that were taking place with dizzying frequency. He documents each with narrative and, more importantly, with work order and part numbers and dates. As I was reading a recurring thought was that every Bloomington Gold Corvette or other Ramjet-fed vehicle authenticity judge or car owner needs a copy of this book, especially as the changes documented are not limited to those under the hood. Further, it's not merely the documentation but the up close look-see of GM's daily operations that informs and captivates the reader.

The entire book isn't exclusively technical, for Ramjet's story involves people with names familiar to many: Zora Arkus-Duntov, John Fitch, Carroll Shelby, Betty Skelton, Dr. Dick Thompson, Dick Guld-

strand, Ed Cole and others. There are some who played big roles but didn't quite attain the same level of name recognition. A reader meets and becomes acquainted with John Dolza, Harry Barr and Louis Cuttitta and others on this book's pages.

continued on page 15



## In Memoriam

### David W. Brownell (1941-2021)



**D**ave Brownell, journalist, former SAH president and Friend of Automotive History, died November 15, 2021. He had been disabled by a stroke in 2010 and had been in care facilities for many years. He was 80 years old.

David Wheaton Brownell was born February 17, 1941, and grew up in Swansea, Massachusetts, on the southern coast. He graduated from Case High School in Swansea in 1959, listing his ambition in his high school yearbook as becoming an industrial designer. He graduated from Southeastern Massachusetts University (now University of Massachusetts-Dartmouth) in 1964 and then served in the U.S. Coast Guard Reserve.

In 1970, he was tapped to become founding editor of *Old Cars*, a monthly tabloid published in Iola, Wisconsin by Krause Publications. According to colleague *Richard Langworth*, Dave had been offered the job of associate editor at *Automobile Quarterly*, but declined, leaving Richard to take up the position. At *Old Cars* Dave enlisted a number of personalities to write regular columns, including “Young Nuts and Old Bolts” by *Henry Austin Clark, Jr.* and “Q&A” by SAH co-founder *G. Marshall Naul*. In 1976, Dave left Wisconsin to become editor of *Cars & Parts*, then published by *George Slankard* in Sesser, Illinois. Shortly thereafter he was recruited by *Terry Ehrlich* at Hemmings to come to Bennington, Vermont, to edit

*Special-Interest Autos*, a bimonthly magazine launched in 1970 by *Michael Lamm*. It was there that Dave left his mark, shepherding the publication through more than 20 years until a company reorganization restructured his position and eventually discontinued the magazine.

It was during those *SIA* years that I got to know Dave well. I think it started with a pithy letter I sent on a topic now forgotten. “I like your style,” he told me, and that led to a substantial number of feature articles and driveReports for *SIA*. Around 1990, I pitched him an idea for a column on interesting vehicles that turned up in odd locations, admittedly inspired by columns by *Mike Worthington-Williams* and others in British magazines. He rejected my proposed title “Serendipity” in favor of “Lost & Found,” a heading that had appeared briefly in *SIA*’s early years, but eagerly took the column. We had a good run, until *SIA* closed down in 2001 and I was dismissed. “Lost & Found” lived on, though, and still appears in another Hemmings title.

In 40 years of writing for the enthusiast press, Dave was one of the top-three editors with whom I worked, people whose ‘druthers I could anticipate and to whom I could propose topics they would be sure to take. His creed, “never change a fact without checking with the author,” made him the gold standard of writer-editor relations.

Dave left Hemmings not long after my relationship with the company ended, but he had developed a number of activities that filled out his career. From 1994 he was a partner with Jerry Lettieri in *Automobilia Auctions*, based in Connecticut and specializing in literature and memorabilia. He became a specialist with *Gooding & Co.*, the west coast collector car auction house, and had an appraisal business as well. He continued to write for several clients on a free lance basis.

Dave was a hands-on car guy, too. He had a Morgan Plus Four roadster when I first met him, but soon bought a 1924 3-Litre Bentley with an unusual Bamber touring body, from *Austie Clark*. He toured with it for many years. Over his lifetime, his automobiles are said to have exceeded 50 in number.

Dave joined SAH in October 1970, member number 117. He was very active in the nascent organization, serving as a director in 1978, vice-president in 1979-80 and president in 1981. In 1999 he was named a

Friend of Automotive History, the Society’s highest award.

His stroke ended his career, and eventually he faded from our horizons as his family guarded his privacy. His first wife, *Mary Chute Brownell*, died in 2016 after a long illness. His second wife, *Marian Savage*, whom he married in 1999, died in May 2020 from complications of Alzheimer’s. He is survived by two step-children and several step-grandchildren.

