

SAH Journal



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MAY/JUN, JUL/AUG, & SEP/OCT 2023

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Free digitizing service: The editor is seeking automobiles photographed by **John Adams Davis**, and other prewar photographers,

Front cover: Artist Shannon "Shan" Fannin's painting of her own 1972 Pontiac Firebird Formula 400 M22 (cropped to fit on the cover). For more details, see p. 4.

Back cover: A General Motors ad featuring our chosen SAH emblem, Nicolas-Joseph Cugnot's Fardier à vapeur. For more details, see p. 4.

too. Only digital images are needed. Accordingly, if you would like your antique automotive documents and photos digitized for free, just contact the editor at sahjournal@live.com to confirm the assignment. Then mail your material, and it will be mailed back to you with the digital media.

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



From Hershey: *Walt Gosden* (center) sent this image and noted: The SAH member with the earliest member number (#2), *Bill Jackson* (right), and the newest member from Brazil, *Julio Albernaz* (left), who only joined the week before the Hershey event. He asked me if he could attend the SAH dinner because my son Trevor and I were going and when I directed him to how to go about it, he also joined SAH!

SAH Journal

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



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President's Perspective



Fall means Hershey Week and the Argetsinger Symposium, both of which are important events for the SAH. These gatherings remind us that over time our automotive history pursuits are enhanced by the camaraderie shared through participation in the SAH, as is true of any car club or hobby organization. The foundation of our pastime-hobby-obsession is the people we meet, from all walks of life, and the acquaintanceships that become friendships, due solely to our shared interests.

Changing our traditional Hershey Orange Field Tent Book Signing on Thursday afternoon, to being part of the AACA Library and Research Center Yard Sale on Tuesday afternoon, was overall a good move. All involved recognize that we need to up our game for next year and serious discussions are already under way with that in mind. Thank you to *Steve Moskowitz*, *Jennifer Wolfe*, and *David Landow* of the AACA for their support and encouragement.

The 7th Annual Michael M. Argetsinger Symposium on International Motor Racing History took place the first weekend in November at Watkins Glen, New York, in partnership with our colleagues at the International Motor Racing Research Center. 2015 was the first year for the Symposium and it has grown in size and stature each year. SAH Past President and Symposium Co-founder *Don Capps* was able to resume his Master of Ceremonies role this year, and

for the second year the Symposium was live steamed and recorded for YouTube by SAH member *Eric Monterastelli*. The link to the gallery of YouTube presentation recordings is on the SAH website.

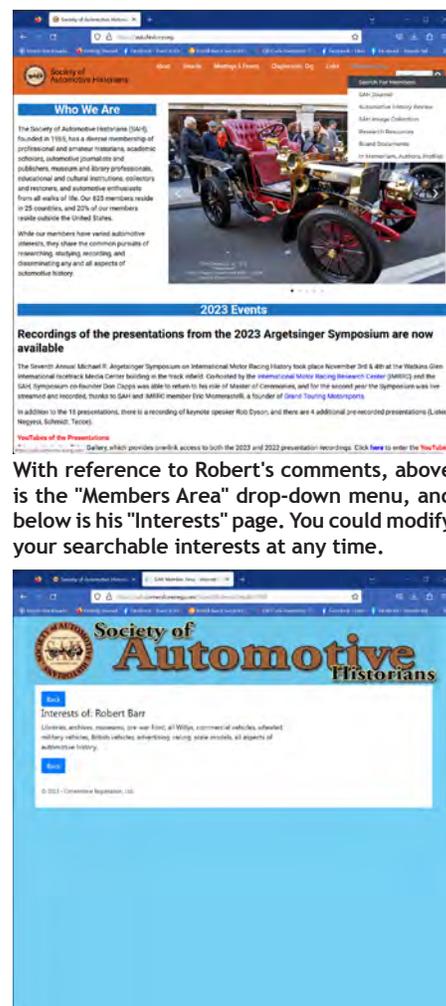
With a geographically far-flung membership we often have limited in-person interaction, so our SAH acquaintances are often started, and friendships developed, by electronic means. To some degree, we trade the spontaneity of in-person encounters for extensive geographic reach. The SAH website provides an important tool to enable electronic interaction—our digital membership roster—which is accessible through the “Members Area” and “Membership” tabs of the website homepage. After signing in, you can search for members by name, location, and interests. However, this resource is dependent on SAH members listing their interests in the roster, which a large number of you have not done. I encourage you to take a few minutes and post your interests, which you can easily revise as often as you wish. As an example, my interests include “wheeled military vehicles.” A few years ago, those three words triggered a long email exchange with a member in the UK about a WWI photo he had depicting allied soldiers of then-unknown nationality gathered around a Rover town car on a street in Paris. That photo was a fascinating rabbit hole for both of us, encompassing both automotive and military history.

To broaden our geographic reach even further, there are several organizations outside North America that have the same purpose as the SAH; among them are the AHA, AHG, AISA, Conam, PHAF and SAHB. You will find links to these fine organizations on our website and member interaction is encouraged. Please be aware that European privacy laws are more comprehensive than in the USA and therefore membership rosters cannot be shared, but each link includes a central contact. These organizations have excellent websites with enthusiastic members, so don't hesitate to approach them.

The next *President's Perspective* will be written by incoming SAH President *Kevin Kirbitz*, and with *Christine Lezotte* as the incoming VP; this organization couldn't be in better hands.

Photo: It's June 1984 in Macedonia, Ohio, and I'm helping the SCCA owner/driver I crewed for move his shop. Am I having doubts about the undertaking, or am I wondering what I've left behind? I don't remember.

—*Robert Barr*



With reference to Robert's comments, above is the "Members Area" drop-down menu, and below is his "Interests" page. You could modify your searchable interests at any time.



Editorial

Please let me present this special issue of the *SAH Journal*. It's "special" because it's three issues combined into one. That decision (to combine three issues) came as a result of a few happy and unhappy circumstances. First the "unhappy"... while six issues were on track for publication this year, over time the dates of the issues were falling out of alignment with the calendar dates, so three issues would ensure that we would be covering October's events at Hershey (the SAH Awards) and the posting of our new officers and directors per the election results in this issue. Now for the "happy"... I've always wanted to present (and have in small ways in prior issues) "new-old articles" from vintage automotive publications. I call them "new-old" because, now in the midst of avid digitization of old (century-plus-old) publications, much that has fallen out of commonplace consciousness can be seen once again by perusing those old automotive publications. So, this issue mixes "new" articles, and "new-old" articles, spread over 48 pages (which is the equal of three issues at the usual 16-page format), and what follows is a primer for some of the contents that are not otherwise straightforward.

The reprinted pages from period articles often have "extra" material beyond what was targeted for presentation, simply because that extra material appears on the same page. With that in mind, p. 18 features an article from p. 623 of the August 28, 1902, issue of *The Motor World*, vol. IV, "The President Rides" showing and talking about President Roosevelt riding in an electric vehicle in Hartford, Connecticut.

On p. 19 we have an article from *The Carriage Monthly* titled "Motor Car Painting" from p. 66 of the January 1910 issue. It features "Surfacing Varnish Coats on Motor Cars," "Notes on Bronze and Bronzing," and "Re-Painting Old Gears."

I found a compelling General Motors ad on the internet featuring our chosen SAH emblem, Nicolas-Joseph Cugnot's Fardier à vapeur. Unfortunately, it was not of sufficient resolution for print, but I did find a copy of where it appeared on the back cover in the February 1950 issue of *Open Road for Boys*, with Gene Autry on the cover with a couple of horses. To boot, the issue featured an

article starting on its p. 24 titled "Making Our New Automobiles," which starts on our p. 24.

The next article was inspired by *Louis Fourie's* article herein, "Leaf Spring Curiosities," which begins with: "The rear suspension of many early Bugattis has always puzzled this writer." The July 8, 1920, issue of *The Auto* (p. 718) featured an article titled "The 1920 Bugatti Models" (see p. 32) where "The characteristic Bugatti reversed half-bow rear suspension" is illustrated (see p. 34).

The SAH is also a good source for interesting articles, particularly in *Automotive History Review*, and here we feature an article titled "The One and Only Frontmobile" from p. 28 of the Spring 1976 issue, No. 5 (see p. 36).

Our last "new-old article" is also from the July 8, 1920, issue of *The Auto*, where we'll point the reader to that popular subject: "Left-Hand Steering," but you could also read about "Concerning German Cars," which also appears on that page.

Our cover is not a photograph, but a painting. I'm fond of it, not only for its appeal aesthetically, but because it's a good metaphor for the period of time we find ourselves in when it comes to automotive history. I believe the 20th Century will be known as the "Automotive Century" from a historical perspective in the centuries ahead, in a similar way that "The Renaissance" is tied to its time as a watershed moment in the human story. By now all of the automotive pioneers have passed. Over the last 20 to 30 years, and ongoing today... those who knew the W.O. Bentleys and the Gordon Buehrigs... we've been losing them in a steady stream. There is a horizon coming where we'll only be able to do automotive history based on the surviving artifacts... much like any research about Michelangelo and Leonardo da Vinci can be done today. So, the cover is a reminder that reaching and passing a horizon is coming. Similarly, today there are no more Pontiacs being made, and standard shift is so collectively archaic over the general population that it has become a very effective antitheft device.

The cover artist is Shannon "Shan" Fannin (see: shanfannin.com), and she relates this about her painting: "This interior painting was done alongside my 1972 Pontiac Firebird Formula 400 M22. I found the interior interesting (I drive a manual and have been reading that car thieves are deterred by manual cars because they are harder to steal). With the world turning to automation and a future of self-driving cars, I find myself wondering where our manual (and automatic) classic vehicles will be driven. Classic vehicles are rolling works of art, and I truly hope that we always have a place to not only admire them, but enjoy driving them. Because of this, I wanted to bring the beauty of the manual interior onto canvas. As for how it is painted, I use a combination of my fingers, palms, and brushes to bring my paintings to life. I love the combination of abstraction and realism. Most areas of my paintings that are abstract are painted with my fingers and palms. I adore smearing paint and am a bit of a messy painter. I then incorporate brushes to bring my vehicles to life realistically. I enjoy the chaotic clarity that this technique offers."

Coming full circle, my first issue was #257 (Jul/Aug 2012) and now totaling 65 issues up to #321. I greatly enjoy my role as Editor, and I enjoy producing the *SAH Journal*. However, it is not my aim to treat this position as mine to hold. If someone else wants to take over, I will yield. Until then, I'm happy to continue, and hope you will enjoy this issue and those to come.

—R. Verdés

LETTER TO THE EDITOR

Finally, an article I can intelligently (I think) comment about without publicly demonstrating my general ignorance.

The article in question is a reprint of Charles Y. Knight's "The Automobile," dated July 1914. That article reported a New York court holding a decision of non-liability in relation to a car driven by the twenty-four-year son of a car owner that collided with a pedestrian (Heisenbuttel v. Meagher). (*The referenced short article, "Decisions of the Courts—Son Driving Car" by George F. Kaiser, appears in SAHJ #321, Mar/Apr 2023, bottom of p. 11, just after the aforementioned article by Charles Y. Knight. —Ed.*) The court reasoned that the son, who borrowed Dad's car, with permission, was not acting at the father's direction. Thus, the father was not vicariously liable for any damages or injuries caused directly by son.

Do not rely on that decision in 2023 to order your life or affairs. That is not the current state of the law as I understand and interpret it. Today, that father's insurance company would be on the hook for son's collision.

Current law or analysis, at least in Illinois, is that the car's registered owner, typically an insured driver, is vicariously liable for the use and misuse of their motor vehicle. The term of art is entrustment. Today's father couldn't "wash his hands" and escape liability by saying, "it's his deal, not mine." The analysis and public policy are that insurance is designed to protect the public by shifting liability and allocating shared damages to all rather than one hapless victim.

As a former Illinois Tollway Hearing Officer adjudicating toll evasion, I have found *registered car owners* liable time-after-time even though a third party was operating their motor vehicle. Imagine the slippery slope, turning into a chaotic avalanche, if one could just argue that "they were not driving and not on my behalf too!" The rare exception to that rule is when a car is stolen or bailed to a third-party business concern such as a repair shop.

That 1914 court's reasoning fits the very definition of risible like "Plessy" or "Dobbs." So, if your daughter is driving your Tesla down the Tollway to the Horizon for a concert with her significant other and she drives through the IPASS lanes and forgets to pay online, you are going to get that invoice.

—Lawrence Necheles
(*The author is an attorney and a former Illinois State Toll Highway Authority Hearing Officer. Please note, the SAH Journal and the SAH do not express or endorse opinions on legal matters. —Ed.*)

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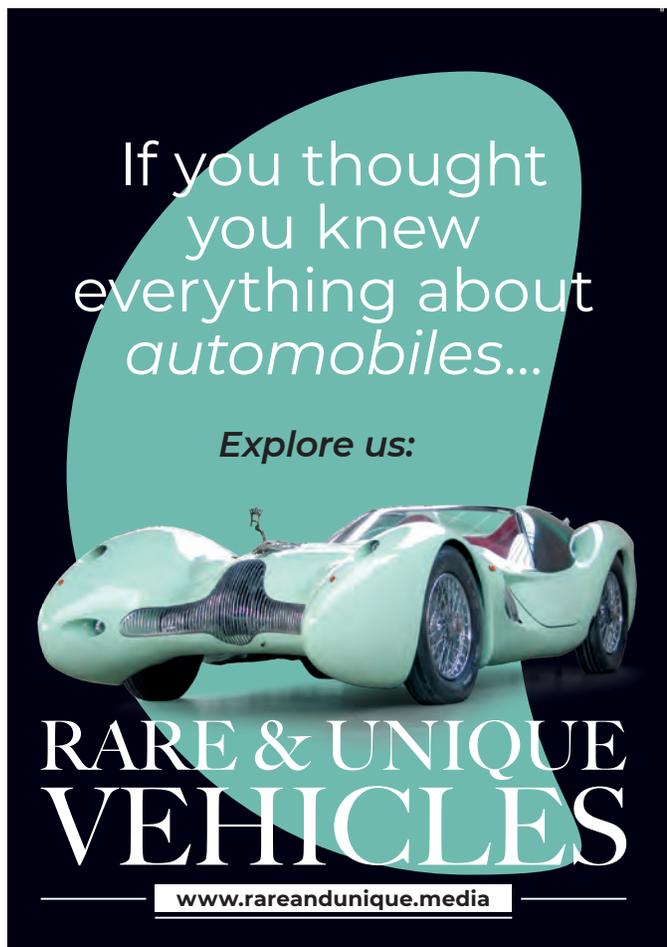
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Bill Jackson, SAH founding member (No. 2) delivers his recollections about the early days of the SAH, and more.

THE ANNUAL SAH AWARDS PRESENTATION HERSHEY, PENNSYLVANIA

The Annual Meeting of Members & Gala Awards Banquet took place on Thursday, October 5th, at the Hershey Country Club during “Hershey”—the AACA Eastern Regional Fall Meet (Tuesday through Friday, October 3-6). The highlights of the evening were the awards presentation and a presentation by *William Jackson*, SAH founding member number 2, recalling the early days of the SAH, and more. Here are the awards, descriptions and the 2023 recipients:

Carl Benz Award (CBA):

“Sebring’s Forgotten Man—1949 Crosley Hotshot” by J. Michael Hemsley, published in the September 2022 issue of *Sports Car Digest*. (sportscardigest.com/sebrings-forgotten-man-1949-crosley-hotshot)

The Benz Award recognizes the periodical article or series published during the previous calendar year which exhibits the most original research and outstanding writing in automotive history. The award is named for Carl Benz, who built the first vehicle propelled by an internal combustion engine. Benz’s three-wheeled vehicle was built in 1885 in Mannheim, Germany. The Benz Award was first presented in 1982. From 1972 until 1981, awards for periodical articles were made as part of the Cugnot Award.

The article outlines the history of what could be the first American production sportscar, an unlikely offering from a small car company who branched out from its segment as a successful radio manufacturer. Mr. Hemsley’s research and presentation of the story made it a standout in the field this year.

—Don Keefe

CBA: Award of Distinction:

“Chrysler’s Birth of the ‘Solid-State Electronic Age’ – Part 2” by Rick Hirsh, published in the January-February 2022 issue of *Chrysler Power*. ISSN: 0885-663X

Mr. Hirsh’s multi-part series chronicled the history of Chrysler’s technical innovations, such as the all-transistor radio, the introduction of the alternator and even the innovative but problematic Electrojector electronic fuel injection system. His series was as much about the history of American industry and the state of technology as it was about Chrysler specifically and he did a fantastic job presenting that history.

—Don Keefe

Nicolas-Joseph Cugnot Award (NJCA)

The Cugnot Award is presented for the book published during the previous calendar year which represents the most outstanding writing and original research in automotive history. The award is named for Nicolas-Joseph Cugnot, a French Army officer who is generally acknowledged to have built the first self-propelled vehicle. His steam-powered fardier, built in 1769, was designed to be an artillery tractor; its likeness appears on the Society’s emblem. The Cugnot Award was first presented in 1972, and the award for books written in a language other than English was first presented in the year 2000. The Award of Distinction in each category recognizes works of exceptional merit.



Matthew Kilkeny receives *The Nicolas-Joseph Cugnot Award* from Panel Chair, Ed Garten, as Robert Barr (outside the frame) holds up the winning book, *Detroit Steel Artists*.

NJCA: English Language (EL):

Detroit Steel Artists: How Edsel Ford, Ray Dietrich, Tom Hibbard, and Ralph Roberts Turned Motor City into a Styling Mecca Before Harley Earl by Matthew Kilkeny, published by Beaver's Pond Press. ISBN: 978-1643437521 (See the review in *SAHJ* #315, p. 10)

This work was deemed an outstanding contribution, especially to design history. The book is an exhaustive and beautifully compiled study of the avantgarde artists and key figures of the evolving 1920s and 1930s American automotive business—the outcasts and disruptors who changed Detroit forever—and made styling a selling point. Societal changes, including the modernization of business and the women's movement, were powerful factors for styling's rise in significance.

Today's designers are able to leverage nearly 135 years of industry knowledge and can thus get practically anything built. This leads to greater freedom. Author Kilkeny has noted: "... *today's designers have many more constraints due to things like approval by committee and regulatory issues. If you got the pioneering Detroit steel artists from this original era together with today's designers, I'm guessing that both eras would say the other era is lucky to have so much more freedom, and both would be right.*" With this year's award, the review panel agrees and commends this fine book to the attention of the Society's membership.

—Edward D. Garten

NJCA: Language other than English (LOE):

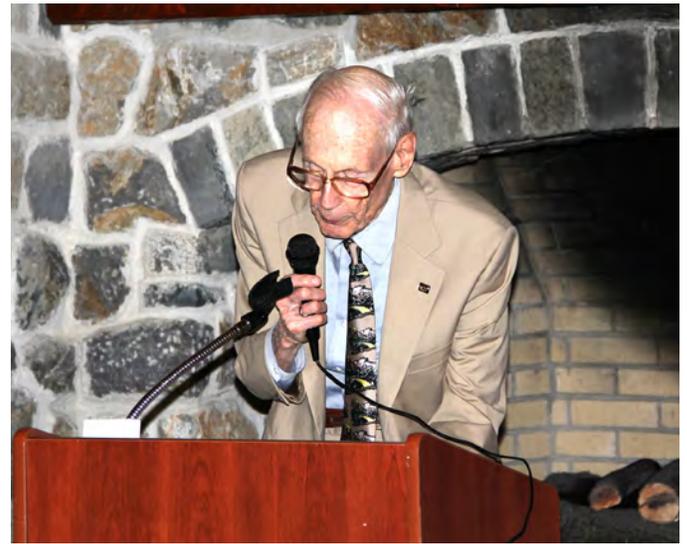
Alles Mit Motor: Die Standard Gutbrod Story by Otfried Jaus, Paul Schilperoord and Andy Schwietzer, and published by CEAUTO GmbH in Wien, Austria. ISBN: 978-3200082847

It is the story of a small engineering firm founded by Wilhelm Gutbrod and his Swabian family that from 1926 through 1948 designed, built, and sold a variety of power-driven vehicles in eastern Europe and elsewhere. The nineteen-twenties were a difficult time in the German automotive industry, and they began with motorcycles

initially with proprietary motors but later with their own product. This was the only vehicle format saleable at the time.

In 1932 they spread their wings by partnering with an independent engineer, Joseph Ganz, to produce a tiny radical four-wheel car, named the Standard Superior but informally called the Maikafer (mayfly) based on motorcycle technology to address the new demand for a peoples' car (a volkswagen) then being promoted by the German government. They were not successful, but this machine was produced in small numbers both before and after the war when it was adapted for light commercial use. In 1950 it was totally redesigned to a conventional arrangement but by 1956 the firm was closed. This complete and well-presented work will be of interest to those who would like to expand their automotive knowledge to times that challenged even the most determined participants and is highly recommended.

—Arthur Jones



Panel Chair Arthur Jones announced the *Nicolas-Joseph Cugnot Award, Language other than English award, and the Award of Distinction.*

NJCA-LOE: Award of Distinction:

Itala – Splendore e declino di una grande marca by Donatella Biffignandi and published by AISA—the Associazione Italiana per la Storia dell'Automobile. ISBN: 9791280594044

This work may be the first detailed study of the manufacturer that gave us this distinguished car which grew out of initial interaction of investors with the Fondazione Matteo Ceirano & Co. in 1904 linking them with Fiat, Ansaldo and other initiators in the early years of the Italian industry. The car itself may have been inspired by the influential Daimler Mercedes from which it differed mostly in its adoption of shaft drive. Competition had an early role and first place in the 1907 Peking to Paris race made its name.

As early as 1911 the company began to lose momentum and from 1921 its business entered terminal decline. This is a beautiful book that includes many historic images but perhaps the effort of production may be more extensive than the story warrants. The publication is not available for general sale and is reserved for AISA members.

—Arthur Jones

James J. Bradley Distinguished Service Award:

MAUTO Documentation Centre at the Museo Nazionale dell'Automobile di Torino "Avv. Giovanni Agnelli" Corso Unità d'Italia 40, 10126 Torino, Italy. (See: museoauto.com/en/the-museum/documentation-centre).

Award presented to a deserving library or archive, or to an individual within such an organization, for the preservation of historic materials relating to motor vehicles of the world. It is named in memory of James J. Bradley, noted curator of the National Automotive History Collection at the Detroit Public Library. The Bradley Award was first presented in 1982.

The Documentation Center answers the need for sharing, accessibility and enlarged enjoyment of MAUTO's cultural heritage. The Library collection goes from the history of locomotion to factories and competitions, from biographic and autobiographic volumes to yearbooks, from technical works to illustrated catalogues. The newspaper library represents a small treasure in which 800 automobile magazines, in all the languages, are hosted. Also, as part of the Library, there is a collection of ancient books, with real rarities about the history of mechanics, physics and science between the 16th and 19th century. The documents and photographs hosted in the archive are viewable through the Archid'HOC software. There are more than 30,000 archive unities, which contain information about automobile factories around the world, sporting events, personalities in automotive history, and an assortment of other automotive subjects. The Bradley Award Panel learned only after conferring the award of the untimely passing of MAUTO Director, Mariella Mengozzi. We wish to express our deepest condolences.

—David Schmidt

Richard P. Sarchburg Student Paper Award (RSSPA)

The Student Paper Award recognizes the best paper by a thesis-level student at an educational institution. The award is accompanied by a cash prize and publication of the paper by the Society. The award was first presented in 2001. It was renamed in 2008 in memory of SAH director, officer and professor Richard P. Sarchburg.

RSSPA: Graduate Award:

"Quality Assured: Autoworker Stories from the Chrysler Newark, Delaware Assembly Plant" by Meave Sheehan, Columbia University

RSSPA: Graduate Award, Award of Distinction:

"Community Representation in Corporate Automotive Museums" by Cassidy Calder, University College Cork, Ireland

RSSPA: Undergraduate Award:

Not awarded.

Richard and Grace Brigham Award:

Collectible Automobile

John Biel, Editor

ISSN: 0742-812X

The Brigham Award is presented to the periodical which exhibits the best overall treatment of automotive history over all issues published during the previous calendar year. A publication may receive the Brigham Award only once in a five-year period. Mrs. Brigham and

her late husband, both founding members of the Society, started the Society's newsletter, now SAH Journal, and magazine, Automotive History Review. The Brigham Award was first presented in 1990.

After over 27 years as Editor of *Collectible Automobile*, John Biel retired earlier this year. We wish John all the best in his well-deserved retirement.



Rubén Verdés receives the Friend of Automotive History Award from Panel Chair, Andrew Beckman.

Friend of Automotive History Award:

Rubén Verdés

A person who has exhibited outstanding service in, and made outstanding contributions to, the field of automotive history may be named a Friend of Automotive History. This award is not limited to members of the Society. It was first presented in 1983.

