



NEWSLETTER

The Society of Automotive Historians INC.

Issue No. 63

June 1979

PRESIDENT'S PARAGRAPHS

Why doesn't the Society do this, that or the other thing? When you hear someone say this or have the same thought yourself, pause for a moment. What is the Society? The correct answer is that it is a group of individuals. There are probably around four hundred members presently. Their degree of activity in the Society varies. Perhaps fifteen percent are now active as officers, directors, editors, committee members, or officers of chapters.

The Society has no central office or permanent staff. The governing body is the board which consists of the officers and directors. It typically meets two or three times a year and transacts other business by mail. The editors, secretary, and treasurer have clearly defined roles. The functions of president and vice president are less definite. My own view is that they are charged with the duty of helping the Society realize its potential as the premier organization of serious students of automotive history. They also have the leadership function to direct Society activity toward achieving the specific objectives desired by the membership.

The directors and officers can't carry out these objectives alone. The committees can do the work in their areas. If the Society should do something, it means that some volunteers will have to do some work. The more who work the easier the load.

In an earlier President's Paragraphs I mentioned that the existing committees as constituted would remain unless changes were requested. Members were also asked to indicate preferences for committee assignments. Since then I've thought that it would help to have a current listing of committees and who is now serving. Accordingly this issue of the NEWSLETTER gives that information with the names of the directors and officers of the chapters added for good measure.

If you want the Society to do something, think about who you are asking to do the work and ask if there is something you can do.

In case this seems to much exhortation I shall close by saying that for eight of my nine years as a member I did nothing but pay my dues and exchange information with other members. Work is voluntary. This year, is my year to work and help welcome.

W. F. Robinson Jr.

REPORT OF THE FEBRUARY BOARD MEETING

The mid-winter meeting of Board members, Editors, Counsel and Officers of the Society of Automotive Historians Inc. was held in the Board of Trustees meeting room of the American Philosophical Society, 105 South 5th St., Philadelphia, Pa., on Friday, Feb. 9, 1979. Those present were: Lois Watson, Walter Gosden, John Peckham, Howard Applegate, Fred Roe, Frank Robinson, Bill Jackson, David Brownell, Al Bochroch, David Lewis and Charles Betts.

President Frank Robinson called the meeting to order at 10 am by welcoming the new Board Members. When asked for the Secretary's report, Charles Betts advised that so far this year more than 100 members had failed to renew their membership. Some of these delinquents could be attributed to oversight, since no follow-up renewal notices had been sent out. On the other hand, approximately 80 new members had been enrolled since last October. Via prior mail approval of the Board, two new chapters have been formed: The Birthplace of Speed Chapter in Ormond Beach, Fla., and the British (or United Kingdom) Chapter (with no specified headquarters) in Great Britain. The Secretary announced that procedures have been issued for the establishment of chapters serving members in Detroit (Michigan) area and those in the State of Wisconsin.

Fred Roe, the retiring Treasurer, presented a report showing a balance of \$1,844.68 in the checking account and a balance of \$10,596.81 in the reserve account as of Dec. 31, 1978. In a prepared statement, Fred Roe pointed out that "the time is coming fast when we shall have to consider a dues increase". This increase will be necessitated chiefly by rising costs in printing and mailing the Society's publications.

Speaking in Walter Haessner's behalf, Bill Jackson cautioned members about plagiarism in their writing assignments. President Frank Robinson appointed a By-Laws Committee consisting of Chairman John Martin Smith, Chris Halla, Howard Applegate, Fred Roe, David Brownell and Charles Betts. Howard Applegate remarked that he felt the By-Laws should be completely re-written rather than merely revised. The President suggested that the title of the Publications Committee be changed to the Editorial Board, and that it be publicized that material submitted for publication need not be restricted solely to SAH members. There was discussion of provision for those with interests in particular areas, such as racing. Bill Jackson suggested that this idea be allowed to evolve. A writing campaign to former members was also discussed.

Treasurer Howard Applegate made a motion that the National Central Bank be authorized to handle the accounts of the Society. The motion was seconded and approved.

The President appointed David Lewis as Chairman and Walter Haessner, Jack Triplett, and Richard Langworth as members to the Professional Standards Committee. The consensus of the Board appeared to be that this committee should set up definitive standards before punitive action is taken against any errant SAH member. The committee was requested to prepare educational and admonitory criteria for publication in a forthcoming NEWSLETTER. Further, each committee was requested to prepare an outline of its goals for publication in the NEWSLETTER.

John Peckham, Chairman of the Nominating Committee, advised that his members, consisting of Nat Dawes, Louis Helverson, Keith Marvin and John Montville, would meet at Rhinebeck, N.Y. in May.

Walter Gosden, Editor of the NEWSLETTER, advised that as soon as the present supply of envelopes had been consumed, a less-expensive and less time consuming method of sending out the NEWSLETTER would be investigated. John Peckham displayed a very attractive new cover and layout for future issues of the AUTOMOTIVE HISTORY REVIEW. An expenditure, not to exceed \$150.00, was authorized for the purchase of additional type. The Publications Committee was cautioned that it was not its responsibility to edit the publications. David Brownell suggested, in regard to the publications, that earnest amateurs could live with professionals. Bill Jackson pointed out that the Society is dedicated to the proposition that automotive history is a legitimate field of study.

Howard Applegate displayed the first in the series of four silver etchings, that of a 1909 Cadillac, in the Franklin Mint project, advising that the entire series was expected to be available within 6 months.

Reporting in connection with the oral history project, David Lewis advised that the Ford Archives have 300-odd tapes that were recorded prior to 1950. There was discussion of having the SAH oral history tapes transcribed. David Lewis will check into this and obtain a check list for interviewers. Al Bockroch promised to write a letter for publication in the NEWSLETTER outlining literature collections in certain automotive museums.

It was decided that the forthcoming membership roster would be indexed as to the interests of members, and funds were approved for this purpose. Howard Applegate, who is in charge of this project, said he hoped the Roster would be available by the time of the annual meeting.

Bill Jackson advised that the Park View Manor would not be available for our annual dinner/meeting in Hershey in Oct. 1979. It was therefore decided to hold it in the Hotel Hershey, which is located within walking distance of the flea market area. It was further decided to hold an auction, at the Hotel Hershey, of all SAH library material that was left over after Jim Bradley, Lou Helverson, and Lois Watson had selected what each wanted for the Detroit, Philadelphia and Craven Foundation libraries respectively.

There was discussion regarding whether the Cugnot Award should be reserved solely for the best book/author, and other awards presented for magazine/newspaper articles. It was pointed out that any action in this direction would first involve a change in the By-Laws.

There was a brief discussion regarding husband/wife membership for a reduced fee, but this proposal did not arouse much interest. Likewise the suggestion of establishing official Society insignia on pins, badges, patches, etc. met with little enthusiasm. There was discussion, per the suggestion of David Kolzow, that the Society become the agency for dating cars.