Dave never did become an industrial designer, but to those of us in the realm of automotive history he gave so much more.

—*Kit Foster*

### Tim Considine (1940-2022)



*“I thank luck; there’s no justice in this world for all that my life is and has been.”*

**F**or as much as life had gifted *Tim Considine*, that quote is so telling of who and what he was all about. He gave back in equal—some might argue more—measure; and they’d not be far off the mark. His Wikipedia page now starts this way: “*Timothy Daniel Considine* (December 31, 1940 – March 3, 2022) was an American actor, writer, photographer, and automotive historian. He was best known for his acting roles in the late 1950s and early 1960s.” He joined the SAH in 1997 with #2122.

A talented child actor, though he never actually wore “mouse ears,” he was associated with them for the series he co-starred in that ran on the Mickey Mouse Club. His co-star was *Dave Stollery* and therein is woven a lifetime friendship story. *Considine* and *Stollery* first met at a child “cattle call” simply because *Tim* happened to have in his hands a model car. *Stollery* noticed and said something like “That’s a neat car.” Little could they have known that day would mark the beginning of a friendship that would last

their lifetimes or that the focus of the life and career of each would become car-centric.

First, Considine and Stollery would co-star in the aforementioned “Spin and Marty” series. Stollery went on to attend Art Center School (now Art Center College of Design), graduating class of 1964 with a degree in industrial design. A decade later Toyota hired him to establish its North American research and development group in Southern California and subsequently become its design manager until, in 1980, he struck out on his own.

Meanwhile Considine continued acting through the mid-80s having been cast as the elder son in “My Three Sons.” At age 16 he’d purchased his first race car making him at that time the youngest car owner sanctioned by USAC. Leaving acting, Considine turned his attention full time to contributing racing and automotive features and photos to various publications, ranging from *AutoWeek*, *Vintage Motorsport*, *Car and Driver*, *AutoAccionado*, *Sports Car International* and many more, including *Road & Track*. He was also called upon to moderate panels of motorsports’ greats at concours and other events, narrate filmed features and more.

Giving back to the journalism community, Considine served on the Motor Press Guild’s (MPG) board for a dozen years, several of which were as its president. Further, he researched and wrote two very special prize-winning titles of race history.

That first book was *American Grand Prix Racing: a Century of Drivers & Cars* published by Motorbooks in 1997 earning him accolades from reviewers and the coveted Dean Batchelor Award for Best Book of the year from the Motor Press Guild. Then came the 17-pound doorstop! A three-volume hardbound, slip-cased set titled *Twice Around the Clock: The Yanks at Le Mans*. Tim didn’t merely research and write, he also self-published these marvelous volumes taking the *Yanks at Le Mans* saga from 1923 to 1979 via his aptly named publishing company, Toll Hall Sexton Books (think of the middle names of Phil Hill, Carroll Shelby and Dan Gurney).

*Yanks* was reviewed in *SAHJ* #301 and additional volumes were intended, bringing the story to 2017. Considine’s untimely passing leaves those additional tomes in question. What isn’t in question is *Yanks* earning not one, but two awards from MPG in 2019; one the Dean Batchelor Award for Excellence in Automotive Journalism

and the other MPG’s Best Book of the Year designation.

Interviewers often asked Considine, who had been named a Disney Legend in 2006, “What was Walt Disney like?” Tim’s reply was “Mr. Disney was soft-spoken, always friendly and approachable.” Those words are also an apt description of Tim Considine for he always was approachable, he was always amenable just as he too was well- and soft-spoken. To which it sadly must now be added that he will be much missed.

*Special thanks to Dean Case #1463 who helped me ascertain Tim’s MPG awards and years of service.*

—Helen V Hutchings

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## Art Evans, Jr. (1934-2021)



The capital E could indicate *Art Evans*’ surname, or it could be for motorsport Enthusiast for he truly was that first and foremost.

During the 1950s, along with a partner, Evans had an advertising and P.R. agency representing the likes of MG Mitten; (Bill) Devin Enterprises, for which he eventually became a distributor; and other car-related clients. Mid-decade, Evans also started racing in his own cars. Then he and another partner started publishing the *West Coast Sports Car Journal*, which, for a time, was the official publication of the California Sports Car Club.

During the sixties, Evans became the assistant professor and chair of the photography department at Orange Coast College in Costa Mesa, California. He would eventually author and publish nearly a dozen books on

photography. The 1970s saw him working in the communications department of motion picture giant Paramount and would lead to a solo exhibition of his still photos at The Lincoln Center.

