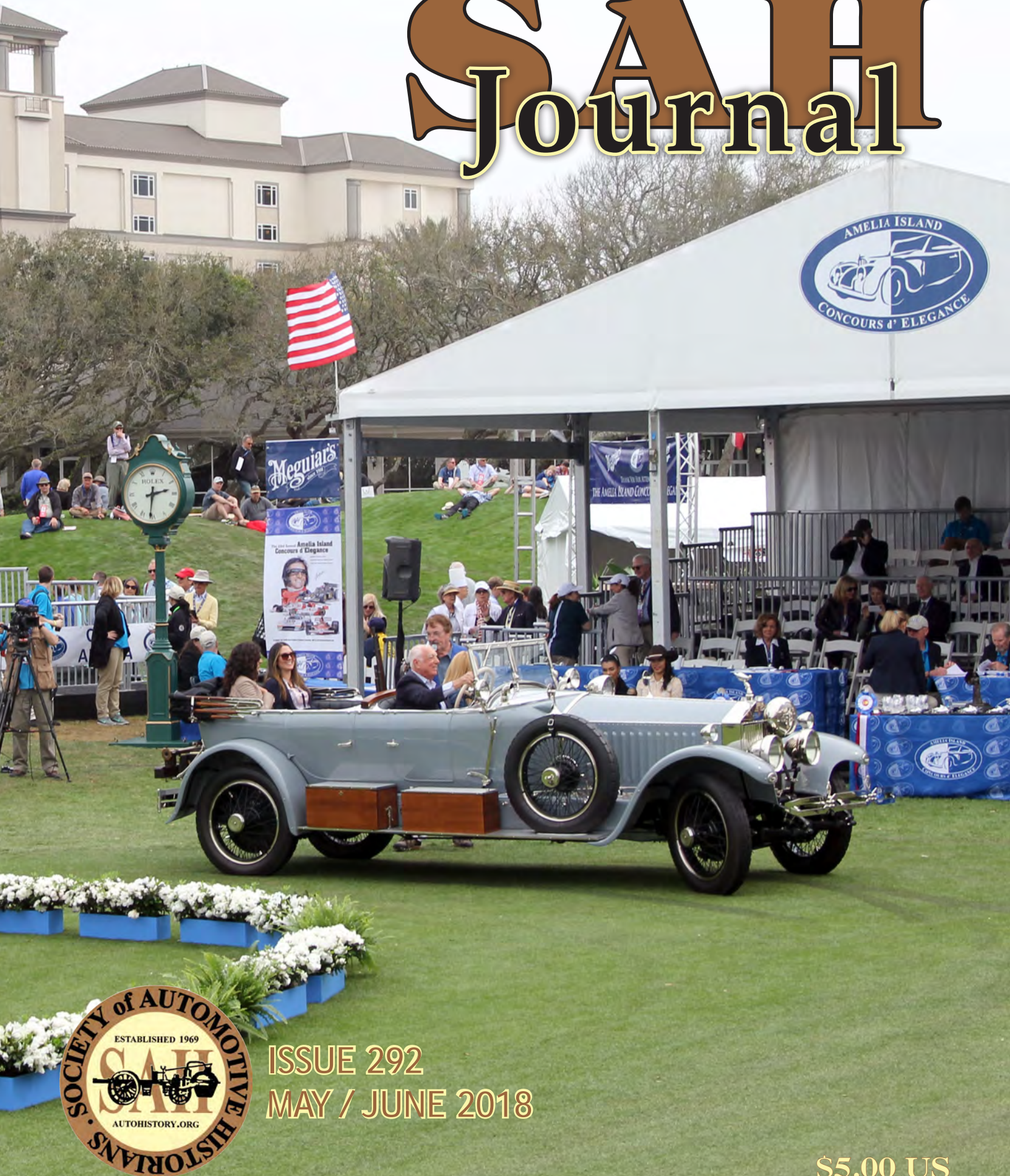


SAH Journal



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Billboard

Wanted: Contributors! The *SAH Journal* invites contributors for articles and book reviews. (A book reviewer that can read Japanese is currently needed.) Please contact the editor directly. *Thank you!*

Your Billboard: What are you working on?... or looking for? Do you need

help? Don't suffer in silence; put the word out to your fellow members. To place a Billboard announcement, simply contact the editor: sahjournal@live.com



The front, back, and inside back covers relate to our Amelia Island story on page 9.

