

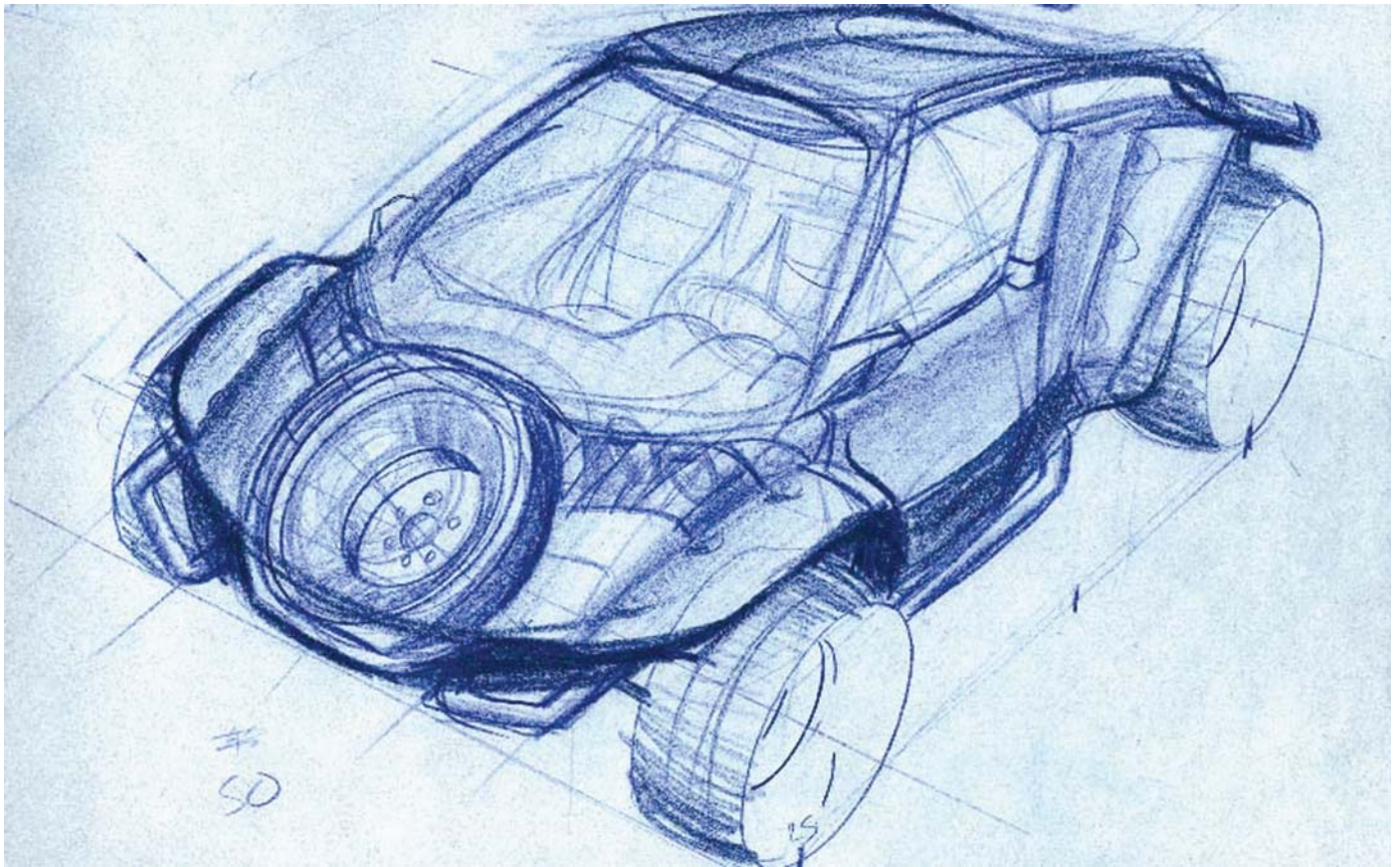
SAH Journal



The Society of Automotive Historians, Inc.

Issue 250 *Electronic*

March-April 2011



Automotive Design Education, page 13

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Date Reminders

June 10, 2011

Scharchburg Award Papers Due
john.heitmann@notes.udayton.edu

August 1, 2011

Bradley Award Nominations Due
Endelman@TheHenryFord.org

SAH Journal



The Society of Automotive Historians, Inc.
Issue 250 March-April 2011

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Copy Deadline for Journal 251
May 8, 2011

SAH Annual Awards

Benz Award, Chair: Don Keefe, donaldjkeefe@aol.com

The Carl Benz Award is presented each year for the best article published in the previous calendar year. SAH Awards of Distinction are awarded for exemplary articles not receiving the Benz Award.
2010 John L. Baeke, M.D., "The Lebarons: Heir Apparent to the Throne," in *The Reunion*
2009 Jim Chase, "Packard and Winton: The Transcontinental Rivalry," in *The Packard Cormorant*
2008 Jeffrey I. Godshall, "The End of the Future: Chrysler Corporation Cars of 1957," in *Collectible Automobile*

Bradley Award, Chair: Judith Endelman, endelman@thehenryford.org

The James J. Bradley Distinguished Service Award is presented to deserving archives and libraries for exemplary efforts in preserving motor vehicle resource materials.
2010 Automotive Research Library of the Horseless Carriage Foundation, La Mesa, California
2009 Gilmore Car Museum, Hickory Corners, Michigan
2008 Benson Ford Research Center at The Henry Ford, Dearborn, Michigan

Brigham Award, Chair: Jack Juratovic, 9501 Bearfoot Trail, Brooksville, FL 34613

The Brigham Award is presented for magazines published in the previous calendar year.
2010 Antique Automobile, published by Antique Automobile Club of America. Editor-in-chief/design director West Peterson
2009 *Collectible Automobile*, published by Publications International, Ltd. John Biel, editor-in-chief
2008 *Old Cars Weekly* published by F+W Publications, Angelo Van Bogart, editor

Cugnot Award, English, Chair: Doug Leighton, jleight@huron.uwo.ca

The Nicholas-Joseph Cugnot Award is presented each year for the best book published in the previous calendar year. SAH Awards of Distinction are awarded for exemplary books not receiving the Cugnot Award.
2010 Charles K. Hyde, *Storied Independent Automakers: Nash, Hudson and American Motors*
2009 Karl Ludvigsen, *Ferdinand Porsche, Genesis of Genius: Road, Racing and Aviation Innovation, 1900 to 1933*
2008 Sally H. Clarke, *Trust and Power: Consumers, the Modern Corporation and the Making of the United States Automobile Market*

