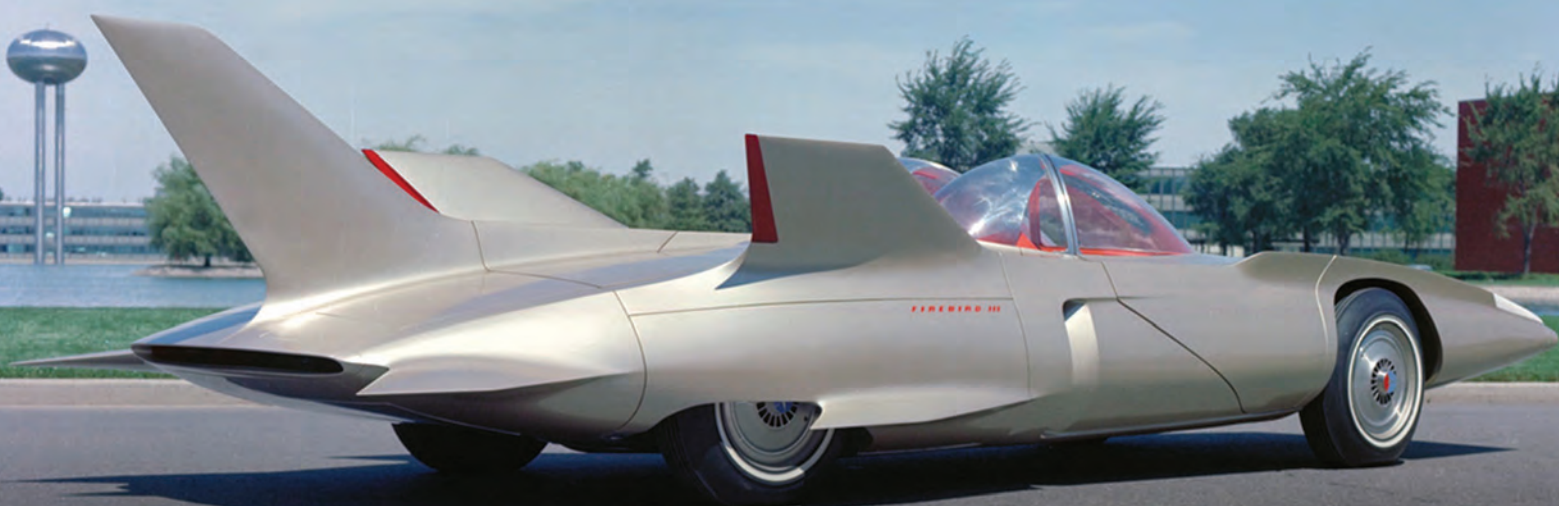


SAH Journal



1958
Firebird III



ISSUE 261
MARCH / APRIL 2013

\$5.00 US

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SAH Journal

SOCIETY OF AUTOMOTIVE HISTORIANS
ISSUE 261
MARCH / APRIL 2013

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Awards: for details regarding award submission criterion, deadlines and all other details, see: autohistory.org/awards.



October 11: SAH Annual Awards Presentation & Banquet, Hershey, Pennsylvania.

October 31: paper proposal deadline for the Tenth Biennial Automotive History Conference. Proposals should be submitted by email to *Arthur W. Jones*, Conference Chair, nomecos@verizon.net.

April 10-14, 2014: the Tenth Biennial Automotive History Conference at the Vail Automotive Innovation Facility, Palo Alto, California.

Submission Deadlines:

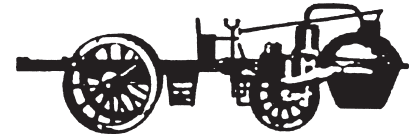
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| Deadline: | 12/1 | 2/1 | 4/1 | 6/1 | 8/1 | 10/1 |
| Issue: | Jan/Feb | Mar/Apr | May/June | Jul/Aug | Sep/Oct | Nov/Dec |
| Mailed: | 1/31 | 3/31 | 5/31 | 7/31 | 9/30 | 11/30 |

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Reminder: Please consider the Society of Automotive Historians in your tax planning. Remember, a donation to the Society is tax deductible and, more importantly, it will help keep the Society a strong and vital voice for the preservation of automotive history. For more information about making a donation contact Treasurer Pat Bisson at patrickdbisson@yahoo.com.

Cover: Of all the Motorama Firebirds, the Firebird III is likely the most iconic and “futuristic”—but not by much. This did differ from its kin in that it was the only one that had a direct influence on GM design. *Courtesy: GM Heritage Center.*

Back Cover: see bottom of page 15.



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AUTOMOTIVE HISTORY CONFERENCE CALL FOR PAPERS

The *Society of Automotive Historians* is seeking proposals for papers to be presented at its Tenth Biennial Automotive History Conference to be held in Palo Alto, California, USA, from April 10 through 12, 2014. The conference will be co-sponsored by the Revs Automotive Research Program at Stanford University and will take place at the Vail Automotive Innovation Facility on the Stanford campus.

The conference theme is “**The Evolution of Automotive Technology**” and will focus on the continuing development of the motor vehicle and its process of manufacture over a 120-year history. Although considered by many to have reached a plateau a half-century ago, the industry and its products seem in recent years to have entered a new phase of creative development addressing again issues once thought resolved and responding to new economic, social, and environmental conditions through fundamental research.

Papers may address the search for an effective and portable source of energy, one of the first issues confronted by automotive pioneer designers and one that is being studied again from the point of view of contemporary requirements. Papers may address the development of standardized vehicle control systems, the arrangement of power components or safety devices and the interface between the vehicle and the driver, all of them under reconsideration in ways that have the potential to fundamentally alter the relation between the vehicle, the driver and the road. At the same time the industry,

until recently believed to be entering a phase of business consolidation, has expanded to embrace many new producers, a process that could only be made possible through innovations in production technology and international trade agreements. Proposals for papers on automotive subjects unrelated to the conference theme will also be considered.

Following the conference, a certain number of the conference papers will be selected for publication in SAH's *Automotive History Review*.

The *Society of Automotive Historians* is a unique interdisciplinary organization devoted to all aspects of automotive history—engineering, design, economics, the lives of automotive pioneers and innovators, the history of motorsport competition, the integration of motor vehicles into modern life and the culture of cars. In its publications and conferences, historians of technology, business historians and social historians interact to share their knowledge and perspectives.

Proposals should include the title of the submission, names and affiliations of presenters, chairs, participants, etc., together with addresses, phone/fax numbers, email addresses of contact personnel, proposed format (paper, panel, workshop, etc.) and a one-page abstract describing the content of the presentation. Proposals must be received by October 31, 2013; notification of preliminary acceptance is anticipated by November 30. Proposals should be submitted by email to *Arthur W. Jones*, Conference Chair, nomecos@verizon.net.

Wanted: the Cugnot Non-English Award Committee is being reorganized to put ourselves in a better position to review nominations that arrive in many languages. If you are a US or Canadian member and reasonably fluent in Spanish or one of the Eastern European tongues, we can use your help. You can be ‘on call’ or a full committee member. The duties are not onerous. Let us hear from you. *Contact:* *Arthur Jones*, nomecos@verizon.net.