A lifetime automotive enthusiast whose interest in automotive history took off when he became Editor of the member publication for the Florida Region of the Rolls-Royce Owners' Club in the late 1990s (nearing the eve of his finance career in international banking). He has produced 65 issues of the *SAH Journal* since becoming Editor of the publication over ten years ago. He is also the current Editor of *The Classic Car* and the *CCCA Bulletin* for the Classic Car Club of America. He recently launched a digital publication called *marque2market*, which explores automotive news and history through the lens of auctions and concours. He has supported the SAH in various other ways, e.g., as Treasurer for several years, and as the layout designer for the last four issues of the SAH's annual publication: *Automotive History Review*. Rubén is president emeritus of the Rolls-Royce Owners' Club, a trained RROC judge, and was a contributing editor for the club's magazine, *The Flying Lady*, for eleven years, and past Treasurer and Board Member of the Rolls-Royce Foundation. Rubén serves as a judge in various concours around the country, from Pebble Beach to Greenwich, and serves on the car selection committees of several concours. Rubén specializes in automotive acquisition/disposition consulting, producing history/restoration books for concours cars, and is a member of various other car clubs and organizations.

—Andrew Beckman

E.P. Ingersoll Award:

Mac's Motor City Garage. URL: macsmotorcitygarage.com.

The Ingersoll Award recognizes excellence in presentation of automotive history in other than print media. E.P. Ingersoll was editor and proprietor of The Horseless Age, the first motoring magazine in the United States, and was instrumental in organizing the first vehicle trade organization. The Ingersoll Award was first presented in 1992.

This year's award was presented to Bill McGuire and the "Mac's Motor City Garage" website (macsmotorcitygarage.com). Mac's comprehensive posts keep all manner of conversations going, encouraging research while celebrating our collective fascination, our curiosity, and our enjoyment of our world's extensive automotive past. Mac's Motor City Garage is a complete website that possesses a strong historical perspective, coupled with coverage of current developments in many aspects of automobile culture. The site offers a broad overview of car-centric topics and features a large amount of excellent photographic support. It's a site that fits the overall philosophy of the SAH without leaning too far in any one specific direction. If you want to learn more about car museums, new books, motorsports, or auto industry news, among other subjects, Mac's Motor City Garage has you covered.

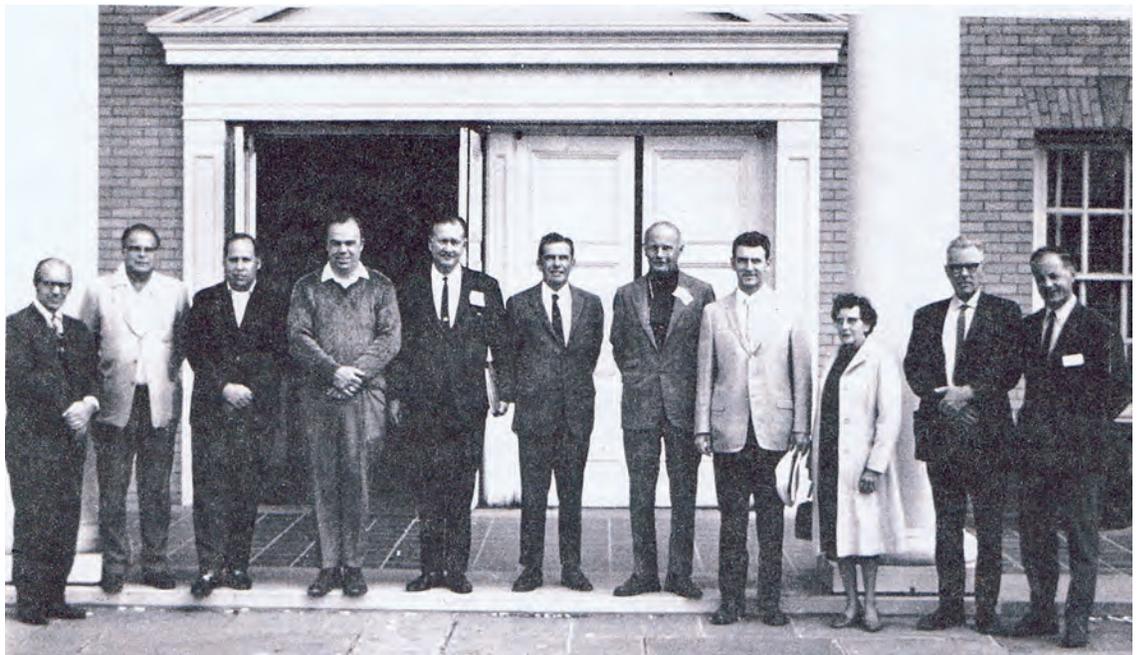
—Mark Howell

GUEST SPEAKER: William S. Jackson

Bill Jackson is SAH founding member no. 2, and he served as Editor of *Antique Automobile* (ACA publication) and *The Classic Car* (CCCA publication). Also, he worked with Gordon Buehrig on: *Rolling Sculpture: A Designer and His Work* by Gordon M Buehrig with William S. Jackson (ISBN 978-0877990451), published in 1975 by Haessner Publishing, and a second edition was published by the Auburn Cord Duesenberg Automobile Museum in 2008 (ISBN 978-1934703137). In addition to speaking about the early days of the SAH, he spoke of his experiences with the publications he worked on, and the people he met along the way, from Carrol Shelby while he was still racing, to Beverly Rae Kimes before she started at *Automobile Quarterly*. There are plans to memorialize his presentation by recording as a video record before the end of the year. For this year's banquet, members of the Classic Car Club of America (CCCA) were invited, and the CCCA President, Vicki Zeiger, was in attendance.



Above: Bill Jackson (right) looks on as Bob Barr talks about the picture of all those present when the SAH was organized in 1969 (that picture appears herein). Below: Bob Barr introduces CCCA President, Vicki Zeiger, during his opening comments for the awards presentation.



At the creation of the SAH on October 11, 1969, in Hershey, Pennsylvania: Left to right, William S. Jackson, Henry Austin Clark, Jr., John M. Peckham, Bruce Baldwin Mohs (builder of the Mohs Safarikar, et al, who attended the meeting but did not join SAH), Herman L. Smith, G. Marshall Naul, Charles W. Bishop, Guy P. Seeley, Jr., Grace R. Brigham, Richard B. Brigham, and Glenn R. Baechler. (Note: This image is a copy—the whereabouts of the original is unknown, and the search for it continues.)



SAH ANNUAL BOOK SIGNING AT HERSHEY

This year's book signing event was held in conjunction with the AACA Library & Research Center Yard Sale on Tuesday, October 3rd. The event is usually held at the SAH's tent on the Orange Field during Hershey, but it has continued to grow and, thanks to the AACA extraordinary hospitality, the SAH joined their yard sale, along with the Buick Heritage Alliance (BHA) Literature Sale, to form an attractive campus of activity on the lawn behind the new AACA National Headquarters and Library & Research Center, each in separate tents. It should be noted that the location was right next to the fields at Hershey... walking distance to everything.

There were 22 authors present (selling and signing books) and two publishers as well. Please take a moment to peruse the listing of authors and books below, which are also available via online retailers. We are especially grateful for their participation, and for *Helen Hutchings'* efforts in recruiting authors and more.

The AACA's support took on various forms. To start, they provided the tent, tables, and chairs at no charge. *West Peterson*, Editor In Chief of *Antique Automobile*, devoted his entire letter on page 8 of its July/August issue to cover the Library Yard Sale, highlighting to all AACA members the SAH and our participation with the BHA in the Yard Sale. The SAH ad on page 12, created by *Chris Lezotte*, was paid for by SAH member and AACA VP *David Landow*. David was a key individual in making all of this happen, along with *Kevin Kirbitz* and *Bob Barr*. We also benefited greatly from the generous help and support of Steve Moskowitz (AACA CEO) and Jennifer Wolfe (AACA Library Director).

Plans for 2024 are well underway with at least seven authors who had scheduling conflicts in 2023 now signed on for 2024, as well as at least one additional publisher. AACA has invited the SAH back in the same location for Tuesday, October 8, 2024.



The SAH tent for the book signing event, next to the AACA tent, with the HQ & Library building just behind both. The car out front is a 1954 Packard Patrician Touring Sedan.

Authors Attending the 2023 SAH Book Signing Event

Bill Anderson

1941 Buick Restoration Facts

Andy Beckman

Studebaker's Last Dance: Avanti

Stuart Blond

Spell Binder (2 volume biography of James Nance)

Bob Casey

The Model T: A Centennial History

Christopher "Chris" Cummings

The Cadillac That Followed Me Home

Cadillac V-16s Lost and Found

More Cadillac V-16s Lost and Found

Bob Dluhy

American Automobiles of the Brass Era

A Hobbyist's History of Pierce-Arrow

Kit Foster

The Stanley Steamer

Louis Fourie

On a Global Mission: The Automobiles of General Motors

International – Volumes 1 and 2 and 3

Dwight Heinmuller

The Greatest Packards of them All

Volume 1: The 1955 & 1956 Packards & Clippers

Volume 2: The Proposed 1957 Packards, Clippers & Studebakers

Dave Hermanson

The Mobil Gas Economy Run

John Jacobus

The Fisher Body Craftman's Guild

Inside the Fisher Body Craftman's Guild

Michael Keller

The Graham-Bradley Tractor, A History

Jim "JK" Kelly

Deadly Driver

Fuelin' Around

James "Jim" Lackey

The Chandler Automobile

The Jordan Automobile

Roger Meiners

McLaren: The Engine Company

Robert "Bob" Riley

Field Guide to Aftermarket Parts, 1946-1948 Dodge

Steve Rossi

Gearhead at Large

Ronn Sieber

Classic Speedsters

Allen Simons

Factory Air; An Illustrated History of

Automotive Air Conditioning

What's a Tailfin Daddy?

Constance Smith

The Women of General Motors

Damsels In Design

Dean Tryon

Fundamental Carburetion

Sigur Whitaker

Racing with Roger Penske: A History of a Motorsports Legend

The Indianapolis Automobile Industry: A History 1893-1939

The Indy Car Wars: The 30-Year Fight for Control of American Open-Wheel Racing

Tony Hulman: The Man Who Saved the Indianapolis Motor Speedway

James Allison: The Engine Manufacturer and Indianapolis 500 Co-Founder

Publishers present:

McFarland & Company, Inc.

MT Publishing Company

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Hosted by the Society of Automotive Historians
Tuesday, October 3rd * 4PM - 7PM
20+ Authors including 3 AACA McKean Cup Winners



12 ANTIQUE AUTOMOBILE • JULY / AUGUST 2023



Illustration 61. The Browning image that started it all. Le Baron was on the fifth floor of the building at the lower left in this picture with tables near the windows. The view is looking north, with Columbus Circle just on the other side of the building and the statue of Columbus visible just above the roof on the left.

A PICTURE WORTH MORE THAN A THOUSAND WORDS

Editor's note: This article was written by SAH member Matthew Kilkenny, the author of this year's Nicolas-Joseph Cugnot Award winning book, Detroit Steel Artists: How Edsel Ford, Ray Dietrich, Tom Hibbard, and Ralph Roberts Turned Motor City into a Styling Mecca Before Harley Earl. As he says, this story "has little to do with cars," but it has quite a lot to do with the researching mindset, in this case, researching automotive history; and where that led to a "finest hour." For any reader, whether a researcher or simply an enthusiast of automotive history, I believe you will be quite taken with this story.

Illustration 61. Who would have thought that this period image in my book, *Detroit Steel Artists*, would lead to the craziest story of my life. Credit goes to *Helen Hutchings*, an SAH member who encouraged me to write this story. The crazy story has little to do with cars but by writing a book about cars it led to this once-in-a-lifetime experience. I always had on my bucket list to write a book but couldn't find the time. The pandemic was my opportunity to turn lemons into lemonade.

There was as much of a challenge in finding fresh images for the book as writing the story itself. As I was putting the story together about the founding of the important coachbuilder Le Baron Carrossiers, I wanted to be thorough in locating physical pictures related to the company's early days on 2 Columbus Circle in New York City. (As a side note, the articles of incorporation for the original company used Le Baron as two words, not one as was used with the name over time with various marketing changes and in the

literature. This is why I carried the two-word version throughout the book.)

I ended up finding some period photos of the building at the New York Historical Society (NYHS) in New York City. Even better, I discovered photos of 2 Columbus Circle from 1925 when Le Baron would have been in that building. We know that Le Baron was along the windows on the 58th street side of the building, and lo and behold, NYHS had a picture of that side of the building in 1925! I zoomed in on the windows on the floor that Le Baron was on and in one window it appeared that someone was in the window.



The red arrow points to the window where the desire to see inside sparked the search for a higher resolution version, perhaps attainable if the actual negative could be found.

Hey, is that Ray Dietrich, Ralph Roberts, or the famous illustrator Roland Stickney in the window?! Wouldn't that be crazy?

Now I'm getting greedy. I reached out to the NYHS about this picture, which ended up being Illustration 61 in my book, to determine if they had the original negative. They didn't. They looked at the copy they had, and they didn't believe the image quality would get any better with a rescan. While it would have been an absolutely fantastic find for my book to get a clear blown-up view of one of the famous steel artists in the window, as often is the case in research, you strike out.

However, it still was a pretty good picture to have in my book. I could have claimed victory at that point and moved on to other book activities, but I didn't. This particular photo was taken by a photographer named Irving Browning, and I learned that he had taken a lot of photos of buildings and general New York City life during its golden era of the 1920s and 1930s. Unfortunately, there were no other "aha!" moments after searching the NYHS images.

I didn't give up. Since the NYHS didn't have the negative, I wondered if someone else had that negative. An internet search of Irving Browning led to a dead website dedicated to Browning that had been maintained by a gentleman named Ira Meistrich. Ira's website displayed many fantastic images of New York City life by Browning, and it described how he was trying to raise funding to save Browning's 5,000 plus image collection.

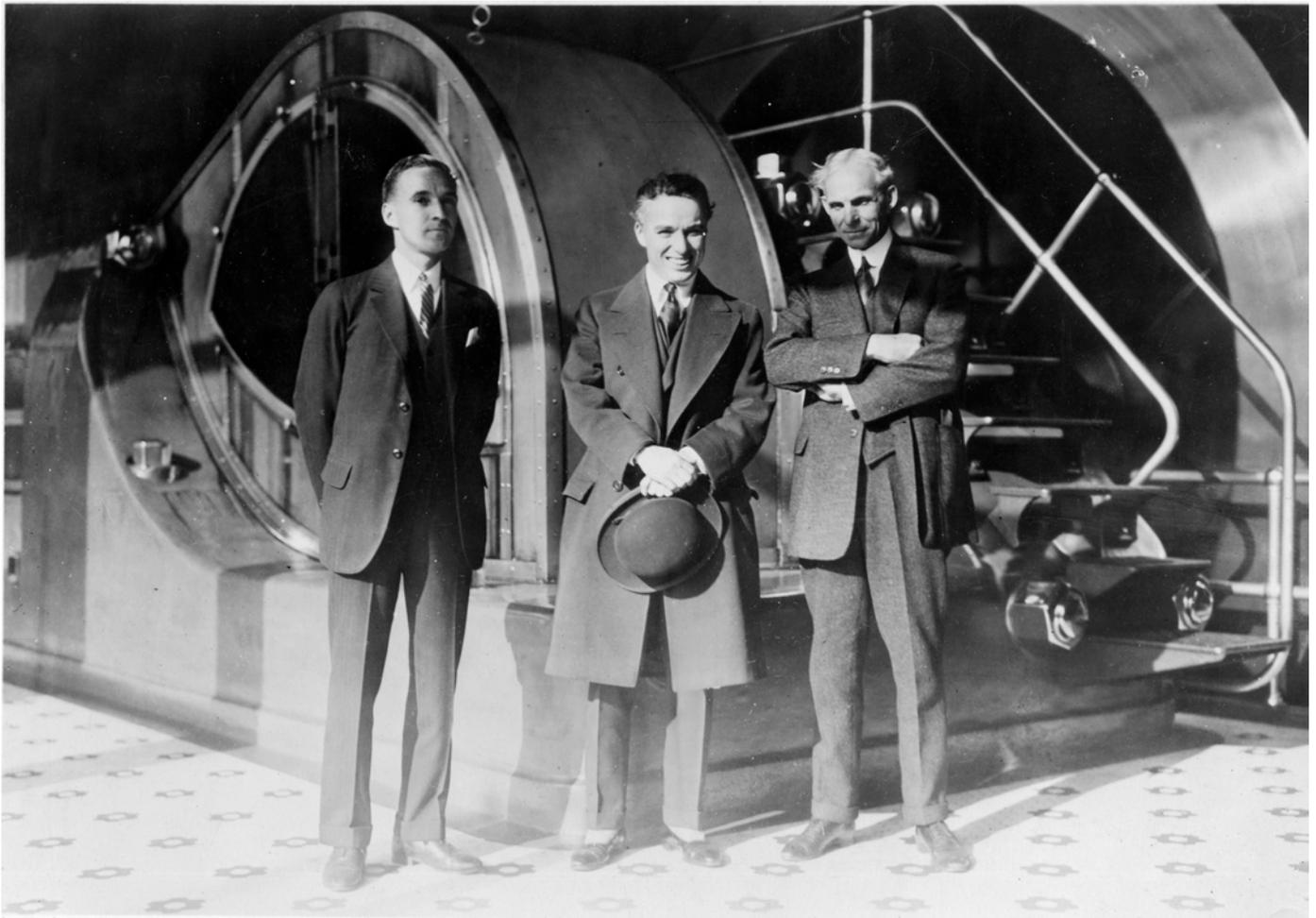
There was contact info on the website which I immediately sent an email to. I then decided to try LinkedIn as a second way to

get ahold of him. It turned out he was on LinkedIn, and I sent him a message telling him about my book and trying to find a photo negative. I also asked if he had any other interesting Browning photos that showed cars in the street.

I didn't hear back for a few days because he had a death in the family, but he did finally reach out by email on May 10, 2021. In this email he said, "I have at this point abandoned any further hopes for the Browning project and will soon be discarding all the material." No! What? These images are fantastic, so why would he be throwing them out? I replied back to him saying that some museum must want them, or perhaps he could use them to make a coffee table book about Browning.

It turned out that Ira's father worked for Irving Browning when Irving had a motion picture equipment business in New York City. Browning's old photo collection sat in the back of the business, and at some point, Ira's father purchased the business from Irving's widow. Ira took an interest in saving the collection and finally convinced his father to allow him to take the images. Browning was also involved in the early movie industry when it was still centered in New York. In the collection there are images of Charlie Chaplin, Fatty Arbuckle, and other celebrities of the time.

After leaving the movie industry Irving became a professional photographer, frequently being contracted to document things such as the building of the Empire State Building and the Chrysler building. He also took fantastic images of city life in New York



A Browning image of (from left) Edsel Ford, Charlie Chaplin, and Henry Ford



A 1927 Browning photo printed to a very large size next to an actual 1927 Taxicab at the museum. Notice that the actual lamppost matches the one in the picture.

during the depression, and yes, you can see some of the cars on the street. There are also letters in the collection between Browning and Kodak when the company sent Irving prototype color film to try out in the 1920s. Browning would feed back to Kodak how he liked how certain colors came out, so he was also involved in the development of color film!

As far as the state of the collection was concerned, I asked Ira not to throw out the collection and to give me a few days to think about it. Ira was rightfully disillusioned with the collection because literally for 30 years he had been trying to find a home for it. Fortunately, he agreed to delay the delivery of the trash container which had been ordered for the following week. Crazy timing! My initial idea on keeping the images from the incinerator started out with the thought of paying for pallets to ship to my home. However, I didn't have the room for such a large collection that was going to need the right storage conditions and the garage wouldn't do.

My second idea was to reach out to a book printer that I had been considering for my book who put out great coffee table books. I reached out to him, and he expressed interest because he had the right storage conditions and that perhaps he could eventually use them in his own coffee table book. Ira had a conversation on the phone with the printer who said he would come to retrieve all the material. Ira was excited and I was excited. Yes! We found a home!

Unfortunately, the publisher's trip to pick up the material never panned out after a couple of weeks of waiting. At that point, Ira was giving me his 30 years of experience with the "I told you so" response. I knew Ira was tired of paying storage for 30 years, so I

requested 30 days to find a home, and stated that I was willing to send him money for the June 2021 rent for his storage unit. He agreed to the idea. Ira was a complete stranger, and he could have been a crook. You never know.

If I didn't assume this was a legitimate cause and I didn't give it the old college try, there were always going to be regrets. My decision was that it was worth the risk, and I sent him the money. Besides having my regular job, here I am during intense times of



An interesting mix of cars in traffic where the Charlie Chaplin *City Lights* movie poster dates this Browning image.

trying to finish my book and meeting deadlines, and now I have this Irving Browning collection problem on my lap. I was telling myself, “Ugh, I don’t have time for this!” Sometimes you just have to make time, and this was such a time.

I think he bought into the 30-day window because I convinced him that I had the tenacity to solve this because writing a book isn’t for wimps! He wasn’t confident that I could find a home, for obvious reasons, but he gave me some time. Now the clock is ticking. Where do I look? My first thought was to reach out to the NYHS since they did have some of Browning’s collection already. At the same time, I reached out to quite a few museums in the United States as well as around the world. Ira had reached out to the NYHS in the past with no success. After some interest shown to me from the NYHS, and after some back and forth, there just wasn’t enough interest to follow through.

I found a couple of museums that showed an interest, but those didn’t pan out either. Keep in mind that I’m trying to make this happen in the middle of a pandemic when such organizations are still closed or operating on skeleton crews and reduced hours. It wasn’t looking good as I was approaching the end of the 30-day lifeline.

I then reached out to a friend of mine in the Packard Club, George Beck, who was a volunteer at the Blackhawk Museum in Danville, California, which has a great collection of collector cars and other museum exhibits. I asked him if he thought Blackhawk would have an interest and we concluded that they wouldn’t. George asked me if I had reached out to perhaps some government museums, which I hadn’t.

Then I got to thinking that the perfect home would have to be a government museum in New York. I found the New York State Museum in Albany and I reached out to them. I waited a few days. If they declined, I would have given up because I was clearly out of ideas at that point and I didn’t have a lot of time left. Suddenly, we heard some good news. After having a phone conversation with Ira, Jennifer Lemak, the Chief Curator at the New York State Museum,

sent an email stating that the museum had reached a consensus and that they would love to take the collection!

Shortly thereafter, arrangements were made for the museum to pick up the collection. I remember talking with Ira on the phone where he told me that he cried after this great news, and he thanked me for pulling it off. After 30 years of frustration and expenses associated with finding a home for the collection, he had every right to express some emotion. What Ira and I would later learn was that we wouldn’t have been able to find a better home.

Jennifer and the staff fully embraced the collection and I think the enthusiasm and passion grew as they were processing the images. Ira visited many times talking with the staff about the collection, and the museum eventually made an audio interview with Ira about the collection. Ira told me he mentioned my name frequently in the interview and that he gave me so much credit for saving the collection. The museum is working on eventually having the entire collection on their website for all to search and enjoy.

Now fast forward to the end of 2022 after my book’s release. It finally got to a point that the museum decided to have an exhibit of a few photographers’ collections they had just acquired including Browning’s material. Ira was pleading for me to come out for the beginning of the exhibit, but I couldn’t because we just had a baby girl, and it wasn’t possible for me to do so. Ira sent me photos of himself and other Irving Browning fans from across the country who came together to view the exhibit. It was so satisfying to know that I had a hand in so many smiling faces. The exhibit of Irving’s material ended up being so popular that the museum extended the exhibit dates two times!

In early 2023, after hearing about the exhibit extensions and reading Ira’s emails pleading me to come out so he can meet me in person and personally show me the exhibit, I decided I had to make time to see it. If I didn’t, I would have always regretted not seeing something that I was a large part of. I decided in early February 2023 to fly out to Albany on a Wednesday, have dinner



Ira Meistrich in the center (pink shirt) with other fans during the Irving Browning Exhibit at the New York State Museum.



Browning image of the Chrysler Building when brand new, before other buildings grew to fill in the background.

with Ira, go with him to the exhibit on Thursday, and then have him drive me to the airport Thursday afternoon to catch a flight back to California.

I met Ira at the airport and at dinner we talked about ourselves, the collection, and the crazy story surrounding how we ended up to where we were. Ira mentioned that I was like an angel that came down at the last second to save this collection. I laughed and said, "No, I'm just an old car enthusiast." What I learned that evening was that he originally ordered a trash container when the pandemic first hit but it couldn't be delivered. So, the pandemic opened a door for me to write a book and it simultaneously closed one for Ira. At some point in the conversation, I told him that I was happy to have helped save the collection. He immediately responded that I didn't help save the collection but that I alone saved the collection. Words I will never forget.