Cugnot Award, Non-English, Chair: Bill Kreiner, bill.kreiner@gmail.com

The Nicholas-Joseph Cugnot Award, Non-English, is presented each year for the best book published in a language other than English the previous calendar year. SAH Awards of Distinction are awarded for exemplary books not receiving the Cugnot Award.
2010 Sébastien Faurès Fustel de Coulanges, *Fiat en Grand Prix, 1920-1930*
Hans-Jürgen Schneider and Halwart Schrader, *Legende: BMW 02*
2009 Manuel Lage, *1,000,000: Un Millón de Camiones y Buses Españoles*
2008 Christian Rouxel, *d'Azur à Total: Desmarais Frères, le premier grand pétrolier français*

Friend of Automotive History, Chair: Darwyn Lumley, DLumley942@aol.com

Recognition to an individual who has made a particular personal contribution to automotive history.
2010 Miles C. Collier
2009 C. Marshall Naul
2008 Thomas H. Brownell

Ingersoll Award, Chair: Thomas Jakups, tjakups@mac.com

The E. P. Ingersoll Award is given for the best presentation of automotive history in other than print media.
2010 Mark Theobald, *Coachbuilt.com*
2009 Michael Hamm, producer, director/writer; Kerrie Long, producer "The Greatest Auto Race on Earth"
2006 Terry Dunham, Automotive Research Services

Scharchburg Award, Chair: John Heitmann, John.Heitmann@notes.udayton.edu

Presented to an undergraduate or graduate level student for the best research paper in the field of automotive history.
2009 Ted R. Mitchell, "Sit-Down Women: Gender and the 1936-7 General Motors Strike in Flint, Michigan"
2008 Peter S. Cajka, "Consumers, Cadillacs, and Civil Rights: The Social and Cultural Impact of the Automobile in *Ebony*, 1945-1965"
2007 Els De Vos, "The Development of the Garage in Rural Belgian Flanders"

President's Message

Board Membership

For the SAH board, spring means our semi-annual meeting. The Society holds two physical face-to-face meetings a year, one at Hershey in October, one in the spring. This year's meeting is in London, Ontario, hosted by our Vice President, Doug Leighton.

Every other year, the spring meeting is held in conjunction with the bi-annual conference, until last year held in conjunction with the National Association of Automobile Museums. The alternate spring meeting has been organized by the VP.

At this meeting, we will receive progress reports on the awards and other committees, discuss and act on concerns expressed by our British chapter SAHB, and review the bylaws. This is also the meeting at which we follow up on the progress of the nominating committee.

Recently, I received an email through the website about how one qualifies for the board. The question elicited an interesting discussion among Darwyn Lumley, Leroy Cole and me about service to the Society. Darwyn, Immediate Past President, has been heading up the nominating committee since Leroy, President from 2000-

2002, took over the job from Beverly Rae Kimes, President from 1988-1990.

First, I laid out the obvious components:

1. **Membership** in SAH (baseline requirement)
2. **Involvement.** Attendance at the Fall Banquet, visiting the hospitality tent at Hershey, etc.
3. **Participation** in our award and/or other committees
4. **Other forms of participation** in automotive history: writing book, articles, etc.
5. **Time.** Two physical meetings a year; sometimes-intense email traffic
6. **Expense.** Travel, etc., to the two meetings a year can cost anywhere from \$500-\$1,500 each meeting
7. **Special Skills** in one or more of the following fields: legal, accounting, academic, administrative, etc., in addition to the obvious interest in automotive history
8. **Fit,** represented not only by common interest in the greater mission but also the ability to work well together.

Darwyn and Leroy both added that we are always looking for people not just to move the organization from generation to generation but also to grow the Society. Leroy added that unlike a car club, the national (indeed international) reach of the Society makes it hard to get together; Hershey and the bi-annual conferences are the only time members actually gather, unless there is a local chapter.

In describing how that works, Leroy told his own story, of how he moved from a member to a very active member. Leroy is from Michigan, where there happened to be the Leland chapter, which he joined right away. Of course, founding a chapter, i.e., gathering local / regional automotive historians together, would get the parent Society's attention immediately.

Board service is just that—service. There are high points and a lot of work—being prepared and willing to do that work is critical to the decision to get involved.

—Susan Davis

HORSELESS CARRIAGE GAZETTE

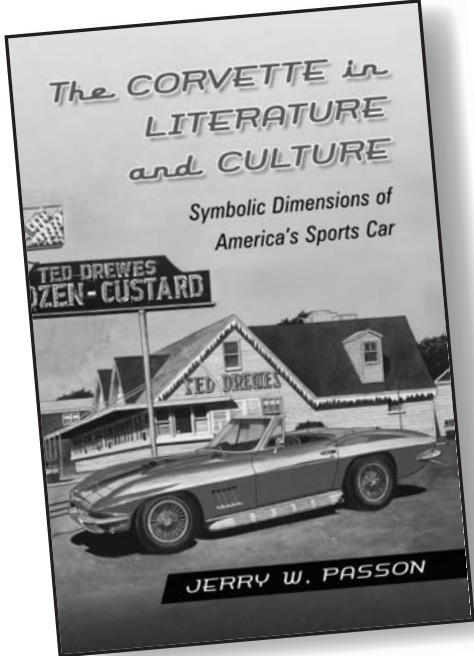
As you might expect from a club publication, the *Horseless Carriage Gazette* is chock full of exciting four-color photographs showing brass-era automobiles in action. First-generation cars don't get out often but, when they do, it is a real privilege to be along for the ride.

History buffs will enjoy a feature or two in each *Horseless Carriage Gazette* about marques both popular and obscure. In addition, more than 240 black & white images from the pre-1916 era were used as illustrations in the six 2007 issues.

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Letters

From Wouter Jansen

As a Dutch Citroën historian, I am currently doing research on the activities of André Citroën in the United States. I am also looking for links between American companies and Citroën, from the first visit of André Citroën to New York in 1913 to the Citroën/Venturi Berlingo Électrique that was presented last Detroit Motor Show, some months ago.

Although I have managed to find many interesting documents, I am still looking for more; e.g. authentic photographs of Citroën dealers and cars in the 1920s, and pictures of DS models and 2CVs that participated in California rallies and races in the 1950s. Does somebody know more about UK-assembled Tractions Avant that were sold in the USA in the late 1940s, by whom, and were these left-hand drive?