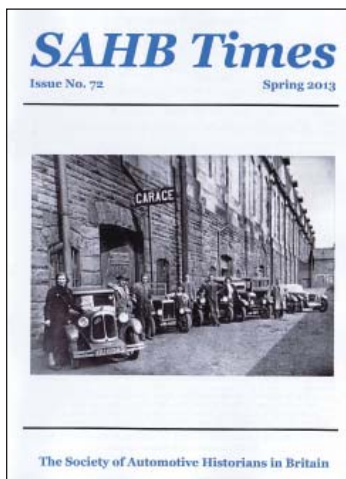
Wanted: by Jeanie Jacobus: I am writing a biography of Harley J. Earl and would welcome any and all materials (photos/printed/anecdotal stories) concerning this first VP of General Motors Styling and Design. I would prefer materials that have not been published before, but realize that may not be what would be available. I would be very interested in contacting anyone who worked for Mr. Earl, or possibly a family member of someone who worked for him. (Ms. Jacobus is married to *John Jacobus*, author of our article on page 12 and two books on the Fisher Body Craftsman Guild.) *Contact:* Jeanie Jacobus, 10104 Gladstone St., Silver Spring, MD 20902-5116, USA. +1.301.754.0303, email: jwest@earthlink.net

Wanted: by author *Peter Larsen*: for book on the French carrossier Jacques Saoutchik. Any information is welcome, especially early material from before 1914. *Contact:* *Peter M. Larsen*, Rysensteensgade 1, 4th, DK-1564 Copenhagen V, Denmark +45.40312030, peter@bestprice.dk

Wanted: CAR BOOKS. Send an email to receive a “*Title Priced Want List*” from Warth Motor Book Buyer. *Contact:* *Tom Warth*, +1.612.801.5335 email: btew1@me.com

Wanted: contributors for the *SAH Journal*. Please contact the editor directly. *Thank you!*

For Sale: *Automotive Climate Control 116 Years of Progress*. A comprehensive history of automotive HVAC systems. Paper bound, 524 pages, more than 600 images, time span 1897 to 2013. Available at all on line booksellers \$43.50 for printed version. CD available exclusively from author \$12.00 free shipping. *Contact:* *Gene D. Dickirson*, gdickirs@yahoo.com.



In the “Chairman’s Comments” in the spring edition (No. 72) of the *Society of Automotive Historians* in Britain’s *SAHB Times*, Peter Card reported that “the SAHB finances look sound and that the membership renewals are on target. You will be pleased to note that the Autumn Seminar will, once again, with the good offices of *Philip Hall*, be at our regular venue, The Hunt House, which is the HQ of the Rolls-Royce Enthusiasts’ Club and the Sir Henry Royce Memorial Foundation, on October 20th.” There was also a call for nominations for the Michael Sedgwick Award to go to *Craig Horner* (C.Horner@mmu.ac.uk)—it can be a book, pamphlet or article, and it doesn’t have to be by a SAHB member, but the subject must be about the British Motor Industry.

TARGA FLORIO REVISITED

NINO VACCARELLA CELEBRATES HIS 80TH

Here's to serendipity! In Cefalù, Sicily, my sister and I were on our way to meet friends for dinner. But we sat down to wait in the wrong restaurant. Then I noticed that the walls were covered with racing pictures. By the time our friends found us, we were deep into the owner's connection to the Targa Florio—as well as into his wine and food. Despite my husband's 1964 Porsche Targa, my automobile history is pretty much limited to steam cars, but the Targa Florio? I was thrilled. (*Our Porsche was the 912, a 4-cyl. model, not the 911 race-qualifying model, unfortunately—but significantly, it was the first year of production, preceding, perhaps presaging, Porsche's five-year Targa Florio winning streak, 1966-1970.*)

The following Monday, a group of Targa aficionados assembled for dinner at the same restaurant, and, yes, we wangled an invitation. A quick email to SAH friends elicited a response from Patricia Yongue with copies of articles she had written about the 2004 Giro di Sicilia. In fact her host, Giuseppe Valenza, was at the party, along with other friends and enthusiasts gathered for a private 80th birthday celebration for Sicily's own champion driver, Nino Vaccarella, who was born March 4, 1933.

The following Sunday, the City of Palermo celebrated his 80 years with a gathering of officials and an adoring public that moved Vaccarella to tears. To a standing-room-only crowd peppered with standing ovations, proclamations and specially-created mementoes were presented by an endless procession of admirers, including the local Harley club. Vaccarella finally emerged from the hall to a courtyard flooded in sun and very happy people, old and young.

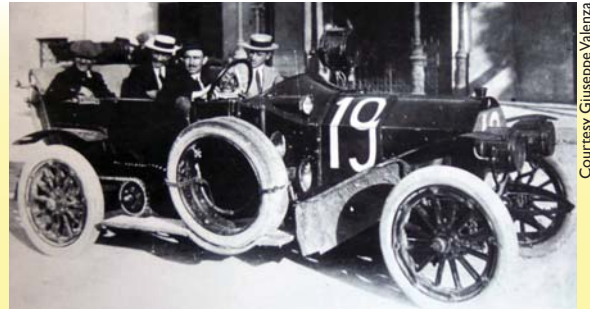


Vaccarella driving the Alfa Romeo T33/3, finishing first at the 1971 Targa Florio.

Nino won three Targa Florios: 1965 in a Ferrari and 1971 and 1975 in Alfa Romeos. The Targa Florio, literally Florio Award, was named after the founder and first sponsor, Vincenzo Florio. From Sicily's wealthiest merchant family, Florio's grandfather had added wine-making to his already enormously successful business empire turning one of the wealthiest and most powerful families in Europe into legend.

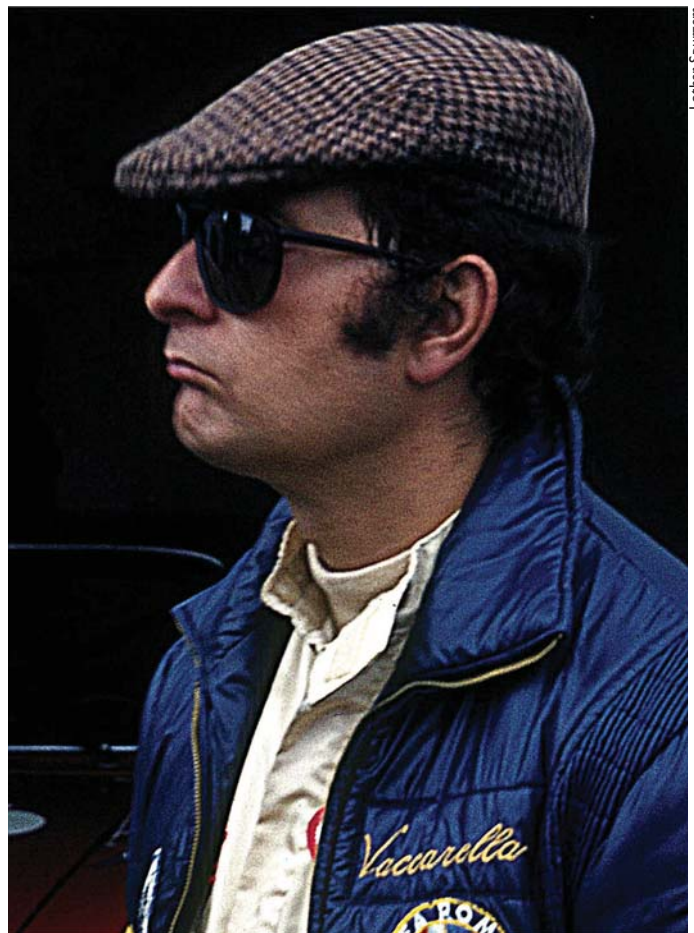
Florio started the race in 1906, not only to feed his appetite for fast cars but also to stimulate road construction, to have a place to drive those cars. The race has run continuously except during the two world wars. It was removed from the international racing circuit in 1977 after a particularly deadly accident—the cars had become too powerful for the winding mountainous course. But it still runs as a CIR (Italia Rally Championship) or ERC (European Rally Championship), this year celebrating its 96th anniversary.