Sometime after we arrived at the museum in the morning, the lobby receptionist mentioned to us that there were always a ton of people asking where the Browning exhibit was. How great is this? We met Jennifer Lemak who was so gracious with her time as she walked with us through the whole exhibit as we discussed the images. Ira gave us some interesting stories behind the people in some of the photos. The New York State Museum wants to work with Ira on putting together a couple of coffee table books, which I know I will be excited to see.

I have tried to share my book's success with people to inspire them to pursue their passions because that's part of what makes life worth living. If you have a passion for something, no matter what it is and whether it has to take a back seat for a while because life

happens, the right time will come for you to pursue it. When that time comes, just do it. No regrets. That's what I did. The act of writing my book about others' stories ended up creating new life stories for myself. The book has been more than I bargained for.



Riding the Hook, Empire State Building, 1930.

In October of this year, I held a talk on my book at the Mechanics Institute in New York City where Ray Dietrich went to school. I had Ira and his girlfriend, Donna, as guests. I ended my talk briefly discussing this crazy, once-in-a-lifetime story. I have to admit that talking about the story again that night got to me a little bit emotionally, because it felt like it was just meant to be for me to save this collection. Predestined. It's very moving.

I then had Ira stand which resulted in a round of applause and I was happy to see him recognized for all his efforts in saving the collection. This talk at the Mechanics Institute is now on YouTube. It was an unforgettable night! (Please see the YouTube video via this link: [youtube.com/watch?v=kDLNupVvCNU](https://www.youtube.com/watch?v=kDLNupVvCNU). A QR Code is



From left: Jennifer Lemak, myself, and Ira Meistrich.



Worker at the Empire State Building in 1930, with a pencil stub behind his ear.

added herein so you can see it right away on your smartphone. *The entire video is a meaningful complement to this article.* For convenience, the clip that lines-up with the author's mention above occurs at timestamp 51:17 to 56:49, and there's an SAH mention thereafter, through 58:10. —Ed.) This book has impacted me personally in so many positive ways and this story is just one of them. The Browning collection couldn't have been in a more precarious position. The collection had practically impossible odds of surviving.

What if I hadn't first decided to write a book when I did, AND what if I hadn't decided to look further for Irving Browning photos, AND what if Ira didn't allow his dead website to still be found with some searching, AND what if I didn't contact Ira literally days before the collection was to go into the incinerator after 30 years of his effort to save it? It would have led to all of these fantastic period images being gone forever. Most people when writing a book would have quit after getting one nice image of the outside of 2 Columbus Circle, but because I didn't quit over what turned out to be a litany of almost insurmountable obstacles, many future generations can enjoy Irving Browning's work. It's one of the greatest accomplishments of my life. Illustration 61.

—Matthew Kilkenny

The General Society of Mechanics and Tradesmen (GSMT)
 Detroit Steel Artists with author Matthew Kilkenny:
 The History & Art of Automobile Design.



youtube.com/watch?v=kDLNupVvCNU

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THE PRESIDENT RIDES

Nation's Head Shows Himself to Hartford Citizens Seated in an Electric Automobile.

During its "swinging around the circle" the Presidential party stopped over night at Hartford, Conn., last week. On Friday President Roosevelt, accompanied by a party of committeemen and notables, occupying fifteen carriages, was driven about the city in an electric Grand Victoria, fur-

with black, and the carriage is upholstered in the same colored cloth.

The carriage has a twin motive equipment, with flexible running gear and an emergency brake independent of the gear and pivoting. The body proper is hung on separate springs, on the principle of the old stage coaches, and the springs take up all the road jolts and vibrations.

There are forty-four cells in the exide battery, and the storage capacity is equal to a run of forty miles. The carriage complete weighs about 3,500 pounds.

RUN OF 118 MILES

On one Battery Charge at Indianapolis—Regular Stock National the Vehicle.

A run of 118 miles on one battery charge is the performance made last week by the electric vehicle owned by A. C. Newby, of the National Vehicle Co., Indianapolis, Ind. Mr. Nemby had driven the vehicle long distances on a number of occasions, one of them totalling 68 miles over country roads. The



PRESIDENT ROOSEVELT IN AN ELECTRIC VEHICLE AT HARTFORD.

nished for the occasion by the Electric Vehicle Co. On the box was C. Louis Fitzgerald, of New York City, one of the most level headed and efficient of chauffeurs, and at his side was John Sheehan, another New York expert. The entire route of seven miles was covered without a hitch or trouble of any kind, and the President expressed himself as delighted with the ride.

The carriage seats two persons, and the chauffeur rides behind, as in a hansom cab. The body is painted a dark maroon, striped

Selects September 24.

September 24 is the date selected for the holding of the race meet of the Rhode Island Automobile Club at Narragansett Park, Providence, R. I. This was decided at a meet of the board of governors, held last week, and work has been started on the details. Secretary H. H. Rice was in New York last week attending the race meet at Brighton Beach. To the Motor World man he stated that every effort would be made to eclipse the meet of last year.

test of Thursday last was an outcome of these runs, as it was desired to see how great a distance could be covered.

The asphalt streets of Indianapolis were chosen for the trial, the start being late at night. The run was continued until early morning and resumed the next day, the total mileage recorded when the vehicle came to a stop being 118 miles. The vehicle was a regular stock one, and was equipped with a 40 cell battery.

There is talk of holding a race meet at Chicago during September.

MOTOR CAR PAINTING

Surfacing Varnish Coats on Motor Cars

All the precautions, the skill, the precision of processes, the attention to details, necessary in surfacing varnish upon the wagon or carriage are needed to perform the same work upon the motor car, with this provision to be added that the larger surface of the car proportionately increases the nice requirements of the work.

For these large surfaces, use for cutting down the varnish $\frac{1}{2}$ -inch and $\frac{3}{4}$ -inch thick perforated felt rubbing pads running from $2\frac{1}{2}$ x $3\frac{1}{2}$ inches in size to 3 x 4 inches. Finish up with pads of this size, perforated, $\frac{1}{4}$ inch thick. Use No. 00 pulverized pumice stone for the surfacing, and then as a finishing operation upon the best class of work lightly go over the surface with pulverized rotten stone flour, using this under a piece of carriage top broadcloth. This operation is intended to eliminate any apparent bits of coarseness in the surface after finishing off with the pumice stone. In rubbing, avoid using too much pumice stone, the excess quantity being likely, in case of a varnish not thoroughly hard upon its face, to grind into the surface, giving it a milky appearance to eliminate which extra rubbing must be applied. Use the minimum quality of pumice stone with the maximum quantity of clean, soft water, thereby preventing the milky surface.

The first coat of rubbing varnish should never be rubbed hard nor close. Simply a uniform light reduction of the varnish to remove surface knots and ribs and lay down the glass is all that is required. Upon the second coat of varnish the thorough, downright solid rubbing may be applied. For moldings use two or three thicknesses of broadcloth, which can be easily shaped to the contour of the molding. Rub lengthwise of the panel and let the stroke of the pad go close up to the moldings. Avoid, so far as possible, cutting down at the panel end, at right angles with the lengthwise strokes of the pad. As soon as the surface is rubbed, wash down thoroughly with clean water. Work with the point in view of rubbing the surface to a uniform depth of film. Good finishing depends upon this.

Notes on Bronze and Bronzing

The silver bronze, well known to the painter a few years ago, has practically disappeared. Aluminum bronze, more durable and less likely to tarnish, has replaced it.

Gold or aluminum bronze averages about the following proportions in mixing: Four ounces dry bronze to one-half pint of thinner. Special and light bodied thinners require more powder to fetch them to the right consistency than do varnishes, japans, etc. So, too, a fine bronze will carry a greater proportion of thinner than a course one. All bronze powders require very thorough mixing, their apparent specific gravity causing them to settle rather quickly under most favorable conditions.

There is always more waste of the bronze when it is applied dry than when it is applied in paint form.

For mixing gold or aluminum bronze for lining work on vehicles, there are various methods, some of them based upon the use of gum animi and boiled oil, banana oil, which is a solution of gun cotton in amyloacetate and naphtha, alcohol and gumlac, and other hifalutin concoctions, but the carriage, wagon and automobile painter wants a simple and good method, which consists, in brief, of stirring the powder to a cream-like consistency in one part finishing varnish and two parts pale drying japan. Then use turpentine as a dipping fluid when working the bronze into the pencil.

Bronze powders should be watched closely for quality. The bronze must have, for good work, high luster and an exceedingly fine, flour-like condition. Usually the finest powdered bronze shows the richest luster. A good way to determine the luster of a bronze is to apply a size of varnish and japan, and, upon reaching the right "tack," dust the bronze on dry and then varnish with a bit of cotton.

All bronzes mixed in, or applied over quick drying size liquids should be kept well protected under at least one rich, strong coat of varnish.

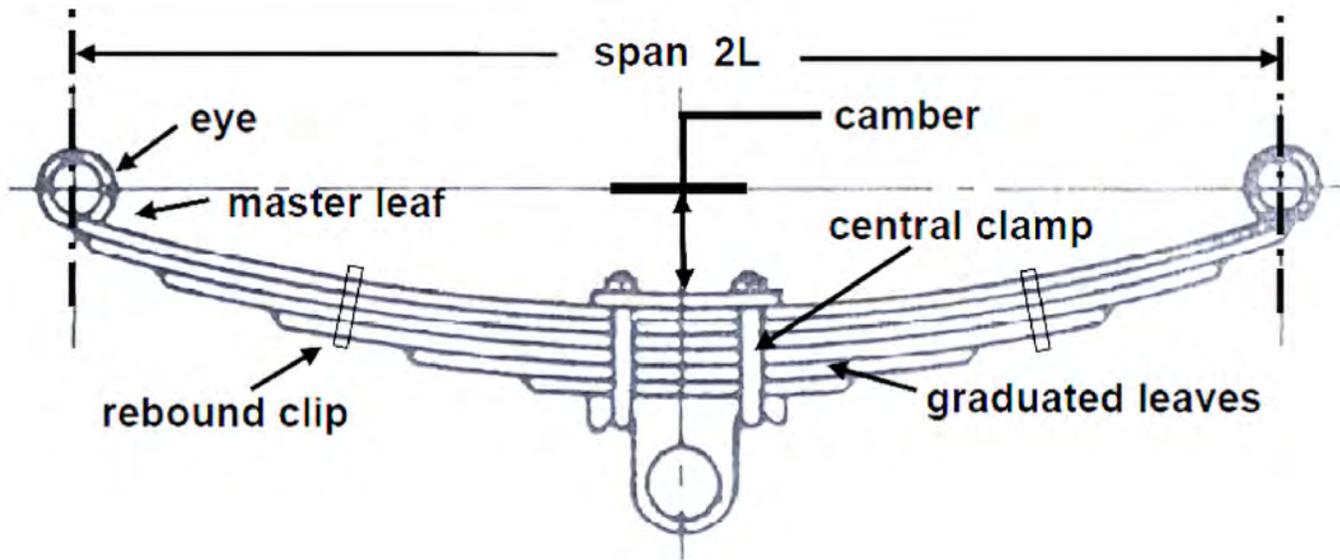
Mix the bronze only when ready to use it immediately. Mixed ahead of requirements, it soon become gummy and hard to work.

Re-Painting Old Gears

Old gears with the paint badly shattered and shelly should be scraped with steel scrapers and smoothed up with a flat file until what is left of the paint is there to stay, being hard and solid. A steel scraper made with a wooden handle on each end of the steel, like a drawing knife, is best for spokes and the face of axle beds, side bars and parts easily reached. It should be ground down on one side only. Old mowing machine knives are really good tools for scraping off the flaky, crusty pigment over parts hard to reach with the regular scraper. Eight and twelve-inch mill files and some smaller three-cornered files are always useful in cleaning up and dressing away these hard old gear parts. Everything, however, should be simply scraped and rasped down to bed rock, and then given a final going over ahead with the surfacing coat. When the surface is cleaned up of all rough and shattered masses of old paint the battle is quite half won, if not more so.

In case the old paint is to be entirely removed we believe it economy to use the burning torch to soften up the adamant pigment. This is a rather hard, tedious job, but it insures a safe foundation.

Then mix up some lead and oil, using one-half oil and one-half turpentine and color the mixture dark or light, or whatever the final color is to be, and coat in the bare patches of wood only. Let this coating dry two days, at least. Then whip white lead to a batter in one part raw linseed oil to three parts turpentine. Now thin to a brushing consistency with turpentine alone, and with a camel's hair brush lay on a nice, even coat. Color to suit requirements as for the first application. Coat the gear in solidly. If ring checks exist in the old paint, mix to a thick paste three parts of dry white lead and one part best bolted whiting, and run the mass through the paint mill, screwing the machine down close. For liquids use equal parts rubbing varnish and coach japan. After milling add a dash of turpentine to loosen up the mixture. Then with a partially worn bristle brush coat in, say, an axle bed, or part of a wheel, at a time. This mixture, like its predecessors, to be colored to meet requirements. When it gets dry somewhat over the outer film take a piece of heavy harness leather, like a trace leather, and, holding it against the scraper, proceed to rub off the surplus pigment, forcing under pressure of the leather as much of the material as possible into the fissures and fractures. Permit this facing up stuff to dry for twenty-four hours. Then beat up some hard-drying carriage putty made of three-quarters dry white lead and one-quarter bolted whiting, mixed in coach japan and quick-drying rubbing varnish, half and half, and putty all deep holes and gouges and such other worn out places as will hold the putty, or in fact need it, to level up the surface. Put the putty on smooth, thereby saving labor in sandpapering and lessening the danger of cutting through the facing-up putty. Now color up some more white keg lead and thin down with turpentine, accepting the oil in which the lead is ground as sufficient binder. Lay this also on freely with a camel's hair brush. This mixture should flat out dead, and the next day, under a gentle sandpapering, it will come to a nice polish. We now have a surface ample of depth, filled up, and made in every way fit to receive the color and the subsequent coats of varnish. After all, it is these early processes, this exact fitting up of the surface, making it round and then clean of proportion, that furnish the finish good to look at.



LEAF SPRING CURIOSITIES

Editor's note: This article targets specific aspects of leaf springs, which are a generally well-known mechanism; but it can't hurt to mention their basic function. Wikipedia often gives a good overview and is an easily accessible source, and its write-up on the leaf spring starts with this definition: "A leaf spring is a simple form of spring commonly used for suspension in wheeled vehicles. Originally called a laminated or carriage spring, and sometimes referred to as a semi-elliptical spring, elliptical spring, or cart spring, it is one of the oldest forms of vehicle suspension. A leaf spring is one or more narrow, arc-shaped, thin plates that are attached to the axle and chassis in a way that allows the leaf spring to flex vertically in response to irregularities in the road surface." Now, on to those "specific aspects." Our author, Louis F. Fourie, is a past SAH president, and the author of the three-volume book, On a Global Mission: The Automobiles of General Motors International (see SAHJ #298, p. 11).

The rear suspension of many early Bugattis has always puzzled this writer. Accordingly, this article solicits input from those in the know, while setting out the parameters of this query. This discussion will focus only on leaf springs mostly at the rear but will evaluate the chassis requirements needed to accommodate various suspension alternatives.

For instance, certain leaf springs are able to handle the torque or twisting forces imposed in the attachment of the axle to the spring. Alternatively, some leaf spring arrangements require what is commonly known as a torque tube. This is a "T" shaped structure that rigidly attached the axle casing to the tube that encloses the driveshaft. In some cases a driveshaft may not be enclosed but a longitudinal bracket is firmly attached to the axle to arrest any twisting forces on the spring.

Curved Dash Oldsmobile

Before identifying the variations on leaf spring designs and types, it is appropriate to evaluate the brilliance of the early Olds Curved Dash suspension. In this application we have a single

longitudinal leaf spring on each side of the buggy, whose ends attach to the front and back axles. The leaf spring on each side only requires a short chassis, which actually had dimensions that were close to square. Being short and compact, the chassis did not need to be heavy to resist twisting and easily was able to serve as attachment points for the drivetrain. The back axle was not subjected to torque because this was borne by the forward sprocket of the chain drive. This sprocket was attached to a transverse chassis mounted driveshaft that incurred the torque forces. Obviously, this simple design was limited to light buggies but its very design added to its lightness through its minimalistic chassis that was a fraction of the length of the wheelbase.



Full-Elliptical Leaf Spring

The full-elliptical spring arrangement was common to horse-drawn carriages and only had a short tenure in automobiles. Obadiah Elliot gained a British patent in 1804 for this spring arrangement. Two curved springs faced each other and were joined at their ends by hinge-like arrangements, without the need for shackles. The attachment to either the axle or chassis was at the

center of each leaf, imposing a concentrated single load on each side of the chassis. Because this arrangement was largely limited to the era of chain drive, the driven axle did not attempt to twist the suspension. As in the Curved Dash Olds, the forward sprocket handled the torque for chain drive. Likely the biggest advantage of this system was the longer suspension travel to cater to poor road conditions.

Three-Quarter Leaf Spring

With the demise of chain drive and the need to have the axle handle the torque to the wheels, the three-quarter leaf spring effectively became the replacement of the full-elliptic spring. The forward end of the lower leaf spring pivoted from the chassis providing a solid fore and aft location and this spring was sufficiently strong to handle the torque of the axle. The upper quarter-leaf required a solid chassis member to resist the levered or twisting effect of the spring base, and needed a shackle, usually hung, to cater to any length variations as the springs flexed. Once again long suspension travel was the biggest advantage.



1914 Overland three-quarter leaf springs

Platform Suspension

The platform arrangement had similarities to the three-quarter leaf spring, but resorted to a downward facing transverse leaf spring at the rear of the chassis. The ends of this transverse spring attached to the rear of the half-elliptic longitudinal springs through double acting shackles. Cadillac adopted the platform suspension from 1906 to 1925 under the guidance of Cadillac chassis engineer Lyle K. Schnell. Supposedly, the rear chassis corners were cushioned from the rear end of the semi-elliptic springs, reducing a twisting force at the extremity of the chassis. Adopting techniques to prevent chassis twisting became increasingly more important as the closed body gained greater acceptance requiring the banishing of anything that might create creaks and groans in the closed body. The following is a sample of 1907 makes that used the platform arrangement at the rear: Atlas, American, American Mors, American Napier, Cleveland, English Daimler, Logan, Martine, Panhard and Rainier. Specification charts for 1912 show: Alpina, Austin, Autocar, Chadwick, Davis, Dorris, Garford, Lozier and Marquette.

Semi-Elliptical Leaf Springs

The semi-elliptic or half-elliptic leaf spring has been the predominant spring system, with the exception of Ford, for both



1910 Cadillac platform suspension

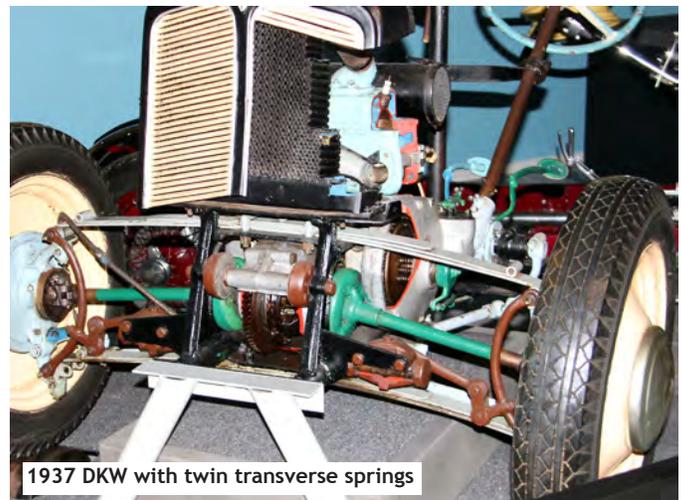
the front and rear axles until superseded by independent systems and coils. The 1962 Chevy II introduced a single leaf for each rear spring.

Transverse Leaf Spring

Except for his earliest cars, Henry Ford clung to transverse springs all the way through to 1948. Many early German front independent suspension systems used transverse leaf springs, sometimes one above the other. The swivelling kingpins or later ball joints simply attached to the ends of the lower and upper springs. DKW used this arrangement for its early entry into front-wheel drive. Goliath and Lloyd were other applications of two transverse leaf springs. Peugeot also used a single transverse leaf spring at the front, as did Talbot. Tatra used a transverse leaf for its early independent rear suspension.

Transverse springs were usually clamped midway across the front and/or rear cross-member of the chassis. The 1962 Opel Kadett added anti-roll properties to its front transverse leaf spring by using twin locations pushed out to the pivot points of the wishbone members. As such, a load on one side when cornering, would push down the middle portion of the spring, deflecting the inside wheel up as well, lightening its load.

The Corvette began using a transverse rear leaf spring in 1963 for its adoption of an independent rear suspension and added a trans-



1937 DKW with twin transverse springs

verse leaf spring at the front from the C4 model of 1984 through to the C7 model. This application has had an unusually long lifespan.

Cantilevered Leaf Spring

The cantilevered rear leaf suspension involved inverting a conventional semi-elliptic spring, with the rear axle attached to the tail end of the spring. The pivoting point in the center of the spring allowed minimal rocking, while the forward end of the spring was shackled to the chassis. The significant advantage of this suspension system was that it transferred the load factor far forward in the chassis, leaving a minimal role for the chassis behind the spring's midpoint.

The Rolls-Royce Silver Ghost adopted a cantilevered rear suspension from 1913 onwards. Early versions of Vauxhall's sporting 30/98 used a cantilevered rear spring along with two other models designed by Laurence Pomeroy. Buick almost consistently used cantilever springs from 1915 to 1929 over a period when Enos DeWaters was chief engineer. Other less-known 1916 makes included Brewster, Briscoe, Cameron, Case, Dort, Enger, Grant, Jeffery, King, Lexington, McFarlan, Mitchell, National, Overland, Paige, Pilot, Pullman, Regal, Reo, Saxon, Scripps-Booth, Singer, Stearns-Knight, Sterling, Stewart, Trumbull, and Westcott indicating a popular spring choice. The 1959 Jaguar Mk I and Mk II also used the inverted cantilevered semi-elliptic rear springs that originated on the D-Type sports car

Quarter-Elliptic Leaf Spring

Quarter-elliptical leaf springs have typically been used in smaller cars such as the Chevrolet 490 and the baby Austin Seven.



1930 Cord L-29 with paired leading quarter-elliptic springs and De Dion tube

In the former, quarter-elliptic springs were used all around, with the front springs leading, or pointing diagonally forward, and the rear springs trailing. The Chevrolet 490 was designed by Alfred Sturt. Interestingly, a period brochure refers to the rear springs as cantilever, but in reality, they are quarter elliptical. In theory, this arrangement would have offered anti-dive braking properties but in reality, front brakes were not offered on the front axle.

An interesting arrangement was found on the front-wheel-drive 1929 Cord L29, which used a De Dion type suspension. In this case there were a pair of leading quarter-elliptic springs, one above the other, and front-brakes were fitted. Leo Goossen designed the front end under the watchful eyes of Cornelius Van Ranst and Walter Miller, whose shop developed the prototype. An approaching Cord riding on a bumpy road gave the impression that it was



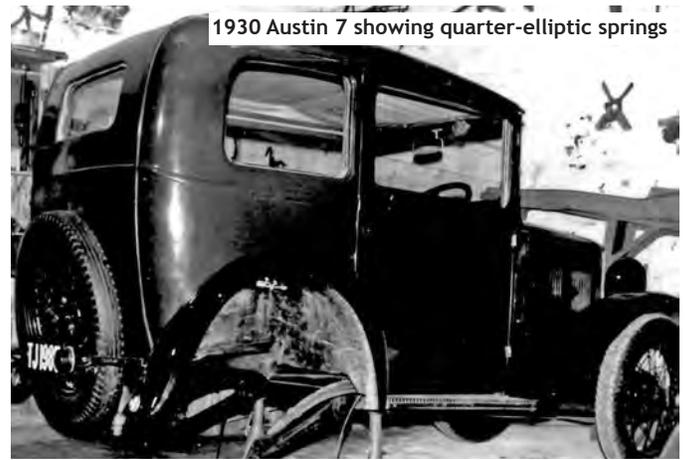
1911 Rolls-Royce with cantilever springs

about to lose its bumper, but that was because it was attached to the De Dion tube that bounced up and down with the wheels.

The “A”-frame chassis of the Austin 7 had a major advantage over the typical rectangular chassis structure. There were no torsional or twisting forces to combat with the A layout, which used a transverse leaf at the front. Sir Herbert Austin designed the Seven at his home, Lickey Grange, with only the help of a junior draftsman by the name of Stanley Edge. This occurred in 1921 at a time when Austin was facing sufficient financial difficulties that a receiver had been appointed. The small car saved the company.