After authorizing a note of appreciation be sent to the American Philosophical Society for the use of the hall, President Frank Robinson adjourned the meeting at 4:30 pm.

Respectfully submitted,

Charles Betts, Secretary

ANNOUNCEMENT

The first Annual Racing Historical Festival will be held at Lorain County Speedway, 20 miles west of Cleveland, Ohio, on July 20, 21 and 22, 1979. This event is being held under the auspices of the auspices of the National Auto Racing Historical Society, a new non-profit, full-time organization actively engaged in locating, documenting, preserving and making publicly available all forms of American auto racing history. For further information contact: Ernie Holden, Director, 9156 Creekwood Dr. Mentor, Ohio 44060

The Wisconsin Chapter of the SAH has been officially approved by a majority of the Board of Directors. The following officers are serving pro tem:

R.Chris Halla - Director
George Tesar - Assistant Director
Tony Hossain - Secretary
Robert Lichty - Treasurer



The Society of Automotive Historians

NEWSLETTER

The SAH NEWSLETTER is published ten times a year by the Society of Automotive Historians, Inc.,
Walter E. Gosden, Editor. Editorial Office:
197 Mayfair Avenue, Floral Park, Long Island, N.Y. 11001

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SOCIETY OF AUTOMOTIVE HISTORIANS' OFFICERS 1979

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SAH COMMITTEES (leader indicated by *)

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Howard L. Applegate

Roster of Makes

Frederick D. Roe
R.A. Wawrzyniak

Investment

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Walter F. Robinson Jr.

Index

Richard J. Sagall*
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Walter E. Gosden

Oral History

Terry Dunham
Michael Lamm
Lois A. Watson
Eleanor Paton

Historic Sites

Michael W.R. Davis
David L. Lewis

Publicity

David W. Brownell
Walter E. Gosden
Michael Lamm
John M. Peckham

Bibliography

Howard L. Applegate*
G. Marshall Naul
Michael Sedgwick

Racing

Frederick D. Roe*
Albert R. Bochroch
Charles L. Betts Jr.

Professional Standards

David L. Lewis *
Douglas A. Bakken
Walter R. Haessner
Michael Lamm
Richard M. Langworth
Jack E. Triplett Jr.
Thomas Warth

This issue is another good one, many topics are covered. I can use some photos from the membership of cars for our Mystery Photo section. REGIONS please let me have a report of your activities, let the rest of the membership know whats going on.

SAH RACING SECTION IS BEING FORMED

At the Philadelphia meeting our President, Frank Robinson suggested the creation of informal groups within the SAH for the purpose of bringing members who share an interest in a specific area of automotive history into closer contact with each other. He proposed that a suitable term to describe such a group is "section", and asked me to coordinate the establishment of the first one which will be for the benefit of members who are interested especially in automobile racing and related activities.

A section is conceived of as an interest group with the objective of mutual assistance by members on their own projects which fall within the scope of the Society's purposes. This is in contrast to a committee which may have a specific mission designated by the Society.

The Racing Section will work to promote communication between members who are interested in racing subjects both directly and through the medium of our publications. We will try to act as a clearing house in bringing together members who have questions with those who may have some answers. I propose to submit to the Newsletter Editor for every issue a selection of racing items which will be compiled from requests which come to me from members for assistance as well as various things such as notes on sources, suggestions for areas of investigation, and anything pertinent.

If you have any kind of interest in racing, please let me hear from you.

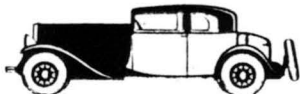
Fred Roe, 837 Winter St., Holliston, Mass. 01746.

ARCHIVAL NOTES COLUMN

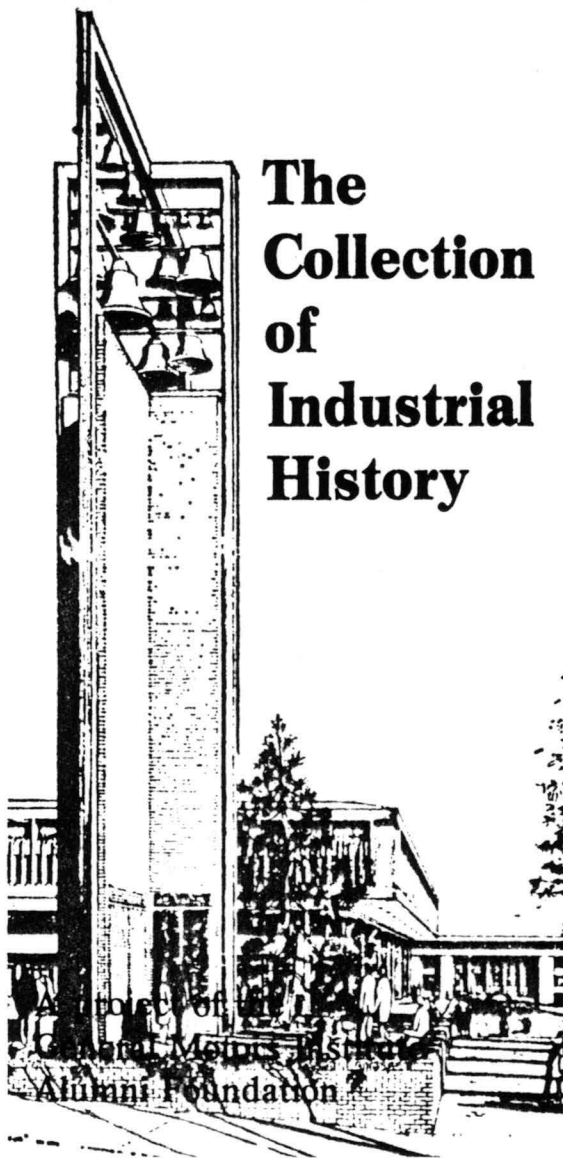
The archives of the Chrysler Corporation and its predecessors are maintained by the Chrysler Historical Collection, Dept. CIMS, 417-24-18, Chrysler Corporation, P.O. Box 1919, Detroit, MI. 48288. This archival collection was established in 1965 to coordinate efforts of preserving all items of historical importance relating to Chrysler and its various products. During the last fifteen years, the collection has been recognized as one of the nation's most intensive collections on one segment of the automotive industry.

The Chrysler Historical Collection includes documentation relating to the corporation in general and specific data on factories, management, research, engineering, styling, marketing, financing and non automotive products. For the automotive hobbyist or restorer, the Chrysler Historical Collection contains detailed technical information including specs., owner and shop manuals, service bulletins and thousands of photographs of every automotive product built and sold by Chrysler. The historical minded will also be pleased to know that the collection included a wide range of documents and information relating to the various aspects of Chrysler's corporate past.