To make things a bit more confusing, Florio added a Giro di Sicilia in 1912, circling the entire Island of Sicily. In the early days, it was a non-stop 1000 kilometer race, in one day. Now THAT'S a 24 hour race! Today, organized by the Veteran Car Club Panormus, the event is more like a rally, divided into 5 days, with stops for the necessary meals and overnights in spectacular Sicilian settings.



Vincenzo Florio in the driver's seat (1912), Guido Aioldi (co-driver in the race), Clemente Ravetto and Nino Sofia.

The Targa Florio race itself, differentiated from the Giro, has had many different courses. They fall into three primary categories: the three 91-mile laps of the Grande Circuito Madonie (GCM), 1906-1911 and 1931, starting from grandstands in Campofelice then circling into the mountains and coming back through Collesano to Campofelice; the Medio Circuito Madonie (MCM), 1919-1930, shorter but equally arduous; and the Piccolo Circuito Madonie (PCM), 1932-1936, 1951-1977, some might say the most spectacular, almost immediately behind Cefalù.



Nino Vaccarella, Nürburgring, July 7, 1972



March 4th at the Ristorante Duomo, from left, standing: Rino Guarino (member of the Veteran Car Club Panormus); Ciccio Liberto, 'shoemaker to the stars'; Susan Davis, SAH; Giuseppe Valenza; Nino Gagliano (past President of Pergusa' Autodromo); Nino Vaccarella; Giuseppe Pitrone (journalist and writer of the book La Corsa/The Race, a novel about Targa Florio); Enzo Manzo (Targapedia). In front: Mario De Luca (gentleman driver), Giuseppe Re and Daniele Spataro (board of the VCCP). Photo by Giovanni Vaccarella.

Except for the active volcano Etna at 11,000 feet, the Madonie mountains (pronounced Ma-don-NI-e) are Sicily's highest, topping out near 7,500 feet. When you figure that these mountains rise to such heights within very few miles of the sea, it's easy to imagine how treacherous the s-curves are that negotiate the elevation gains and losses. Small wonder this has always been considered a challenging race. Nino Vaccarella, born in Palermo and raised in these mountains, was famous for knowing their roads like the back of his hand.

Sicilians are justifiably proud not only of Nino but of this race and its place in automotive history. In 2004 local enthusiasts including Giacinto Gargano, Collesano's mayor Nino Rotondi and the Automobile Club Palermo, with help from racers like Nino Vaccarella, opened the Museo Targa Florio in Collesano, a principal town in each of the three circuits. For racing enthusiasts, this museum is a must-see, as is the country and landscape that inspired it.

—Susan S. Davis

Recommended links:

- http://www.velocetoday.com/lifestyle/lifestyle_47.php
- http://www.velocetoday.com/lifestyle/lifestyle_49.php
- Museo Targa Florio website: www.museotargaflorio.it
- Targa Florio Museo Collesano FaceBook page <https://www.facebook.com/pages/Targa-Florio-Museo-Collesano/104345906326698?fref=ts>

Related books of interest:

- *Targa Florio* by William Fletcher Bradley. 1955. G.T. Foulis, London.
- *La Favolosa Targa Florio* by Giovanni Canestrini. © 1965. L'Editrice dell'Automobile. Roma.
- *La leggendaria Targa Florio* by Pino Fondi. © 1989. Giorgio Nada Editore.
- *Targa Florio. Un'epopea del Novecento* by Pino Fondi (a cura di Gianni Cancellieri). 2006. Giorgio Nada Editore. Vimodrone. Milano.
- *La Targa Florio. Gattopardi, Piloti, Gentiluomini* by Gonzalo Alvarez Garcia. © 1987. Ed. Novecento. Palermo
- *Targa Florio* by David Owen © 1979. Haines Publications, Newbury Park, California.
- *L'era pionieristica della Targa Florio* by Vincenzo Prestigiacomo. 2003. A.A.P.I.T. Palermo.
- *I campioni della Targa Florio* by Salvatore Requizez. © 2003. Flaccovio Editore. Palermo.
- *C'era una volta la "Cefalu-Gibilmanna"* Pino Spinoza, "Patron" della Corsa per 25 anni. © 2012 Pino Spinoza, Cefalù, PA, Sicily, Italy. 223 pp., well illustrated.
- *Il Preside Volante: La Mia Storia Automobilistica* by Nino Vaccarella. © 2001 SF Flaccovio s.a.s. Palermo, Italy. 159 pp, well illustrated.
- *Targa Florio: Il Mito* by Giuseppe Valenza © 2007 Legenda, Milan, Italy. ISBN 978-88-88165-17-2 and © 2009 Nigensha Publishing, Tokyo. ISBN 978-4-544-04418-8. 451 pp, well illustrated.
- *Targa Florio: The postwar years 1948-1975* by different authors. © 1999. Brooklands, Cobham, Surrey.
- *Targa Florio: The Porsche Years 1965-1973* by different authors. © 1999. Brooklands, Cobham, Surrey.



Courtesy Giuseppe Valenza

Giuseppe Valenza stands with Nino and artist Francesco Accardi.



Courtesy Giuseppe Valenza

Moved by the attention, Nino addresses the standing-room-only crowd of officials and admirers.



THE SAH VISITS FLINT

*HOME OF THE
GENERAL MOTORS
HERITAGE CENTER*



The weather in Flint proved kind as the Society of Automotive Historians Board of Directors and guests met for the spring Board Meeting April 25th through April 27th. Breathing a huge sigh of relief was meeting organizer and SAH Vice President, John Heitmann, who worked hard to plan a very informative and enjoyable event. Thanks should also go to Leroy Cole who was an entertaining host and tour guide to Flint and its environs.

Thursday's Board meeting ran so smoothly it was almost completed by lunchtime. This allowed plenty of time for enjoying the fine food and step-back-in time prices at the Temple Dining Room, long the favorite gathering spot for Flint's movers and shakers in years past.

Friday offered a look at GM's future though a tour of its Powertrain Labs in Pontiac. There engineers test automobile and truck engines and drive trains to meet extreme conditions at very early stages in development, before putting them in vehicles. This results in more designs being tested faster and at lower cost.

But for us historians the day would not be complete without a look into GM's past. This was accomplished with a visit to the GM Heritage Center, housed in an inconspicuous industrial park in Sterling Heights. Greg Wallace, manager of the facility, walked us through an eclectic collection of concept cars, which included several Corvettes, the 2004 Nomad concept car and the Buick Y Job, the old—1902 Cadillac Runabout and 1920 Cadillac Type 59C, which was designed by Harley Earl for Don Lee, and the new—a 2007 Chevy Tahoe, a self-driving SUV. Also on display were engines, including Cadillac's V16 and V12, full-size billboard and neon signs—revenue producers, according to Wallace, which help defray the costs of the center, a Parade of Progress Futurliner and the first microprocessor-based engine control.