Front cover: This is a 1925 Rolls-Royce New Phantom Torpedo Sports Tourer (chassis 23RC) with coachwork by Barker & Co. (London), owned by The Larry Ellison Collection (CA). The "New Phantom" replaced the Silver Ghost in 1925. The model was later called the "Phantom I" after the introduction of the "Phantom II" in 1929. The Maharaja Sir Umed Singh II GCSI GCIE GBE (September 15, 1873 - December 27, 1940) ordered this New Phantom in 1925; the order was referenced by Barker's no. 2055 dated May 1, 1925 to design no. LD7101, a six-seater open tourer in Barker's "Medium Grey" and crocodile grained leather, and more. The car was especially equipped for hunting Bengal tigers and other wild game. Lighting included front, rear, and side units, and accommodations for armament included a gun rack and sharp-shooting mount. Envisioned as a "land ship," the car was given the look of a ship—from the armaments and Stephen Grebel searchlights to the grey color, and the nautical shapes of the coachwork, including cowl vents between the firewall and windscreen, mounted on a polished section of the coachwork made in the shape of a ship's bow. This car is a prime example of the kinds of cars Maharajas had made by the best coachbuilders of the prewar era.

Back cover: This is a 1905 Woods Electric Style 214A Queen Victoria Brougham, owned by The Suskin Collection (GA). This description appeared on the concours' display placard for the car: "This car is an extremely rare survivor and is believed to be the only Woods Electric Style 214A Queen Victoria Brougham in existence. The cab is removable for open-air touring and seats four passengers in close comfort when closed. The silent top speed is approximately 30 mph. It is entirely original apart from one interior seat. It has solid rubber tires in the front and pneumatic tires in the rear. The front windshield folds into the roof entirely for increased ventilation. The Woods Motor Vehicle Company was formed in Chicago in 1899 and went into the business with \$10 million in capital stock which should have secured rapid growth. From 1902 they manufactured about 500 vehicles annually including a popular rear-entrance Tonneau that resembled a gasoline car. The products were high quality and expensive for the era with prices in the \$3,000 range. In 1916, Woods introduced a line of gasoline powered and early gas-electric hybrid cars, which were called Dual Power. Woods went out of business in 1918 because it lost market share to companies which focused exclusively on gasoline cars."

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Issue:	Jan/Feb	Mar/Apr	May/Jun	Jul/Aug	Sep/Oct	Nov/Dec
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President's Perspective

The Second International Drive History Conference held in Allentown, Pennsylvania, mid-April far exceeded the expectations of the attendees I spoke to. SAH partnered with the Historical Vehicle Association (HVA) along with The Revs Institute, the College of Charleston, FIVA and The NB Center for American Automotive Heritage as an alternative to our past biennial History Conferences.

Based on the initiatives of *John Heitmann*, *Rubén Verdés* and others, SAH has recognized the dynamic nature of what *Mark Gessler* of HVA, and his core team of *Casey Maxon* and *Diane Parker*, have accomplished. John solicited a core number of SAH speakers for HVA's first conference and from this inception we quickly realized the new opportunities we could bring to replace the old SAH History Conferences, whose participation had been declining. *Don Capps*, who took over the Conference responsibilities from *Arthur Jones*, has been the sole SAH contact with HVA and I cannot praise his efforts highly enough.

Michel Lamoureux has prepared a great tribute to *Nicola Bulgari*, a major benefactor of HVA, elsewhere in this issue of the *Journal*. Through this article you can gain greater insight into HVA. In addition, I offer this brief introduction. There are many facets to HVA but at the core is documenting in great detail the provenance of a specific vehicle to answer the question "Why This Car Matters." To this



extent the international body responsible for accurately dating old cars, FIVA (Fédération Internationale des Véhicules Anciens), has appointed HVA as their North American agent. *Mark Gessler* has earned the respect of many in the old car movement with insurer Hagerty extending HVA membership to all its clients and *Nicola Bulgari* sharing his NB Center facility with HVA.