I am seeking 'spy' articles on a circa-1985 Peugeot version of the Citroën BX with conventional suspension that could have been built for the



US-market. The Citroën Axel (above) apparently interested Chrysler in the mid-1980s, as they wanted an alternative for the \$4000 Yugo. My information tells me that Olcit, the Romanian factory that built the Axel for Citroën, did make an attempt to sell their cars under their own brand in Florida in the early 1990s, when they stopped supplying them to Citroën in France. Thanks in advance. Please contact me if you can help: wouter@citroexpert.nl.

Wouter Jansen,
Colenso 135,
NL-3761 GL Soest, Netherlands



From Jim Mackay

In the Jan./Feb. *Journal*, on page 9, there's a sidebar section with details about VW Beetle and Transporter (the beloved "Bus" in America) production, but the start date given for the Transporter, 1968 in Germany, is incorrect. I believe that VW began production of the Transporter (above) in 1950, and American dealers had them to sell by '55 or '56 at the latest.

My father, who was a VW dealer for about 25 years, remembers driving around in an early one, when he began as a salesman, trying to get prospective customers interested in the unusual vehicles. His later dealership partner also drove a Transporter early in his career, making parts and service calls on other VW dealerships.

My siblings and I have many memories of family trips, with the seven of us and our luggage, packed into one or another of our mother's string of family VW buses, the first iconic American mini-van.



Member Mackay has a point. I should have specified the curved-windshield second-generation VW Transporter starting from 1968 (above). —Ed.



Peugeot 504 (above) 1968 to circa 2005 in Nigeria.



Peugeot 504 pickup (above) seen in Sorbie, Scotland.

Several members mentioned other examples of long-lived cars. The Peugeot 504 sedan lasted for about 37 years in Africa where the cars represented middle-class status, highly desirable in Nigerian and Kenyan societies. The Peugeot 504 pickup version remained in production in mainland China until approximately 2009.



The second-generation Volkswagen Passat (above) ran from 1981 to 1988 in Germany. Under the name Shanghai-VW Santana, the model began volume production in mainland China in 1985, continuing today.



The original Volkswagen Golf (above) started in 1974 in Germany and ran until 1984 in Europe. The Golf was built in other nations, including a VW plant in Westmoreland, Pennsylvania. VW South Africa continued building their own version, the CitiGolf, until 2009.

The Hongqi CA770, 1965 to 1981, though venerable, is a Chinese state limousine so it falls in a different class from a private car. —Ed.

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DUNCAN HOLMES

From Duncan Holmes

I would like to tell you about the two new books I have written. They are entitled *Car Ads Infinitum*, Volumes 1 and 2. Volume 1 covers Cadillac, Buick and Oldsmobile, and reproduces over 500 original magazine ads from model years 1949-1967, all in color, and tells the magazines and dates of issues of virtually *every* one (not just one) they appeared in.

Volume 2 covers Pontiac and Chevrolet, with over 600 ads from the same model years. They are the first of five planned volumes. Volume 3, which I am currently working on, will cover Ford Motor Company, Volume 4, Chrysler Corporation, and Volume 5, the independents.

The books are available in either printed form for US \$77, or can be downloaded as a PDF from www.lulu.com for US \$14.95.

From Larry Fisher

I am currently seeking information on the history of the electric car industry in Southern California, and particularly in or around Long Beach, during the 1930s through the 1970s. The scope of my work includes, but is not limited to, the following marques:

Autoette - aka: Autoette Sales & Service, Auto Electric Car Co., Blood Sales Co.

Electra King - aka: B&Z Electra King, B&Z Electric Cars, Electric Car Sales & Service



Electric Shopper (above) - aka: Electric Car Company of California, Electric Car Sales & Service

Electric Sports Rider - aka: Kelsen Electric Sports Rider, Sports Rider Electric Cars, Kelsen Manufacturing Co., Electric Car Sales & Service

Electro-Master - aka: Auto Electric Car Sales & Service, Nepa Manufacturing Co. division of Parker Pattern and Foundry Co.

Mobilette - aka: Bennison Electric Car Sales & Service, Electric Car Sales & Service, Mobilette Sales & Service Co.

Marketeer - aka: Electric Marketeer Manufacturing Company, Westinghouse Marketeer, HMK Marketeer, Nordskog Industries.

A remnant of this company exists as part of the history of the Columbia Par-Car Corp. a member of the Nordic Group.

Marketour - aka: Long Beach Scooter Sales, Marketour Manufacturing Co.

S&S Electric Car - aka: CF Sweeny Co.

Samson Electric Car - aka: Samson Electric Car Corporation, Samson Electric Car Manufacturing Co.



Taylor Dunn - Makers of the Model PG electric car and the "Trident" electric car (above) as well as industrial cars. Still in business.

It is my goal to publish a comprehensive history of the industry which, to my knowledge, has not yet been done. While snippets of the history of these companies exist in various sources, I've found much of what is out there to be incomplete and inaccurate. As is often the case, the 'true' history is much more interesting than the popular history. I've set up a blog to share some of the information I've discovered as well as to attract those who might be interested in the cars. "The Autoette Project" may be found at: <http://autoette.blogspot.com>

I am interested in making contact with others who share this interest or have done work in this subject area. I am also interested in any known collections or archival resources that would have primary source material related to these companies. If you have any such information or leads related to these particular cars, former employees, marketing materials, dealerships, etc. I would be most grateful to hear of them.

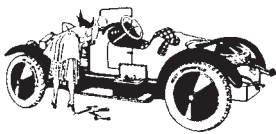
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SAH in Paris 2011 The 16th Annual European Meeting

The Society's 16th European meeting convened in Paris on February 3, as 33 members and guests met for dinner in the Salon De Dion of the Automobile Club de France. The event was held on its traditional Thursday, but due to a change in the schedule of Rétromobile, Europe's largest indoor historic automobile event, it followed the show's opening rather than preceding it. Members were present from Finland, the United Kingdom, Poland, Germany and the USA, as well as France, the host nation. *Kit Foster* introduced president *Susan Davis*, who delivered a warm welcome in French, on behalf of the SAH worldwide. Following dinner, the Society's awards for books in languages other than English were presented.