In retirement Evans turned to authoring, and in many instances self-publishing, under his Photo Data Research, LLC imprint, motorsports books. Some titles documented events such as *Pebble Beach Remembered*, or personalities the likes of *Carroll Shelby*, *John Fitch*, *Ken Miles* and others. The latter book was said to have been utilized as a main reference source on the set during filming of the recent Hollywood movie *Ford Versus Ferrari*.

Evans’ motorsports titles number well in excess of twenty. He also wrote articles and columns for *Vintage Racecar* and *Vintage Motorsports* magazines. One of Evans’ last books was published in 2019 by McFarland & Company, Inc., covering *World War II Veterans in Motorsports*. Evans proudly wrote in his Prologue that “This book is written in the first person...because all of the 23 people in it are (or were) friends, some very close ones.” Just to name a few of the profiled vets, there’s Paul Newman, Carroll Shelby, Rodger Ward, Sam Hanks, Steve McQueen, and Dan Gurney.

Arthur Grant Evans, Jr. (January 8, 1934 – November 18, 2021) held multiple degrees; bachelor, masters, and doctoral and had served in the US Army, the California National Guard, the Army Reserve, and as a Culver City (California) reserve police officer. Father of four, a proud grandfather, his recent passing will be noted and noticed by not only his family members but the motorsports community as well.

—Helen V Hutchings

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## Don Peterson (1929-2021)

*Don Peterson*, journalist, car collector, Classic aficionado, appraiser and compulsive tourist, died on September 16, 2021 at his home in Roswell, Georgia. He was 92.

Donald Robert Peterson was born on April 1, 1929, in Sandstone, Minnesota. After graduation from high school he served as a communications specialist in the U.S. Navy, then joined the Air Force. Following his military service he attended the University of Minnesota and subsequently received a Bachelor of Science degree in Business from Gustavus Adolphus College. He married Lois Ruth Taylor in 1952 and became

an insurance underwriter with Prudential. He and Lois had five sons while living in Golden Valley, Minnesota.



Don joined the Classic Car Club of America in 1954 and became very active in the Club's administration, serving on the national Board of Directors, Regional Director and editor of the Upper Midwest Region's publication *Windshield Post*. He received CCCA's Turnquist Award for the best regional magazine, as well as CCCA's Citation for Distinguished Service.

In 1974, Don moved to Atlanta Georgia, where he married Edie Tannenbaum. In 1977, he became the first editor of *Car Collector* magazine, where he served for 14 years, becoming half owner and eventually selling the business in the 1990s. He founded his own business, Classic Car Appraisal Service in 1974, which he continued to run with four of his sons until his death.

He was indeed the Classic tourist, having driven more than 300,000 miles in Classic cars. In 1995 he drove a 1930 Packard 734 Speedster on a one-month tour of the United States, with a rotating roster of family members as passengers and covering all 48 continental states in some 10,000 miles. He participated in at least 73 CCCA CARavans, the most of any individual.

Don joined SAH in October 1975 as member number 296. I got to know him in the 1980s through *Car Collector*. He had published a piece by regular contributor *Richard Langworth* that was quite scathing about British cars. In fact, Richard had made up some bumper stickers with the legend "All parts falling off this car are of the finest English workmanship." Knowing that Richard was, like me, actually an aficionado of cars from the UK, I sent Don a riposte, touting

my 125,000 miles with a Rover 2000 TC as my primary car, albeit not without some issues. My closing line suggested that Richard's bumper stickers would be more appropriate for a Fiat.

I dropped my manuscript at the post office on a Sunday afternoon (time was that large post offices had open lobbies on Sunday). On Tuesday my phone rang. It was Don Peterson, ROFLing about my piece and saying he was rushing it to press. We became very good friends, meeting annually at events, principal among them the Greenwich Concours d'Elegance in Connecticut, where he was Grand Marshal for many years. His awards ceremony commentary was remarkable for his precise pronunciations, like "EeeeSota Fraskeenee," and "Saab SoNET."

Don is survived by his wife Edie, brother Jerry Peterson and sons Wyatt, Winston, Westley, Webster and Ryan, along with six grandsons and 11 great-grandchildren. He was pre-deceased by his son Whitney. Donations in his memory may be sent to the Salvation Army or Gustavus Adolphus College, 800 West College Ave., St. Peter, Minnesota 56082.

—Kit Foster

**Review: The History of GM's Ramjet Fuel Injection on the Chevrolet V-8 and it's [sic] Corvette Racing Pedigree**

*continued from page 12*

As a reader you attend the races at Nassau, Daytona Speed Weeks, Sebring, the 1956 New York Auto Show, and are present as the SS undergoes wind tunnel evaluations. Then there's the concluding appendix containing some 200-plus clear and readable reproductions of the actual engineering drawings, patent applications and more.