Your author had a 1930 Austin 7 Saloon and it was frequently featured in pre-race meetings along with other antique cars provided by our club. The Austin 7 joined in a cat and mouse game with John White and his 3-litre Bentley, which he was happy to drift through corners. To the racing fans, it looked as if my Austin 7 was drifting through the corners as well, all the while imitating a sailboat in a heavy wind as it leaned over. Except, it wasn't, it was displaying a crude form of rear-wheel-steering. Some call it crabbing or dog-tracking. The load imposed on the outside corner stretched the normally downward shaped quarter-elliptic spring, effectively lengthening the wheelbase on that side. Meanwhile, on the inside of the corner, the lightly loaded spring curved down even more, shortening the wheelbase length on the inside. Maybe, this explains the popularity of the Austin 7 serving as the basis for many racing specials.

The early Austin-Healey Sprite had rear quarter-elliptic springs and was known for its nimble handling. This spring arrangement



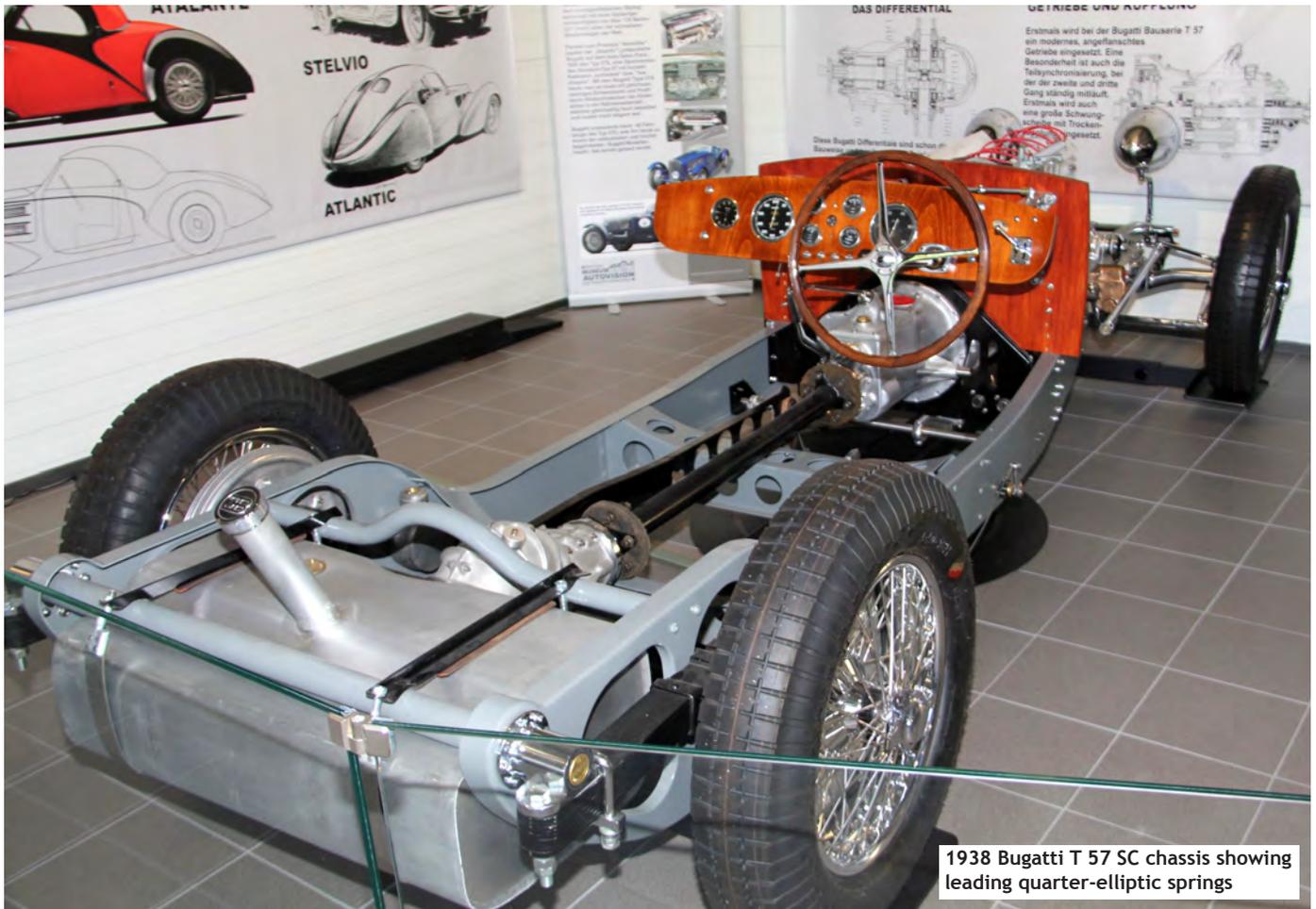
1930 Austin 7 showing quarter-elliptic springs

also had the effect of transferring the suspension load well within the wheelbase length.

What About Bugatti?

Which brings us back to the question of why the rear quarter-elliptic spring of a Bugatti pointed forward? What advantage did Bugatti enjoy by carrying the extra weight of a stiffer chassis required to attach the concentrated load of the quarter spring at the very rear extremity of the chassis? Please share your wisdom.

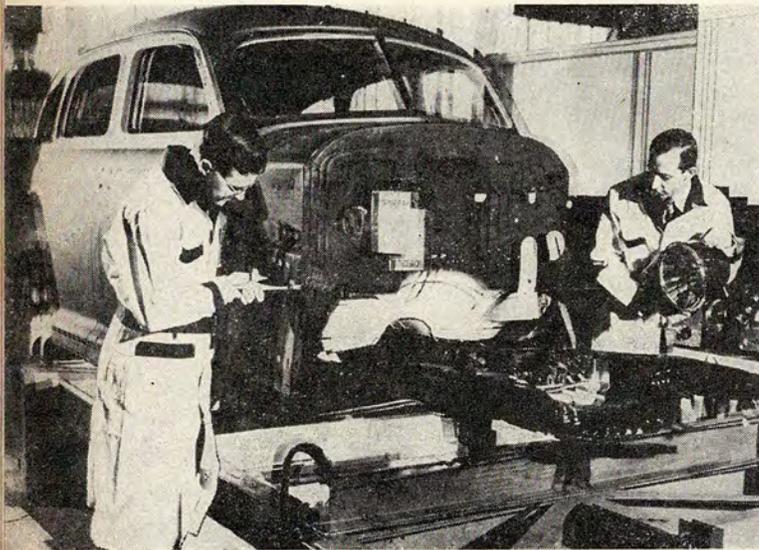
—Louis F. Fourie



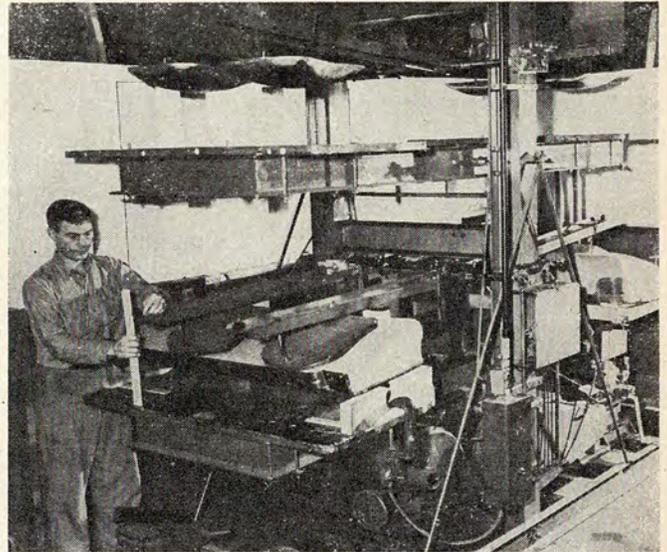
1938 Bugatti T 57 SC chassis showing leading quarter-elliptic springs

MAKING OUR NEW

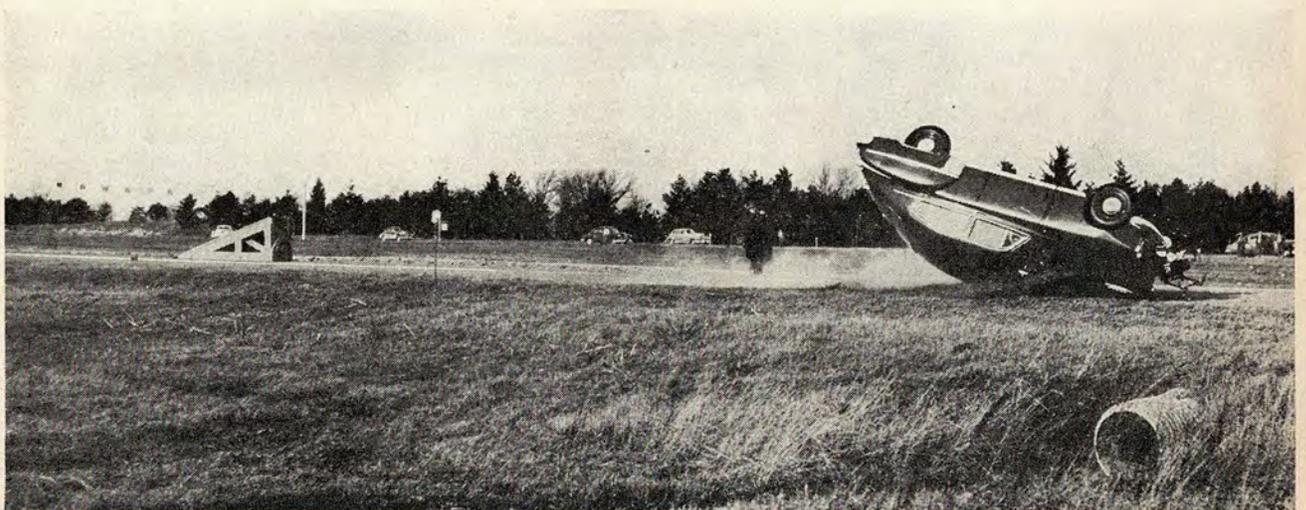
"Torture" tests for "Dream" cars. Huge machines in much the same fashion that a cat



This is the "shake rig"—a machine that twists and wrenches automobile bodies to test their strength and their durability.



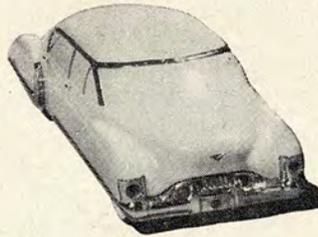
This machine bounces two-hundred-pound weights on automobile seats thousands of times a day in punishing tests to determine in a matter of days how long a seat will stand up.



The "roll-over" test being conducted at a large automobile proving grounds. This is the pay-off—the climax of the tests.

AUTOMOBILES

shake 'em up
shakes a mouse



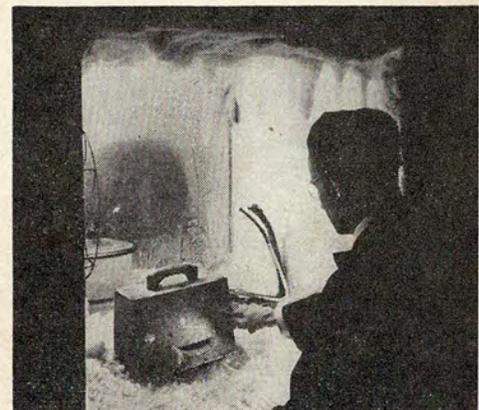
Some of the results of an annual contest among boys of the U. S. to design and build models of the best cars

TREMENDOUS are the "backstage" activities which precede the showing of the new automobile models each year. To begin with, a new model automobile has to be far more carefully planned than any show ever staged—there's a lot more money tied up in the automobile model than there is in a show! The lines and action in a show can be changed even after it has been launched. But when the factory starts cranking out those new model cars, there can be no alterations. Or rather, if there *are*—it costs so many millions of dollars that just thinking about it would make your head swim.

The idea of putting out new models every year or so has brought into existence the "designing engineer" who corresponds to the "playwright" in the

theater. Designing engineers have to be such excellent mechanics that they can design new and improved parts for the motor, transmission, differential, and other mechanical parts of the car. And they also have to be artistic enough so they can put "eye appeal"—or attractive appearance—into the body of the car, as well. You see, all other things such as economy and performance being equal, the car with the most eye-appeal will out-sell the others.

The designers who are responsible for changes in the mechanical working of the automobiles must have such fertile imaginations that they can see in their minds how various parts of the car can be improved—and then put
(continued on page 42)



20 degrees below in test of push-button door handle. Companies have to be sure devices will work in any weather.

Making Our New Automobiles

(continued from page 25)

their ideas down on paper so that the machinists in the shop can actually make these parts.

Once such drawings have been completed and approved, the laboratory workers are called into conference and asked to determine the best material for the new part—whether it be of steel, bronze, rubber, leather, fabric, or any other material. These decisions aren't easy to make. The laboratory men have to run thousands of careful tests on hundreds of different materials before they can be sure that they have the best one for each job.

Machines have to be built for running these tests, too. For instance, there is one testing machine which finds out how well automobile seat cushion



This fadeometer tests the resistance of fabric and leather colors to sunlight and moisture. After getting a dose of sunlight and moisture equal to several years of normal exposure, the fabric is taken from the testing machine and compared with its original colors.

upholstering will wear. Sample strips of many kinds of upholstery materials are pressed and rubbed against the cloth used to make suits and overcoats until the wearing properties are determined. Another machine—the “fadeometer”—tests the resistance of the colors used in leather and cloth to sunshine and rain. The samples are placed in the fadeometer and are given a dose of sunlight and moisture which is equal to several years of actual exposure and use—although the fadeometer runs the test in a mere 24 hours. Then the faded samples are compared with their original colors. Only the best materials, of course, are used in the cars. Dozens of other special machines are needed for testing the materials that make our modern motor cars.

The mechanical parts of the cars are

given a thorough testing, too. One such machine—used to test the ruggedness of newly-designed car bodies—is so large that it can hold an entire car body and shake and twist and wrench it just like a cat shakes a mouse. If the car body shows any weakness, it is immediately redesigned. Another testing machine bounces a 200-pound weight on car seats thousands of times a day in punishing tests to determine—in a few days' time—how well a seat will hold up during years of driving.

Some parts of the new cars are even put into super-ice-boxes to see how they will work, come winter. For instance, door handle mechanisms and locks are placed in refrigerators at 20 degrees below zero to make sure that they will work when the weather gets rugged. Even the luggage compartment lids come in for a “torture test” in order to make them as theft-proof as possible. In this test, the luggage compartment lids are twisted and wrenched by powerful jacks, and the force required to ruin the lid is measured.

Eventually, all parts for the new model car are assembled in a “hand made” test car—or usually, in several “hand made” cars. These test cars, with their special handmade parts, upholstery, and other improvements may cost \$200,000 or more to prepare. The cars are then sent to “proving grounds”—of which the General Motors grounds are perhaps the most famous—where they are put through a complex routine of severe driving. These proving grounds are so laid out that all kinds of actual driving conditions are reproduced. Hills, bumpy places, gravel roads, ruts—nothing has been left out. There are even “bath tubs”—concrete-lined depressions in the roads which are filled with water. The cars drive through these “bath tubs” to see how they will perform when the motor gets wet!

The pay-off, of course, is the “roll over” test. Here, stunt drivers actually roll a car over and over while driving at high speed. They can roll it over the exact number of times demanded by the testing engineers. In fact, some of the stunt drivers are so accurate that they can roll a car over exactly two and one-half times—and never miss.

The “style designers” also have an elaborate method of working. After the designer has gotten it firmly fixed in his own mind just how the new car he has “dreamed up” will look in all of its details—the bumpers, lights, body lines, and so on—he prepares color drawings of his dream car. Now a good draughtsman will always see a lot more in his own drawings than they actually show, and one who is unaccustomed to looking at such pictures will see even less than is there.

So, since the designer must “sell” his ideas to his employers, it is up to this



This testing machine finds out how well automobile seat cushion upholstery will wear against the material from which suits and overcoats are made. Strips of the upholstery are rubbed against the suit material until the wearing qualities have been determined.

engineer to put as much life and feeling into this part of his work as possible. If his color pictures do not appeal to the managers of the automobile company, then no amount of mere talking will make up for it. “Eye appeal” in such cases is far stronger than mere “ear appeal.”

So important is the styling and designing of new cars that at least one large automobile company—the Fisher Body Division of General Motors Corporation—holds a contest every year to see what young man can construct the best model car. The results of some of these annual contests have surprised even veteran automobile designers!

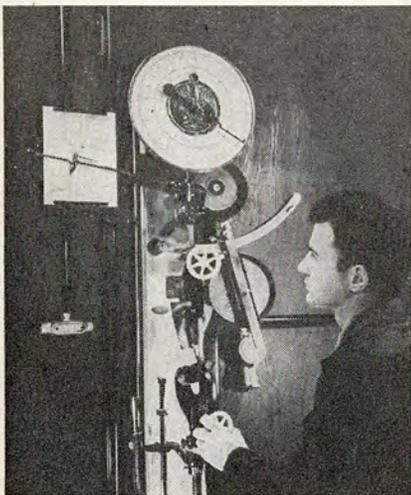
The youthful contestants have carved their models from wood; cast them from plaster; and even used the rubber mold method. One boy even departed so far from the usual methods as to cast his model car from aluminum. Other boys have shown their ingenuity by making their tail lights from red tooth brush handles, and hub caps from chair coasters. The professional designers study the models turned out by the contestants each year and frequently get ideas which they can incorporate in the new models on which they work.

Once the pictures that the designer makes of his “dream car” have been accepted, the next step is to reproduce in wood, wax, or plaster a model which follows these drawings. This model is made one-fourth the size of the finished car. From this, a full-scale dummy model in wood is built. Any last changes in the appearance of the new model are then made on this wooden dummy. The interior trimming, the color combinations, the other

THE OPEN ROAD

furnishings—all these are settled by means of the dummy. When finally completed, this dummy is the authority—the source of all information—and the final working drawings are made from it.

Now comes the job of making up all of the special tools and machinery needed for turning out the millions of parts for the new cars. This, too, takes time and a staggering amount of money. For one thing—certain types of tool steels cost a couple of dollars a pound, and thousands of pounds are used daily. Tool makers earn two dollars or more an hour—and they are hired by the thousands.



The tearing point of a piece of leather is found in this test. The pounds of pressure required to rip the piece of leather gripped between the two pinners is recorded on the chart at the left.

Somehow, all the preparatory work gets finished. Then the blast furnaces roar as they pour out molten steel; the forging hammers boom as they strike ten-ton blows and form crankshafts, gears, and axle shafts; the electric cranes and the conveyors hum as they move thousands of rough forged parts into the machine shops where the forgings are quickly trimmed and carved and shaved into finished parts; the heat treating furnaces glow redly as they harden and temper the steel parts to the required strength; and the assembly line pulses with its own rhythm as all the various parts seemingly leap into place—and a new car is born every minute.

“Did you go to the doctor the other day, John?”
 “Yes, I did.”
 “And did he find out what you had?”
 “Very nearly.”
 “What do you mean very nearly?”
 “Well—I had \$3.40 and he charged me \$3.00.”

FEBRUARY, 1950

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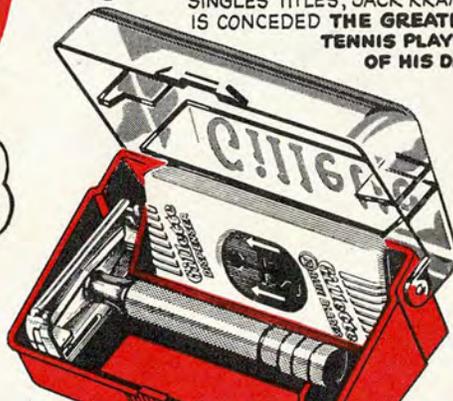


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2. Zip... It's loaded!



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43



James Scripps-Booth posing in a Bi-Autogo (an unidentified man stands next to vehicle). The Bi-Autogo was a V-8 powered experimental vehicle designed by Booth.

THE SCRIPPS-BOOTH CORPORATION (1913 - 1922) DETROIT, MICHIGAN

It is well documented that William C. Durant formed General Motors around Buick, Cadillac, Oldsmobile, and Oakland, whereupon he went after “the next big thing.” His many further acquisitions soon put GM into a perilous situation and its bailout involved Durant’s departure, but the resourceful optimist was not gone for long.

During Durant’s second tenure with GM, his habit of purchasing automobile manufacturers was curtailed significantly. The offbeat nature of the Scripps-Booth was too much to resist. Its creator, James Scripps-Booth, consistently built some of the most non-conforming cars on the road. His apprenticeship took the form of dismantling the brand new 1904 Winton his father bought. His talent as an artist earned him the role of illustrating the catalogues of the Hupp Motor Company in 1910.

The first vehicle built by Scripps-Booth was the bizarre V-8 powered two-wheel Bi-Autogo of 1912. It was steered by a wheel because it was too large for handlebars. Retractable side wheels, similar to training-wheels on a child’s bicycle, kept it upright when

stationary. The V-8 engine was the first to be built in Detroit, preceding the Cadillac by three years, and included a compressed air self-starter. The rear seat accommodated two people, but a single passenger was expected to sit in the center. Understandably, only one Bi-Autogo was built.

His next venture was heavily influenced by what James had seen in Paris while studying art in 1910 and 1911. The Scripps-Booth Cyclecar Company was formed in 1913 operating from 5817 Lincoln Street in Detroit. Small cycle cars, particularly the Bédélia, led to the creation of the JB Rocket (James Booth Rocket). Scripps-Booth stressed that this was not a small car but rather a four-wheeled motorcycle. The driver and passenger sat one behind the other in tandem style. The prototype actually placed the driver behind for better weight distribution, but in the production models the passenger took up the rear. A comparatively long 100-inch wheelbase versus a 36-inch tread rendered a differential redundant because the toothed leather drive belts took up the necessary slack. An air-

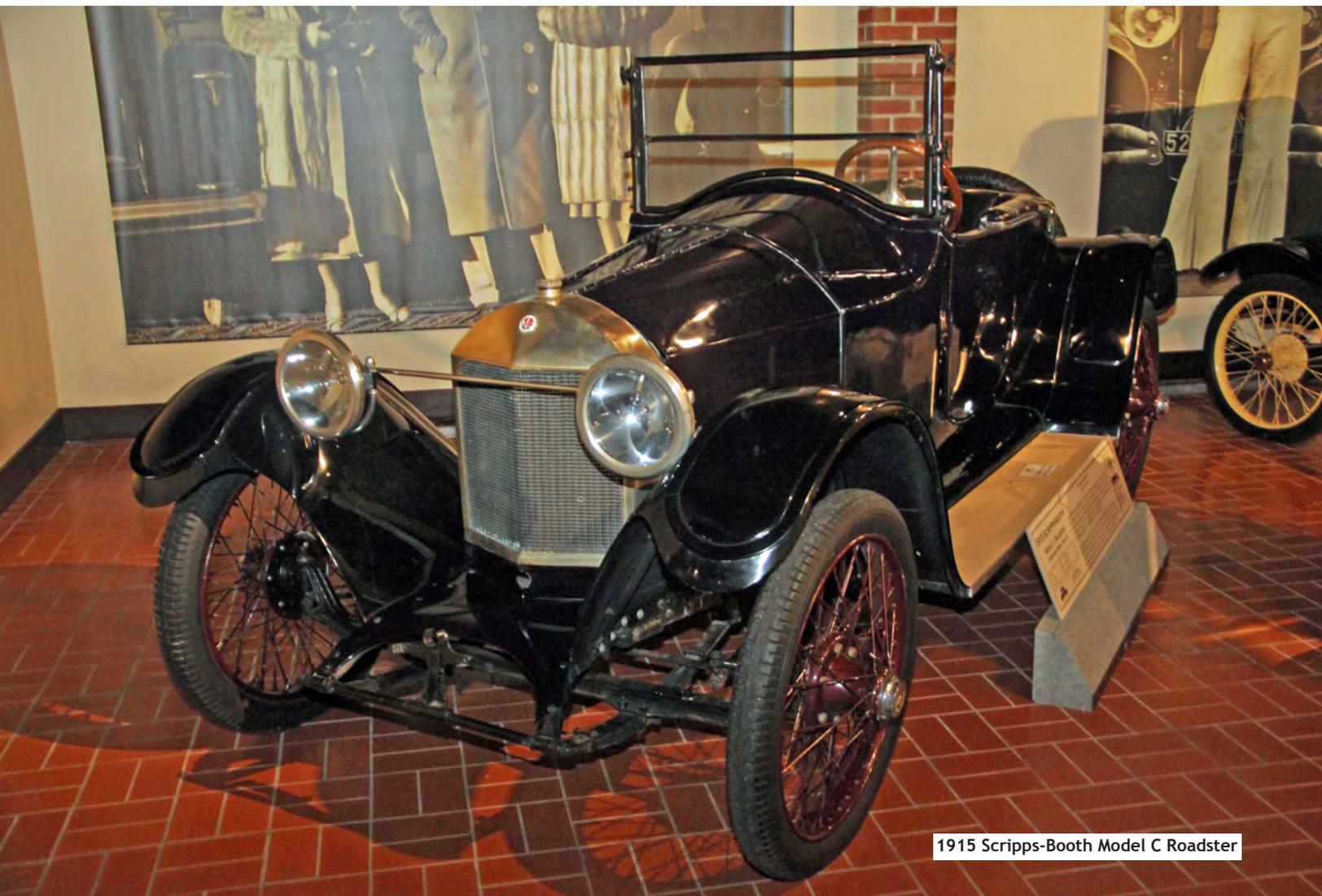
cooled V-twin Spacke engine with a two-speed gearbox pushed speeds up to 45 mph. A price of \$385 secured about 400 customers but by the end of the year the cycle car boom was over. The Puritan Machine Company bought the Scripps-Booth Cyclecar Company and continued to offer service and spares to existing customers.