Two Cugnot Awards were presented, for *Fiat en Grand Prix, 1920-1930* by Sébastien Faurès Fustel de Coulanges, published in French by E.T.A.I., and *Legende BMW 02* by Hans-Jürgen Schneider and *Halwart Schrader*, published in German by Schneider Text. The author and Claudine Latouille, Director of Fine Books at E.T.A.I., accepted their respective awards, and Herr Schneider accepted for himself, his co-author and the publisher.

A single Award of Distinction was presented for *Samochody osobowe* by Andrzej Zieliński, published by Wydawnictwa Komunikacji of Warsaw in Polish. The author accepted for himself and the publisher.



Claudine Latouille, left, Director of Fine Books for publisher E.T.A.I., and Sébastien Faurès Fustel de Coulanges, author of *Fiat en Grand Prix, 1920-1930*, accept the Cugnot Award from SAH president Susan Davis. Kit Foster photo.



Hans-Jürgen Schneider, left, co-author and publisher of *Legende BMW 02*, accepts Cugnot Award from Susan Davis. Kit Foster photo.



Author Andrzej Zieliński, left, accepts Award of Distinction for *Samochody osobowe* on behalf of himself and publisher Wydawnictwa Komunikacji of Warsaw. Kit Foster photo.

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Rétromobile XXXVI

Returning to its traditional early February schedule, Rétromobile this year was shortened to a five-day event encompassing but a single weekend. This had the dual benefit of reducing costs for exhibitors and increasing attendance for each day of the shorter event. By accounts it was judged a success, and is likely to be the formula for the future.

For visitors, it was a plus to see many more manufacturers participating. Renault was back for the first time in about five years, as was BMW after a briefer absence. New exhibitors included Škoda and FIAT. As is traditional, many members attended the annual press conference of Fondation de la Automobile Marius Berliet shortly before the public opening on Wednesday morning.

A highlight of Rétromobile is participation by car clubs. Those devoted to surviving marques are usually hosted by their respective manufacturers, and the French "Big Three," Renault, Peugeot and Citroën, each had a bevy of clubs adjoining their corporate displays. Orphan makes are typically represented by their clubs, and Panhard, Amilcar,



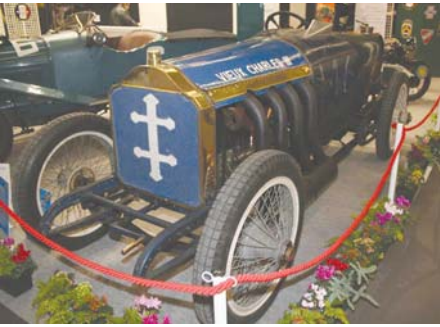
Panhard Club stand. Kit Foster photo.



Amilcar Club stand. Kit Foster photo.



Lorraine-Dietrich sign. Kit Foster photo.



Lorraine-Dietrich Club stand. Kit Foster photo.



Bugatti stand. Kit Foster photo.



Vintage Corvette club stand. Kit Foster photo.



Gulf ROFGO race car collection. Kit Foster photo.



Renault returned to Rétromobile after several years' absence, celebrating the 50th anniversary of the introduction of the Renault 4. Kit Foster photo.

Dietrich and Bugatti are just a few of these. Specialty clubs included the French Vintage Corvette Club.


The Rétromobile organization mounted several topical displays, including a roundup of Grand Prix driver Duncan Hamilton's Gulf ROFGO race car collection and a celebration of "Youngtimers," cult cars of the 1970s-1990s like the Nissan 300ZX, Mazda MX-5 (Miata), BMW 325i E 30 and Renault 5GT. Star of the show, however, was Alain Cerf's recreation of the 1770 Cugnot fardier, profiled on page 8 in this issue. It was rolled outside for several live steam journeys daily, and never failed to draw a crowd.



Youngtimers exhibition. Kit Foster photo.

As always, there were plenty of vendors of restoration supplies, parts, literature and automobilia, and Full Classic and special-interest cars offered by Europe's leading dealers. Each year Rétromobile is a little bit different but very much the same. There's nothing else quite like it.

—Kit Foster



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Chariot of Fire

Alain Cerf's Cugnot Replica
Wows Rétromobile

The late *Taylor Vinson* would have loved this year's Rétromobile. As longtime editor of *Automotive History Review* he had an unfulfilled ambition to feature the Cugnot fardier, the Society's iconic symbol, in a "drive report" reminiscent of the late and lamented *Special Interest Autos* magazine. "We could have Russ von Sauers do the artwork for the spec table," he would say. At the time it seemed purely fanciful, a pipe dream whose text would rank as science fiction.

We had not anticipated the dedication and resourcefulness of Alain Cerf. Alain, an engineer and French émigré to Florida, is the Chief Executive Officer and Head of Engineering at Polypack, Inc., a packaging machinery manufacturer in Pinellas Park, near Tampa. As an outgrowth of his passion for cars and their technology, he has created the Tampa Bay Automobile Museum, which features his collection of innovative automobiles. The collection focuses on cars that demonstrate special creativity and imagination in their history and engineering, particularly rear engines and front-wheel drive.

Alain hosted the spring SAH board meeting at the museum in 2007. At that time he had recently negotiated the loan of a replica Cugnot fardier from the Deutsche Bahn Museum in Nuremberg. Built in Germany for a movie production in the 1930s, the vehicle was non-operable, but it set Alain to thinking about how it could be made to run, and which of Nicolas-Joseph Cugnot's ideas were truly practical and pioneering.

His research had begun in Paris some years earlier, at Musée des Arts et Métiers, now the home of Cugnot's original fardier (albeit much reconstructed). In addition to the artifact itself the Musée has a number of documents relating to it. Thus




David Falvey, the fardier's driver, was costumed appropriately for Rétromobile 2011. Kit Foster photo

armed with copies and photographs, and an actual replica in his museum, Alain set to construction of an operating fardier of his own.

The chassis was built by wheelwright Alain Montpied from French oak especially procured for the project. This was not so much for authenticity as for logistics, since suitable timber was not to be found in the United States. Nicolas Cugnot had been amazingly forward-thinking, albeit unknowingly, in designing the fardier. Its front-wheel drive and rack-and-pinion steering are found in the majority of cars today. The engine and the ratchet drive mechanism, the fardier's "transmission," were replicated exactly, as was the mechanical foot brake. Alain credits Cugnot with the first such brake on a vehicle, a necessity because it was a powerful beast of burden to slow or stop. The brake is a simple lined shoe, operated by the driver with a leveraged foot pedal. The one significant change to the original design involves a water feed to the boiler, so that more than a few minutes of steaming are possible. This results in a multiplicity of control levers, although the prominent throttle rod seen in images is replicated and operates just as the original did.