The center also houses an impressive reference collection which documents the history of GM as a corporation and cultural entity. According to archivist Christo Datini, the collection consists primarily of product catalogs, sales brochures, press ma-

terial, build records, engineering and service information, and still photography. There are also corporate records, including annual reports and speeches and presentations as well as GM periodicals. It also maintains historical literature related to GM's non-automotive ventures like Frigidaire and GMAC.

Special collections that the center has acquired include the Chevrolet Hobby Shop Collection, the General Research and Development Library Historical Literature Collection, the General Motors Business Research Library Pamphlet File and the Zora Arkus-Dontov Collection.

One can access some content via the center's website, www.gmheritagecenter.com. To obtain information not accessible on the website there is an email address, gmhc@gm.com, for such requests. This address can also be used to request on-site access to the collection, which is by appointment only.

The General Motors Media Archive, which partners with the GM Heritage Center, manages GM's worldwide repository of



1903 Cadillac Model A (this example contains 75% of its original parts.)



1902 Cadillac Runabout (only three Cadillacs were built in 1902.)

historical photography, motion picture film, video and digital media. This archive documents the development, manufacturing and promotion of GM products.

Requests for information from GMMA should be sent via email to support@gmmediaarchive.com. The email should include the intended use of the requested media and the intended audience and/or distribution use. For commercial endeavors fees may apply. GMMA occasionally grants permission to researchers to do their own on-site research. Such access is by appointment only and can be requested by using support@gmmediaarchive.com.

Some GMMA historical photographic content available for editorial use can be found at www.media.gm.com. GMMA also manages GM's collection of historical build documentation. Requests for information can be made by visiting www.gmmediaarchive.com or by calling (734) 261-5086.

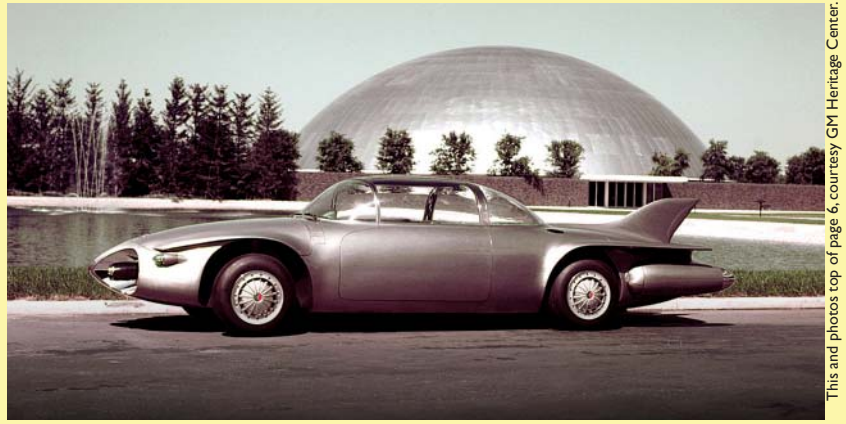
Saturday morning was spent touring the Buick Gallery, which houses the Sloan Museum's Perry Archive. Registrar Heather

Moore refers to the archive as Flint's local history museum. It contains yearbooks, posters, business letters, clothing, furniture and of course automotive history. The automotive archive covers vehicles produced in the Flint area, focusing on Buick, Chevrolet and Durant. For Buick and Chevrolet there are sales literature, promotional photos, manuals and production information.

The archive is open for research Mon-

day through Saturday by appointment only. While researchers are strongly encouraged to visit in person, the staff is available to conduct research. The fee is \$30 per hour (\$15 for 30 minutes). Photocopies run 20 cents per page and scans are \$10 per image at high resolution. Moore can be reached at hmoore@sloanlongway.org or (810) 237-3435.

—Tom Jakups



The Firebird II concept car was introduced at the 1956 GM Motorama.

This and photos top of page 6, courtesy GM Heritage Center.



Thomas Jakups



Louis Fourie



Thomas Jakups



Louis Fourie

Above and top: 1938 Buick Y-Job Concept (Harley Earl's masterpiece.)

Above and top: 1951 Buick Le Sabre Concept (inspired by the lines of the F-86 fighter jet.)



Using etherial names is tradition at Rolls-Royce. "Wraith" was first used in 1938 when the last prewar model was introduced. All photos credited to the author.

APPARITION IN THE BIG APPLE

ROLLS ROLLS OUT NEW WRAITH AT NEW YORK AUTO SHOW

Editor's Note: Among all the marques in the market, the introduction of a new Rolls-Royce is rare, which is why this launch is being covered herein.

Dennis David and I have been trolling the New York International Auto Show together for longer than either of us can count. Each spring we meet up in lower Fairfield County, Connecticut, and take the Metro North commuter train into the city. From Grand Central Station it's but a short ride on an M42 bus to the Jacob Javits Convention Center, long the home of the show. This year came with great expectations—the North American introduction of Rolls-Royce's new Wraith coupé. Dennis, who recently acquired an "old Wraith," a 1979 Silver Wraith II, the long-wheelbase version of the Silver Shadow II, was unusually hyped.

The New York Show is a moveable feast, opening on Easter weekend. This put the

2013 press previews in late March. Fairly late in the season for U.S. auto shows, New York seldom headlines the most glamorous roll-outs; those usually come at Detroit, Los Angeles or Chicago. With the new Wraith only recently revealed in Geneva, New York's *cred* was somewhat bolstered, but secrecy was pointless. The new Wraith sat uncovered on the Rolls-Royce stand, inviting all passers-by in for a close-up look. For the press conference in the afternoon they put the genie back in the bottle, veiling the car with a cover

that could be whisked off by comely young models.

There's plenty to ogle: a svelte coupé body, suicide doors (in Rolls-speak: "coach doors"), right down to the heated umbrella racks in the forward door jambs. Most outstanding to this writer was the constellation of fiber optic stars, 1,340 of them, in the headliner. This option was made available on any hardtop Rolls-Royce after it appeared in the 101EX 2-door Phantom coupé prototype in 2006. Unique to this car is a GPS



Dennis tries on the seat. If it fits, wear it.



OMG, heated umbrella holders. Gotta post to Facebook.



aided system that anticipates the road just ahead of you to aid ride and gear selection. With a 624 bhp V-12 the Wraith should perform to anyone's satisfaction. When all is said and done, however, one has to admit that it really doesn't *look* like a Rolls-Royce. The iconic Parthenon radiator grille is so subdued that the image is lost. It's more "Bentley-ish," which is ironic since its former sibling is now owned by the competition.

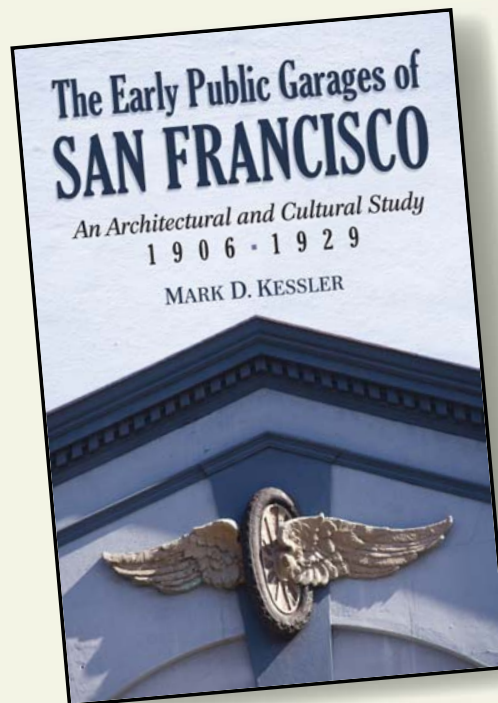
Still, the Wraith is undeniably handsome, if unattainable for most of us. At an event where most manufacturers were touting their battery-electrics, hybrids and small-displacement turbo fours, it certainly stood out.