After a return trip to Europe early in 1914 to gauge automobile trends, James and his uncle Clarence Booth formed the Scripps-Booth Company later in the same year operating from 981 Beaufort Street, close to Gratiot, in Detroit. The help of engineer William Bushnell Stout was enlisted to build the Scripps-Booth Model C. This was a smallish, staggered two-seater with the passenger sitting slightly behind the driver providing freedom of movement dealing with the controls. A step-down cockpit within the chassis frame enabled the low proportions of the body. This stylish car had a luxurious flair and easily found customers at a price of \$775. It was largely an assembled car using a 4-cylinder Sterling engine, with deliveries beginning in February 1915.

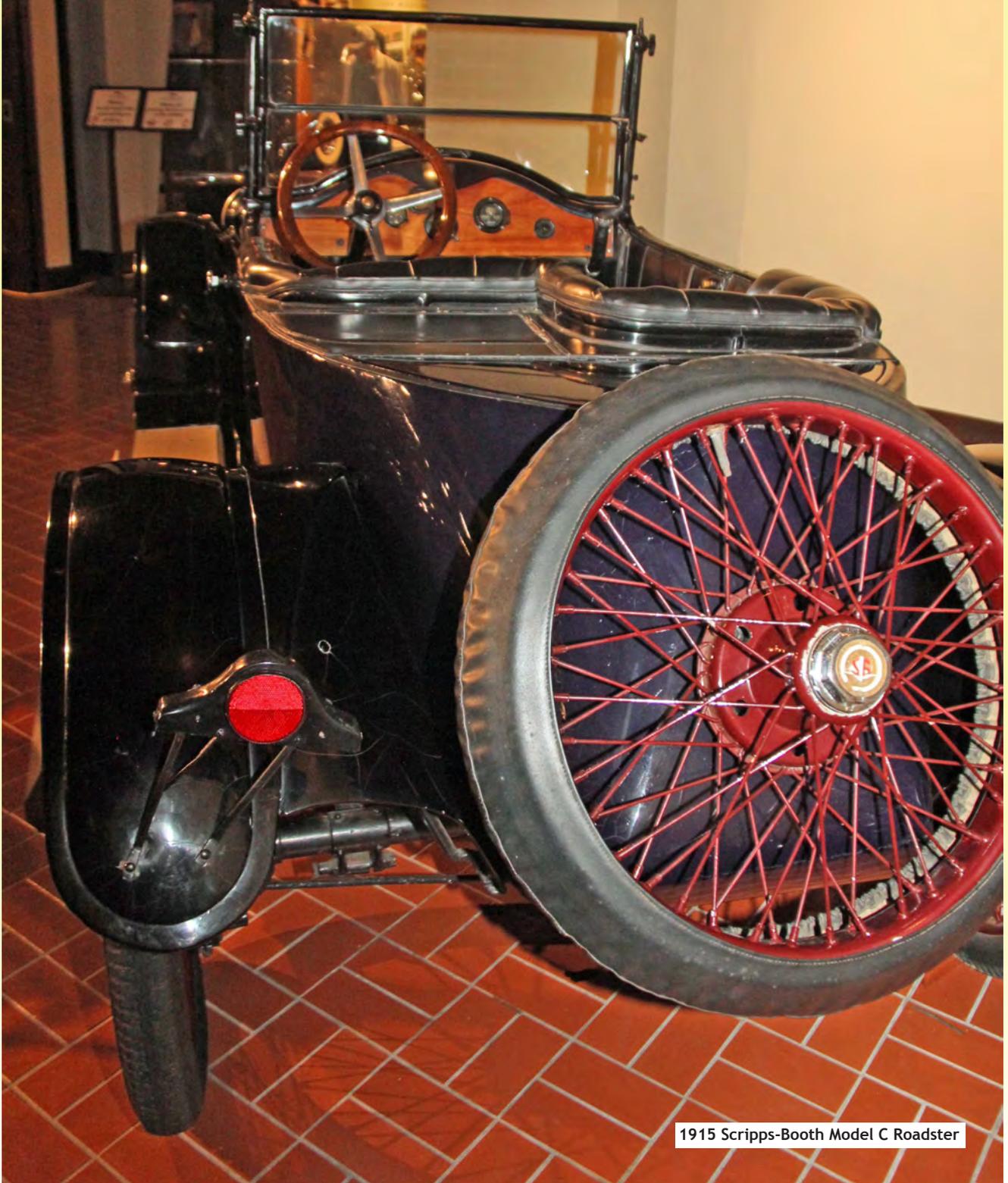
Booth used the strategy of targeting affluent clients by selling his cars through exclusive dealerships that also sold aristocratic makes such as Rolls-Royce or Isotta Fraschini. This tactic worked because a customer list included Winston Churchill, the King of Spain, and the Queen of Holland.

Having tapped into the lucrative elite market, Scripps-Booth introduced the second American production V-8 in the fall of 1916. Named the Model D, a longer wheelbase allowed four seats but the front two were still staggered. The V-8 was a Brush-Ferro design far more advanced than Cadillac's V-8, having a cast-en-bloc and overhead valve arrangement. The adjustment of the tappets or valves was particularly novel. Instead of the rocker arm pivoting on a shaft or stud attached to the head, a threaded stud through the valve cover served as pivot point of the rocker. Adjusting the valve lash did not involve the removal of any valve covers. A wrench was simply applied to the studs protruding through the valve cover. Not only would this become the first GM V-8 engine to have overhead valves, just ahead of the 1917 Chevrolet V-8, it would take another thirty-three years before Cadillac and Oldsmobile offered their OHV V-8s.

The lack of reliability of the Sterling 4-cylinder engine prompted negotiations in July 1916 with Durant to use the Mason built Chevrolet 490 motor with minor chassis modifications, creating the 1917 Model G. A Model H was continued with the Ferro V-8 but was dropped after August 1918, with a total of 323 units sold.



1915 Scripps-Booth Model C Roadster



1915 Scripps-Booth Model C Roadster

Following James Scripps-Booth's resignation on October 3, 1916, a succession of people left a year later. William Stout, who had been the general manager, departed for Packard, then President Clarence Booth and uncle to James, followed by Will Scripps. James had developed plans for a new roadster, but these were rejected, hence his departure. The acquisition of the Sterling Motor Company prompted the Scripps-Booth Company to evolve from a private company to a public corporation, but in turn it rendered itself ripe for a takeover.

Initially Durant acquired Scripps-Booth late in 1917 prior to regaining control of GM. A former manager of Buick, A. H. Sarver, was elected president of Scripps-Booth. Chevrolet's general manager W. C. Sills became a director. Approval was given by GM to buy Scripps-Booth on July 26, 1918.

In the spring of 1918, a six-cylinder Northway OHV engine mounted on an Oakland chassis provided the basis for the Model 6-39, 6-40 and 6-42. For 1920 these models were given the Model B 39 designation and in 1922, the final year, F 45. Also in 1922 was an L-head model called the F 43. Unfortunately, the sprightly elegance of the hood lines curving up into the scuttle and the V-shaped radiator disappeared from these later GM models. The Durant/GM period accounted for a higher annual proportion of Scripps-Booth's production, with approximately 60,000 built overall.

—*Louis F. Fourie*



James Scripps-Booth

Source: digitalcollections.detroitpubliclibrary.org



1918 Scripps Booth 34S

THE 1920 BUGATTI MODELS

A Medium-Weight Chassis with Chain Drive, Capable of Extremely High Speeds, and a Light-Weight which is an Enlarged and Improved Edition of the Original Model

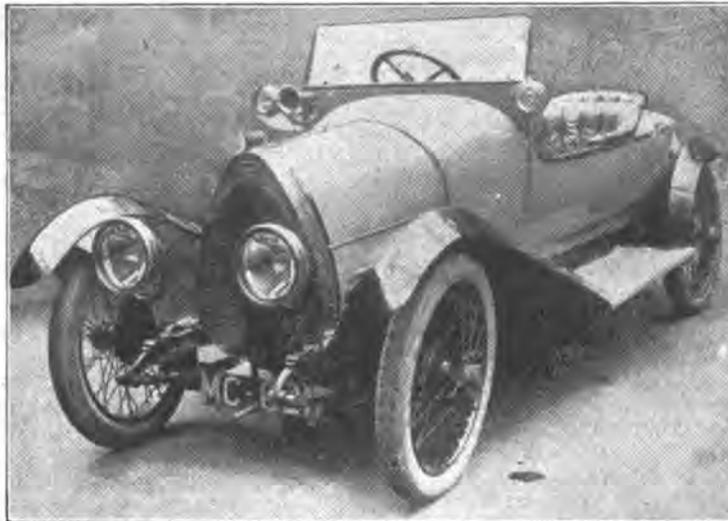
BEFORE 1909 Signor Ettore Bugatti was chiefly known as a highly-qualified "consultant" designer, one of the many specialists in the French industry whose services do not belong so much to any particular firm as to a *clientèle* of several, among whom they can find all the work they care to undertake—and a generous income—without the burdens of commercial production. How the knowledge such a man must gain, from his constant survey of the finest contemporary practice, enables him to advance that practice can readily be imagined. Otherwise Signor Bugatti was remembered as the designer, so long ago as 1903, of a certain De Dietrich four-cylindered motor, of which each pair of cylinders had applied pot-shaped water jackets of aluminium, and overhead rocker-operated valves. But in the latter part of 1911 he designed for MM. Peugeot Frères an entirely original edition of the famous "Baby" voiturette, the chief features of which were that the cylinder-block was cast in one with the crank-chamber—as one of the earliest of this practice—and that the exhaust valves, on the opposite side to the inlets, had attached to their ports, not the conventional manifold, but four pipes gathered into a single cup with a runaway pipe of the same diameter, a refinement which alone showed how carefully he had studied the much-overlooked but equally important physical conditions of the exhaust phase.

Efficiency, Regardless of Cost

The success of this extraordinary little voiturette could have afforded sufficient fame for most men. Nevertheless his authorship of it is very little known; and both in this

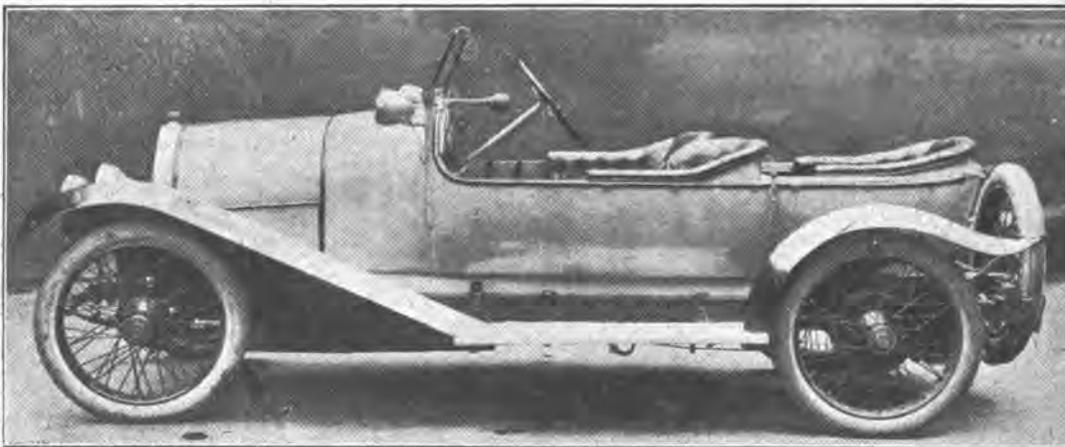
exhaust detail, and the horizontal U-manifold induction from a Zenith carburettor, he was only repeating the practice of the 8 h.p. voiturette which in 1909 he had decided to design and build (on his own account) for the highest efficiency, irrespective of the cost of material and productive skill. Having taken a works at Strasbourg for its production, even its limited first year's output sufficed to win for this model an immediate reputation as the best of its kind in Europe. It had a guaranteed 55 m.p.h. speed, and has been known to touch 60.

Its distinctive features, apart from a honeycomb radiator shaped like an inverted ace of hearts, were a reversed half-bow rear suspension, which somewhat shortened the wheel-base while keeping the frame fairly long, and eliminated periodic movement or bounce better than any method of light car suspension then devised; and a motor with a special design of overhead valve-gear which did without rockers, although the valves were transversely set. However, of the two features, the suspension was—and is—the more important from the user's standpoint; as its reversed location and action relatively to the front springs not only constitute it, as from the frame, probably the most effective of



Three-quarter forward view of the 12 h.p. 1920 Bugatti, displaying mainly the characteristic heart-shaped cellular radiator, one of its many distinctive chassis-features

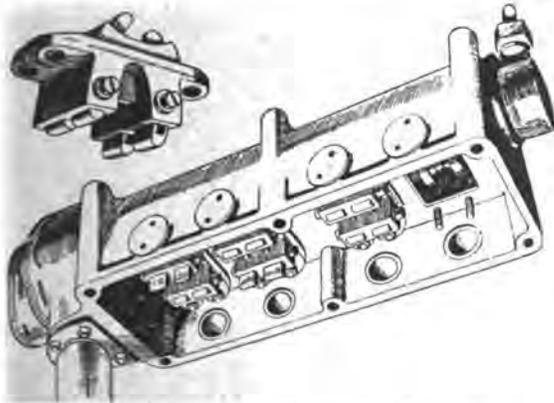
all cantilever types, but taking as it does all the tractive reactions in compression forwardly, enables the rearward chassis-weight to force the comparatively light rear axle into the firmest possible road-holding, so that it is claimed that side-slip or dither becomes practically impossible. So for once we behold the rare case of an originally light car suspension system serving equally well for a larger one which, though of merely medium weight, must be one of the fastest in



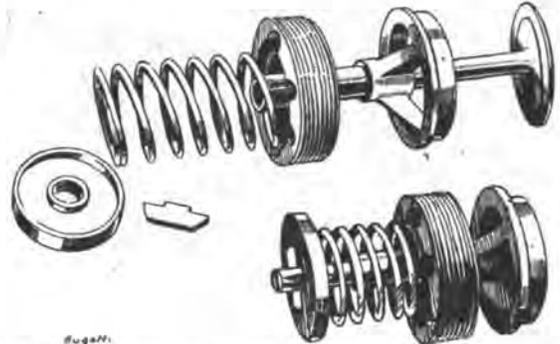
The 12 h.p. 1920 Bugatti standard three-seated sporting model

Europe. This is the larger of the two new models for 1920, which with its 5½-in. bore and 6½-in. stroke may be called 40-90 h.p. at least, and is said to be capable of 130 m.p.h. Such dependence, indeed, is placed on this Bugatti suspension in this case, that it is left, so to say, in singles, while the front semi-elliptics are actually duplicated and back-set to desynchronise with it. Furthermore, in order to get the

pression is essential to high efficiency) is very definitely contradicted, all the more that the makers guarantee a consumption of 38 m.p.g. or 2¼ gals. for every hundred miles. The original valve-gear design persists, of a camshaft—driven by a vertical shaft bevel-driven from the fore part of the crankshaft with a claw-joint interruption beneath its camshaft bevel-drive—contained in the upper chamber of a gable-shaped casing, and actuating the valves direct through the floor of that chamber by way of curved tusk-like plungers of oblong section, mounted in white metal guides.



The Bugatti "two-storey" valve-gear, showing—beneath the camshaft—the curved plunger-tappets mounted in the "floor" of the upper "storey." Above is one of the carriage-units with its four tappets.



Bugatti detachable valve-detail, in which the cap itself is made to serve as the lower seating of the spring, while the sleeved upper extension of the spider-seating acts as a distance-piece with the cotter above, to hold the spring in compression and bind the parts as a unit.

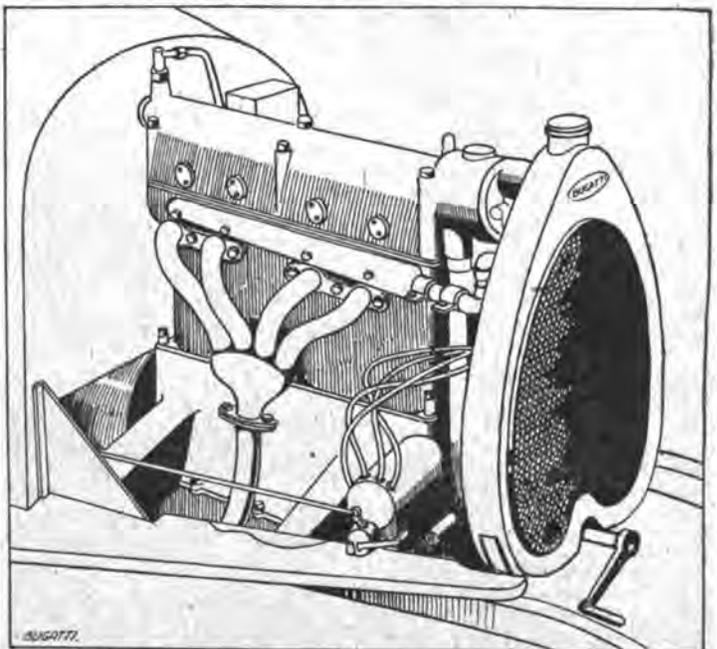
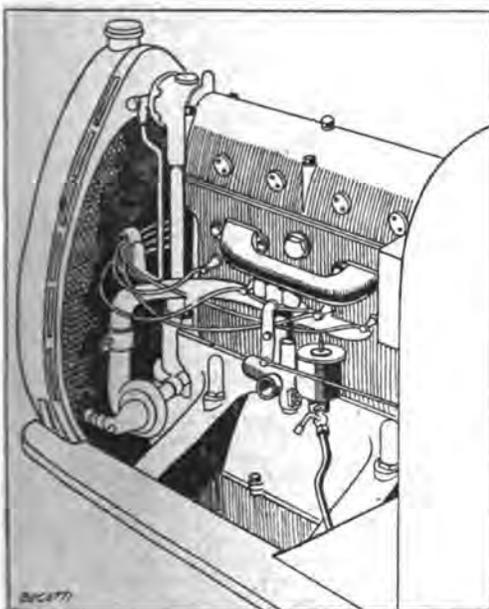
whole of the rearward weight sprung, and yet useful in the special way just described, a reversion has been made to the chain-drive in this model.

Features of the Engine

Reverting, however, to the motor of the smaller car, which is of the same design for both models—and in most essentials, including the valve-gear, is practically the same as that of the pre-War original—the bore has been enlarged from the 1914 edition by 8 mm. to 68 mm., while the stroke remains at 100 mm. This dimension affords a much higher speed—over 65 m.p.h. on the road and 53 h.p. on its third speed—yet as the compression does not feel like more than 80 lbs., one sees the prevalent idea (that a high, hard com-

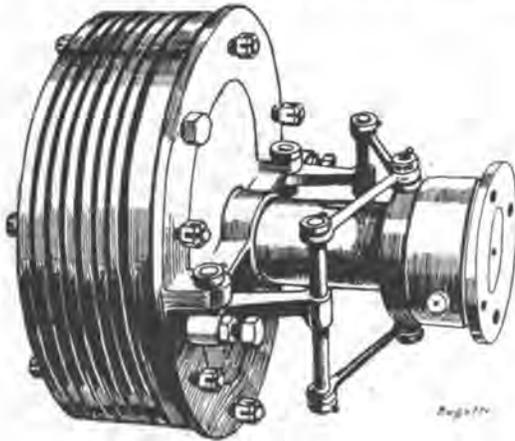
This casing crowns the monobloc, and is lubricated jet-wise through a port in the wall of the spur-type oil pump mounted on the front end of the camshaft, this port being opened and closed-off by a small ported wing-plate on the inner side of the driven spur in the pump.

In this 1920 model, however, there are eight pairs of these plungers instead of four, as two inlets and two exhaust valves per cylinder are mounted, all interchangeable, and stated to be directly detachable in the same ingenious manner as the larger single exhaust valves of the 1909-14 model. In this, it will perhaps be remembered, the steel valve-cap was of sufficient depth to take a central valve-stem guide, which beneath the cap was extended spider-wise—to let the gases through—to a flat annular seating for



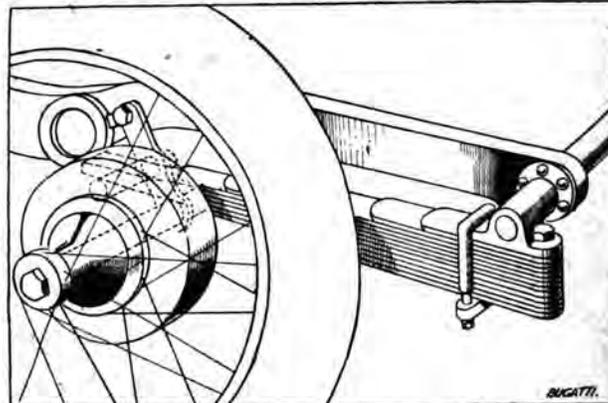
BUGATTI 12 H.P. MOTOR: On left, near side view, chiefly displaying the design of the induction-manifold, and the water-inlet distribution. On right, off side, showing the designer's characteristic exhaust manifold, the lateral water-collector, and the pumps for oil and air at either end of the overhead camshaft.

the flat-faced valve-head, all being held together by the compression of the valve-spring seated on the cap, which had sockets tooled half-way down its sides, so that it could be run out and set in again with a key spanner. The cams show nothing fanciful in their easy profile to a definite peak.



The Bugatti multiple-disc clutch, in which the members are held apart by leaf springs. Note the easy toggle-engagement

equilibration) to be suspended so low that there is less than 6 ins. of cuirass-clearance, will be questioned, seeing that the stroke is but 4 ins. But the piston length—practically twice the bore—affords the answer that instead of risking what is called slap, but is really dither in a tight piston-fit and bucketing in a loose one, Signor Bugatti has preferred to revert to the classic practice of carrying height to an inch or two of apparent excess for the sake of getting the



The characteristic Bugatti reversed half-bow rear suspension

But their pairing against each other for corresponding inlet and exhaust, added to the stoutness of the shaft itself, so cleverly conceals their exact relative angularity—which chiefly counts—that it can only be detected by the closest examination. The rear end of the camshaft is employed to carry a plunger air-pump for the petrol-tank; but, its capacity being comparatively small, it has no bye-pass for excess, except in the larger model.

Cooling and Lubrication

The vertical drive-shaft has a helical gear formed upon it, which serves to drive a transverse spindle between it and the cylinder mass for the magneto drive on the off side and a centrifugal water pump on the near side. This pump delivers into a horizontal water-manifold, very ingeniously located just below the line of the exhaust ports, where a flush of cold water is most wanted, while a similar pick-up manifold on the off side below the induction manifold takes the water to the radiator, the spark-plugs being set in above the manifold. The oil pump, on the other hand, picks up from the base-chamber by one outside pipe, and returns it to the rear off-side corner of the base-chamber, from which point it turns inward to a distributor-pipe depositing merely into cups over the three bearings. The big ends pick up their oil by way of shoe-dippers, and have radial oil-ways at the end of their brasses, so that the excess, added to the dip and splash, serves for the cylinder-lubrication in the smaller model. In the larger one, however—very few of which exist—it is understood that force-feed throughout is employed. But a point to note is that in either case the length of the stoutly-dimensioned outside oil pipes serves to cool the oil effectually.

Extremely Long Pistons

The apparent height of the motor—even apart from the valve-gear casing—which compels it (for the sake of due

least angle of thrust, and the longest trunk for a piston perfectly equilibrated from a midway-carried gudgeon-pin; and withal, easier fitting. His lower mass-suspension, of course, eliminates the vibration from which the high-carried motors of the pioneers suffered; and his later experience of motor-craft has constrained him to use four small rings paired in two grooves, top and bottom. With the better compression thus gained, and the slight waisting of the piston trunk for a full body of oil, he gets an easy-sliding effect, and none of the slap which is the bane of modern practice. As a result of all this, his aluminium pistons do not break.

So far there is no starting motor, and the lighting dynamo, belt and pulley driven from the clutch-shaft, is only fitted as an extra. As for the steering block, it remains as the worm-and-nut type of the original model, but has been constructively improved.

Transmission, Brakes, Etc.