It has been written and said that Cugnot's machine was impractical and unworkable, so many times that it verges on conventional wisdom. Alain Cerf, however, has come to the opposite conclusion, that Cugnot got it mostly right. His replica, constructed true to the historical record, runs very well, if slowly, and would have been very useful for its original purpose, moving artillery pieces. It would have been even more useful with a boiler water feed. The main impediment to its popularity, according to Alain, is that it was too far ahead of its time, and suffered from social and political resistance.



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Replica fardier drew crowds at each steaming. It moves at a modest gait. Kit Foster photo.

Today, of course, there is no such reluctance, even in bureaucracy. The Florida Department of Highway Safety and Motor Vehicles, once they heard of Alain's project, rallied round to make it street legal, with a state-issued vehicle identification number and a current license plate.

As a newly-constructed vehicle, it is registered as a 2010 model, not a 1770.

When completed, this 2010 fardier was given its initial tests in Florida. When Alain was satisfied with its operation, it was loaded into a container and shipped to France, its hereditary homeland. Displayed and demonstrated for two weeks at Satory, near Versailles, it was then moved to the Paris Expo grounds for Rétromobile, where it was the star of the February 2011 show. Regular steamings on each day drew large crowds, as engineer David Falvey, one of the constructors of the machine, put it through its paces while looking the part in an authentic period French Army uniform. The triumphant fardier moves under the flag of the Royal Artillerie, itself a replication project involving a search for authentic fabric. In fulfilling its military mission, Alain's replica carries a cannon barrel, lashed to the back end. David explains that it doubles as a counterweight, since the fardier's high chassis renders it a bit unwieldy in turns. The pace, it turns out, is just that, about the same as human giant steps, but its advantage is the payload that it can carry or tow at that speed – without tiring.

Interestingly, this seems to be the season of Cugnot construction. The



Street Legal: Florida Department of Highway Safety and Motor Vehicles issued the fardier a current license plate. Kit Foster photo.

Association du fardier de Cugnot at Void-Vacon, France, is working on another replica, with the assistance of a French engineering school. According to Alain, it is not as faithful to the original. The constructors, for example, have made a number of "improvements," like hydraulic brakes.

Yes, Taylor would have been in his element at this year's Rétromobile. I can see him now, stopwatch in hand, crouching alongside the magnificent machine attempting to make acceleration measurements.

Alain Cerf has written a 108-page book, *Nicolas Cugnot and the Chariot of Fire*, detailing his research on the fardier and its creator. Nicely produced and well illustrated, it is available from the Tampa Bay Automobile Museum, 3301 Gateway Centre Blvd. Pinellas Park, Florida 33782 USA. The price is \$30 US, and the book is available in English, French and German editions. Shipping is \$3.95 in the United States. Please inquire about shipping to other countries.

—Kit Foster



Alain Cerf proudly points to VIN issued by Florida DMV. Kit Foster photo.

SAH members are invited to join the Classic Car Club of America (CCCA)

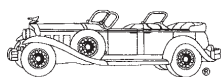
founded in 1952 to promote the preservation and restoration of distinctive motorcars built between 1925 and 1948.

The club publishes its *Bulletin* eight times a year and the quarterly *Classic Car* magazine.

The club maintains a museum and research library on the grounds of the Gilmore Car Museum in Hickory Corners, Michigan.

For membership details contact the club

CLASSIC CAR CLUB OF AMERICA



at either of the addresses below.
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www.ClassicCarClub.org

SAH News

Ludvigsen Library Finds Home at Collier Collection

The Revs Institute, a leading automotive research facility in Naples, Florida, on March 28, 2011, announced the acquisition of a major archive by the Collier Collection. The Collier Collection has obtained the Ludvigsen Library, repository of the automotive library of leading author, researcher, and SAH member *Karl Ludvigsen*.

The vast historical research collection housed at the Revs Institute now holds the automotive archives, photography and library of prize-winning author and authority Karl Ludvigsen. Ludvigsen's famed photographic collection, his files, research, library books and periodicals—which include many valuable items in Italian, French and German—plus long runs of rare periodicals, will all become part of the Revs Institute research resources. The materials are available to scholars, historians, media, authors, institutions, businesses and academia. Founded in 2009, The Revs Institute is a not-for-profit educational organization that advances the scholarly study of automotive history. “Although already substantial, the Revs resources will be immeasurably enhanced by the purchase of the archive of Karl Ludvigsen, the diligence and excellence of whose work is widely recognized throughout the world,” said Miles Collier, Principal of the Collier Collection.

Karl Ludvigsen, born in America and a British resident since 1980, has dedicated his life to the motor industry and its many manifestations, resulting in numerous awards for his journalism and authorship. “I'm extremely pleased that my Ludvigsen Library is to become part of the Collier Collection Library that the Revs Institute manages,” Mr. Ludvigsen



said. “I've known its Librarian, *Mark Patrick*, for many years and have every confidence that he'll make the most of my files, books, periodicals and images.”

Mark Patrick, Automotive Librarian Specialist and Manager of the Revs Institute Library explains that, “A great treasure of Karl's archive lies in its photographic material. Starting with Watkins Glen in 1951, Ludvigsen has photographed races, tests, factory visits and personalities. In addition he acquired remarkable pictorial archives from friends like Rodolfo Mailander, John Dugdale, Stanley Rosenthal, Edward Eves, Cyril Posthumus and Max LeGrand. Together they provide a panorama of cars, drivers and motor sports from the beginning of motoring.”

“At Naples we already have an archive of more than one million items and nearly 20,000 book titles,” Mr. Collier explained. “To this we are adding Karl's Ludvigsen Library. He has also provided his more than 100 drawers of research files. Together these will greatly enrich the materials available to qualified researchers utilizing The Revs Institute.”

“This doesn't mean that I'm retiring from writing about cars,” Karl Ludvigsen was quick to add. “I still

have some book projects on the go. But I'm aiming to give more time to my other interests in aerospace and military history, for which I've retained an archive. Somehow I don't think I've seen the last of Ferdinand Porsche.”

Nor will the Ludvigsen Library's valuable documentary material be locked away, said Revs Librarian Mark Patrick: “We look forward to working with the many publishers, periodicals, collectors, researchers and enthusiasts throughout the world who will be able to continue to rely on the Ludvigsen Library material for study, private information, car restoration and illustration. We will make it available through The Revs Institute's website.”