—Kit Foster

Rear view is graceful, but almost un-Rollslike.



Starry, starry night: Dennis looks for the Big Dipper in the Wraith's headliner.



In the quarter century from San Francisco's devastating fire of 1906 to the beginning of the Great Depression, as automobiles exploded in popularity, new buildings had to be conceived and constructed to provide parking space and repair facilities. This book studies a number of the resulting public garages whose façades reflected historical architectural styles, examining them as cultural artifacts of the dawn of the Motor Age. A new form of transportation depot, these garages celebrated the ascendancy of the automobile.

296pp. \$49.95 softcover (7 × 10)
154 photos, notes, bibliography, index
ISBN 978-0-7864-6681-8
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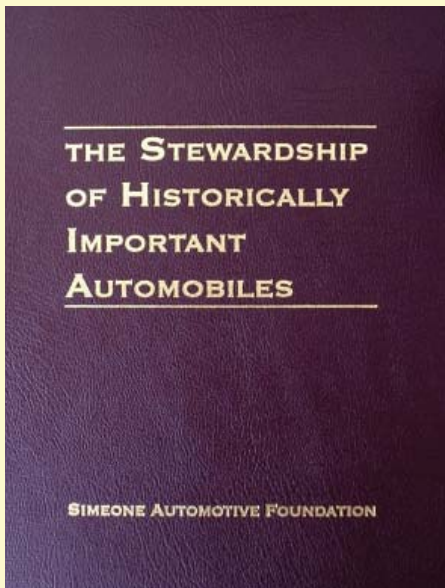
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Book Reviews

The Stewardship of Historically Important Automobiles

various contributors, edited by Frederick A. Simeone

Coachbuilt Press (2012)
168 pages, 12" x 9.75" hardbound
30 b/w and 163 color images
Price: \$60
ISBN-10 0988273306
ISBN-13: 978-0988273306



The Stewardship of Historically Important Automobiles is an erudite petition to all who are part of the automotive hobby, be it for pleasure, or business, or some of each, to give careful thought—and then think again a second, even a third time—before embarking on the restoration of a vehicle.

Dr. Fred Simeone is one of the contributing writers and also the overall editor. Others contribute chapters, each according to the writer's area of knowledge and experience, ranging from museum professionals, respected restorers, concours judge, collectors, and the like. Each chapter discusses a different facet of the reasoning for the more thoughtful and conservative stance regarding the need or desirability to conduct a

full restoration. Although examples in the commentary tend to refer to very high-end (read expensive) vehicles, the reasoning for preservation of historic artifacts is applicable throughout the hobby.

Admittedly not the usual approach to a review, in this instance it is appropriate to let the voices of some of the contributors give you an idea regarding the philosophy this book espouses. A segment provided by noted photographer Michael Furman is understandably long on images, short on words. Furman's brevity makes one of his comments all the more powerful. He writes that what makes a particular automobile significant is, "The people who designed it, built it, owned it, raced in it. . . For it is this relationship that transformed the vehicle from a functional device into a moving work of art that creates sounds, and smells and, most importantly, gives us a glimpse into a time and place long ago." Ed Gilbertson, chief judge emeritus of numerous concours including Pebble Beach, opines that, "A vehicle that has been preserved, but is not driven or ridden, is like a soul without sunshine."

Another contributor pinpoints in his segment why the topic needs to be openly and actively discussed. Stephen duPont, successful over his 30-year career as an architect, all the while deeply involved with cars in company with many family members, points to the number of individuals today whose livelihood is dependent upon collectors hiring them to restore, maintain, transport, etc. those cars they are collecting. That reality requires their views be part of the preserve-or-restore discussion.

The book concludes by posing ten questions an owner should actively consider, discuss, and debate regarding each and every vehicle. As is stressed throughout the book, there is no single or clear right answer. It is all about the discussion and careful consideration.

This initial publication of *The Stewardship of Historically Important Automobiles* is so handsome, presented on high quality paper, hardbound with predominately color images throughout, that it required a \$60 price tag. That however, in the estimation of this reviewer, will limit the number who will obtain and read the book.

In concluding his segment contribu-

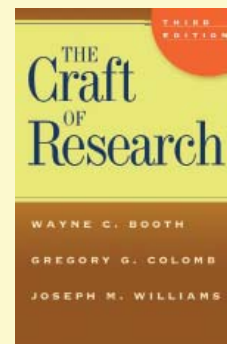
tor Malcolm Collum, who has worked as a conservator at the Smithsonian Institution and now is with The Henry Ford, writes in part that "informational resources should be made available to guide owners on the best methods of preservation and responsible utilization." Following onto that, your reviewer is suggesting that a significantly less costly reissue of this book would enable its message to be read by a greater number of automotive enthusiasts and in so doing actively encourage that further and on-going dialogue that it advocates.

There are two additional books that warrant honorable mention here, as each addresses facets of writing a book such as *Stewardship* and are particularly pertinent to a subtopic in *Stewardship*, in which provenance is defined and examples on how to establish it are discussed. Academicians consider both "honorable mentions" as core or basic references. The authors of each have accomplished major revisions; thus both retain their relevancy and usefulness whether you are a working researcher, or writer, or an interested amateur wishing to hone your skills. And as with *Stewardship*, they are serious reads but as each addresses its respective topic so well the reader has no difficulty staying engaged throughout.

The Craft of Research, 3rd edition

by Wayne C Booth, Gregory G. Colomb, and Joseph M. Williams

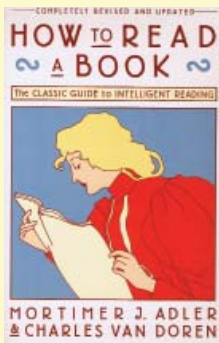
University of Chicago Press (1995, 2003, 2008)
334 pages, 5.5" x 8" hard/soft/e-book,
31 drawings and tables, extensive bibliography, indexed.
Price: softbound \$17, e-book \$7
ISBN-10: 0226065669
ISBN-13: 978-0226065663
ISBN(e) 978-0226062648



The Craft of Research notes the irony of its subject: In our everyday lives we do our best to avoid problems but with research we are seeking them out, inventing questions if need be, in order to create that clear, precise topic that, in turn, subsequently makes for

the best research paper, article or book. And with what ought to be a clarion call to SAH members, this book's authors observe they do not exaggerate that one day research you conduct and your reporting of it can make a significant contribution. Even the experienced and seasoned researcher/historian will find reading, and then periodically revisiting, this book useful as it covers the processes and ethics of the topic in step-by-step detail. And not to be overlooked is the 28-page bibliography which includes reliable research sources and resources, including ones on the internet.