The appeal of the SAH/HVA alliance is that we complement each other without competing against each other. SAH has a long

history of studying all aspects of automotive history both academically and otherwise and as such has much to offer HVA. In turn HVA has a broad range of initiatives that interest our members who are also car enthusiasts at heart.

Back to the Conference that so impressed us all. The first morning found us practicing our double clutching skills as we drove an assortment of cars such as a 1922 Oldsmobile V8, 1933 Graham, 1933 Marmon V16, 1956 Willys-Overland truck and a 1941 Buick. The car that impressed the most was the 1941 Buick that had a little over 5,000 miles. In spite of having a heavy straight eight the light steering left a memorable impression and note—there was no power assistance. Sure there were many turns from lock to lock but this steering did not wander at all, yet the slightest nudge to the wheel changed direction. The communication through the wheel and general feel was a revelation compared to the numbness of most modern electric power systems.

Many of the talks given will be reproduced in a future *Automotive History Review*. Instead of regretting that you did not attend this conference, make sure that you plan to embrace the next one. Congratulations to *Ed Garten* for introducing the concept of a panel discussion to cover topics, this surely will be the first of many.

While SAH does not enjoy the benefactors that make HVA such a success, by partnering as a "spoke in the HVA wheel," we can go places with this "wheel" that we could not achieve on our own. The SAH alliance with HVA has much potential.

—Louis F. Fourie

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NEW MEMBERS



Photo: HVA

The SAH roundtable prompted great discussions among participants. From left: Don Keefe, Don Capps, Bob Casey, Aaron Warkentin, John Heitmann, and Ed Garten.

NICOLA BULGARI: HIS STORY DRIVES... HIS-TORY!

(OF THE AUTOMOTIVE KIND, THAT IS)

The SAH had its 2018 Automotive History Conference within the HVA's conference April 11th-14th at the HVA's National Laboratory located at the NB Center in Allentown, Pennsylvania. Our author, Michel Lamoureux, is the president of "Driving the Passion Automotive Foundation" in Canada and may be familiar to readers of his articles on Hagerty's website and elsewhere. Mr. Lamoureux has a close connection with the NB Center's founder and he was present at the conference; and here he shares his perspective on both. —Ed.

During the years of European reconstruction that followed WWII, it was not uncommon for citizens of Italy seeking solace from their war-torn land to travel north on weekends and refresh their souls along the greener pastures of neighboring Switzerland. Known for its cozy cachet, lush flowery gardens and romantic vistas by the lake, the postcard-perfect border town of Lugano was reputed to offer one such oasis, made all the more friendly for Italian tourists because of their shared language with local residents.

This is where our story begins, as a six-

year old boy from Rome named Nicola Bulgari became the proud owner of his very first automobile: a Buick McLaughlin 1939—a Dinky Toy version, naturally. An innocent enough transaction perhaps, though one that would prove life-transforming in this case, signaling the start of one of the most formidable collections of US-made cars ever to be seen.

It was a time in Italy's history when one could spot American automobiles being driven around by allied troops who stayed on the peninsula until 1948. Arguably they were exotic vehicles for local aficionados as well as those of similar origin for ambassadors, affluent foreign residents or high-ranking officials working in the nation's capital. Even the Vatican ran a fleet of Buick, Cadillac, and Packard limos often donated to the Catholic City State by American manufacturers vying for global exposure, each a rolling sculpture likely to fuel the imagination of any car-loving child with a taste for the classy.

Young Nicola's strongest epiphany came shortly after the Lugano episode while in a crowd one day, awaiting the arrival of Pope Pius XII's motorcade with trepidation. As

His Holiness passed by ever so solemnly in a massive black Buick limousine, the boy was smitten with the imposing presence and discreet sound of such elegance in motion... stately and powerful yet understated, he thought, amidst the pomp and ceremony of the moment. During those brief minutes of esthetic rapture he promised himself that he too would one day have a car just like this. And so he did. In fact, there are now ten original Vatican limos uniquely featured in the Bulgari collection, chiefly Buicks, Cadillacs, and Packards.