“We're pleased that this acquisition brings us closer to Karl Ludvigsen, with whom we expect to be cooperating in the future on suitable projects,” said Miles Collier. “Based in Britain, he's well placed to carry forward research studies that we regularly conduct on our own automotive holdings and those of others.”

To learn more about the Revs Institute please visit: www.RevsInstitute.org, email: info@revsinstitute.org or phone (239) 643-5783.

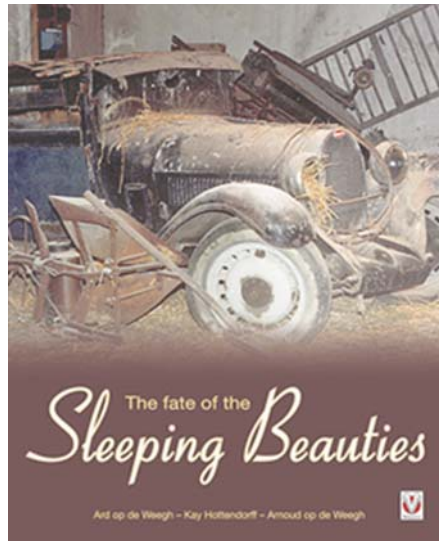
Book Reviews

The Fate of the Sleeping Beauties

Authors: Messrs. Ard op de Weegh, Kay Hottendorff, Arnoud op de Weegh
160 pages, 10" x 8.5" hardbound
22 b/w, 260 color photographs,
49 technical data sidebar boxes,
appendices, and index
\$59.95
ISBN 978 1 845840 70 9
Veloce Publishing Ltd, 2010
www.veloce.co.uk

Publication of this book moves a story of the collection of cars it covers from the realm of conjecture into that of fact. It is particularly fitting, in the opinion of this reviewer, that a commentary on *The Fate of the Sleeping Beauties* appears in an SAH publication as the book is the result of diligent, years-long sleuthing on the part of three hobbyist/enthusiast gentlemen. Their perseverance paid off, enabling them to provide a true provenance of this particular accumulation of cars, the man who acquired them, and, perhaps most importantly, the specifics of the individual vehicles in the collection.

The existence of these cars first came to light in 1983 when photographer Herbert Hesselmann was allowed to record images of them. Some of those images were published in European publications and in the US they appeared in the second quarter 1984 issue of *Automobile Quarterly*. A follow-up spread of photos taken while the cars were being relocated was published in the second quarter 1987 *AQ*. Additionally Hesselmann's photos became a book titled *The Sleeping Beauties* published in 1986. The book was reissued in 2007 although because this second edition was in a slightly larger format it was termed a first edition by the Swiss publisher Edition Olms AG. This is the book that was reviewed by *Ferdinand Hediger* in Issue 241, September-October 2009 of the *SAH Journal*.



It is appropriate to term all of the prior articles and books as “teases” since very little in the way of solid information about the specific cars—and nothing at all regarding the owner who had acquired/accumulated them—was revealed. But tenacious men were researching behind the scenes and their findings were published in 2008. However, unless one was capable of reading the Dutch language, most of the facts and information in their book remained a mystery. This book, *The Fate of the Sleeping Beauties*, is the English translation of that original *Het lot van de Slapende Schoonheden* written by Ard op de Weegh, Kay Hottendorff, Arnoud op de Weegh.

Hottendorff, an electrical engineer, had been intrigued since first learning of these cars in the mid-1990s. Over the years, utilizing the internet and networking with other enthusiasts, he gradually began to assemble hard facts. Then, late in 2006, he received an email message from a father and son team (Ard op de Weegh, a school principal, and his son Arnoud, a student in a technical university) who had also been conducting their own search for information. It didn't take these three long to realize that their independent research complemented and that they could reach their mutually desired goal more quickly

and accurately by joining forces. So across borders—the op de Weegh family lives in The Netherlands and Hottendorff lives in Germany—these three men combined efforts. November, 2007 was momentous for them as they were successful at meeting, in person, the man who had accumulated these cars. As a result of that meeting Michel Dovaz opened his files and shared his memories.

Dovaz, now in his 80s, turns out to be neither a recluse nor a stranger to print. He is a recognized and respected author of viticulture articles and books, or put another way a journalist whose career was spent writing about grapes and the wines made from their juices. While admittedly an avid appreciator of sports-handling driving machinery, Dovaz was never a collector. All of the cars came to him “already well broken in” and were used and enjoyed as drivers. When something not easy to repair broke or a new motoring joy came along...well, over time, they just accumulated in number and were tucked into the barns and buildings on property in the south of France. These cars wore the badges of such as Bugatti, Lancia, Alfa Romeo, Lincoln, Ferrari, Lotus, Rolls-Royce, Bentley and the like.

The book is workmanlike and straightforward in its presentation as it introduces us to Monsieur Dovaz and then, car by car, to the various vehicles heretofore known merely as photos of well-worn sleeping beauties. It is the individual vehicle profiles that are the meat of the book as nearly all include the specific chassis number, the car's history before Dovaz acquired it, his recollections of each during his ownership, and then, bringing things up to date, where each is today, including ownership and condition. And thus, as mentioned at the outset, this is truly a book of provenance.

—Helen V. Hutchings

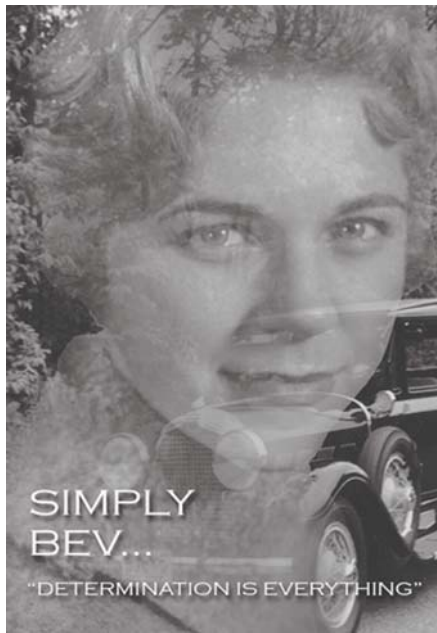
Book Reviews

Simply Bev: Determination is Everything

by *James H. Cox*. 150 pages, 125 black-and-white photographs, ISBN 978-1-4502-8222-2. Hardbound, 6-1/4 x 9-1/4". Published by iUniverse, Bloomington, IN, and available from the author at 831 Route 6, Shohola, PA 18458 USA. \$24.95 plus \$7.00 shipping in USA. Inquire regarding overseas orders.