How To Read a Book, revised edition
 by Mortimer Adler and Charles Van Doren
 Simon & Schuster, NY division
 Touchstone (1940, 1967, major revision 1972, 1992)
 426 pages, 5.3" x 8.2" softcover, appendices and index, no illustrations
 Price: \$12
 ISBN-10: 0671212095
 ISBN-13: 978-0671212094

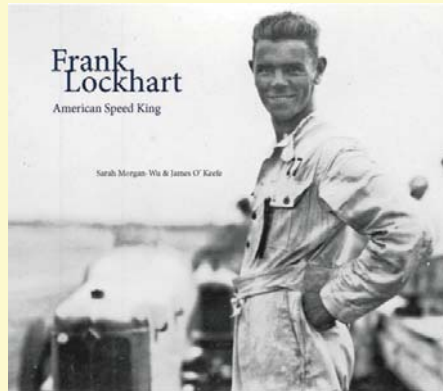


Conducting research requires reading source materials some of which are books which easily points to the second honorable mention, *How to Read a Book*. If you are unfamiliar with this volume, you may find yourself wondering how anyone could need a book to instruct them how to read it. But if you are among those fortunate enough to already have a copy and have read it, you know how the guidance, advice and tips on its pages can help a reader sharpen comprehension and retention. There are separate sections for reading expository and non-expository writing and subcategories within each for specific types of subject matter, i.e., poetry, novels, science, history, etc.

Collectively these three books are tremendous brain food. Happily all are as palatable as they are nourishing.

—Helen V. Hutchings

Frank Lockhart, American Speed King
 by Sarah Morgan-Wu and James O'Keefe
 Racemaker Press (2012)
 266 pages, 9" x 10.5" hardbound
 206 b/w illustrations/documents
 Price: \$75
 ISBN-10: 193524003X
 ISBN-13: 978-1935240037



Imagine yourself as a 23-year-old in 1926. The past couple of years you've driven in races in California, oftentimes in a car you built. You've done pretty well, turned a few heads, and earned yourself a reputation. But now you are at Indianapolis and have even been given the opportunity to drive a few practice laps. You stun everyone by setting a one-lap record. Then on race day a driver is too ill to drive, you get the nod, and by the end of the race you are the winner.

No, this isn't some Walter Mitty dream. It is the real story of a young man named Frank Lockhart. And it is only with the publication of this book that an author, authors in this case, have taken on the challenge to chronicle Lockhart's life and achievements in a single volume. Prior to Sarah Morgan-Wu and James O'Keefe taking on the project, as the bibliography amply demonstrates, one could only learn of Lockhart a few paragraphs or images at a time as a part of some other story being related in books or articles. An added plus for this volume is in excess of 200 black-and-white period photos, many of which have never been printed in any publication until now.

Considered from the perspective of today's standards when a person isn't thought of as able, much less capable, of achieving and succeeding in life without having first earned one or more advanced degrees, no records exist of Frank Lockhart ever completing or graduating from high school. And nothing in this son of a man who sold dry goods and notions and a woman who ran a rooming house in the family home to help make ends meet suggest or hint at what his future held.

The book is organized with the text compacted into the first 25 pages. But do not be deceived by the text occupying what seems to be so few of the 266 pages. The reader has been provided a comprehensive narrative that is tightly focused and doesn't wander off on scene- or mood-setting parallel stories. What's more, the nearly 60 pages of charts, graphs, articles and other documents in the appendices all merit close reading as they don't merely repeat or support the text but truly augment it.

Those familiar with Lockhart's name know his lifespan extended only one month beyond his 25th birthday and that he died in a dramatic accident attempting a land speed record run on Daytona Beach. But rather than rehash and repeat the drama and trauma, this book provides a serious and dispassionate (but not insensitive) discussion of the human, mechanical and equipment factors that combined and contributed to the accident occurring.

Inextricably linked to one another's history are Frank Lockhart and engine design savant Harry A Miller. To that Morgan-Wu and O'Keefe give due coverage and also go into detail regarding the downdraft intercooler that Lockhart devised for use on his Miller 91 motor which he subsequently patented for general application to any internal combustion engine.

The physical book is a most handsome piece. The archival matte-finish paper is a tactile experience as well as visual with subtle design touches enhancing the pages. A slightly off-center red line bisects section break pages and is echoed by the bound-in real ribbon marker. And the pages are sewn, not glued, between hard covers. There are a few stray typos, notable because there are so few and certainly none compromise the integrity of the book.

The landscape presentation permits most photos to be printed one to a page so there are no postage stamp images to frustrate one examining the details of the period images which were skillfully cleaned and enhanced after they were digitized. And as mentioned there is a bibliography and the book is fully indexed, referencing image page numbers as well as text.

An early page suggests this book is but the first of this type from the authors as they intend to explore other aspects of American racing history. They've set a high bar for themselves with this book thus readers and historians will do well to be on the watch for the next effort from Morgan-Wu, O'Keefe and Racemaker Press.

—Helen V. Hutchings



2013 FBCG REUNION MODEL CAR EXHIBITION & COMPETITION

The 2013 Fisher Body Craftsman's Guild (FBCG) Reunion was held in Scottsdale, Arizona at the Talking Stick Resort with a two-day FBCG model exhibition at the Arizona Biltmore in Phoenix over four days, January 17-20, 2013. Ronald J. Will of Fountain Hills, AZ, a 1961 first national senior scholarship winner (a \$5,000 college scholarship award), was the organizer of the third successful reunion in 2004 at the GM Tech Center and 2008 at the Museum of Fine Arts, Boston.

The two-day model display included 70 FBCG model cars representing the competition years 1948 to 1968. Many guildsmen brought more than one model to show, and a large number of the models were national scholarship winners, at the time, eligible for anywhere from \$1,000 to \$5,000 in college scholarships. Guildsmen came from across the Continental U.S. and Hawaii to participate and various guildsmen from the Phoenix area, seeing the local newspaper ads, showed up with their models and joined the show. There were about 78 reunion attendees, including their families, with guildsmen in the range of 59 to 80 years of age.

The models featured the conventional two- and four-door sedans that were common during the 50s/60s, but also the unusual and highly creative Open Competition models with triangular and diamond-shaped wheel-bases which created unique opportunities for



Group shot. Author kneeling far left.

aerodynamic and sculptured body styles.

Using old photographs and sketches, one model was scratch-built especially for the 2013 reunion by Gary A. Graham, the 1954 first national senior scholarship winner. His original winning model had been sold to GM so it could be used to promote the FBCG in a tour that crisscrossed the country. Regrettably, somewhere between 1954 and 1984 the Fisher Body Division lost track of Gary's original model and it slipped into the hands of collectors.



There were six classic auto auctions in Phoenix that week. One, the prestigious RM Auction, was held on the grounds of the Arizona Biltmore. This brought a lot of foot traffic to the FBCG exhibition. There was good compatibility between the antique, 1/12 scale model cars and the surrounding antique and classic automobiles (some being shown outside) and others being auctioned in one of their ballrooms. This made for a very exciting venue not the least of which was the Frank Lloyd Wright architecture of the Arizona Biltmore.

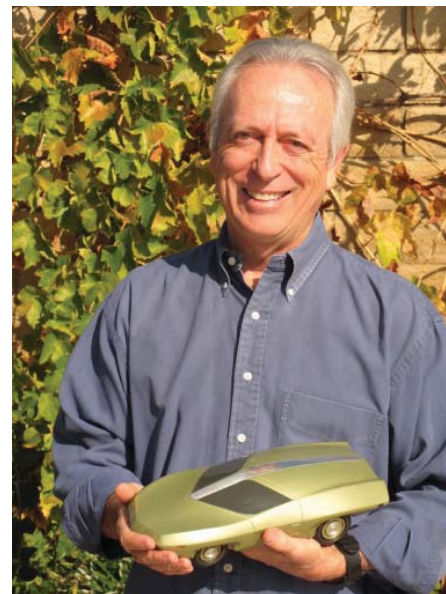
Also, "pinch-yourself moments" were created when the valet service lined up the exotic cars of visitors (e.g., Ferrari, Lamborghini, Aston Martin, Bentley convertible, etc.) right at the front door of the lobby so as to keep a close, watchful eye. Between the

FBCG models, which few of us had ever seen before, the lobby architecture, the classic cars surrounding the property, and the exotic cars out front, the guildsmen were in "heaven."