The journey from those early Dinky Toy beginnings to adult life eventually brought the lad, now twenty-one, to that long-desired moment when he got his first taste of the real thing at the wheel of a 1937 Buick Special Model 48 two-door sedan acquired in 1961. Five years later, Nicola Bulgari became one of the initial members to join the fledgling Buick Club of America, which now boasts some 7,000 members world-wide.

Fast forward and five decades hence, in July 2016 he hosted the club's 50th anniversary reunion, which brought together more than 650 Buicks of all eras from as far as New



Photo: Renato Zacchia

Buick Club of America's 50th Anniversary at the NB Center for American Automotive Heritage.

Zealand and Australia. This historic carfest aptly honoring his cherished marque was the first public event to take place on the newly completed NB Center for American Automotive Heritage in Allentown, Pennsylvania. The initials are his, of course—understated, not surprisingly. During several days of non-stop celebrations, both on-site and off, Buick owners were treated to a unique experience.

At the heart of the 27-acre property sits a sporty chic Dutch-style Pennsylvania lodge, hand-crafted in wood salvaged from local period barns and stone mined in state. The lodge serves as a focal point for concerts, conferences and events, including film screenings on a fully restored outdoor mega-screen facing the lodge. This was the site of the Boulevard Drive-In Theater—believed to have been the largest in the USA,

it opened in 1949 and went out of business in 1985. The lodge and the movie screen are surrounded by a dedicated 1.3 mile-long asphalt track of interconnected hilly circles, enabling an array of driving patterns where the cars can be exercised, tested or just taken around for fun.

Surrounding the NB Center are specialized workshops and immaculate garages displaying some 150 finely restored American vehicles—all thanks to a crew of auto virtuosi that include promising young trainees doing their thing under the watchful eye of ringmaster and long-time Bulgari associate Keith Flickinger flanked by his brother Kris. This is no shrine to precious automobiles, as Flickinger points out: “Ours is a living collection where every car takes turns at getting driven. Each one, no matter how rare, is

always ready for a spin at a moment’s notice. The work we do here is aimed at a greater purpose: that of preserving these remarkable witnesses of history by getting them showcased, celebrated or simply enjoyed.”

The Bulgari Collection spans two continents, with the other half of the organization in Rome and Sarteano in Tuscany—an additional 100 American cars or so. There too, an accomplished team under the leadership of curator Paolo Ciminiello and fleet manager Andrea Gentili keep these American automotive memories alive for visitors to savor. The owner is proud to say that nowhere in Europe will you find a broader ensemble of prewar and postwar Buicks, Cadillacs, Oldsmobiles, Packards, and Pontiacs in tiptop condition.

The Collection also contains no fewer



Photo: Chantal Charbonneau

Some of the NB Center's noble ambassadors.



Photo: Alysha Eric Csuk

Master restorers Keith Flickinger and brother Kris.

than 5,000 miniature cars, including the Lugano numero uno mini-Buick 1939, all impeccably arranged and themed. They too add learning value, inspiring, as they have for more than a century, children of all ages. So it's no coincidence that an alliance was struck between the NB Center and one of the most respected companies still making such replicas: Brooklin Models Ltd of Bath, England. Founded in Ontario, Canada, in 1974 by John Hall, a British-born design engineer teaching at the University of Toronto, the company followed John and wife Jenny when the couple moved back to the UK. In the nineties, Brooklin Models was passed on to then employee Nigel Parker, now Managing Director of the group, and Tim Fulford.



Photo: Chantal Charbonneau

The beloved marque: Buicks galore.



Photo: Chantal Charbonneau

On standby for a healthy dose of TLC in one of the NB Center shops.