Editor's Notes



This issue is a bit late in getting out, for a number of factors, lack of time on my part, the self destruction of the typewriter (its electric) which had to be sent out to be repaired, and we now as you have noticed have a new format for mailing. The Newsletter is still being printed here on long island, collated etc. but now being professionally mailed. The Vitale's (George and Margaret) still are an important asset in helping to get the newsletter to the printer, seeing it gets to the mailer etc. but the new system will save a lot of work for all of us here. I have neglected to mention that Sue & Eric Horn have been a great help in the past when we had to mail all the issues out, and wish to thank them now.



The Collection of Industrial History

Report by George P. Hanley, P.E.
Industry Liaison Committee

A major new repository of automotive historical documents is located on the campus of the General Motors Institute in Flint, Michigan. The Campus Center Building at 1700 West Third Ave. houses "The Collection of Industrial History", whose Director is Professor Richard P. Scharchburg of the GMI faculty.

This collection is a project of the GMI Alumni Foundation and was established in 1974. It is funded through individual contributions and administered by a Board of Trustees appointed by the GMI Alumni Association Board of Directors.

Dedicated to the collection and preservation of the papers of people who created and developed American industry, particularly as it relates to the automobile, the Historical Collection welcomes researchers and interested parties to utilize its unique resources of economic, industrial and business history.

Since the initial acquisition of the personal papers and memorabilia of William Crapo Durant in 1974, there have been ten major accessions and over 53 other accessions have been accepted.

The major accessions are:

The Ballenger Papers (150)

- o Flint Wagon, GM Company, Buick Motors, Little Motors, Chevrolet

The Durant Papers (8000)

- o Include correspondence with Pierre DuPont, C. F. Kettering, John N. Ringling and A. P. Sloan, Jr. on subjects including the Locomobile.
- o The Collection also owns several chapters and personal notes for Durant's proposed autobiography.

The Fauth Papers

- o A preponderance of photographs and sales literature gathered by this Flint antique car collector include the
- o George C. Willson (Durant-Dort Carriage Co and Buick Motors) papers

The Mott Papers (20,000)

- o This collection is very complete, including Weston-Mott Axle Co. and General Motors and documents the many careers of Mr. Mott

The Hess Papers

- o Hess and Eisenhardt of Cincinnati, O. (Custom cars), Sayers and Scovill Automobile Co.
- o Ninety seven volumes of body and body hardware periodicals printed in three languages (1916-1931).

The Pratt Papers (2550)

- o A collection offering glimpse into life and career of a DuPont engineer and GM Corporate executive. Extensive personal correspondence.

The Special Accessions are:

The Packard Papers

- o Largely photographs of cars, marine and aircraft engines 1920-194X
- o News releases, production data, specs. (1938-51)
- o Serial Numbers and Prices (1899-1953)

The Sahrbeck Papers

- o Wartime training programs of the automobile industry.
- o Labor history of employe associations in the 1920's and 1930's.

The Motor Vehicle Digest

- o Complete 96 volume set (believed only one extant)
- o Includes citations to other sources in three languages.

Full details will be found in the brochure illustrated, from which the information provided herein was extracted. Copies may be obtained by written request to the Director.

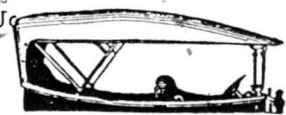
Research Column

Richard C.W. Percy, 663 Colinet St., Coquitlam, British Columbia, V3J 4X3: I wish to contact any one having an interest in Federal Motor Trucks. I have discovered the old local dealers photo library and it contains a wealth of very excellent photos. Is there anyone out there assembling a history of the Federal Motor Truck Co.?

David W. Glass, 3505 Redwood Ct., Fairfax, VA, 22031: Need any information, background etc. on the MASON automobile.

J.H. Valentine, P.O. Box 2596, Culver City, Ca. 90230: Am interested in any information on the one and three cylinder autos and engines built in the period roughly from 1896 to 1906 by Alfred C. Stewart of Santa Paula and Los Angeles, California. Also the four cylinder and two cycle engines and autos of George, Godfrey or Frederick Stamm of Los Angeles, 1900 to 1910.

Terry Boyce, 2769 West Point Rd. Green Bay, WI. 54303: Doing research for a book, need factory or dealer photographs of "muscle cars" made after 1960, also production numbers, and magazines of the era featuring drive reports, etc. of the cars when new.



LETTERS

From G.H. Brooks, 493 Magill Rd., Tramere, South Australia, 5073: As a solution of the Mystery of the Month in # 60, I suggest that it was a Pipe, a Belgian make with its home in Brussels from 1898 to 1914. My information is from the "Livre d' Or" of the Royal Motor Union of Liege (published 1951).

Back in the issue of Dec. 1977, I made a query concerning the Kelsey three-wheeler, for which there was an agency here in South Australia in 1913, when the makers had gone bankrupt in 1911, and I have to thank Keith Marvin for his reply. Now I have another problem arising from just the opposite situation, - a car on the road here three years before it should have been!

Our registration records show that in August, 1917, a Mr. Rankine licensed a Victory car. In the following year a local newspaper, gave Mr. Rankine's car a brief mention, stating that it was an American production with Australian bodywork, had been purchased in Melbourne, had a 4 cyl. 22.5 h.p. (3 3/4 inch bore) engine and was used as a hire car. Subsequent records show that another Victory car was licensed in April, 1920, of 16.9 h.p. (3 1/2 bore).

Georgano's "Encyclopedia" doesn't mention it. In the "Antique Automobile" for Winter 1954 the Victory is listed, but for the years 1920-21. So what was the "Victory" car of American origin on the road here in 1917?

Nobody has come forward with an answer to my other query in the Dec. 1977 issue, as to what the make of car was which appears at the beginning of Charlie Chaplin's film, "The Kid".

From Dick Larrowe, Rt. 1., Box 1900, Corbett, Oregon 97019: In reference to John Peckham's comment in the book review of "Trucks, An Illustrated History, 1896 - 1920. He refers to Georgano's use of "GMC Chevrolet" as being a British type term and as being annoying, I disagree.

It may be a British type term that is based on the British practice of badge engineering and as such I believe Georgano is correct in using it. Badge engineering goes on in the U.S. as well as England. Peckham is correct in saying a GMC was never a Chevrolet if he means within the years covered in the book. If he really means "never" then he is in error.

I may as well establish my credentials. I was invited to join the SAH after one of the officers read a story I wrote about the 1911 Beaver automobile that was manufactured 15 miles from where I live. Other than that early research my main automotive interest is closer to the era of "American Graffiti", with my main interest being Chevrolet trucks. Although I am not a professional automotive journalist except for one very brief job I had as editor of the now defunct Chevrolet Illustrated, I do understand Chevrolet and GMC trucks.

GMC began the journey to total badge engineering in the early 1930's with the introduction of the GMC T 18 truck. This used a Chevrolet cab but everything else was GMC. By 1936 the smaller 1 1/2 ton down to 1/2 ton GMC trucks were identical to Chevrolet trucks of the same size except for engines and sheet metal forward of the cowl.