There are plenty of books by *Beverly Rae Kimes*, almost too many to count. But until now, there's never been a book *about* her. Happily, that void has just been filled, with this modest but important volume written by her widower, *Jim Cox*. Through 150 pages in his unpretentious style, Jim takes us from her birth to her passing, with many delightful interludes in between.

We all knew Bev's life in automotive history, from her start at *Automobile Quarterly* in 1962 to her escape to freelance work in 1980 and her long-time editorship of *The Classic Car*. How many of us, however, knew she grew up in a Sears Roebuck bungalow, an early form of manufactured housing sold through the catalog? Or knew



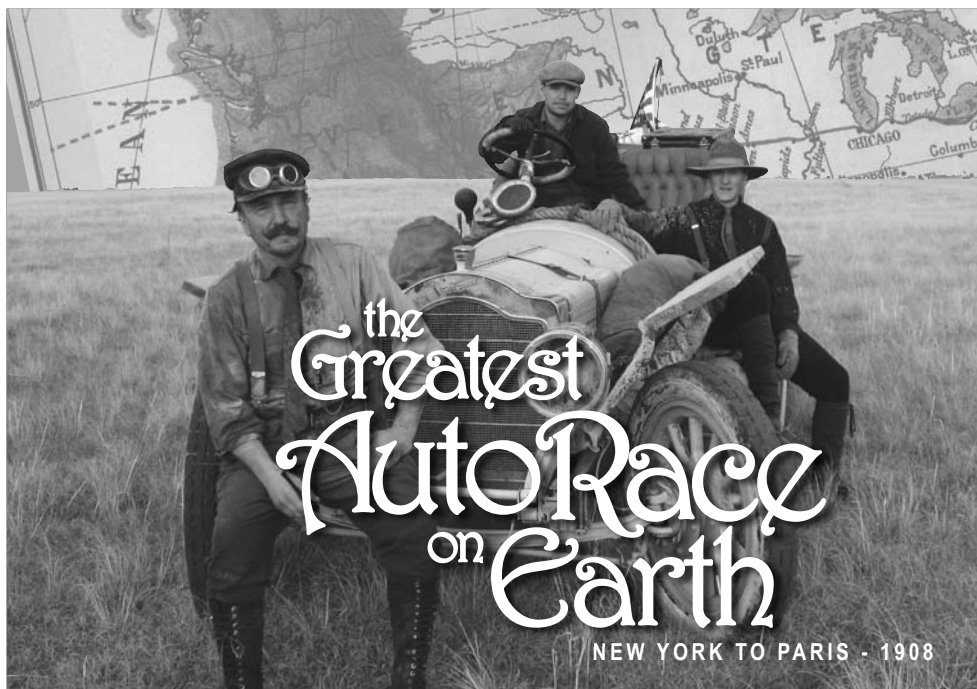
that her father was an engineer on the Chicago & North Western railroad and that her mother had worked as a comptometer operator (the comptometer was an early form of accounting machine) for Sears? I suspect few of us know how close we came to missing out on her vast contributions to our field. She came to New York, fresh from journalism school at Penn State, looking for a job with a theatre magazine. To her dismay, but our good fortune, her search was unsuccessful. *AQ* was a fall-back job, in

a time when her sole connection with the automobile was having a driver's license.

Simply Bev is part biography, part memoir and part love story, for it focuses on Jim and Bev's 27 years together and the role that each of them played in that professional and personal partnership.

I knew Bev for more than 25 years, so much of this narrative was familiar to me. However, there were lots of pleasant discoveries, like the Sears Roebuck house, that I wish I'd been able to discuss with her. My town, as it happens, has three of them. The book is richly illustrated with photos of Bev's family life and career. It's a pity, though, that they're all very small.

If you knew Bev, you'll enjoy reminiscing about moments you shared, and deepening your understanding of those you didn't. If you never met her, this is a chance to learn why she is so highly regarded and fondly remembered. For Bev, determination was everything, and after reading this book you will have a deeper understanding of her perseverance and an appreciation of her good nature. —*Kit Foster*



Eight years in the making, **The Greatest Auto Race on Earth** is now available on DVD, telling the story of the 1908 New York to Paris auto race.

Through never before seen photos and exact running replicas of the Thomas Flyer, German Protos, and Züst, the story of these brave men and their machines is told as they travelled 22,000 miles in 169 days.

With stunning cinematography and cutting edge computer graphics, we look at the hardships and accomplishments of such heroes as George Schuster, Lt. Hans Koeppen, and the popular Italian, Antonio Scarfoglio. Mastered to HD, this 95 minute program has already garnered numerous awards.

Use PayPal and order online at www.thegreatestautorace.com or send your name and address with a cheque or Money Order for \$35.44 (\$29.99 + \$5.45 S/H) to **The 1908 Great Auto Race Film Company Ltd.**, #202, 10816A-82 Ave., Edmonton, Alberta. Canada. T6E 2B3

Editorial

Who Makes the Makers?

Automotive design education has changed in some important ways in the past 30 years. In the early 1980s, aspiring industrial designers could choose from a half-dozen well-known schools such as the Center for Creative Studies in Detroit, California State University Long Beach, the Pratt Institute in New York, the Royal College of Art, Otis-Parsons in Los Angeles, and of course Art Center College of Design in Pasadena, California.

Art Center in 1983 had quite a cast of characters on the faculty. Ted Youngkin, always called “Mr. Youngkin” by students, came the closest to defining an art school boot camp. Joe Farrer in the model shop, Bill Brewer teaching Perspective, Gene Fleury for Three-Dimensional Form, Peter Lissaman for engineering basics and Strother MacMinn for Development of Form. These teachers and others including Messrs. Hutting and Vedder taught several different classes each, with Keith Teter as the head of the Transportation Design department.

In 1983 the emphasis was on teaching craftsmanship and professionalism in presentation. Lettering was done by hand, and there was no digital 3D modelling or image manipulation. Students were told to carry a sketchbook at all times, especially outside class, and were encouraged to sketch any of their own ideas as soon as they would pop up. This helped develop a quick, fluid sketch technique and helped account for an aspect of human nature; that new ideas come in bunches.