The company's decision to merge with the NB Center was intended as a complementary means to further advance the Center's educational mission. "Our partnership with Mr. Bulgari is a meeting of kindred spirits and shared beliefs," says Parker. "Though the scale of our cars is obviously different from that of life-size ones, their effect, both entertaining and educational, remains as strong as ever," stressing that each highly detailed piece his company produces compares to carefully hand-crafted jewelry that places

history on a pedestal.

But the big narrative within the story here—its deeper underpinning—stems from the very *raison d'être* of the man from Rome who, with a small army of like-minded devotees, spent fifteen years developing his automotive campus on both sides of the Atlantic. "It's about getting the next generations interested right now," says Nicola Bulgari. "Not the simplest of tasks in this day and age of widespread fascination for 2-D virtualities, where thresholds of attention away from the lure of screens are increasingly low—starting with the kids. We need to begin early, teach them, and show them what it's all about. Make them discover the fun, beauty and significance of the American automobile in its multiple, tangible aspects."

To help achieve this legacy objective, the NB Center teamed up with the 375,000

member-strong Historic Vehicle Association (HVA), which now has its National Laboratory on site. It's a state-of-the-art research and teaching facility, in partnership with the US Department of the Interior and Library of Congress, home of the National Historic Vehicle Register—the brainchild of HVA president, *Mark Gessler*.

With similar goals of knowledge-transfer in mind, a close working relationship was also established between the NB Center and Allentown's popular America On Wheels

Museum (AOW) nearby, to which Nicola Bulgari made a major financial contribution, thus ensuring the future of AOW's unique educational mandate about over-the-road transportation. The Museum has just celebrated its tenth anniversary, a note-worthy achievement that has helped spearhead new economic growth in the area.

In April, the HVA hosted its second international Drive History Conference at the NB Center. The theme was the preservation of automotive heritage. There were periods between presentations when participants were given the keys to some of the rarest cars in the collection to drive around the property—a second-to-none learning adventure for connoisseurs and beginners alike. SAH President and author on GM cars *Louis Fourie* recalled one of his fondest memories driving a 1941 Buick whose steering wheel



HVA President and Drive History Conference host *Mark Gessler* welcoming keynote speaker *Matt Henderson* from The Henry Ford Museum.

Photo: HVA



Driving history... literally! A hands-on experience that says it all.

Photo: HVA

and Hungary with notables such as FIVA President Patrick Rollet, one of many eloquent speakers in attendance. Among the high points were a presentation by Sean Kiernan, owner of the iconic 1968 Mustang used in the movie *Bullitt* (see page 10), with a bonus demonstration of the car in motion just as it looked and sounded in the movie; a Skype teleconference with the organizers of the Mille Miglia in Brescia, Italy; as well as a presentation by Yeliz Balibey, Secretary-General of Classic Car Clubs of Turkey, on Young Minds Meeting Old Cars—a truly innovative approach to building awareness

felt as smooth as that of any modern car. NB Center director and long-time Bulgari advisor, Gary Gartner, suggested that such hands-on thrills bring out the inner child in people while connecting us to the very objects, and subjects, of our own history. “Driving these cars becomes a personal, intimate, if not joyful voyage in time that captures the very essence of what the NB Center and its founder are all about. Such are the moments that make Mr. Bulgari and our team the happiest.”

For this year's HVA conference, representatives of the Society of Automotive Historians were invited to present papers

and initiate one of the round-tables entitled Current Issues and Challenges in Doing Automotive History Scholarships. The panel included: *Don Keefe*, Editor of the *SAH Automotive History Review*; *Don Capps*, SAH Conference Chair and Coordinator with HVA; *Bob Casey*, SAH Secretary; *Aaron Warkentin*, Curator of the Studebaker Museum; *John Heitmann*, Past SAH President and Professor of History, The University of Dayton; and *Ed Garten*, SAH Vice-President and Dean Emeritus & Professor, The University of Dayton.

Conference delegates came from several countries: France, Canada, Turkey



Italian Curator *Paolo Ciminiello* (right) and Fleet Manager *Andrea Gentili* (left).

Photo: Alessandro Di Fazio



Photo: Alessandro Di Fazio

From the Collection on the Italian side : Checker Marathon Limo 1965 “checking” out its former home: The Vatican.

of, and respect for, vintage vehicles among young children.