It is true that during this period the large GMC trucks used their own parts but they still used the Chevrolet cab. Before WWII GMC used the Pontiac flat head 6 in their small trucks. During the 1940's GMC used the 270 and 248 engines in the small trucks. The rest of the truck was Chevrolet except for the grille. During this time GMC claimed to use the same front axle in the pickup they used in the 1 1/2 ton. Evidently Chevrolet did also because I never found any difference in the axles.

With the second series 1955, GMC offered the Pontiac V8 in the small trucks. The 270 six was optional. The 270 and 248 were not Chevy engines although many people think so because so many 270's were installed in old Chevrolet cars. The 1955 second series GMC was identical to the second series 1955 Chevrolet truck from the cowl back. The front end sheet metal differed slightly. GMC even made a version of the Cameo Carrier but I forget what they called it.

In 1960 Chevrolet and GMC had a new design truck. The only difference was the GMC V6 that was available only in GMC, the rest of the truck was identical except for grille and emblems, or "badges". Sometime between 1967 and the present, all differences between the small GMC and Chevrolet were eliminated except for the badge. GMC now uses Chevrolet engines up to and including the 454 V8. The large trucks are also "badge engineered".

If any SAH members care to crawl under my Chevrolet tow truck and inspect it, I will be glad to point out the GMC logos on various parts under the truck as well as the GM casting marks they expect to see on a Chevrolet.

I could also point out the Chevrolet "bow tie" logos cast into parts you will find on GMC trucks.

I wrote a letter to the SAH NEWSLETTER once before during a controversy over what was a car and what was a truck. At the time I asked if the GMC Sprint was a car. I don't think the other SAH members comprehended what I was driving at. If you want to go by what the title and registration and the lawyers say then it is true that a GMC was never a Chevrolet. If you want to find parts in a strange town when you break down, you had better admit the GMC and the Chevrolet are one in the same.

From George Risley, 4863 Second Ave. Detroit, Michigan. 48201: Concerning the tracking down of defunct company archives, there is no doubt that this is a worthy undertaking though it seems to me that there can be but few successes to be achieved at this late date. Back in the fifties, for example, I had a glimpse of a material said to have been discarded from the Diamond T library. At that time it was in the hands of a collector who was trying to sell it. By now it is probably fully dispersed if extant at all.

Mr. Dugdale's observations about the lack of European material in the NEWSLETTER brings up an interesting issue that deserves consideration. In my opinion I don't think the NEWSLETTER has enough pages per issue to cover both continents. Maybe there should be a separate European edition? As it is I wonder if American readers would want too much European coverage any more than the latter would relish an overabundance of American subject matter.

The Labourdette bodied mystery car intrigues me. It looks like a Sizaire-Berwick, but I have no research material to prove it so it remains a wild guess.

From Bill Cathey, 2330 Tamarisk Dr., Reno, Nevada: I am interested in some of the older books on auto history, and I agree with William Davies letter in issue #62 that a good feature of the Newsletter would be reviews of some older books.

You also might be interested in a book I'm in the midst of reading and have never seen advertised in the traditional car-buff book catalogs. It's "The First Henry Ford: A Study in Personality and Business Leadership" by Anne Jardim (MIT Press, Cambridge, Mass. 1970) available in paperback @\$3.95. It's a well documented study of Ford's personality from the point of view of industrial management.

From George P. Hanley, SAH Industry Relations Committee, 1665 Northumberland, Rochester, MI. 48063: In regard to the letter from Ralph Dunwoodie of Nevada in issue #61 concerning accuracy in publishing historical works. He took to task "Great American Woodies and Wagons" for numerous users in model year identification. I am commenting because I noted that about half the errors were identification with the year preceding the true model year.

The problem results from the long standing practice of the model year onset preceding

the calendar year. So far as the state registration authorities were (perhaps are) concerned, a car first titled in, e.g. 1926 was a 1926 and the title so stated. Many owners of antique cars are misled by this title designation as to the true model year, and the misinformation accompanies photographs of the car, and may ultimately find its way into a historical publication.

From Hayden Shepley, Box 171, Toughkenamon, Pa. 19374: Probably no other member has such an extensive collection of literature as Henry Austin Clark Jr. so his offer to let any member do research there is very generous. But the cost of motels makes research especially for a retired person like myself, quite expensive, unless a member lived close by to Austies. So I will hereby state that I will accommodate, house, or put up any member who can stand my spartan accommodations that wishes to do research amongst my compact accumulation of material. Perhaps what I have to offer isn't worth mentioning, but wouldn't it be interesting to know what every member has who is willing to share it with others?

I have "The Bulb Horn" since 1940, "Antique Automobile" since 1944, a number of early automotive books (1902 version of Homans "Self Propelled Vehicles" etc.) as well as many more recent ones. all of Clymer's Scrap books, brief specs on most cars from 1917, thousands of ads from 1895, catalogs from 1936, "Cycle and Auto Trade Journal" 1900-1910, and a compilation of automotive "firsts".

From Michael Sedgwick, Paddock View, Easbourne, Midhurst, W. Sussex, GU29 9AY, England: One can fall in to appalling errors when using pix of "foreign" cars to illustrate books and articles. Whenever I go outside England for pictures, I always plead for home market editions, and my modest collection of foreign car catalogs consists mainly for material intended for home rather than export consumption. I've had some recent headaches over Renaults, where **not** only does one have semantic problems, but also tiresome differences on wheel equipment. Cars sold in Britain in 1934-35 invariable wore wire wheels, where as discs or steel spoke were commoner in France. I have always regarded what we called a Renault Airline as either a Monaquatre when it had the 1.5 litre motor, or a Primaquatre in 2.1 litre form. Not a bit of it! - the Celtaquatre introduced in mid-'34 was also an Airline up to the 1935 model year, when it became an Airsport!

Back to the American Star. In 1923 Durant Motors of England ran a "name this child" series of ads, since they couldn't call it a Star, and Rugby, with its football associations, could only be used in the colonies. Nobody, it would seem, had any bright ideas, so the thing sold here as the 15.6 h.p. Durant. I don't think it can have been very popular, as I never remember encountering any Durant products pre-war, even in wrecking yards. And way back in the mid 30's these were fascinating places, our local ones yielding things like Case, Chandler, Cleveland, King 8, and even a huge DuPont conv. sedan was used as a tow car. I'm ashamed to say that I never looked under the hood, so can't tell you if it was one of the last sixes or an early 8. I'd say it was a 1927 or 1928 from memory.

From W. David Shew, R.R. 2, Box 252, Colona, Ill.
1241: The mystery car on the left in issue # 62
appears to be a OSCA Pr.2, 1.6 litre coupe. Oscas
were made from 1947 to 1967 by the Maserati brothers,
who had left their original firm in 1938.