There was high synergy between the guildsmen and the visitors (similar in age, retirees and automotive buffs). The guildsmen stood nearby to explain the program and answer questions. As the author of two guild books (McFarland 2005, 2012), I manned the sales booth along with my wife, and the excitement in the air drove book sales through the ceiling. This environment was perfect for selling the guild books. Both books were previously reviewed by *Helen V. Hutchings* in the Spring 2012 issue of the *SAH Journal*.

The purpose of the Fisher Body Craftsman's Guild Competitions (Napoleonic Coaches 1930-1947; and model cars, 1937-1968) was to get youngsters (ages 12-20) interested in pursuing careers in the field of automotive design at General Motors. To that end, the 2013 Guild Reunion had a number of attendees, inspired by their guild participation, who had spent their careers in automotive styling/design, manufacturing and assembly: Albert King (GM Design), Frank Bloemke (GM Assembly), Anthony Caracciolo (GM Advanced Design), Allan Flowers (Nissan Design), Ron Konopka (GM Design), Dennis Little (GM Design), Geza Loczi (Volvo Design), George Prentice (GM Design), Paul Tatseos (GM Design) and Ron Will (Subaru).

Geza Loczi is one of the most famous guildsmen who became a GM Designer long ago, then moved to Volkswagen, but



Spencer Mackay and his model.



(1961-1974) but had been a top lieutenant to George W. Walker, Ford VP of Design. Elwood concentrated on Lincoln and Mercury designs. The fully operational concept car called the “Futura” came out the Lincoln/Mercury studios. Lloyd said his father had once driven him to school in the “Futura.” How cool was that? Six “Batmobiles” were created from the “Futura” concept’s styling (the first on the actual Futura, made over by George Barris –Ed.) and one was being



Dennis Little and his model.

gained renowned success as the Director of the Volvo Concept and Monitoring Center, Camarillo, California. Allan Flowers worked with Guild Judge Jerry Hirshberg and Tom Semple, a 1964 first national senior scholarship winner, in starting Nissan Design International in San Diego.

One visitor I met at the exhibition was Lloyd Engel, the son of Elwood Engel. Elwood Engel was the Chief Stylist at Chrysler

auctioned at RM that week.

We were fortunate to have Mr. Larry Edsall, Detroit News columnist who writes blogs about the reunion such as *A Reunion of Car Model Makers*, *New York Times* (1-22-13); *Behavior Models: Craftsmen Showed Patience and Skill*, *www.izoom.co* (1-26-13) and *Model Makers Produced Their Own Classics*, *Detroit News* (2-19-13). Spencer Mackay, Guildsman (‘66, ‘67, ‘68), wrote

a really nice blog *The Future Past*, about the event. There are more images from the reunion at www.deansgarage.com, under the title: “Fisher Body Craftsman’s Show, January 2013.”

The next reunion you ask? Egalitarianism will reign as the next Guild reunion organizer emerges via the natural selection process, steps forward and takes charge.

–John L. Jacobus



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In Memoriam



Roy Brown Jr.

Editor's Note: a version of the text for this New York Times internet obituary written by William Yardley appeared in print on March 6, 2013, on page B17 of the New York edition with the headline: Roy Brown Jr., Edsel Designer, Dies at 96.

Roy Brown Jr., a car designer for Ford Motor whose signature creation, the supposedly futuristic but ultimately ill-fated Edsel, became a synonym for bold, bad ideas not long after it was introduced in 1957, died on Feb. 24 in Michigan. He was 96.

His death was announced in Michigan news media outlets.

Even as the Edsel, his most notable work, fell far short of sales goals, lost hundreds of millions of dollars, became an enduring punch line and prompted an overseas transfer for its designer, Mr. Brown remained satisfied with it.

"I'm proud of the car," he told *The Sun-Sentinel* of Florida in 1985. "There is not a bad line on the car."

Many initial assessments agreed. "The Edsel will be radically different," said an article in *The New York Times* previewing the new model in 1957.

"The difference in style is spectacular," the article added. "The front end emphasizes a vertical grille that lends a distinctive continental flair. The rear-end assembly is also distinctive. Horizontal taillights sweep across the trunk lid to form a pattern like the graceful wingspread of a sea gull."

But early praise and anticipation—Ford directors stood and applauded along with Henry Ford II when they were given a preview of the design—soon gave way to public mockery.

The vertical grille with the "continental flair" was compared to a toilet seat and later became known as the "horse collar." Mr. Brown's initial grille design was far sleeker but was reworked out of concerns about

getting enough air to the engine. New features—the push-button shifter, the "floating" speedometer—had complications. Making seat belts standard, however, was a trend that caught on.

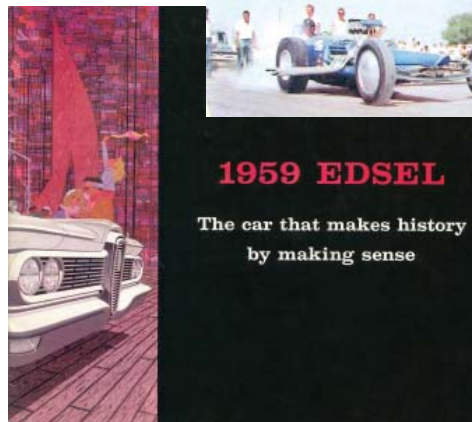
Many people felt the Edsel's indulgences—in chrome, size and sheer steel bulk—seemed out of touch by the time it appeared on the market, during an economic downturn. Others said the car was hurt by excessive expectations.

Ford spent lavishly on advertising, including television commercials, but the company struggled to clarify the market position of Edsel's various models, which sold for \$2,400 to \$3,800. Edsels were less expensive than some Mercury models, Ford's midlevel brand, although they were sometimes presented as near equals to Lincoln, the luxury category.

"This car was kind of aimed at a market that didn't really exist," said Matt Anderson, the curator of transportation at [T]he Henry Ford, a museum in Dearborn, Mich.

Even the name of the car confused some people. It was named for Edsel Ford, the only child of the company founder, who served as president of the company until his death in 1943.

The Edsel was out of pro-



By the time the above brochure was printed, the Edsel was not making production sense, but Brown's creation lives in automotive history and has a following, just ask any member of the Edsel Owners Club. -Ed.

duction by the end of 1959 (1960 model year—Ed.) and would sell a little more than half of the 200,000 cars Ford projected. Mr. Brown was transferred to England, where he helped design successful European models for Ford, including the Cortina. He returned to the United States in the mid-1960s and continued to work at Ford until 1974.

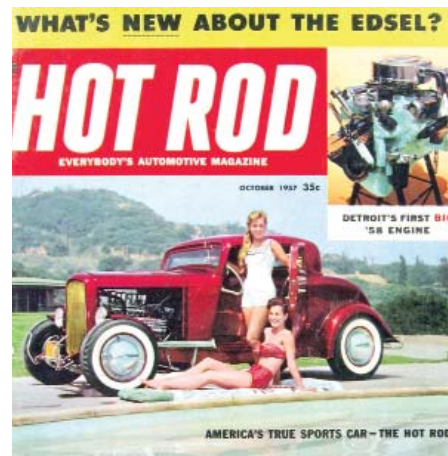
Roy Abbott Brown Jr. was born Oct. 30, 1916, in Hamilton, Ontario. His family moved to the Detroit area when he was a teenager. Survivors include his wife of 42 years, Jeanne Brown; four children from a previous marriage, Georgianna Byron, Reginald Brown, Penny Beesley and Mark Brown; a sister, Betty Klepinger; five grandchildren; two great-grandchildren; and two great-great-grandchildren.