There is something positively unusual, counter-intuitive even, about Nicola Bulgari's life-long dedication to US automobiles—a singular focus only matched by the man's scholarly knowledge of all things Americana: jazz music, cinema, and history by-and-large. This is a rare story that speaks volumes about the mighty force of cultural

influences operating early on in childhood, sustained by one's undying loyalty to a cause, the ability to think big, and the determination to make dreams happen.

Clearly, Allentown—protector of the Liberty Bell during the American Revolutionary War, birthplace of automotive giant Lee Iacocca and cradle of the legendary Mack Truck—will never be the same, thanks to a child's boundless love affair with cars designed

and manufactured thousands of miles away from his home in Rome. It's proof-positive, once again, that a “drive” as compelling as this bears the power to transcend time and space. Through the countless challenges on the road of life, perpetual meanders as they



Photo: Brooklin Models Ltd

A day in the life of Brooklin Models in Bath, England.



Photo: HVA

Yeliz Balibey came all the way from Istanbul, Turkey, to share her passion educating young children on the significance of vintage vehicles.

may be, with unending hoops and loops and twists and turns, Nicola Bulgari has succeeded in finding a precious commodity: his very own... center, literally. The result has been the creation of the most perfect stage one could imagine where, on a daily basis, ardent passion fuels a steadfast mission, all in the name of preserving history for generations to come... of the automotive kind, that is.

—Michel Lamoureux



1

HISTORY ON THE FIELD: THE AMELIA ISLAND CONCOURS D'ELEGANCE

From Rétromobile to Pebble Beach, there's History on the Field. This and future articles will look to highlight certain examples at shows and concours—vehicles with automotive history appeal.

Here are examples seen at the 2018 Amelia Island Concours d'Élégance (AIC). The concours listed 304 vehicles in 35 classes in its show program; and it was to take place on March 11th, but just like the previous year, the dire weather forecast led a move to Saturday, March 10th.

The AIC uses display placards with owner-provided histories. Here we utilize those histories, editorializing along the way.

1954 EMW 327/2; owner: Dannie and Craig McLaughlin (WA) [1]: This car was built at the BMW Eisenach plant in East Germany using the same plans, tools, and dies used to build the BMW 327 in the 1930s. The East German cars were originally badged BMW, but eventually the

badge was changed from blue and white to red and white. There were 505 of these cars made between 1952 and 1955. This "barn find" was featured in a YouTube video then restored twice in different two tone schemes. It was purchased from the Classic Park Museum in Boxtel, Netherlands.



2



3

1929 Peerless 8-125; owner: Dan Johnson (FL) [2]: The 8-125 was launched in 1929 featuring a 138-inch wheelbase, four-wheel hydraulic brakes, and a 322 c.i. 8-cylinder engine developing 36.4 horsepower. Only three examples of this model are known to exist today. It was sold new in Los Angeles and it surfaced as property of 20th Century Fox Studios where it was used in several gangster movies. It was later used at Desilu in the *Untouchables* television series.

1965 Rolls-Royce Silver Cloud III 4-door cabriolet (chassis LCEL87) by Mulliner, Park Ward (design 2037); owner: Steven Wolf (FL) [3]: The last of six cars built. The first (design 7484) was commissioned by Louis Marx (the toy manufacturer often erroneously credited with inventing the yo-yo) and was built on the Silver Cloud II chassis, which featured a two-headlight configuration. Marx wanted a look-alike 4-door version of the 2-door 7410 design in order to be chauffeured. The pillarless 4-door did not use "suicide doors"—the rear doors were mounted on *free standing B-pillars*. The remaining five cars were built on the Silver Cloud III chassis, which featured a four-headlight configuration, but

only this design remained unchanged and kept the two-headlight configuration, so they are often misidentified as Silver Cloud IIs. The first two Silver Cloud IIIs (design 2033) were used by Queen Elizabeth in 1963 for a Royal visit to Australia. The last three (design 2037) differed only by employing the standard Silver Cloud III taillights. Mr. Wolf is only the second registered owner of this car, which was restored by Vantage Motor Works in 2006.