From: R.A. Wawrzyniak, 589 Broadway, Berlin, Wis. 54923 : There are times when one is in the right spot at the right time, and one such occasion occurred on July 9, 1978 at the Old Car show at Iola, Wisconsin. A real traffic stopper was this ultra custom built coupe which was built by Duncan Body Works, Bloomfield, N.J., according to the driver. (no it was not DERHAM, as the point was specifically covered) Because of the great crowd attraction, I was not able to get more of the car, and barely got these photos. I also took a rear view of the car to show the 1950's style spare tire mounting. The car's colors were light gray-tan over a dark blue-gray. And the wire wheels were like no one has ever seen. Does anyone have any further information on this car?

(Editor's Note: This car was at the 1977 auto show at the N.Y. Coliseum on Columbus Circle in New York City. I attended the show and had a chance to talk to the builders. The car is a modified 1976 Cadillac Eldorado, so I was told and one only was built, but orders were being taken. They had some loud music playing at the time to enhance the cars "macho" image, and if I remember correctly the fellow told me that they expected their sales to come from gentlemen (he referred to them as "dudes") who associated with women of negotiable virtue.)

From Keith Marvin, P.O. Box 839, Troy, N.Y.
12181: I was very much interested in the letter by Wm. S. Davies of San Juan Capistrano, California, in which he recommends that closer scrutiny of unknown books surrounding the motor car be the rule rather than the exception. Mr. Davies appears to feel that much otherwise interesting material is falling by the wayside and I am frank to admit I agree. May I then, add the name of a book which may be one of considerable rarity. At least I have never come across but my own copy.

The book is entitled "En Route" and it is by one Roy Trevor who must surely get credit for being one of the most ambitious of motorists as the routes taken were not easy ones in those days. The book was published in 1908 by Edward Stanford of 12, 13, 14 Long Acre, W.C. London and oddly enough, I cannot find WHEN this tour was taken.

The tour -- actually three separate tours, one after the other-- was an ambitious one indeed, countries being visited including France, Italy Bavaria, Germany, Monaco, Spain, etc.

An interesting forward is included, i.e.:
"It has been pointed out to me by reason of the number of times I have mentioned the Mercedes car, I may have thought to have financial interest in that company, I desire to state that I have no interest whatever in the Mercedes Co. and such praise or mention as is bestowed upon the car has been called forth solely by virtue of its own excellence and wonderful powers of endurance".

Mr. Trevor's car was a Mercedes of I'd guess around 1906 vintage. This car which is shown in the greater number of the 96 photographs in the 304 pages (plus three maps), is a double chain drive touring car built in the days before rear doors. There appear to be all sorts of luggage and other gear on the running boards, rear, on the roof and elsewhere and the view gives one an uncanny similarity to the N.Y. to Paris Thomas touring car in formal attire!

Mr. Trevor writes well (overwrites would be nearer the truth) combining the style of a gothic novelist, travelogue director, and amateur explorer. I feel that this book may be one of the most significant publications around on early continental motoring and would welcome hearing from anyone who knows more about this venture.

Book Reviews

The Serial Number Book for U.S. Cars 1900-1975, by Grace Brigham. 287 pp., softbound. Motorbooks International, P.O. Box 2, Osceola, Wisconsin. 1979 \$7.95. This is a comprehensive catchall of serial numbers of American cars produced during the first three-quarters of the century which is at once a goldmine to historians; and a panacea to those who heretofore might have struggled in vain in a futile effort to learn whether their Hotfoot Six was built during the 1914 calendar year or whether it sneaked into 1915 yard while no one was looking.

I don't believe that Grace Brigham needs any introduction to the reader of the SAH Newsletter. Grace has worked up this sort of thing before-- twice in fact-- and with each publication has produced increasing numbers of cars covered as well as updated. The business of flogging around with such things as serial numbers may well be fascinating to the aficionado and the dedicated but it is a tedious and thankless job in many cases. The book doesn't pretend to cover the entire production of every automobile ever built in the 75 years of manufacture and it is doubtful whether any work could but an impressive 287 makes are covered and accurately and THAT is something. For example, an even dozen pages are allotted to the Buick alone which may give the reader some idea as to the tremendous concentrative powers and patience demanded for its completion.

There's a lot of information packed between the two covers besides serial and motor numbers of the cars covered such as model designations, engine types, identification locations and random comments where needed - this isn't a catchall. It's a reference work and it's a godd one!

Like anything else this involved, comprehensive, meticulous or whatever, there are a few small errors. Brewster is listed as having been taken over by Rolls Royce in 1922 instead of 1926; Kelsey is listed as being "an assembled car" although the later Kelseys were of standard transmission and the 1929 Kleiber is listed as being a six when actually it was a straight eight. But these are only few and far between errors, the average reader will use this work over and over again as a textbook.

There aren't many persons who would tackle such a subject. I wonder if there is anyone who could handle it with aplomb which has been accorded it by Grace Brigham? It doesn't matter. She did. The book is here, and my advise is to avail yourself of a copy. You won't be sorry.

Keith Marvin

NOMINATIONS

It is time to start thinking about nominations for the officers of our society, if you have any suggestions or know someone you feel you would like to see as an officer of the SAH, nominations can be made. Beyond the recommendations of the nominating committee, members can petition to have a name placed on the ballot, according to article IX, section 3: "Other nominations can be made in writing to the Secretary by petition signed by not less than ten (10) of the voting members of the society. Such must be received within 90 days prior to the annual meeting of the Society.

The current directors are as follows:

Directors

Term Ending 1979
Albert R. Bochrach
T.R. Chilvers
William S. Jackson

Term Ending 1980
John A. Conde
David L. Lewis
Charles B. Weaver

Term Ending 1981
Walter R. Haessner
Lois A. Watson
Frederick D. Roe

THE NEW COPYRIGHT LAW AND WHAT IT MEANS TO YOU

EY Richard M. Langworth

On Jan. 1st, 1978, a new copyright law took effect in the U.S.A. which greatly enhances the protections guaranteed authors. The two features of this law of interest to writers of non-fiction are the duration of copyright and the new provisions relative to "work for hire".

The duration of the copyright has been vastly lengthened. For an individual, it is now life plus 50 years. For a corporate publisher, institution or organization the term is 75 years from publication. Forget all you've heard or read about 7 years, 77 years or 777 years. If it's yours, it's yours for life, and the property of your heirs and assigns for 50 years on top of that.

The work for hire provisions are a lot more complicated, and the subject of considerable debate these days between authors and publishers. What the new law says, basically, is this: in an article written for a magazine,

unless you have agreed otherwise (or are an employee of the firm), the copyright is yours. You do not necessarily have to register it with the Registrar of Copyrights, nor do you have to have the printed piece marked "©". The old law tried to describe what rights you have. The new law, for anything written since Jan. 1, 1978, gives you total ownership, period: the right to display, to reproduce, to do anything you want with the material you own. Unless you have agreed otherwise.