The clutch, too, is a particularly clever and effective design of the multiple-plate type, steel discs on the crankshaft extension being gripped by a series of cast-iron rings separated by intermediate leaf springs, and threaded on a series of adjustable bolts from a rearward annular frame that is connected by four toggle levers to the usual trunnioned fork-engaged collar on the clutch-shaft, the front end of which spigots as usual into the crankshaft extension. Immediately behind is a short gear-box—none so appreciative of the little car's essential need of a fourth speed as Signor Bugatti—with its sides extended plate-wise for its suspension, and to carry the change-speed lever, the gate, and the emergency brake lever. The pedal-operated service

brake acts on the transmission. For the rest, the special rear-suspension obviates the need of a torque-tube, though a radius plate is now fitted, a stout propeller shaft, with exceptionally well-made universals as one might expect from such a master-hand, transmits through plain bevels to a now fully-floated live axle of the longitudinally-halved or



Rearward view of the 12 h.p. 1920 Bugatti, showing the attachment of the reversed quarter-elliptic springs to the tubular rear cross-member

lute-type. Cable-controlled internal-expanding brakes, of large width rather than excessive diameter, are fitted for the rear wheels, and thus are not liable to overheat. The wheels themselves are the detachable Rudge-Whitworths 710 by 90 mm. that have been fitted from the first.

Yet apart from its detail cleverness, the impression of the Bugatti design throughout is chiefly one of great saving of weight by eliminations without any sacrifice of strength; an object which the suspension alone has favoured perhaps more—as the real key of the scheme—than conventional practice appears to allow. This impression is borne out, too, by the actual weights of the smaller model, which is made

in two lengths of wheelbase: that of the Type 22, with its 7 ft. 10½ ins. wheelbase, being 8½ cwt., while the Type 23, 6 ins. longer, weighs but half a hundredweight more, the track in both cases being 3 ft. 9½ ins. from a chassis-width of 2 ft. 3½ ins. Yet their respective over-all lengths are as much as 10 ft. 6 ins. and 11 ft. 6 ins. with 7 ft. and 7 ft. 6 ins. body space. Thus, with a 40-mile-to-the-gallon consumption, one does not wonder that the tank need hold only 7 gals. Messrs. Jarrott and Letts, Ltd., of Page Street, Westminster, have the good fortune—since the Bugatti has been called Europe's chronometer-built car—to handle it in the United Kingdom.

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AN IMPROVED TYRE-VALVE CONNECTOR

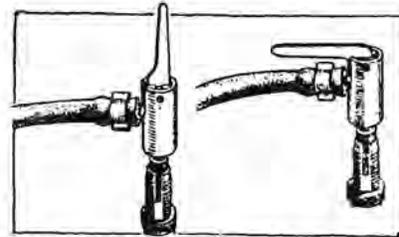


MEW who have had experience of them will deny that disc wheels have their drawbacks as well as their advantages, and one of the most pronounced of the former is the inaccessibility of the tyre-valve for giving the periodical inflation necessary to maintain the tyres at their recommended pressures. Because of this difficulty, it often happens that the tyres, on such wheels, are run in an under-inflated condition, which is not in conformity with the best interests of economical motoring.

It has been said by some old-time philosopher that difficulties exist only in order to be overcome, and in the present instance they would appear to have been mastered in a thoroughly satisfactory manner by the type of pump-connector recently introduced by Messrs. Fluid Pressure Pumps, Ltd., Clifton Street Works, Latimer Road, W. 11, and now fitted by them to their well-known "Pioneer" and "Engo-Flator" power pumps.

In this device the connector proper consists of a small vertical cylinder containing a stout rubber sleeve, the latter being contractible by the operation of a small lever mounted in the head of the cylinder. When the connector is about to be brought into use, the lever is first placed in the upright position, the connector merely placed over the valve nozzle, and the lever then pressed down by the finger to a horizontal position, the rubber sleeve gripping the external threads of the valve and forming an air-tight joint between the two members. To disconnect, the lever is brought to the vertical, when the connector may be lifted clear.

Though possibly the utility of the device is best exemplified in connection with disc wheels, it will of course be appreciated that it is not confined thereto, since the practically instantaneous attachment and detachment to and from the tyre-valve are very strongly favourable points, while another



A new "push-on" type of pump connector: the depression of the small lever, as in the second sketch, causes a rubber sleeve to contract round the valve-nipple, thus giving a firm, gas-tight connection.

advantage is that the compressible rubber sleeve method of attachment implies that the connector readily adapts itself to both British and American valves, so rendering any form of adaptor unnecessary.

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MOTOR TAXATION

The Petrol-Duty Amendments

IN view of the Committee stage of the Finance Bill, notice has now been given of the amendments which were agreed upon by the Motor Legislation Committee and accepted by the Parliamentary Road Transport Committee. The objects of the amendments are:—

(1) To impose a flat-rate duty of 4½d. per gallon upon all imported motor-spirit, as and from January 1, 1921, in place of the existing duty of 6d. with rebates;

(2) To abolish the rebates as from October 1 next. This amendment would have the effect of imposing a flat-rate duty of 6d. per gallon upon all imported motor-spirit from October until the end of this present year.

If these amendments are accepted by the House of Commons, further amendments will be moved, to obtain the balance of the revenue from a new schedule of licence-duties.

Nearly a hundred members of the House of Commons are supporting the amendments. These include such well-known Parliamentarians as Sir Wm. Joynson-Hicks; Commander Viscount Curzon; Rt. Hon. W. Bruce; Sir William Bull; Rt. Hon. John Hodge; Mr. E. Manville; Gen. Sir Ivor Phillips; Sir J. T. Agg-Gardner; Sir John Bethell; Sir R. Balfour; Sir Clifford J. Cory; Rt. Hon. Evelyn Cecil; Sir W. Howell Davies; Major Viscount Duncannon; Lieut.-Col. Fremantle; Sir J. S. Harwood-Banner; Sir Frederick Hall; Major Christopher Lowther; Sir R. Ashton Lister; Mr. H. C. Mallaby-Deeley; Mr. F. A. Macquisten; Mr. Robert McLaren; Sir Philip Magnus; Maj.-Gen. Sir Newton Moore; Lieut.-Col. Sir John Norton-Griffiths; Sir Philip S. Pilditch; Sir Arthur Steel-Maitland; and Mr. J. A. Seddon.

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R.A.C. Year-Book for 1920

MOTORISTS who are not members or associate-members of the Royal Automobile Club should make a point of getting the 1920 year-book. It is eminently worth the five shillings charged, because, in addition to purely "Club" matter, it contains a vast amount of information of real utility to all who motor, motor-cycle, or even cycle. It is published by the R.A.C., at Pall Mall, S.W. 1.

B.M.C.R.C. Brooklands Meeting

AN interesting programme has been arranged for the fourth Members' Meeting of the British Motor-Cycle Racing Club to be held at Brooklands on Saturday, July 17. The events include ten-mile scratch races for solo and side-car machines

of various cylinder-capacities, and an all-comers' handicap over three laps for motor-cycles of all classes and cycle-cars. The Committee of the Club have given careful consideration to the length of the programme, and they anticipate that their arrangements for starting the next meeting at 2.30 p.m., with the last race at 5 p.m., will be generally popular. Entries for all the events close on Saturday, July 10, and should be directed without delay to Mr. T. W. Loughborough, A.M.I.A.E., Hon. Secretary, B.M.C.R.C., The Mill House, Warringham, Surrey.

The first of the new series of open meetings promoted by the British Motor-Cycle Racing Club at Brooklands has been postponed from Saturday, July 3, to Saturday, August 7.

THE ONE and ONLY FRONTMOBILE

BY ARTHUR B. GRAISBERY

"The Frontmobile automobile was designed by Charles H. Blomstrom, a veteran automobile engineer of Detroit, Michigan, and developed in a special department by the Bateman Manufacturing Company at Grenloch, New Jersey, manufacturers of Iron Age orchard, garden and farming machinery and implements. This development was under the personal attention of the executives and engineers of that company. The Bateman Company became interested in the development and manufacture of the Frontmobile car during the years of 1917 and 1918".

The above paragraph is an excerpt from one of the original Frontmobile brochures.

It is supposed that the Bateman executives visualized great possibilities in the automotive field at this time, with the great success and huge profits being reaped by manufacturers such as Ford, General Motors and numerous other smaller concerns.

It is not known whether the Bateman Company through its desire to enter into the automobile manufacturing business enticed Mr. Blomstrom to join them in their venture, or whether Mr. Blomstrom sold the company on the idea of developing and manufacturing his front-wheel-drive automobile.

Research reveals that Mr. Blomstrom had built front-wheel-drive automobiles previously in Michigan and California, which were not successful.

So it happened that the Bateman Manufacturing Company, later known, after consolidating with several smaller farm implement makers, as Bateman and Companies, organized the Camden Motors Corporation to produce the Frontmobile. The officers and directors were Frank Bateman, President; E. S. Bateman, Vice President; Fred H. Bateman, Vice President and General Manager; Harry Darlington, Treasurer; George M. Davis, Secretary and Sales Director; Charles H. Blomstrom and Edwin D. Loane, Jr., Engineers.

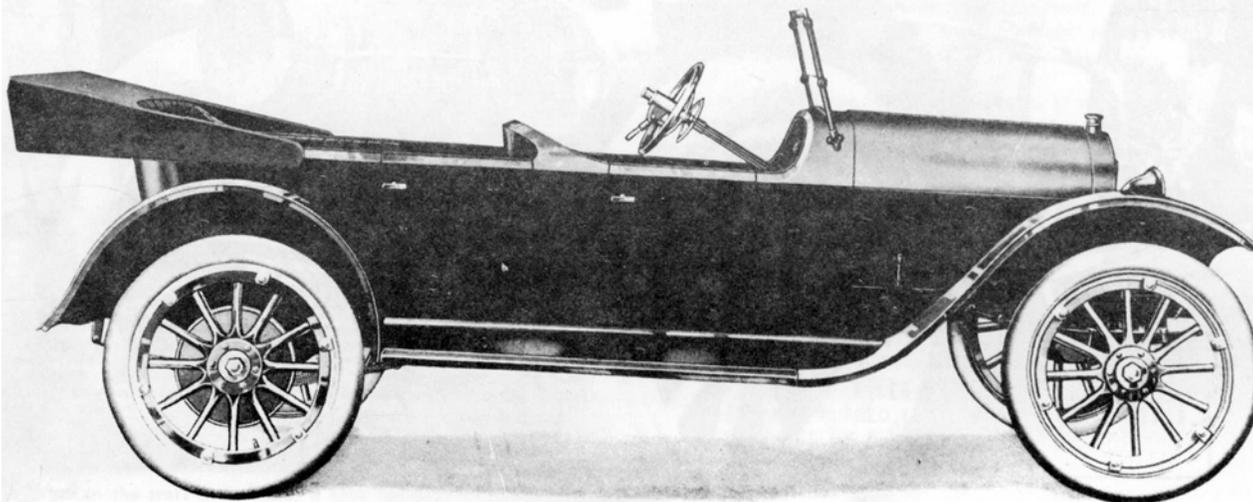
The Camden Motors Corporation established an office at 415 Market Street, Camden, New Jersey. It had a small manufacturing facility on the outskirts of the city where the Frontmobile work was carried on, and no doubt some of the work was done at the large Iron Age Works at Grenloch.

New stock issues were sold to finance the Frontmobile venture. According to the original Frontmobile brochure, the new automobile was to be exhibited at the Manufacturers National Auto Show, Grand Central Palace, New York, January 5th to 12th, 1918. Whether or not this exhibition actually took place is not known to me, as I was only seven years old at the time.

The Bateman Company was about 80 years old when it entered into this automobile making venture. The original forge and tool works had been founded by Steven Bateman who, with his brother William, came to Grenloch (then known as Spring Mills) from Connecticut about 1836. They were very successful in the farm machinery business, and their plant grew to become a complete manufacturing facility covering possibly 20 to 25 acres, excluding residences and experimental farms.

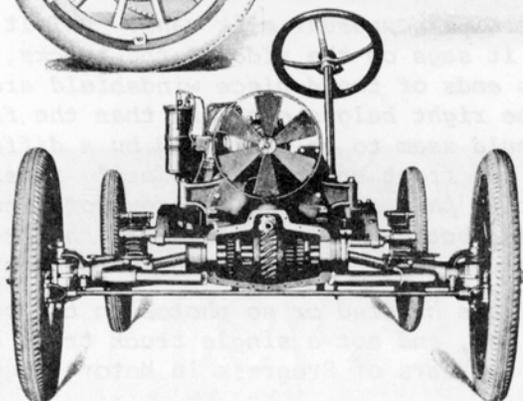
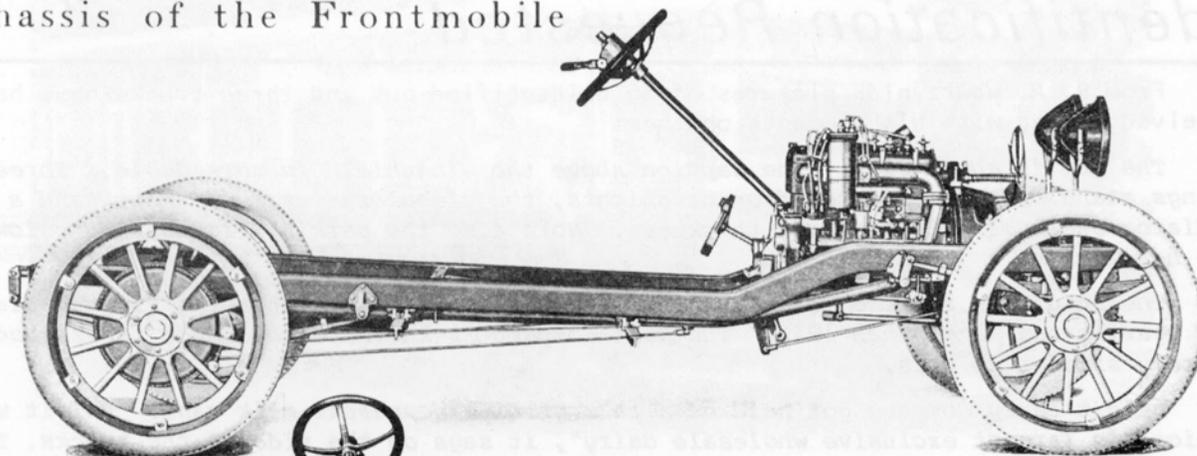
However, no such success attended the automobile manufacturing business. As nearly as can be ascertained at this late date, only one car was completed. This fact has been confirmed by a close acquaintance, older than myself, who worked for the Bateman Manufacturing Company at the time of the Frontmobile project.

It is not presently known just when the decision was made to abandon the Frontmobile car. It is my understanding that after building the one and only model the company decided that a truck or commercial model of the same general design would be more practical, and would find a more ready market in the rural areas of New Jersey. This idea never materialized, as by now the Bateman Company was having serious finan-



The Frontmobile Touring Car

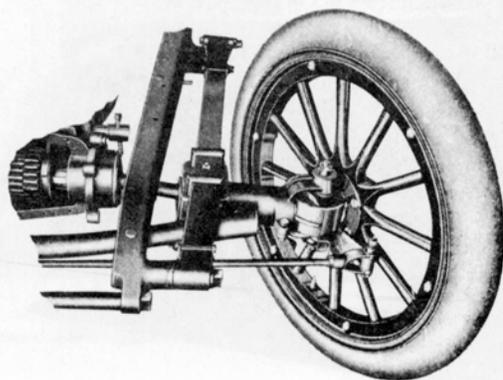
Chassis of the Frontmobile



cial problems. These were brought about, no doubt, by the continuous drain on financial resources by the Frontmobile venture.

Things went from bad to worse during the recession of the early Twenties, and in 1923 Bateman and Companies declared bankruptcy. In late 1923 or early 1924 the entire assets of the company were sold at a receiver's sale. The factory buildings and grounds were bought by a group of local business and real estate men. Many of the older buildings, unsuitable for any further use, were razed. Others were leased or sold to small manufacturers.

As to the one and only Frontmobile, no one seemed to know or care anything of its future or preservation. Old cars, odd-ball cars, orphans and antiques were of little value to most people in those days, except as scrap metal. In fact, I doubt that very many of the local people had ever seen the Frontmobile.



FRONTMOBILE. FRONT WHEEL ASSEMBLY

It so happened that a man who worked for Bateman and Companies at the Grenloch plant, Mr. Charles Roller, must have bought this one and only Frontmobile. After the failure of the company, Mr. Roller opened a small machine shop and garage near Grenloch, and he also did some maintenance work for the new owners of the former Bateman property.

It was many years later, possibly 1946 or 1947, that I happened to go to Mr. Roller's garage for something — I can't remember what. But there in the corner behind the door, covered with dust and partly covered with everything from old brooms to burlap and floor mats, stood this very old and queer-looking automobile. It was different from any car I had ever seen, and I am sure it was the old Frontmobile, still there after 22 years or more. The body had been an open touring car, but as I remember, it had a winter enclosure attached. These were called Detroit Tops or California Tops, depending upon the maker. At the time, I wasn't particularly interested in antique automobiles and I never asked Mr. Roller about it.

I was able to see the odd-ball control rods and levers protruding through the dash board in a horizontal position, connecting to the transmission which was just behind the radiator. I never really thought any more about the old car although I saw it on several occasions.

Apparently, after the death of Mr. Roller, his widow disposed of the garage equipment and the Frontmobile, for his only daughter, who sold the estate after her mother died, has no knowledge as to the fate of the car.

In conducting research on the Frontmobile, I find that it used a four-cylinder L-head engine manufactured by Le Roi. Advantages, as advertised, were a low center of gravity and reduced unsprung weight, worm driven front wheels for a firmer grip on the road surface, and a greatly reduced tendency towards skidding on sharp curves or slippery roads.

The car was about the size of the Dodge Brothers cars of that day. The listed price was \$1000.

Photos are from an original FRONTMOBILE brochure, loaned by SAH Member Harrison P. Bridge, Chestnut Hills, Mass.

Light Car Gossip

BY OMEGA

Concerning German Cars

I WAS talking over the week-end with a man who had just been for a run on a 1920 Adler, or Eagle, as we shall henceforth be calling it. He did not know its cylinder-capacity; nor did the man who gave him the run. But the appearance of the cylinder-block suggested that the bore could not be more than about 60 to 65 millimetres, although my friend says that the engine pulled like one of 70-odd. The Adler was a good car before the War. The Eagle appears to be a better car after it. The body-work on the chassis tried by my friend was a little bizarre, he says, to English eyes; but in every other respect this car was a delight.

Now I wonder what is going to happen to it? Are all those "Never Again!" heroes going to ignore a first-class car, at a low price, simply because it comes from the more distant side of the Rhine? It will be very interesting to watch what occurs. I believe, myself, that if a German car were available tomorrow, in large numbers, of a quality and at a price which made it more desirable than a similarly good British car, there would be one wild rush for it. Have we not our leaders (those who are always telling us to save, or spend, or lend, or borrow, or do whatever else will help them for the moment) still telling us that the most patriotic thing we can do is to buy from Germany? If they are right—and for once I think they are, I must admit—it would appear that nobody need be shy of buying German cars, if they are better value than ours.

Whatever one may think on this head, I believe that value will tell. As the German mark (formerly, as probably all *AUTO* readers know, worth a shilling) stands now at about 150 to the £1, German cars can be sold here today, at their German catalogue-prices, plus import-duty, freight, packing and insurance, at quite attractive figures.

My friend could not tell me the price of the little Eagle he tried with such satisfaction, but he was told that its retail price was, anyhow, ridiculously low to English eyes. Now, if German cars, which are markedly better value than we can ourselves produce, can be shipped here, how many of us are there who will buy British cars, by preference? I do not know; but I can guess pretty shrewdly. It is a long while now since Mr. S. F. Edge told us to look out for German cars. He was, if I remember rightly, thinking more from the manufacturer's than the buyer's standpoint; whereas it is the user's aspect which interests me. We must keep a look-out now, evidently.

At the moment I am not a buyer of anything, at any price. But I should think that anybody who had a warehouse full of well-built German cars, of 10 to 12 h.p. by R.A.C. rating, at low prices, could sell them like ripe cherries. We shall see before long.

I don't owe anything to Germany, except a debt of musical gratitude, but if I were in the market for a car I should—I should be strongly tempted to remember that the truest patriot is he who, at present, buys most from Germany, to enable her to pay her little bill, which worries her so sadly, poor dear!

Left-Hand Steering

I HAVE BEEN making a careful personal investigation of the merits and demerits of left-hand steering. Left-hand-steered cars, which I have driven previously I have used only for odd journeys, because they were available when nothing else was.

But after a protracted test I can see only one disadvantage, which is that when one is alone one has occasionally to wait to see around the vehicle in front of one's own charge. That does not make for speed; but the man who rode alongside me in 1904, when I was learning to drive, on the open road, gave me one very useful tip: "Don't go ahead until you can see ahead." I remember saying to him: "But what am I to do if I can't see ahead?" "Stop until you can, you idiot!" he replied. And excellent advice.

With a companion sitting at one's right-hand side, and a Clayrite driving mirror screwed to the upright of the wind-screen one is just as well able to get about on British roads, on a left-hand-steered car, as on French, or American. Certainly I would prefer to have my wheel on the right-hand side of the car, other things being equal. But how much of our time need we spend driving in long processions of cars, around the backs of which we cannot see? There are moments in every day when one *must* pull-up and wait—in every day spent in towns, I mean. That being so, anybody who talks about forbidding the use, importation or manufacture of left-hand-steered cars is talking through his hat.

I wonder how many left-hand-steered American cars there are here today, and what is their drivers' percentage of accidents, compared with that of the drivers of right-hand-steered cars? Failing these figures, the matter must remain purely one of opinion.

But after, as I have said, a lengthy and carefully-observed experience of left-hand steering on the Citroen, I say that anybody who gets into trouble on a car simply because he sits at the near side of it is not a person safely to be allowed on the road, on any car.

I may as well confess, now, that I originally stood up for left-hand steering partly from cussedness—because I knew that there was a dead set being made against the Citroen and Ford. But the more I go into the matter, the more I am convinced that the agitation against left-hand steering is either ignorant or biased.

Right-hand steering is *preferable*, in a country where the majority of vehicles are right-handers. But that is all. And I defy any ordinarily careful motorist to drive 500 miles on a Citroen without agreeing with me.

Let us look at the matter from the Frenchman's point of view. What should we say if France refused to allow us to use right-handers on her roads, where everybody takes the right-hand side of the road as his "near" side? We should at once rear-up and call the French insular, frog-eating, whisker-wearing imbeciles, who wanted all foxes to go bob-tailed because they had lost their own brushes! We should say: "Is this our dear Ally, on whom we relied? Is this her gratitude for endless sacrifice on our part?" and all that sort of guff.

There have for years past been far more right-

handers driven in France than there are left-handers being driven in England today. But did the Frenchman tear out hands-full of beard, on that account? Not he! He's not built that way. Having himself for years, now, used principally right-handers, despite his adherence to the right-hand side of his roads, he has had the savvy to ignore such nonsense.

Certainly I do not see why we should not have right-handed Citroens shipped to us, for this country; but the way to arrive at that state of things is not to talk wildly about hanging everybody who uses left-handers. And to my mind anybody who, having run over a few policemen, says to the Bench: "Please, it was because my car has left-hand steering!" reminds me of the milk-boys who, having taken their masters' money, say, "Please, sir, it was betting what brought me to this!"

I have satisfied myself—and a very censorious, critical wife, herself somewhat of a roadfarer for twelve years past—that there is no real disadvantage attached to left-hand steering. If anybody disagrees, he may. If he disagrees without experiment, he is out of court. If he disagrees after an hour's trial, he is not really *in* court. Let him drive a left-handed, such as the Citroen "Ten," 500 miles, on two or three consecutive days—say to Exeter and back, and then to Birmingham and back—and I can tell you what he will say when he gets into his own, accustomed right-hander again. That is, "How funny this car feels!"

Similar Things of the Past

Do our remember your first run in a car with a centrally-located change-speed lever? Or, in one of those dear old Darracqs with the change-speed quadrant under the wheel? Or your first run on a landaulet, or other car whose body, behind you, rose higher than the top edge of the hood, previously your highest point?

I remember all these. I remember "feeling funny" for the first few miles, that is.



J.C.C. Fixtures

- AMONG the future events in this year's programme of the Junior Car Club, dates have been fixed for the following:—
- July 11, Brighton Rally, on Madeira Road, at 2.45. Prizes for the smartest light car; cyclecar; pre-War car or cyclecar; pre-War car or cycle-car driven by a lady.
- July 24, South Harting Hill-Climb and Chichester Week-end. Headquarters at the Dolphin Hotel.
- Sept. 4, Autumn Race Meeting at Brooklands.
- Sept. 20, General Efficiency Trial.