Historian, engineer, car owner, restorer, car show judge or interested enthusiast—this book is for you.

If you've made it this far, here's a small addendum of particular interest to SAH members: Ken Kayser earned his Bachelor of Engineering from General Motors Institute. He remembers one elective that was probably as important to him as all of his engineering classes combined. That class was taught by Professor *Richard P. Scharchburg*. Kayser writes that it was "Professor Scharchburg's passion . . . documenting and preserving history" that led him to "naturally begin studying Chevrolet's history."

—Helen V Hutchings

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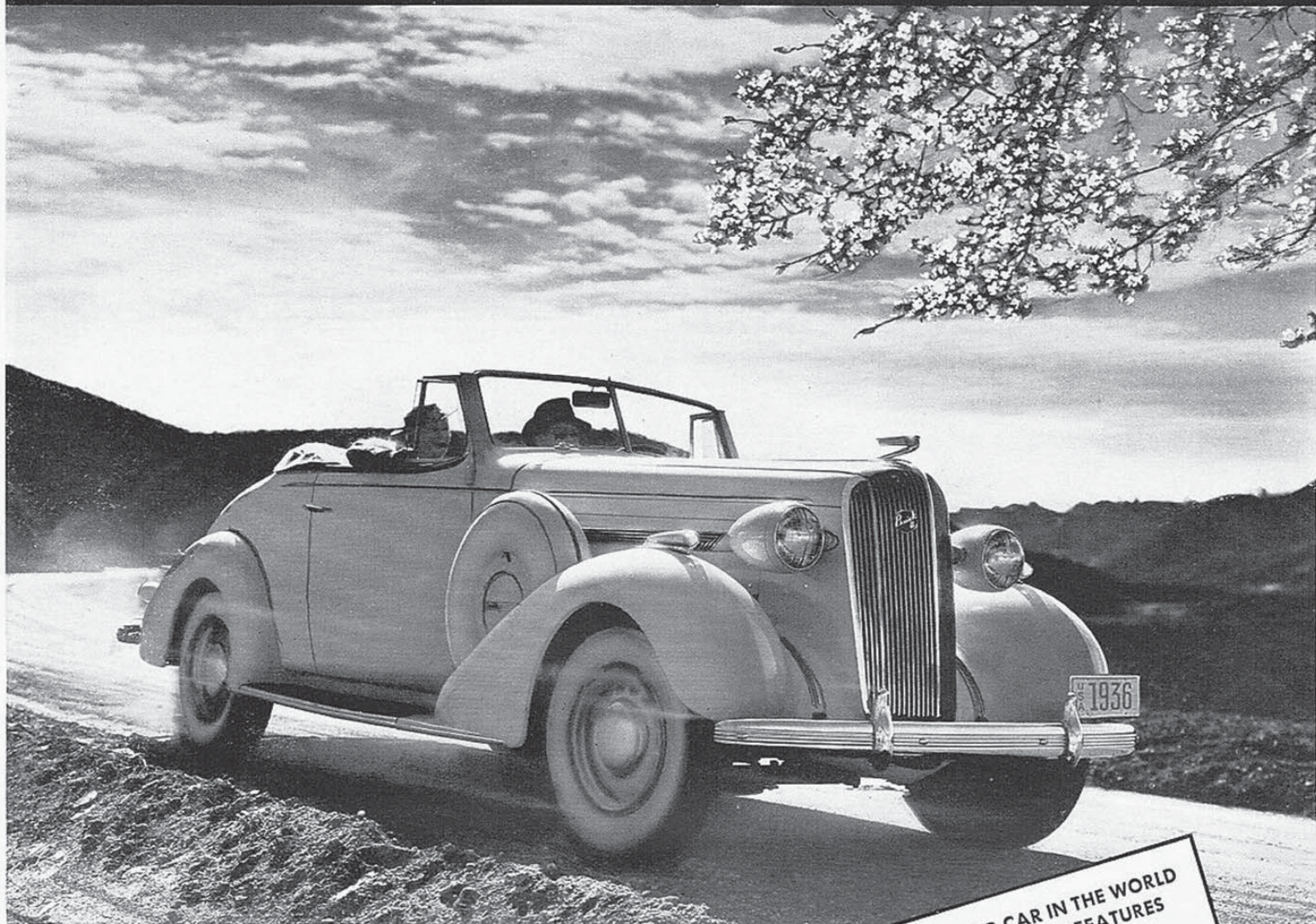


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