The "otherwise" is where work for hire comes in. The new copyright law defines "work for hire" as material written at the behest of a publisher, where there is an employer-employee relationship, special financial or partnership arrangements, or where the author agrees in writing to act as a paid agent of the publisher - in effect a de facto employee. If there is a true employer-employee relationship, the presumption is that the magazine owns the copyright. If that relationship or some similar special arrangement does not exist, the presumption is that the author owns the copyright.

Incidentally, material does not have to be published to be protected as author's copyright under the new law. Prior to 1978, there was common law copyright -- if you had an unpublished manuscript, you owned it. Those rights still exist, except that they are provided for in Federal statute.

Now, magazines have reacted to these new provisions in various ways, often congruent with their stature as publications. In a piece for American Way, for example, I received a written assignment from the editor with fee agreed upon in advance, and his letter included the statement that AW was buying the first North American rights. After it was published for example, I would have the right to send it to TWA or Time or whoever, make a movie out of it (!) or use it in a book, since copyright was mine. A prominent hobby periodical, on the other hand, reacted to what it saw as a threat to its rights by issuing specially stamped payment checks. On the back, above the place where you endorse the check, a rubber stamped message read "Endorsement signifies that that author transfers all rights to XXX", or some thing like that. According to Melville Nimmer of UCLA, the leading copyright attorney, and Barbara Ringer, head of the copyright office, this is a legally binding transfer of rights.

There's an easy way to handle a rubber stamp rights-turnover. Simply strike it out with the broadest felt tip you can find. The check may still be cashed. You don't have to sign away your rights to get your money. Still, it's better to have an understanding about rights in the beginning.

For professional writers especially, retaining your copyright is vitally important because there's a growing trend among magazines toward secondary publishing. For instance, say you write a piece on a 1936 Ford; five years from now the magazine may want to re-use it in a special book or issue on Ford, or a compilation of selected articles from past issues.

Now that's fine for the publisher -- it's an easy way to make an extra buck. Buy you should be in on it too. Last year one hobby publisher released just such a compilation, paying the authors of the original stories, so far as I know exactly zero. I was fortunate enough to get wind of the plan beforehand, and wrote to him explaining that as copyright owner I expected to be paid again if anything by me was used. That effectively kept me from appearing in the compilation, which was the least of my worries. I can always use the stuff in a book or another magazine.

How do you make sure, before you deliver a piece, that your rights are protected? There are several important things you should do.

1). Put notice of copyright on your manuscript. The last page is sufficient: "Copyright (c) 1979, John Q. Jones." That's all. Your copyright is not endangered by the magazine's failure to include this notice in the published story-- and few do, because it messes up layouts and looks a little funny. According to Paul Saunders of Ziff-Davis, "Some authors now want their copyright notice on works in magazines; but I don't think that's necessary. Their rights are fully protected by general copyright notice."

2). File for copyright with the U.S. Copyright Office, Library of Congress, Washington DC 20559. Ask for Form TX, the salient section of which is reproduced herewith. Each filing costs \$10.00, so obviously you may not want to do this for each and every article. Filing your copyright does not secure it - you already own it. It simply places your ownership on legal record. Filing may be especially valuable for long historical articles, or segmented articles appearing over several issues of a magazine -- especially if you have some idea of later using them, in whole or in part, in a book or other work.

3). If and when a magazine asks for copyright, ordinarily sign nothing to that effect-- or anything in which you agree to produce a work-for-hire. Instead, say to them, "Tell me what rights you want. I will give you license to that respect, to those rights." If you agree to give them reprint rights, state it as a right you are licensing. Do not use the word copyright.

What most honest publishers and editors want is simply an understanding that an article won't appear competitively. Special-Interest Autos, for example, doesn't expect to see your history of the Hanomag Kumquat appearing next October or even in the next decade in The Car Collector. That's understandable. On the other hand, you don't (or shouldn't) want it appearing in SIA's special Hanomag book, in which they reproduce everything they've ever done on the marque, unless you receive something for its use there.

A very simple compromise that should satisfy both you and the publisher is to license them for first English language rights, and exclusive North American magazine rights. That insures them that their competitors won't get the article later. But he also allows you, if you want, to have the article published in Europe by a German, British, French or Italian magazine. And it assures your copyright and ownership in the event they want to use the article in a compilation or special edition later.

(one tiny fly in this ointment is a British magazine being sold widely in America, such as Thoroguhbred. & Classic Car. As editor of Car Classics, I was disconcerted occasionally by seeing a piece in T&CC that had been published a few months before. T&CC is the only significant British competitor to American old car publications, so if your editor asks for an understanding in this particular regard, you should be prepared to be cooperative.

I've mentioned secondary usage in compilations or special editions, but haven't mentioned payment. In fairness to publishers, you shouldn't necessarily expect to get the same amount for a reprint of your article the second time around. A rule of thumb is 50 percent, but like everything else, this rule has exceptions. If your original article appeared in a magazine with 20,000 circulation, and if the secondary usage is in a book of which they intend to sell 50,000 copies, you might be right to hold out for more than 50 percent of your original fee. Sometimes you have to play the ball as it comes.

Speaking of books, the standard practice among reputable publishers is to secure copyright in your name. Motorbooks International is typical in this regard. Thus you see, for example, "Buick, the Postwar Years: published by Motorbooks International, carrying a copyright notice on behalf of authors Jan Norbye and Jim Dunn. In this case the book publisher obligates himself by terms of contract to apply for, secure and renew copyright registration in the author's name. If you wrote it -- unless you sign a work for hire agreement or are an employee of the publisher, or the book is being published as a joint venture-- you own the material.

Despite all that I've said, please don't view me as a militant as far as copyright is concerned. There are cases where agreeing to "work for hire" may be to your advantage. Here's one. I was approached to do a small book, 50,000 copies of which were to be sold on newsstands, 16,000 copies of which were to be hardbound and sold by bookstores, by the "instant remainder" method (the book goes right to the discount stack). At a 10% royalty I would have made an average of 35¢ a book, or a handsome \$23,100. Except that they weren't offering a standard royalty, and for good reason. They were not booksellers and they had no paid subscribers. All the books were being sold at whopping discounts-- the softbounds to magazine distributors, the hardbounds to the book trade. There was no guarantee that all 66,000 would sell, or even 10,000. (Road & Track's percentage of newsstand sales is about 55) And there was no reprint planned; so the work would not remain in print. Their proposal was for me to "work for hire" at a pretty decent fee. I accepted and assigned them all rights. It was a fair deal because (a) I had the full fee in hand upon submission; (b) my payment wasn't based on the vagaries of the book market; and (c) the material wasn't of any abiding value and I could foresee no other place where I'd use it in the future. It may be to your advantage to "work for hire" -- but be darn careful before you agree to it. Consider all angles, and try to see things from the publisher's side as well as your own.