CAMBORNE, Cornwall, is to be linked-up with neighbouring towns by a motor-bus service, the vehicles used to be sixteen-seaters.

THE Peterborough bench had fifty-two motorists before them recently, on various counts. One defendant, a Mr. W. H. Richards, of Cirencester, had been killed accidentally soon after the receipt of his summons.

A MEMBER of the Corporation of the City of London is going to move a resolution asking the Government to prohibit the importation, construction and use of motor-vehicles with left-hand steering. If this gentleman is himself a motorist, we wonder what he would say if he were barred from touring in France on a right-hand steered car.

A WATFORD vicar was fined twice recently for motoring on May 28 with a licence which expired on March 6. Two policemen "had" him on one trip to Southwold.

BRIGHTON is to have a service of motor-buses running along the front. This will make its habitual visitors feel more at home than ever, we presume.

Particularly do I remember my first central change-speed lever, which I encountered on a very early Overland (which also had another novelty, in the shape of the Warner "inch-tape" speedometer, by the way). In those days Mr. James Carroll was a prominent member of the Overland concern, who were the Anglo-American Motor Car Company, in Heddon Street. I can recollect taking the car away from their depôt, on the Saturday morning. I said to Carroll, "This is jolly awkward, you know, old chap! Worst of it is that I always steer with my left hand, saving my right for brake and change-speed lever. I'm sure to get in a mess with this silly arrangement! Why do you let 'em send you such wildfowl?" But Carroll knew what was coming. "Tell me all about it on Monday, my son," he replied. "Everybody says the same, until he's tried it."

Well, I went off. To Dorchester, I think. As I had previously always steered with my left hand, my drive through Town homeward (with a cold, new engine, calling frequently for descents to second speed) was not amusing. But on my real journey I found I was "getting used to it," and by the time I took that Overland back, on the Monday afternoon, I had quite forgotten its difference from any other car.

It is just the same with this left-hand steering-wheel of the Citroen. I do not claim that it is advantageous, except that it would help one watch the kerb, or strip of turf by the road-side, on dark or foggy stretches of strange road. But anybody who cannot get about on a left-hand-steered car certainly cannot on any other, and if every Citroen-user buys a mirror to put on each side of his wind-screen we shall hear no more of this nonsense about "prohibiting the use, importation or manufacture" of left-hand-steered motor-vehicles—unless, that is, all left-handers fall into the charge of congenital idiots!

Westcliff Speed Trials

AN ENTRY of nearly 500 has been received for the speed-trials jointly organised by the Essex Motor Club and the Southend and District A.C., which take place on Thursday, July 15, at Westcliff. Given fine weather, some good sport is assured. A dinner at the Palace Hotel, tickets for which must be booked not later than July 12, will follow the competition. AUTO readers wishing to attend should communicate with Mr. Ernest J. Bass, 40, Chancery Lane, W.C.

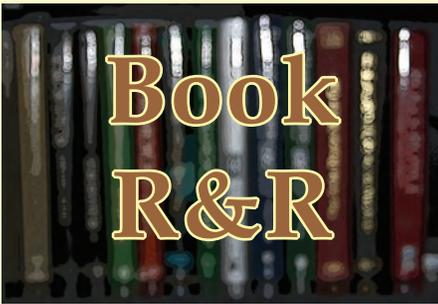
CANADIAN factories turned out nearly 2,000,000 motor-car and truck tyres during 1919. To produce them, 8,000,000 square yards of cotton canvas, weighing some 14,000,000 lbs. were utilised.

A YORKSHIRE motorist has got into trouble for lending his licence to a friend, who also got into trouble for driving without side-lamps. The lender was fined £10 and the borrower £15. Another friend, who merely suggested the loan, was ordered to pay the costs of the prosecution. Astounding what some people will do to save five shillings!

A LADY recently returned from the Far East suggests that we should arm solitary drivers of cars with a red flag, on a long cane, so that they can signalise their intention to turn, to those following them. Very good idea; but what about rigging a mast and a set of signal-halyards?

THREE fatalities have occurred in the past few weeks from the collapse of rear wheels—of timber in all cases.

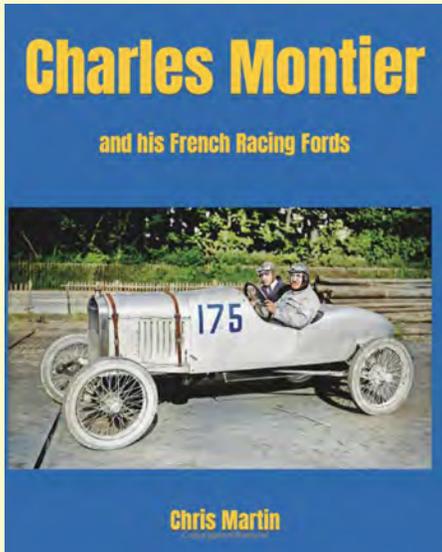
"NATALITE" is under discussion again. The "authorities" who are giving it a much-needed boost should turn-up its record in South Africa. Those who "have heard many favourable reports on it" have not, we gather, heard all there is to hear yet.



For more than ten years our “Book Reviews” section has presented full descriptions and reviews in limited space. To cover more ground, we’re trying something new: “Book R&R,” where the “R&R” stands for “recommendations and reviews.” Recommendations means that we’ll solicit and accept titles our readers submit, along with a pithy recommendation, presented with the same header of information, and a link to a review if one is available. Reviews will still be printed where a review from a historian’s perspective is desired, but not available elsewhere.

Charles Montier: and his French Racing Fords
by Chris Martin

Independently published (2022)
Amazon Digital Services LLC
136 pages, 8" x 10" softcover
Price: \$32.02
ISBN: 978-1957962078



In his 1968 work *Ford: The Dust and the Glory*, author Leo Levine described American competitors in the early days of the Le Mans 24-hour race and said “A French-built Montier Special, with a Model T-based engine, competed in the inaugural event, placing 14th before it disappeared into obscurity and yellow newspaper clippings.”

That summed-up the state of information about Charles Montier and his work before *Chris Martin* was able to bring his accomplishments to light.

Mr. Martin has an impressive CV as a long-time member of SAH and a former R&D engineer for Jaguar who was involved in a number of topflight racing organizations earlier in his career. His work is also available in French.

Charles Montier (1879-1952) was born in Naples, Italy, to a blacksmith father but in his working life he was based in Tours and around Paris. He was a designer and producer of speed parts for Fords who entered and sometimes drove his creations in many events in Europe. Many people recognize the name Amedee Gordini as a modifier of French cars known as “The Sorcerer,” but Montier held that title in the 1920s and early 1930s.

In the inter-war period, monetary exchange rates made imports from America expensive and caused Ford to set up an assembly plant in the Paris suburb of Asnières-sur-Sein. Montier faced the same problems with speed parts and decided to produce locally. His overhead-valve cylinder head for the Model T was similar in basic layout to the contemporary Frontenac design and was first produced in 1922. It went through several revisions before production ended in 1926.

A distinguishing feature of Montier’s work is that he produced parts for the whole car, not just for the engine. He patented a lowering kit to drop the frame approximately 6 inches (15cm) and, most importantly, also had products to add front brakes to the Model T using the Perrot system, which later became the basis of the Bendix system in North America.

When the Model A Ford was introduced in 1928, Montier produced parts for it as well, and built a “straight eight” racer that used two Model A engines in tandem. The financial conditions of the 1930s and advancing age caused him to retire in 1935.

The book also chronicles a few restorations and some of the surviving cars. Interestingly, there is one owned (but not displayed) by the Mullin Museum in California and another, possibly the actual Le Mans car, is at the Museum of American Speed in Lincoln, Nebraska.

Overall, it is an engaging and entertaining story and would be a good addition to the libraries of those interested in American cars in Europe or early Fords.

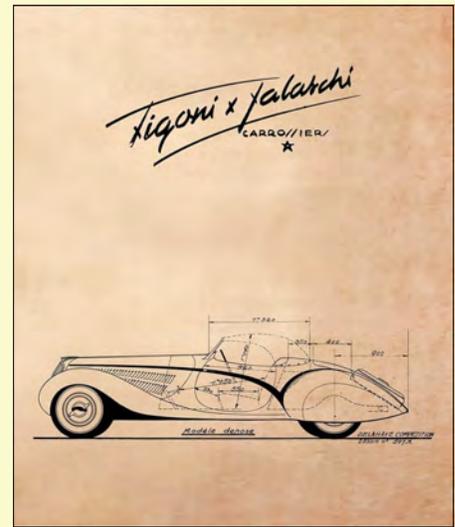
—Leif Ortegren

(The author wrote an earlier version of this subject in 2013, Montier’s French Racing Fords, published by Veloce Today with no ISBN number. —Ed.)

Figoni on Delahaye

by Richard Adatto with Diana Meredith,
photography by Michael Furman
Dalton Watson Fine Books (2023)
daltonwatson.com

328 pages, 9¾" x 11½" hardcover, slipcase
108 b/w and 127 color images (of which 99 are by Michael Furman), and 71 illustrations.
Bibliography and index
Price: \$250 | £195
ISBN-10: 1956309136
ISBN-13: 978-1956309133



The book starts with a keen overview by the author under the conspicuous header, “About the Book” . . . which will work well here too: “This book seeks to pay homage to the artistic genius of Joseph Figoni and the beautiful bodies he designed for Delahaye. He built over a hundred on different types of Delahaye chassis, but not all appear here. Instead, this collection is limited to what I believe are notable examples of Figoni’s best work for the marque. The book also shows the evolution of Joseph Figoni’s creative process . . .”—and those most notable examples amount to a total of 48 chassis. Each chassis is a chapter, ranging typically from four to six pages, some as little as two pages, others in excess of 13 pages.

The book starts with a 20-page biographical tour of Joseph Figoni. Then, after the string of those 48 chapters, the book ends with a summation of Delahaye’s final years.

The titles for each chapter are literally the Delahaye chassis numbers, with subtitles

like “Figoni & Falaschi Build No. 532”—except for one subtitled “Figoni Build No. 1496” (and four chapters with no subtitles). The one “Figoni Build” dates to the time before the creation of “Figoni & Falaschi” in 1935, when he operated under the name “Carrosserie Joseph Figoni.” When Ovidio Falaschi became the financial-backing partner in the new firm, it was organized and traded under the name “Société des Etablissements Figoni et Falaschi”—the coachbuilder plaques on the cars and their correspondence used the ampersand.

Author *Richard Adatto* will be familiar to readers of this *Journal*—see these past reviews of his books: *From Passion to Perfection: The Story of French Streamlined Styling 1930-1939* (2003, SPE Barthélémy, ISBN: 978-2912838223; see *SAHJ* No. 206, p. 7), *Delage Styling and Design: La Belle Voiture Française* (2005, Dalton Watson, ISBN: 978-1854432049; see *SAHJ* No. 222, p. 11), *Delahaye Styling and Design* (2006, Dalton Watson, ISBN: 978-1854432216; see *SAHJ* No. 229, p. 8), and *Concours Retrospective* (2015, Coachbuilt Press, ISBN: 978-0988273344; see *SAHJ* No 284, p. 14). Mr. Adatto also serves on the advisory board of the Pebble Beach Concours d’Elégance, where he has been a judge for three decades.

Diana E. Meredith shares the writing credit with Mr. Adatto with this book and two others: *Delage Styling and Design* and *Delahaye Styling and Design*. In the “Google Books” listing for these books she is described as “an interpreter, translator, editor and writer working in English, Spanish and French. She has traveled widely to research and uncover original sources and information related to the automotive industry with a focus on the period before World War II.”

Photographer *Michael Furman* developed a distinctive style of automotive photography that is instantly recognizable for its rich quality. For four decades he has been photographing individual cars and whole collections, which led to publishing through his company: Coachbuilt Press. Mr. Furman has collaborated with Mr. Adatto on other books, incidentally, as mentioned above: *Concours Retrospective* and *Delahaye Styling and Design*.

Each chassis chapter is presented in narrative form, rather than a jumble of specifications and data. The author’s rich knowledge of the subject matter comes through, but the narrative will also make references to others in the field to deepen the stories, e.g., the

mention of André Vaucourt, archivist for the Delahaye Club of France (and known to this reviewer as a proficient researcher for other marques too), as a source reference for the first owner and early history of “Chassis 46809.”

The lavish presentation typical of Dalton Watson books is no different here. The quality of the print and layout is an elixir of the text and image content. You want to sit down, and leaf through this book to take-in what meets the eyes. Some may think that a concentration of interest in Delahaye, or Figoni for that matter, is needed for a book like this that almost entirely focuses on a car-by-car, chassis-by-chassis, accounting. However, it’s books like this that will always be indispensable for actually learning about the cars themselves and, in this case, the style and talent of Joseph Figoni and a pool of his creations.

—R. Verdés

**Inside the Duesenberg SSJ:
The Special Speedsters**

by *Angelo Van Bogart*

Self-Published by the author (2023)

diecasm.com/category-s/470.htm or

duesenbergsjbook@gmail.com

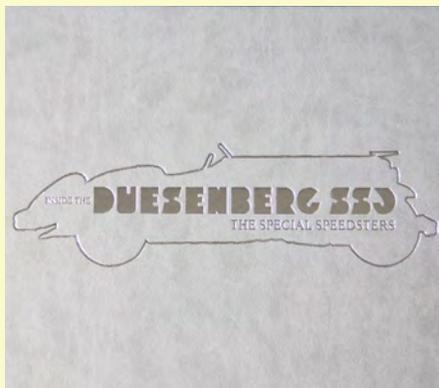
120 pages, 10½" x 9" hardcover

92 b/w & 63 color images, bibliography, no index

Price: \$75 (Ltd. edition each signed and numbered)

ISBN-10: 0578654482

ISBN-13: 978-0578654485



Befitting the two cars this book focuses on, it was produced with as much care as those two 1935 Duesenberg SSJ’s were back in their day. You sense that care from the moment your fingertips feel the material wrapping the hard covers, to your eyes falling appreciatively on the bright-as-highly-polished-chrome silver embossed title in the same font as used by Duesenberg when

those SSJ’s were originally produced and surrounded by the outline of their unmistakable shape.

Opening the cover, you notice the end papers. They are red but not fire engine red. Rather they are a tone so close to what one of those two SSJ’s wore, and wears again today, as both are, indeed, extant. You are not totally surprised by the beautiful presentation. It had been hinted at by each copy of the book being individually signed and numbered. That number also confirms each is but one of the limited print run of 1,000.

Over the years, numerous articles have been published concerning these two cars. After all, they are the only two supercharged J-series Special Speedsters Duesenberg ever made and fitted out with engines rated at 400hp at 5000rpm. As if that wasn’t sufficient to generate ink, Duesenberg decided to loan these two cars to the highest profile “car guys” it could find in hopes of encouraging others in Hollywood to buy other model Duesenbergs for in this post-Depression era they were practically the only ones with the monetary means to afford such cars. Thus, forever would these two be identified by the name of the actor to which it was loaned; the Clark Gable or the Gary Cooper SSJ.

Generate ink: check. Factual pieces? Not always. Even veteran auto writer Arch Brown got led astray, writing in *Special Interest Autos* #100 (August 1987), “The first was ordered by Clark Gable. Presumably his friend and fellow Hollywood luminary, [Gary] Cooper, wasn’t about to be upstaged . . . So a second SSJ, more powerful than the first, was built to his order.”

Van Bogart’s research determined neither man “ordered” their respective speedsters. Rather, as said above, Duesenberg loaned one to each high-profile actor for six months at the end of which time they could purchase their speedster “at cost.” Cooper knew within days—maybe hours even—that he wanted his and traded in his Derham-bodied Duesenberg Tourster consummating his purchase on November 26, 1935.

Gable extended his six-month loan by an additional three months. That car had drawn the attention of another super-achiever also under contract to MGM named Georgie Stoll, a fabulous musician and the studio’s musical director. Stoll became that car’s first owner.

The last two chapters of Van Bogart’s book are its heart. The next to last dissects both SSJ’s in great detail with words and pictures about specific components individual

to both cars necessitated by their frames having been shortened from 142.5" to 125" that included relocating the filler neck on the fuel tank and creating special glass for side wind deflectors. Also detailed are the items that are different between the two, thus making it possible to identify which is which from just visual cues.

The progression of ownership is listed for each along with changes in paint colors, the different license plates worn, and more on the facing pages that conclude that next to last chapter. With the last chapter that ownership progression of each is explained more fully along with a delightful piece written by another about whom more will be told on these pages in another, upcoming review.

Reading as though they were appendices or postscripts, but not labeled as such, are two little concluding vignettes. One tells of various scale models of the SSJs produced by different companies and the other, titled "Part Deux," tells of a company that produced replica bodies and interiors on customer-provided Dodge truck chassis from 1971-'75. Of course, opening the hood didn't offer that gorgeous, finely machined, green Duesenberg engine either, but rather a current day powertrain. No word on how many of these replicas were actually made though Van Bogart does mention two that apparently subsequently sold (resold?) at auctions in 2010 and 2011 respectively.

My last comment is personal to the readers of this particular publication. While it was fine to read on the pages of this book a citation attributed to the *Automotive History Review*—even though it's not included in the bibliography (which in my opinion it really should have been)—the saddest part is that the publisher of said AHR isn't noted, as in our own Society of Automotive Historians. I cannot help but wonder how many who purchase *Angelo Van Bogart's* fine effort to document these two special cars will know that the AHR is a publication of SAH much less that that entire Summer 1996, issue #30, is devoted to presenting and documenting Duesenberg history.

—Helen V Hutchings

This QR Code will go directly to the website (below) to order the Duesenberg book.



diecasm.com/category-s/470.htm

The Man and Car that Circled the Globe
by George N. Schuster, Sr., as told to Jeff Mahl,
with Bob Sblendorio and John Taibi

Buffalo Transportation Pierce-Arrow Museum (2023)

buffalocarmuseum.org/

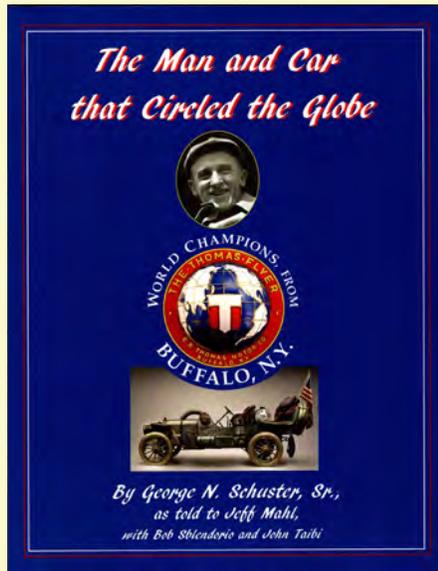
176 pages, 8½" x 11" softcover

192 b/w, 42 color images, 34 illustrations,

appendix, and index.

Price: \$45

No ISBN



This book is about one of the most (arguably the most) famous and monumental motoring events in automotive history. It is a story—as the title alludes—told by the driver, George N. Schuster, to his great-grandson, Jeff Mahl, years ago. Accordingly, it is worthwhile setting the stage by touching upon some of the film and print that antedates this book. First, take a few (eight) minutes to view this video as a primer, featuring the author:

This Car Matters: Thomas Flyer, winner of the New York to Paris Race



youtube.com/watch?v=ffs8YDFgkTg

Speaking of film, the subject of this book was the inspiration for the 1965 movie, *The Great Race* (starring Jack Lemmon, Tony Curtis, Natalie Wood, and Peter Falk).

There were many references to this race—and the Thomas Flyer that won the race—in *Automotive Quarterly*; but here are the four to see: *AQ*, Vol 1, No. 2. ("Sum-

mer 1962") "New York to Paris . . . 1908" by L. Scott Bailey, (Table of Contents shows the title as "New York to Paris"), pp. 184-191, (and the Thomas Flyer appears on the cover); *AQ* Vol. 8, No 4. ("Summer, 1970") "The New York to Paris Thomas Flyer: Call Her Indestructible" by Marion George, pp. 434-437; *AQ* Vol. 47, No. 3 ("Third Quarter 2007") "A Race Like No Other" by Julie M. Fenster (Adapted from the book *Race of the Century*, and the Table of Contents shows the title as "Race of the Century."), pp. 48-59; and the article that tells of Austie Clark's purchase of the car (p. 49 & p. 58) in *AQ* Vol 38, No. 1 ("July 1998") "Austie" by Beverly Rae Kimes (Table of Contents shows the title as "Austie: The Absolutely Singular Henry Austin Clark, Jr."), pp. 44-61.

It's irresistible to mention these two SAH reference items too: 1) the front and back covers of issue 305 of the *SAH Journal*, featuring this Thomas Flyer at the Pebble Beach Concours d'Elegance, when the marquee was featured in 2020; and 2) a long quote credited to "George Schuster to the Hartford Suspension Co., August 21, 1908, *The Story of the New York to Paris Race*, p. 68" in SAH's *Automotive History Review* in "The Rise and Fall of New York's Automobile Industry" (issue No. 7, Fall 1977, p. 19).

Of the books out there, we'll mention *Against All Odds: The Great New York to Paris Automobile Race of 1908*; *The One Hundred Year Anniversary of the Race*, credited to the National Automobile Museum (ISBN: 978-0980070309), and *The Great Automobile Race: New York to Paris 1908*, by Jeff Mahl (ISBN 978-0962579325, a 1992 book by the author of the new book, and this earlier book is not mentioned in the new book).

The source-pool of history has three access points: 1) via the subject, and 2) after the subject passes via those who knew the subject, and 3) during/thereafter via all the artifacts (print, etc.) that survive through time and into the future. By definition, this new book fits well into that second tier, underscored by this in the book: "As a boy, Jeff eagerly absorbed every word Great Grand Dad would say about the 1908 race; as an adult he has further researched the race, lectured about it, assisted authors in writing about it, retraced its path across the United States and abroad, and established a website (thegreatautorace.com —Ed.), all to keep the memory of George Sr. alive. Yes, Jeff owns this story." This is not only a story to have come from an oral telling—the author

has his great-grandfather's race journal and other artifacts to inform the story.

This new book is only available through The Buffalo Transportation Pierce-Arrow Museum, and it shows up right on their home page at pierce-arrow.com (and a click on the image takes you to their bookstore at buffalocarmuseum.org). The book (and the museum's involvement) came in connection with "Thomas Flyer Week" commemorating the 115th anniversary of the race, where the winning Thomas Flyer was exhibited, for details, see:

The Buffalo News: Thomas Flyer Week takes over Pierce-Arrow



buffalonews.com (and long continuing syntax)

The book covers the subject in seven chapters, with an appendix of repairs to the car during the race by date, and an index. The photos, maps and illustrations are a delight to peruse, but they are, at times, too small to do them justice on the page.

The analysis and reconciliation of events and details will be left to the core-historians that are hyper-familiar with all that surrounds this seismic event. In terms of its modest yet neat, glossy-paged, softcover production, it could stand a little tidying up in a hoped-for second edition (along with an ISBN number, which is currently lacking) ... to give examples: side-by-side column text that doesn't lineup at times (p. 41, et al), and the spine of the book shows the title as *The Car and Man that Cirled the Globe* (oh dear). However, for the automotive history enthusiast, it is a *delightful* read that spills over onto the great themes of human drama and accomplishments, while being inspired by a great-grandson's devotion to his ancestor and his legacy.

—R. Verdés

Junkyards, Gearheads, and Rust: Salvaging the Automotive Past

by David N. Lucsko

Johns Hopkins University Press (2016)

press.jhu.edu

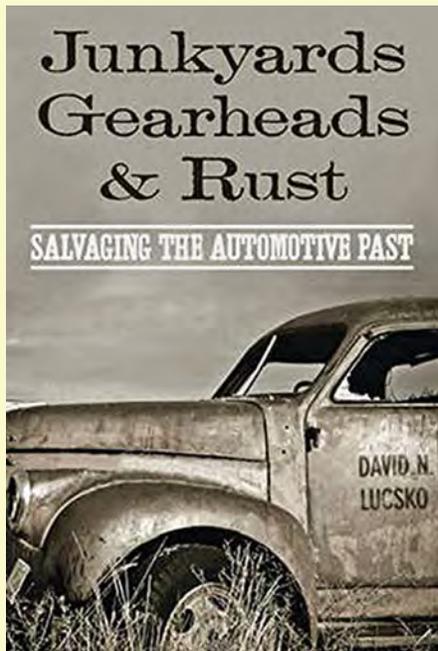
277 pages, 6" x 9" hardcover w/dust jacket

10 b/w images, chapter end notes, bibliography in essay form, and index

Price: \$44.95

ISBN-10: 1421419424

ISBN-13: 978-1421419428



Of this *Junkyards, Gearheads & Rust*, its author, SAH member *David Lucsko*, wrote "The more I researched, the more I learned that automobile restoration, hot-rodders and the culture of those individuals who enjoy the hands-on hobby of doing this work have a history dating all the way back to the Ford Model T, and they represent a significant segment of that industry in America and in the rest of the world."