Ted Youngkin was intent on imparting respect for the work, no smudges, fingerprints or wrinkled corners were allowed. Students would show respect for the class by proper, neat and organized presentation, and articulate speech standing in front of classmates. Similarly, Strother MacMinn could not abide vague, rambling speech.



Art Center College of Design in 2003, above. Classroom annex, below, with Nissan Hypermini and Honda EV Plus at electric car charge station.

A student could not stand in front of class, pointing to part of a small plaster model and say, “...this part here.” MacMinn would make students define what they were saying, a curve was fast or slow, a surface concave or convex, the form had a major and minor axis.

The first four semesters were devoted almost entirely to teaching communication through drawing and modeling. Drawing had to communicate ideas existing only in the mind, if some aspect of the idea was not on paper, it would not exist. Modeling helped to visualize a shape in three dimensions. Basic modeling techniques in wood, clay and fiberglass had to be taught to students who may not have had previous experience in craft work.



Above: Ship's curves, or “sweeps” which students fabricated in Strother MacMinn's class in 1983.



Above: 1980s pencil sketches. Dozens of drawings were required for each design. Below: Marker rendering directly on blueprint paper. Other drawings are marker and chalk on vellum.



Above: The infamous 1980s Art Center student toolbox. Typically, Transportation Design majors would carry dozens of Prismacolor pencils and markers, Ad Markers, basic Nupastel chalks, Xacto knives, Webril Handi-Pads, and baby powder. Drafting supplies include mechanical pencils and leads, small circle and ellipse guides, kneadable eraser, Staedtler pens. Painting supplies were Windsor & Newton Designers Gouache, fine point brushes and a small dish as a palette. Twenty years later the only change would be the addition of Iomega Zip100 disks and a battery-powered pencil sharpener. Contents represent several hundred dollars' cost.



Editorial

Though shop safety was a priority, teacher Joe Farrer also had a nearly preternatural ability to detect tiny flaws in a model by touch or by following the reflections in a surface.

The upper terms concentrated more fully on the student's major, sometimes including projects sponsored by the auto manufacturers themselves. Though postgraduate employment was not guaranteed, the chances were much higher with an Art Center diploma and the experience of a sponsored project.

Jump forward twenty years, to 2003. Art Center had expanded the campus and the student body in Pasadena, while closing a campus in Switzerland. The faculty roster included Richard Pietruska, Len Stobar, Adam Ross, Jae Min, John Chambers, Scott Robertson, Dan Vehse, Scott "Spicy Brown" Brown, Geoff Wardle, Merkel Weiss. Plans were afoot to expand to an additional campus in Pasadena proper.

Pietruska took over teaching drawing basics from Ted Youngkin, and was just as demanding but in a different way. Students would have to show construction of a drawing and the idea of "drawing through" meant having to define the back and sides of a shape even if they would not be visible in the final drawing. Pietruska was also fond of saying, "draw what you see, not what you know." This was a way of discouraging over-analysis and overwork of a drawing.

The biggest change involved low-cost computers, digital image manipulation and access to low-cost image capture and copies. Students would carry a cheap digital camera as well as a sketchbook.

Design presentations would now include an "image board" which showed the student's research for a given project. A storyboard would demonstrate several aspects of how a given product or vehicle would be used. Digital modeling and rendering opened up a whole new aspect of

student life, since the rendering process would take all night and the computers required babysitting.

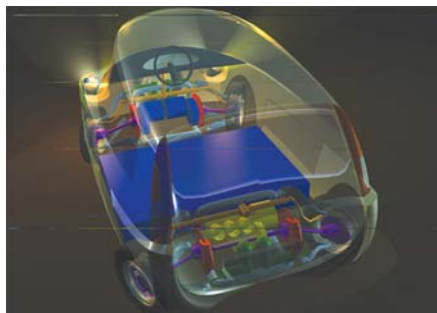
The basics of design education remain constant, the need to comprehend a shape and be able to communicate an idea in an understandable way. The means to communicate ideas today have changed, but the students are not getting any more sleep than they did almost 30 years earlier. —A. Meyer



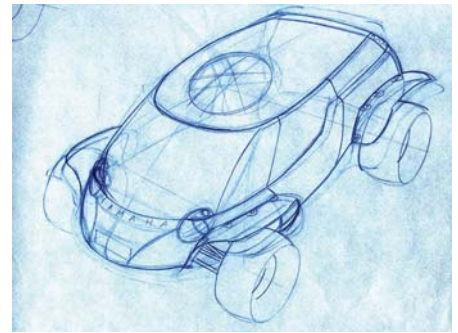
Above: 1998 model project, a "speed form." Fiberglass and Plexiglas, painted with automotive paint. Initial modeling form used Chavart clay.



Above: 2002 project for a Caterpillar-branded car. Markers in cool and warm grayscale with yellows.



Above and below: 2002 project for a purpose-built taxi. Hand-drawn three-view drawings were scanned to create basis for digital 3D model in the Maya 3D application. Corrupt digital files resulted in strange lines across the images.



Top and above: 1999 project for a Yamaha automotive vehicle. Pencil sketches evolve continually.



Above: Detail of a larger rendering of the Yamaha design. Artwork is done with markers, chalk and Prismacolor pencil on costly Vincent Vellum. Basic line art was enlarged using a typical office copier.



Above: A computer lab in 2010. Apple iMacs run OS X 10.6.

Below: Traditional machine tools, sanding wheels and vacuum-form rig in the model shop, 2010.





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Bulletin Board

Have You Thanked a Librarian Lately?

You can-- with a nomination for the James J. Bradley Distinguished Service Award!

Every year, the Society of Automotive Historians honors the work of libraries and archives whose mission is to preserve motor vehicle resource materials.

The nomination is due August 1, 2011. The award will be presented at the SAH annual banquet at the Hershey Country Club on October 7, 2011.

To nominate deserving libraries or archives, go to www.autohistory.org, complete the Bradley Award nomination form and email it to Endelman@TheHenryFord.org. Don't worry if you can't fill out all of the form. Do as much as you can.

A full list of previous Bradley Award winners can be found on autohistory.org as well.

Bradley Award committee members include Ed Garten, Mark Patrick, and Jim Wagner.

Judith E. Endelman, chair
(email any questions about the award to Endelman@TheHenryFord.org).

Mystery Car



SAH Member *George Albright* acquired this interesting front wheel drive vehicle. Little is known other than the names of the four men in the top photo, dated "around 1950." More next issue.