The new copyright law is still very fluid, and the full effect of its provisions is not entirely known. To quote Phillip Leonian, of the American Society of Magazine Photographers, "There isn't any expert on the 'work for hire' now because it's a new law. In order for the law to take effect it will be judged by the courts, case by case, and there will be built up an interpretive meaning, As far as I can tell, the intent of Congress is what a judge is going to have to decide in case law. 'work for hire' is designed as a kind of very special provision to take care of the very special case where two people can agree that, in truth, the publisher has a need and a right to ask for creative credit for that piece of work."

The American Society of Journalists & Authors, which all professional writers within the SAH should consider joining, has taken a firm stand against work-for-hire agreements and offers its members considerable ongoing insight into the provisions of the new copyright law. Any SAH member interested in joining may write me about it. Dues are \$60 per year, there is a \$25 initiation fee, and applications are subject to review by a professional membership committee.

I hope the foregoing has been illuminating to those SAH members seriously involved in professional writing. I would be glad to answer anyone's questions to the extent that I am able if they write me (enclosing an SSAE) c/o Putney House, Burrage Rd., Contoocook, NH. 03229.

ROYALTIES: THE PERCENTAGE YOU SAVE MAY BE YOUR OWN

Just as copyright in the author's name is typical policy among reputable publishers, standard book contracts base royalties on a set amount-- the retail price of the book-- and not the publisher's net income. There is usually an escape clause, permitting the publisher to pay a percentage of net receipts in a "distress situation". This is where the book doesn't sell, and the publisher has to unload it at a loss. The point at which distress occurs varies with individual contracts, but is usually around 55-60% off. If your book sells for \$10, and your contract is 10%, your royalty is \$1 on all copies sold up to 60% off. If the publisher is stuck with 1000 copies he can't sell, and dumps them to a discount house for 80% off, that falls under the distress clause. So you get 10% of his net receipts per book, or 20¢ for each book sold.

I could write a book on the crooked contracts I've known, as could most people who write for a living. One I particularly remember allowed the publisher to declare a distress situation by selling the book at a 60% discount or more to his own subsidiary! In other words, any time he wanted he could sell himself the book at a price low enough to net the author a nickel a copy. Needless to say, I didn't sign that contract.

Royalty statements, by the way, are not supposed to be guessing games. They're supposed to list the number of books printed, the number sold and the amounts received, with the royalty calculated on the basis of that information. Don't settle for anything less.

The standard royalty percentage currently is 10% of cover price on the first 10,000 books sold, 12.5% on the second 10,000 and 15% on all copies sold over 20,000. In the case of car books, however, there's an added expense not implicit in novels or many non-fiction books: pictures. Halftones, not to mention color plates, cost the world, and publishers of car books have ways of protecting themselves. British Publishers tend to assign all costs of photographs, including rights payments to photo owners, to the author. I realized this after I had signed an English contract without reading the small print, the publisher being thoroughly honest. I had the unpleasant experience of being told about it by my co-author after I picked out a dozen juicy cutaways from the back files of Autocar, at L20 a crack one-time-rights. Needless to say, we kept four and put the rest back in Autocar's files!

American (and some British) publishers are a little more liberal about photos. Oftentimes you can get them to agree to split the cost 50-50, your half being chalked up against your royalty. Sometimes they'll give you a budget to work with, over which you have to foot the photo bill. If the book is mainly pictures, they may pay you less than standard royalty to cover halftone costs. In heaven-sent projects where you have a big company like GM behind you, offering free use of their photo library, these problems don't occur, and everybody goes away happy.

RML

FORM TX

UNITED STATES COPYRIGHT OFFICE

REGISTRATION NUMBER	
TX	TXU
EFFECTIVE DATE OF REGISTRATION	
Month	Year

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE CONTINUATION SHEET

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	<small>If a periodical or serial give Vol., No., Issue Date. PUBLICATION AS A CONTRIBUTION (If this work was published as a contribution to a periodical or serial or collection, give information about the collective work in which the contribution appeared.)</small> Title of Collective Work: Vol. No. Date Pages	

2	IMPORTANT: Under this law, the author of a work made for hire is generally the employer or the person for whom the work was prepared as author. If the author is not the employer or the person for whom the work was prepared, give the name of the employer or the person for whom the work was prepared as author of that part and leave the space for dates blank.		DATES OF BIRTH AND DEATH Born (Year) Died (Year)	
	NAME OF AUTHOR: <small>Was this author's contribution to the work a "work made for hire"?</small> Yes No	AUTHOR'S NATIONALITY OR DOMICILE: Citizen of (Name of Country) or Domiciled in (Name of Country)	WAS THIS AUTHOR'S CONTRIBUTION TO THE WORK: Anonymous? Yes No Pseudonymous? Yes No	DATES OF BIRTH AND DEATH Born (Year) Died (Year)
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PREVIOUS REGISTRATION: <ul style="list-style-type: none"> Has registration for the work, or for another version of the work, already been made in the Copyright Office? Yes No If your answer is "Yes," why is another registration being sought? (Check appropriate box) <ul style="list-style-type: none"> This is the first published edition of a work previously registered in unpublished form. This is the first application submitted by the author or copyright claimant. This is a changed version of the work, as shown by Box 6 of this application. If your answer is "Yes," give Previous Registration Number: _____ Year of Registration: _____ 		5 Previous Registration
COMPILATION OR DERIVATIVE WORK: (See instructions) PREEXISTING MATERIAL: Identify any preexisting work in works that this work is based on or incorporates: MATERIAL ADDED TO THIS WORK: (Give a brief, general statement of the material that has been added to this work and in which copyright is claimed.)		6 Compilation or Derivative Work
MANUFACTURERS AND LOCATIONS: (If this is a published work consisting predominantly of nondramatic literary material in English, the law may require that the copies be manufactured in the United States or Canada for full protection. If so, the names of the manufacturers who performed certain processes, and the places where these processes were performed must be given. See instructions for details.)		7 Manufacturing
REPRODUCTION FOR USE OF BLIND OR PHYSICALLY HANDICAPPED PERSONS: (See instructions) <ul style="list-style-type: none"> Signature of this form at space 10, and a check in one of the boxes here in space 8, constitutes a non-exclusive grant of permission to the Library of Congress to reproduce and distribute solely for the blind and physically handicapped and under the conditions and limitations prescribed by the regulations of the Copyright Office. (1) copies of the work identified in space 1 of this application in Braille for similar tactile symbols; or (2) phonorecords embodying a fixation of a reading of that work in (3) both. <input type="checkbox"/> Copies and phonorecords <input type="checkbox"/> Copies Only <input type="checkbox"/> Phonorecords Only		8 License For Handicapped
DEPOSIT ACCOUNT: (If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account) Name: _____ Account Number: _____	CORRESPONDENCE: (Give name and address to which correspondence about this application should be sent.) Name: _____ Address: _____ (City) _____ (State) _____ (Zip) _____	9 Fee and Correspondence
CERTIFICATION: I, the undersigned, hereby certify that I am the (1) check one of: <input type="checkbox"/> author or other copyright claimant; <input type="checkbox"/> owner of exclusive rights; <input type="checkbox"/> authorized agent of the work identified in this application; and that the statements made by me in this application are correct to the best of my knowledge. Handwritten signature: (D) _____ Typed or printed name: _____ Date: _____		10 Certification (Signature must be signed)
MAIL CERTIFICATE TO _____ (Envelope for return of certificate) (Certificate will be mailed in window envelope)		11 Address For Return of Certificate

* U.S.C. § 504(c): Any person who knowingly makes a false representation of a material fact in the application for copyright registration provided for by section 409 or in any written statement filed in connection with the application, shall be liable for not more than \$2,500.