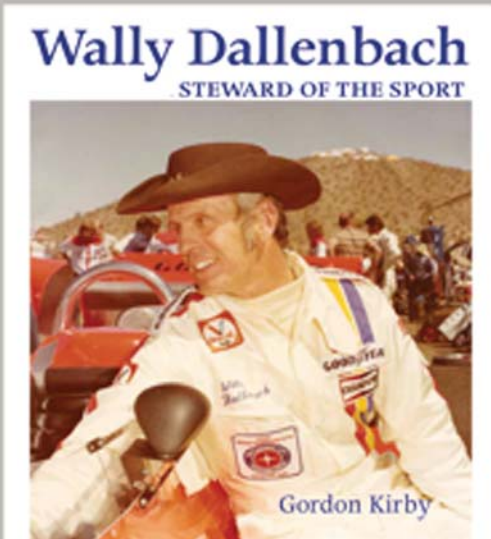


1968 Ford Mustang Fastback (Bullitt '559); owner: Sean Kiernan (TN) [4]: This was the chase scene “Hero Car” that Steve McQueen used in the 1968 Warner Brothers film *Bullitt* (VIN: 8R02S125559). The car was purchased by Robert Kiernan (Sean’s father) in the 1970s from a New Jersey police officer, Frank Marranca. At one point, McQueen tracked the car down and tried to purchase the car. It was used by the family as a daily driver until it ran into clutch troubles and was parked until 2015. It remains unrestored. In 2018 the Historic Vehicle Association (HVA) announced that the car became the 21st vehicle placed on the National Historic Vehicle Register.

Bill Warner, founder of the Amelia Island Concours d’Elégance (FL) [5]: No, Mr. Warner is not a car... however, he is a tireless enthusiast and his energy shows in every aspect of the AIC each year. Here, he lends a quick hello with a smile for the photographer, then it was back to work.

Be sure to peruse the cover and back-cover cars captioned on page 2.

—R. Verdés



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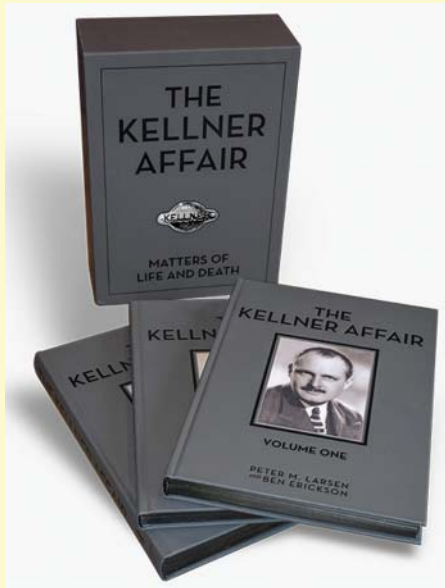
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The title provokes. The Kellner name would be instantly recognized by most automotive historians as the name of a premier French coachbuilder; and it is the “Kellner” referred to in the title, which is why this review is here. The last numbered page (over three printed volumes and one electronic volume) is 1457—this is the first indication that there is far more here than the “affairs” of a carrossier. The next comes within a set of engaging introductory pages, with one page devoted to the very title of the book; and this small excerpt from that page probably shapes the mold best: “... this book is not a car book in the conventional

meaning of that word. It is a car book in the sense that it takes its outset in coachbuilding developments in the 1920s and 1930s. It is also a car book because it goes on to describe what certain people in the French luxury car industry were doing in that period, and there is quite a lot of space devoted to the Kellner coachbuilding enterprise. There is also some car material in the section about what happened after the War. But it is not a car book in the very long part that talks about the Occupation and the French resistance, which is the main errand of this book.”