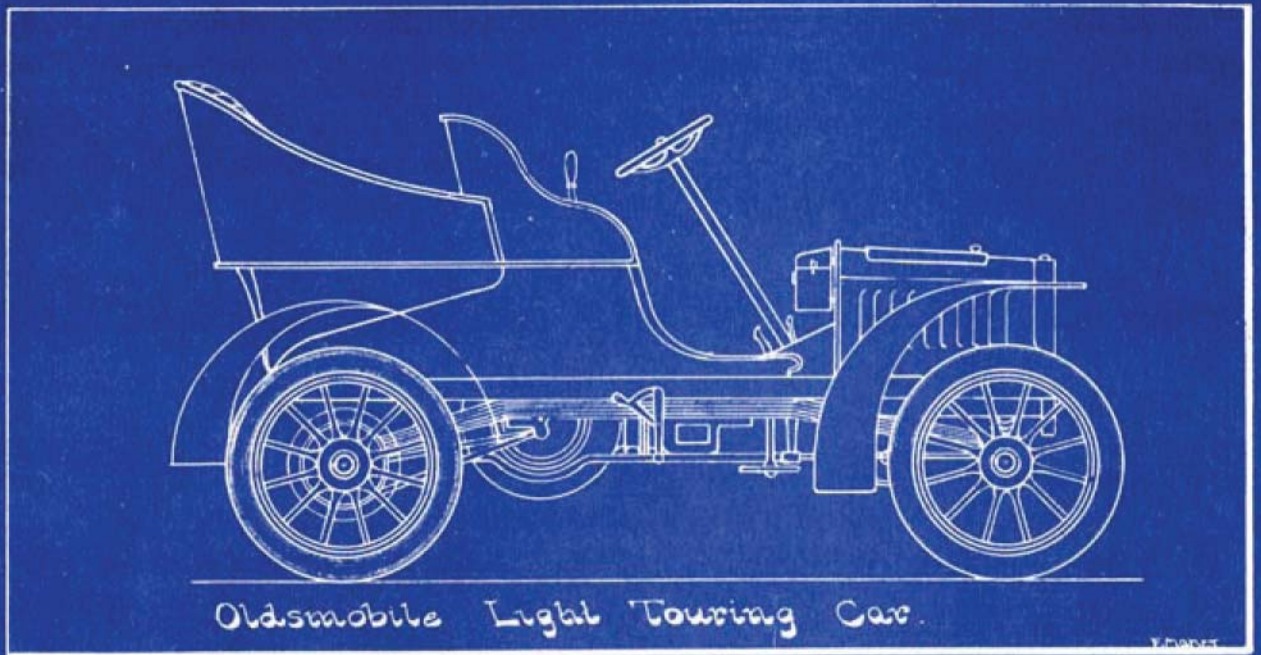
For all its commercial struggles, the Edsel has been revered as a collectible for decades—and Mr. Brown drove one into his 90s.

Robert Mayer, who brokers Edsels and sells Edsel parts online at Edsel World, said

that he just recently sold some original drawings Mr. Brown made in the 1990s of what an Edsel might have looked like had the line endured.

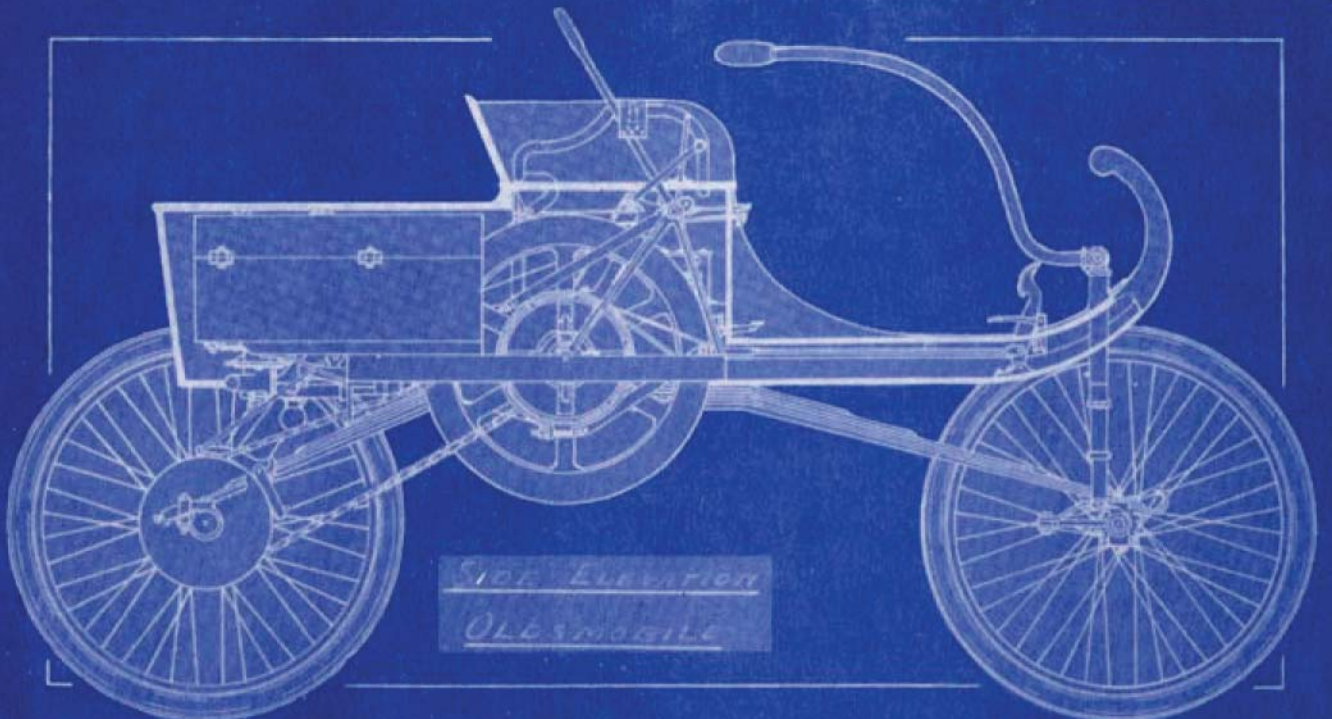
"If you are unprejudiced and look at the car, it's beautiful," Mr. Mayer said of the original models. "The young people who have never heard of it look at it and think it's beautiful."





Oldsmobile Light Touring Car.

1901



SIDE ELEVATION
OLDSMOBILE

The GM Heritage Center collections contain (no surprise) a vast array of interesting material. An example of technical data: the above is from Olds Motor Works, Runabout 1901-1902-1903 by Theodore E. Barthel and gives a glimpse into those cars with a vast amount of technical and performance data. The back cover is also an Oldsmobile tome from the collection—a period brochure touting the technical achievements resulting in uncompromising ease in driving with Oldsmobile’s “Jetaway” Hydra-Matic transmission, urging one to “Get a Jetaway demonstration in a thrilling new 1956 Rocket Engine Oldsmobile!”



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