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Garden Grove, Ca. 92644

Walter Allen (614)
1115 W. Union St.
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Classified Ads

WANTED: Any books written by people in the automotive industry. Want to buy, but also would appreciate knowing of any such books in existence. Thank you. Rich Sagall, 2633 Parkwood Ave., Toledo, Ohio 43610

WANTED: Early issues of National Auto Racing News (1934-1936), also known as The Bergen Herald. Interested in auto racing wall posters as well. Carl Hungness, Box 24308, Speedway, Indiana 46224. (317) 244-4792

WANTED: A decent set of the Nevins/Hill Ford Trilogy (The Times, The Man, The Company; Expansion and Challenge, 1915-32; Decline and Rebirth, 1933-62). Also Road & Track 1952-56 & 1959-60; Sports Car Illustrated Nov 57, Jun 59 & Sep 59; Today's Motor Sports; Car Life 1957-61.

FOR SALE: Many loose copies of The Autocar 1950-65: \$3.00 each, show numbers \$5.00 each, plus shipping. Will trade. Misc dupes of 1950's American magazines. R.M. Langworth, Putney House, Contoocook, N.H. 03229. Tel: 603-746-4648

FOR SALE: 1905 Knox waterless catalog, 16 pgs., excellent cond.; veteran sportscar color prints: 28 1/2 x 17 1/2: 1910 Mercer, 1928 Bugatti, 1938 Mercedes, \$4.50; MoToR annual numbers: 1935 Jan, Nov.; 1936, 1937, 1941; also Pontiac shop manual, 1957, in original mailing box. Also have club publications. list on request. Ed Moran, P.O. Box 1231, Rocky Point, N.Y. 11778

WANTED: Any paper material dealing with the speedster bodies and racing heads made to fit the Model T Ford. If you do not wish to sell but will consider trading please let me know in what areas your interests lie. E.J. Erickson, 21421 Climax Road, Alderwood Manor, Wa. 98036

WANTED: Books: "Ford: The Times, the Man, and the Company" A. Nevins and F.E. Hill (1954). "Adventures of a White-Collar Man" A.P. Sloan (1941). "Roy D. Chapin" J.C. Long (1941). "The Automobile Industry" E.D. Kennedy (1941). "Automotive Giants of America" Forbes Publ. Co. (1926). "My Life and Work" H. Ford (1923). "Ford: Expansion and Challenge" A. Nevins and F.E. Hill (1957). Bill Cathey, 2330 Tamarisk Drive, Reno, Nevada 89502

WANTED: N.A.D.A USED CAR GUIDES for 1965, 1969, 1973, 1977. Owners manual for 1969 Cadillac de Ville, sales literature on FULTON trucks. Walt Gosden, 197 Mayfair Ave. Floral Park, N.Y. 11001.

FOR SALE: Automotive Industries magazines, many bound issues, some loose single copies. 1932-1966. Arnold Mercer, 157 Van Houten Ave. Wycoff, N.J. 07481.

FOR SALE or TRADE: Bound volume, No. 23 of Horseless Age, Jan 6 through June 30, 1909, with ads removed. Cover is average condition, pages fine. Would trade for sales literature on pre-World War II California built autos or trucks. J. H. Valentine, P.O. Box 2596, Culver City, California 90230

WANTED: Complete runs of Motor Trend and Hot Rod magazines between 1960 and 1978. Need sales literature for high performance cars of the same era. Terry Boyce, 2769 West Point Road. Green Bay, WI. 54303.

PUBLICATIONS AVAILABLE FROM THE S A H

AUTOMOBILES OF NEW YORK by Charles W. Bishop \$10.00
96 page research paper on cars, trucks, importers and promoters of New York State.

AUTOMOTIVE HISTORY REVIEW (S A H Magazine)
Issues number 1, 3, 4, 5, 7, 8, 9 each \$ 1.50
Issue number 6 (larger, heavier) 2.50
Number two is out of print. Limited number of Xerox copies available at 1.50

A H NEWSLETTER each .50
(numbers 3, 4, 5, 6, 7, 33, 34 will only
be supplied as Xerox copies. Originals
of 23, 26, 32, 39, 43, 48 are in short
supply.)

NEWSLETTER INDEX for issues 1-45 4.00
"Automotive History Review" 1 thru 7 is
indexed in issue number 7.

"MoToR's HISTORICAL TABLE OF THE AUTOMOBILE INDUSTRY
Detailed table of makers compiled in 1909
by Charles E. Duryea. Reprinted in 1969. 1.50

WALL CHART OF 554 RARE NAME PLATES, makers plates
and emblems. Reprinted by Harry Pulfer from
the original Eaton version in a six-section
format which is about 19" x 30" assembled. 5.35

Orders to Fred Roe, 837 Winter St. Holliston MA 01746
Make check to Society of Automotive Historians Inc.

Mystery of the Month

Mystery Photos Identified: In the last issue there were two photographs that needed identification. The editor knew what the one on the left was, as it was contributed by member Capt. Ralph Stevens Jr. who told that it was an OSCA, 1600 GT coupe, with glass fibre body, of 1962 vintage. It had a 4 cyl. engine, and weight of 840 kg.. The photo to the right I didn't know what to think it was, other than it was of European manufacture. Gene Husting of Locust Valley, N.Y. was the first to call and said it was a Sizaire-Berwick, as did Walter MacIlvain of Manchester, Conn., Michael Sedgwick of Sussex, England, and G.N. Georgano also of England. The last two gentlemen also identified the OSCA for us. Michael Sedgwick added that the Sizaire-Berwick was of the 1919 - 1922 era, and of 25 - 50 HP. He also stated it was probably one of the genuine "English" chassis designed by M. Sizaire and built by F.W. Berwick & Co. in London, because of the vee radiator with flat center panel.

There are no new Mystery Photos in this space as I had none to use! Send in some contributions! They will all be returned to you after use.

FACTORY PHOTO SECTION: This limousine has a LeBaron body mounted on a 1923 Isotta Fraschini chassis. From the collection of the editor.