Lucsko eventually turned his boyhood fascination with cars into his doctoral dissertation once he'd discovered the course of study offered by Georgia Tech called History, Technology and Society prior to continuing on to MIT for his graduate and doctoral degrees. His doctoral dissertation became his first book published in 2008 titled *The Business of Speed: The Hot Rod Industry in America, 1915-1990*. Today Lucsko chairs Auburn University's College of Liberal Arts' Department of History.

With this book, he examines how automobiles have been, and are, salvaged, repurposed, and restored serving as a testimony that the history of the auto "is much more than a running catalog of showroom novelties." His discussion is essentially chronological, remembering the time when scrapyards were places hobbyists and restorers visited to hunt for treasures; and desirable or useful body and mechanical parts.

Over time, land values rose and municipalities enacted ever more limiting zoning laws and other restrictions. Then came the federal legislation known as the Clean Air Act which would gradually change things

even more radically and witness industries instituting voluntary "accelerated vehicle retirement" programs; crushing cars for credits to offset their own industrial pollutions.

This also involves a discussion of the material society in which we live and the "social and economic dynamics of the trade in used and collectible goods and the paradox of the more we throw away, the more we buy, and ultimately waste a great deal more."

The legislative chaos was finally calmed down when large groups of like-minded folk combined their voices and efforts. Those efforts are chronicled in detail and include the likes of AACA, SEMA, as well as enthusiast publications. As one of the dust jacket callouts points out, "In the literature of technology and culture, automobility is a leading narrative." That which Lucsko has written—his narrative—is lucid and worth your time to obtain a copy and read.

—Helen V Hutchings

Max Hoffman: Million Dollar Middleman

by Myles Kornblatt

Veloce Publishing (2023)

veloce.co.uk/ +44 (0)1305 260068

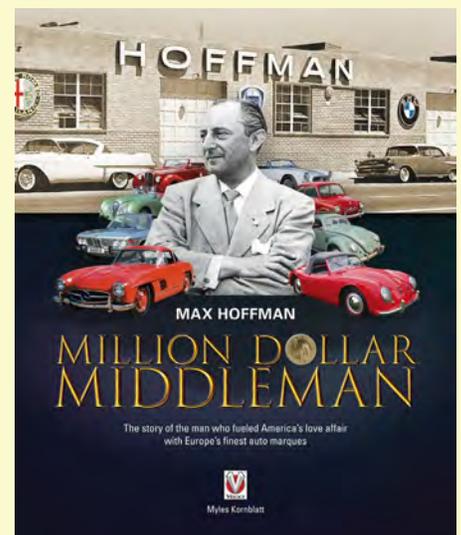
160 pages, 8¼" x 10½" hardcover

176 b/w, 69 color images, 29 illustrations, and index

Price: \$37.37

ISBN-10: 1787115038

ISBN-13: 978-1787115033



Is it safe (or unsafe) to ask: how many automobile dealers or distributors with that sole "claim to fame" do you know about? ... that you've heard about? ... that you would want to read about? Mention Max Hoffman, and many an automobile enthusiast will

know at least a thing or two about his success and influence in that postwar era when European luxury and sporting automobiles were reintroducing themselves to the (arguably not-all-too-friendly) American market; and he was an “elixir” and a force-multiplier in that mix. Great, so there’s interest. However, Hoffman has been deceased since 1981 and he was a relatively private person—focused on his business, and not a flamboyant personality making a splash on celebrity and society news columns with exploits and intrigue. So the “center of gravity” would seem to fall within a focus to tell the story of his involvement and impact on the marques he was involved with, which is what author *Myles Kornblatt* has largely done. (Another guess: that would be, most likely, what most would be interested in.)

It’s not like the book ignores everything biographical about Hoffman. The book is organized in thirteen numbered chapters with the first (“Beginnings”—two pages) about his early life, and the last three (“Frank Lloyd Wright Creations and a Love of Design,” “Additional Tales,” and “A Lasting Legacy”)—all of twenty pages, all with a very modest peppering of Max’s life (like how he met his wife).

Before this book, Hoffman was a popular periodical subject. He was mentioned in 31 issues of *Automobile Quarterly*, the most extensive was while he was still alive, written by *Karl Ludvigsen* in “The Baron of Park Avenue” (*AQ*, Vol. 10, No. 2, second quarter 1972, pp. 152-167). Incidentally, the author mentions Ludvigsen in his acknowledgments: “Thank you also to Karl Ludvigsen—who wrote the Hoffman road map that enthusiasts followed for decades—for your willingness to share your memories and helping to develop new avenues to pursue.” Other mentions of Hoffman would come in marque articles (e.g., “BMW 2002: die Flüsterbombe” by *Ken Gross*, *AQ*, Vol. 25, No. 3, third quarter 1987, pp. 290-305), and marque books (e.g., *The Star and the Laurel: The Centennial History of Daimler, Mercedes, and Benz, 1886-1986*, by *Beverly Rae Kimes*, ISBN: 978-0936573014). So this book sits rather alone as a tome on Max Hoffman.

The rest of the chapters are mostly marque centric (Jaguar, Mercedes-Benz, Volkswagen, Porsche, BMW) with other business-related topics. With 160 pages, it isn’t a large book... so on the one hand, could there have been more to write about? Yes (there’s always more to write about). Yet,

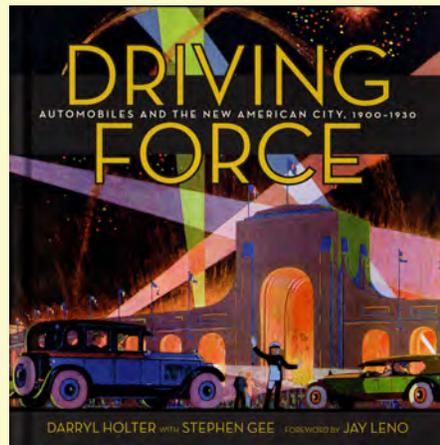
on the other hand, when reaching the end of the book, this reviewer was satisfied to have learned quite a bit about Max Hoffman and his impact on the marques discussed. Apparently, others feel the same way, as the *Veloce* website shows it “out of stock,” but it can be obtained from Amazon and other secondary sources.

—*R. Verdés*

Driving Force: Automobiles and the New American City, 1900-1930

by *Darryl Holter with Stephen Gee, Foreword by Jay Leno*

Angel City Press (2023)
 angelcitypress.com/ +1 310-395-9982
 224 pages, 8¼" x 10⅝" hardcover
 148 b/w, one color images, 37 illustrations,
 endnotes, bibliography, and index
 Price: \$50
 ISBN-10: 1626401233
 ISBN-13: 978-1626401235



There were two items that caught my attention to motivate me to dive into this book. Right there, in the author’s Preface, it started with this: “Before I was an automobile dealer, I was a historian.” Soon after: “One day in 2017, I received a call from the California New Car Dealers Association (CNCDA) in Sacramento. ‘We were clearing out old boxes from our offices and we were going to discard several of them with a lot of stuff about old meetings and a bunch of photos. But someone said, “Darryl is a historian, so maybe he should look at these before we throw them out.”’ Maybe you should take a look.” The story goes on from there to tell, as *Jay Leno* said in his Foreword, “how auto retailers connected manufacturers to buyers, changing America and shaping the history, economy, and culture of Los Angeles.”

The book tells its story through nine chapters, each starting with an epigraph, all

richly illustrated with period photographs and illustrations. The image credits show sources from 29 entities, starting with the AACALibrary, to the Workman and Temple Family Homestead Museum.

We live in an era where all the particulars of the automotive industry have been long established. Reading this book is a reminder of what it means when an emerging industry has to create and establish commercial methods and practices when everything is new. What’s more, Los Angeles represented a number of unique qualities... it took to the car quickly. As the epigraph in the “City of Cars” chapter reads: “Blessed with sublime weather, a seemingly endless variety of scenery from semi-tropical to snowclad and a network of boulevards unsurpassed in the United States, if not the world, Los Angeles rightfully is entitled to the distinction of being a motorist[’]s Mecca.”

This is not simply a dry story of the motoring industry in Los Angeles—it is an engaging mix of the people who pioneered what a major (perhaps “the” major) car-centric city would look like in all its aspects, from the commercial to the cultural realm. The items that caught my attention when I started to read the book were satisfied with the well-presented content that followed; and it’s highly recommended.

—*R. Verdés*

Rolling Sculpture: Streamlined Art Deco Automobiles and Motorcycles

by *Ken Gross, David Rand, principal photography by Peter Harholdt*

Vero Beach Art Museum and Stance & Speed (2023)
 vbmuseum.org and stanceandspeed.com
 112 pages, 12.25" x 9.66" hardcover
 140 color and 9 b/w images
 Price: (presently out of print)
 ISBN-10: 1732725535
 ISBN-13: 978-1732725539

This book is a companion to the exhibition (by the same name) at the Vero Beach Art Museum (Vero Beach, Florida) that ran from January 28 – April 20, 2023. The fact that the exhibition was wildly successful clearly had something to do with how rapidly this book sold out. The scope of the book has four basic sections, a Foreword by Brady Roberts (the museum Executive Director), an overall look at streamline design by David Rand, and a closer look at vehicle streamline design by Ken Gross, and lastly,



commentary on each vehicle by *Richard Adatto, Leslie Kendall, Jonathan Stein*, and of course, *Ken Gross*, who also served as the “Guest Curator” for the exhibition. Ken described his role in this way: “My work involved conceptualizing the exhibition, interacting with the lenders, arranging for all the loans and shipping, writing the gallery descriptions, writing most of the catalog, developing the gallery layouts, installing the cars, assisting with the lighting, training docents and security personnel, presenting to VBMA members in several forums, interacting with museum supporters, helping with PR, and advertising, speaking with the media and—when the exhibit ended—managing and conducting the de-installation.”

At the exhibition, each of the cars was displayed with an informational placard, and the book does the same but to a greater extent. *Ken Gross* has been an SAH member for five decades (no. 262) and he has curated a number of similar exhibitions, and he reflected on this exhibition (and past exhibitions, with more on the way): “It’s a delight to expose these cars to a contemporary audience who may know nothing about them—but they quickly understand and appreciate their artistry.” Keep your eye out for this book—it may well come up in the various places pre-owned books do, and it’s a lovely presentation of a group of stunning automobiles; and one can only hope another printing would come.

—R. Verdés



At the exhibit at Vero Beach Art Museum, a 1939 Graham Combination Coupe with the 1939 Hispano-Suiza H6B “Xenia” behind it.

Le Mans 100: A Century at the World’s Greatest Endurance Race

by *Glen Smale*

Motorbooks (2023)

quartoknows.com/ +1 800-328-0590

240 pages, 9.6" x 11.5" hardcover, slipcase

106 b/w & 192 color images

Price: \$75 | £60

ISBN-10: 0760376174

ISBN-13: 978-0760376171

The 24 Hours of Le Mans is one of the three legs of the Triple Crown of Motorsports. What makes it so special? Smale has wrangled each and every race up to the 2023 running into the pages of one concise, nicely illustrated, and well-designed book.



This title is recommended by the editor. For the review, see: speedreaders.info/27494-le-mans-100-a-century-at-the-worlds-greatest-endurance-race/
Also, use this QR code with your smartphone (above)

Allard Motor Company: The Records and Beyond

by *Gavin Allard*

Dalton Watson Fine Books (2023)

daltonwatson.com

824 total pages in 2 vols, 11½" x 9" hardcover, slipcase

1,313 images

Price: \$175 | £145

ISBN-10: 1956309063

ISBN-13: 978-1956309065

This extensively illustrated book has more than just the obvious appeal to Allard owners: it reproduces the factory records for all the chassis built, and by this and other means connects many dots across the whole of the British motoring scene.



This title is recommended by the editor. For the review, see: speedreaders.info/27252-allard-motor-company-the-records-and-beyond/
Also, use this QR code with your smartphone (above)

Ferrari F40

by *Keith Bluemel*

Porter Press (2022)

[In US: SCB Distributors]

240 pages, 11" x 11" hardcover

400+ images

Price: \$110 | £69

ISBN-10: 1913089428

ISBN-13: 978-1913089429

It was among the most expensive cars of its time, yet the company sold three times as many as they had forecast. It changed the way other makers looked at supercars and it also changed how Ferrari thought about its own cars. See why here.



This title is recommended by the editor. For the review, see: speedreaders.info/27150-ferrari-f40/
Also, use this QR code with your smartphone (above)

Bugatti: The Italian Decade

by *Gautam Sen*

Dalton Watson Fine Books (2022)

daltonwatson.com

400 pages, 8½" x 12" hardcover

790 images

Price: \$150

ISBN-10: 1854433091

ISBN-13: 978-1854433091

An Italian Bugatti? No matter its inglorious end it was a fine, capable car quite unlike anything else. Big names were involved. Big money was spent—on building it and on buying it.



This title is recommended by the editor. For the review, see: speedreaders.info/26681-bugatti-the-italian-decade/
Also, use this QR code with your smartphone (above)

William Lee Millard

(August 11, 1938 – March 11, 2023)



Bill Millard was a longtime SAH member (#1881), but unfortunately, I could not find anyone within SAH who had met, much less known him. He was an active volunteer at the California Automobile Museum (CAM) since 1982 making important contributions to that institution over the decades instructing docent classes from 1993 until his Parkinson's symptoms became too acute. In April 2011, the museum's board voted unanimously to name the CAM education center The Bill Millard Education Center. A current CAM director provided me with several documents Bill had written, one of which was his biography, which he titled "Still Plays with Toys." Millard's personality so shines out in his words, lightly edited, they are shared with you below. I judge it our misfortune not to have known Bill personally. —Helen V Hutchings

I was born in Chicago and was beyond the "terrible twos" when they had that big commotion at Pearl Harbor. I remember blackout curtains and air raid sirens being tested, no longer driving around very much, and not being able to get various foods. And I remember some really, really cool airplanes. In fact, among my first books was one full of airplanes that Dad gave me when I was about four. I still have that book, as well as a pension from the Air Force career it probably triggered. (At about six I really wanted to be a waist gunner on a B-17 but luckily, I was a bit too young!)

Somewhere in there I also discovered cars and trains—everything to do with technology in fact and Dad, an amateur photographer, gave me my beginner camera. Right away I discovered the first law of photography: cameras were invented especially for taking pictures of cars!

Well, Mom can be blamed, too: can't lay it all on Dad! She had a habit of dumping me in the public library while she did the shopping (as if we didn't have enough books at home), so at an impressionable age I contracted a chronic book addiction. I mowed lawns and carried papers for spare change to buy car books and still have those books too!

We won't go into the model airplanes and cars, and the tools, and my workshop, and my darkroom and the electronics stuff. However, that spare change went out as fast as I could earn it, so at thirteen I went to work for a camera shop. I tore myself away from these activities barely long enough to finish high school, worked in the chem lab of a local manufacturer for a year, then joined the Air Force. Wanted to repair radar sets, and I did four years in uniform and many more in civvies, working at Sacramento's air logistics center (formerly McClellan Air Force Base), first in the shops, then as a manager.

School? Not much. I always hated school, except for the laboratories, shops and music rooms. Note, then, the irony in my role as the California Auto Museum's "Ol' Schoolmaster" these past twenty years. (School's OK if I'm the one in charge!)

Writing? Well, Dad was a rare creature: an engineer who loved the language. He dragged me into writing at every opportunity. I resisted then, but now I thank him. I've used those skills profitably throughout my various careers.

Today, besides long volunteer hours for that Museum, I occupy myself with automotive history, as well as books, models, computers, cameras, old jazz and ragtime, motor sports, my '54 Vette, wine, Australia; lots of stuff. And for that spare change I've never stopped needing I run a little one-man business, repairing photographic equipment and the occasional clock.

Perhaps I'm saying that if you'd known me at fifteen you might see little difference today. Whiter hair, perhaps, more wrinkles; same kid. And y'know what? I'm real happy with that! Luckily, I'm also fifty years married to the most patient woman on earth!

Patricia E. "Pat" Chappell
1932-2023



Patricia "Pat" Chappell, automotive journalist, author, Chevrolet partisan and longtime SAH member passed away on April 21, 2023, after a long illness. She was 90 years old.

Patricia Dobbins Emmott was born in Philadelphia, Pennsylvania, on July 12, 1932, the daughter of Walter Gordon and Miriam Stackhouse Emmott. She graduated from the George School in Newtown, Pennsylvania, and went on to the University of Delaware, where she received a BA in English in 1954. Shortly after graduation she married Richard W. Chappell, whom she had met at UD. After Dick completed his tour of duty in the U.S. Army, they settled in Wilmington, Delaware.

Pat's interest in automotive history was abetted by a 1956 Chevrolet Nomad station wagon that Dick restored in the mid-1960s. The Chappells were instrumental in founding the Mid-Atlantic Nomad Association, and Pat became the editor of the organization's newsletter. Over the years, she became an authority on Chevrolets, and wrote extensively for the enthusiast press. Her byline, "Pat Chappell," somewhat obscured her role as an early female automotive authority in a field then dominated by men. The highlight of her career was the publication of *The Hot One: Chevrolet 1955-57*, in 1977. With 25,000 copies printed, it became the "bible" of that genre.

Pat joined SAH in September 1975, becoming, appropriately, member number 283. She was the third female member and the first woman journalist. (The first two women were Grace Brigham, number 36,

a researcher and spouse of founder Dick Brigham, and Mary Cattie of the Free Library of Philadelphia, number 40. Beverly Rae Kimes did not join until leaving *Automobile Quarterly* in 1980, becoming number 808.)

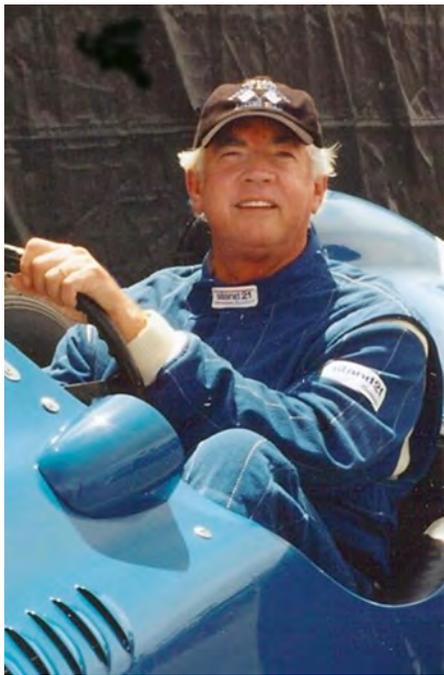
Pat served on the Society's Awards Committee, and for many years on the Publications Committee. She was an "old school" journalist, and during my tenure as editor of both *SAH Journal* and *Automotive History Review* we spent many hours on the telephone discussing her comments and corrections. She had an eagle eye for errors and a knack for unscrambling overly complicated sentences.

She is survived by her husband Dick, their children Richard, Jr. (Holly), daughters Barbara and Deborah (James Garber) and two grandchildren. She was predeceased by a sister, Susan Forsythe. Contributions in her memory may be made to the Alzheimer's Association.

—Kit Foster

Peter W. Mullin

(January 14, 1941 – September 18, 2023)



Source: <https://www.legacy.com/us/obituaries/latimes/name/peter-mullin-obituary?id=53178885>

The passing of Mr. Mullin was understandably covered by numerous publications, so here we'll focus on the fact that he was the 2020 Friend of Automotive History award recipient, and reprint an edited version of that recognition recorded in SAHJ #306 (Sep/Oct 2020, p. 6). We'll also add excerpts of the obituary in The Los Angeles Times, written by his wife Merle

Mullin, and provide a link to the complete version via a QR code and as noted with this image herein of Mr. Mullin from the same source. From other issues of this publication: Mr. Mullin wrote the introduction to Delage Styling and Design-La Belle Voiture Française, by Richard S. Adatto and Diana E. Meredith (ISBN 978-1854432049, Dalton Watson Fine Books, 2005, see the review by Taylor Vinson in SAHJ #222, May/June 2006, p. 11); a small write-up of the Mullin Automotive Museum (SAHJ #247, Sep/Oct 2010, p. 15); and his 1935 Voisin C25 Aerodyne on the cover of SAHJ #321, May/Apr 2023. —R. Verdés

Peter Mullin started collecting automobiles decades ago—focusing on French marques of the classic era. He served as the vice chairman of the Petersen Automotive Museum, the president of the American Bugatti Club, and he was a member of the Bugatti Trust. He has also served and supported numerous other educational, benevolent, and charitable organizations.

The Mullin Automotive Museum is currently celebrating its 10th anniversary (though it is currently closed due to the pandemic). As stated on the museum's website, the museum "strives to educate guests about 20th-century French automotive styling and design. The museum boasts nearly 47,000 square feet of exhibit space"—and the "Mullin Automotive Museum Foundation supports non-profit public charities that are dedicated to the study, preservation and public display of classic automobiles."

When asked (in a classicdriver.com interview): "Why is it important for you to have a museum open to the public?" He answered: "It's important because, as a collector, I feel it's my responsibility to preserve and share these cars, and also to educate people about them. The only way this could be done was to open a museum to the public. It always bothered me that great cars seemed to disappear into a black hole, simply because a wealthy person had bought them and tucked them away in the bowels of their basement. It didn't seem right that only a select number of that person's friends were able to see and appreciate the cars. I always wondered if you really own these cars, or whether you simply look after them for the next generation."

For his dedication to preserving automotive history, Peter Mullin was 2020's Friend of Automotive History, which is the SAH's highest award.

Excerpts by Merle Mullin in the September 23, 2023 edition of The Los Angeles Times:

—In 2010, Peter realized yet another dream when he created a home for his beloved collection of classic cars and art: The Mullin Automotive Museum, in Oxnard, California, a place in which he could share his passion with the world. The museum is an homage to French culture, automobiles, architecture, visual arts and design, furniture, lighting and sculpture of the Art Deco period that Peter felt was the apex of industrial and fine arts design.

—Petersen Automotive Museum, Los Angeles, the crown jewel, in Peter's mind, was his role as Chairman along with his dear friends and co-chairs, Bruce Meyer and David Sydorick, in the realization of one of the most important automotive museums in the world.

—The Mullin Transportation Design Center, ArtCenter College of Design, Pasadena, California, realizing his dream for the outstanding Transportation Design program, there, to finally have a home, a project that is nearing completion in the immediate future.

—Mullin Automotive Park and Museum, Chipping Norton, The Cotswolds, England, representing his soon-to-be-realized dream for an extraordinary museum and driving track, designed by the renowned architect Lord Norman Foster.

—He had a million ideas and he executed on every one of them! He had an Irish twinkle in his eye, and huge, open arms that embraced everybody he encountered. He is still making magic, up there, in Bugatti heaven.

QR code for the complete version of the above, originally printed in The Los Angeles Times:



The Artillery Tractor that grew into a well-powered Automobile

You're on a street in Paris in 1769.

You're watching a three-wheeled monstrosity chug its way over the cobblestones. It has a heavy platform for a big gun and is powered by a huge steam boiler and engine on the front wheel. It's going at top speed—a noble three miles an hour—and has to be refueled every 15 miles.

But the crowds cheer wildly. For this is Captain Nicholas Joseph Cugnot's wonderful invention that may give the



Hear HENRY J. TAYLOR
on the air every Monday
evening over the ABC
Network,
coast to coast.

armies of Royalist France control over all Europe.

Ma Foi! Suddenly the three-wheeler tips, sways, topples over in a mess of machinery, steam and smoke! Captain Cugnot seems to have failed.

* * *

He did fail in making an instrument of war. But, as your science teacher will tell you, his tractor was one of the most important things ever made by man.

For it was probably the first self-propelled vehicle—that is, a vehicle which made its own power as it went along. It just didn't have enough power for the job. And this was the same trouble that plagued hundreds of other vehicles in the centuries that followed—even the first automobiles.

In fact, it took endless work like that done by people at General Motors to make cars as well powered as they are today.

One of the first things discovered by men of GM was that an engine is no better than its fuel, and they showed how to make anti-knock gasoline. Then they worked out ways to balance moving parts for smoothness, to make parts accurately, and to lubricate the engine properly.

Gradually they worked their way toward today's automobile engines with high-

compression ratios. This is an engineer's term for measuring the "squeeze" put on the fuel before it is ignited inside the engine's cylinders.

Today all engines in GM cars have high-compression ratios and get the most out of available fuels. Unlike Captain Cugnot's tractor, they have ample power for the job they have to do.

Next time you're in a GM car, watch it perform. GM power is another reason why folks tell you—you can't beat a GM car for value.



GENERAL MOTORS

CHEVROLET • PONTIAC • OLDSMOBILE • BUICK • CADILLAC • BODY BY FISHER • FRIGIDAIRE
GMC TRUCK & COACH • GM DIESEL • DELCO • UNITED MOTORS SERVICE • AC SPARK PLUGS