The authors’ style and wide inclusion of material looks to come from the same mold employed in *Jacques Saoutchik Maître Carrossier*, their 2014 book by the same publisher. In this case, the melding of high proportions of concurrent history with the named automotive subject is arguably even more worthy. While many automotive historians would be familiar with Kellner as a carrossier, few will likely know of *Phill* and the fact that Jacques Paul Kellner, Georges Auguste Paulin (designer), along with Robert Stéphane Étienne (aeronautical engineer), Fernand Eugène Fenzy (architect and professor), and Roger Léopold Alfred Raven (panel beater) were executed on March 21, 1942 for their involvement in that French resistance organization.

The first two volumes—*Matters of Life and Death*—weave a story touching on aspects of coachbuilding in the early 20th century leading to Kellner—his company and those in his orbit—then to the tumult of the French occupation in WWII and *Phill* (a sub-network of the *Alibi* resistance network). Here, the reader will experience the weight of material devoted to the “affairs” beyond what may have been expected in a “car book” about a French carrossier. But, indeed, there is a great deal of material and wonderful images that impress and inform.

The third volume—*The Verdict, Kellner Designs and Other Material*—is a set of appendices displaying a great many scanned source documents from the ultimate fate of *Phill*; and there are four appendices (about 300 pages) devoted to displaying Kellner articles, design drawings, period pictures (many coachbuilder photos) of cars bodied by Kellner, and Kellner brochures. *It is a stunning presentation.* Part of how this material was presented was described this way by the authors: “Dear Constant Reader: This and the next two appendices are dedicated to those of you who perhaps felt a bit disenfranchised by all the death, suffering and self-sacrifice in the first two volumes

that for many chapters had little to do with cars. Well, here’s your fix.” (Though the term “Constant Reader” is only used twice in all four volumes {above and at the end of volume II} and is probably obvious, the term was defined in *Jacques Saoutchik Maître Carrossier* this way: “Constant Reader is an expression that Stephen King uses when he is writing directly to you and me. I have taken the liberty of borrowing it.”)

The forth volume—*Verdict and Dossiers*—contains an additional three appendices in a PDF file stored in a flash drive sleeved within the third volume. The page layout is just the same as in the other three, and there are scans of more of the source documents, including the complete *Phill* dossiers. There’s no car data in the digital volume.

It is remarkable to juxtapose the avalanche of material and images these four volumes present against the fact that this work grew out of research-in-progress for another book: *Joseph Figoni, le Grand Couturier de la Carrosserie Automobile*. Here is some of how that evolution happened: “As the material started landing on my hard drive, it became evident that I was the first to see a good deal of it since it was filed some 75 years ago... When the dossiers of the court case finally arrived that are reproduced in Appendix II in Volume III of this book, it became clear that the parallel storyline route [for the *Figoni* book —Ed.] also would not work. So I decided to bite the bullet, and *The Kellner Affair* became the stand-alone book you are holding in your hand.” (Work on the *Figoni* book has resumed.) Indeed, the book does present an avalanche of material, and to help the reader, just before the index in the first two volumes are two tables: “List of Characters and People” with names and a short description of how they fit in the story, and a “Glossary of Places and Terms” to help orient the reader.

Within all the car related material, it should be noted that there are two large pockets of material devoted to the connections with operations and players with Rolls-Royce in France, as well as material (photos and drawings) devoted to Hispano-Suiza. Part of the “weave” of this story also intersects *Phill* member Georges Paulin as the designer of one of the most famous Bentleys (the “Embiricos Bentley”—the 1938 4¼ Litre, chassis: B27LE) and Rolls-Royce in France, since it owned Bentley since 1931. Cars are identified with their chassis numbers when known. The sheer number of Hispano-Suiza drawings and images, along with Rolls-Royce examples, is impressive,

but the scope of other marques covered is satisfying as well.

Mr. Larsen is a Fulbright Scholar and holds a Ph.D. in English literature and semiotics from the University of Copenhagen and Brown University in Providence, Rhode Island. Both authors are clearly automotive enthusiasts—Larsen, for example, has owned a variety of cars, from a Model J Duesenberg to Talbot-Lagos to a number of Maseratis.

There have been other treatments of *Phill* and material covered, and the authors give credit to those with praise and in a bibliography (at the end of volume III), but the thrust here is the authors' attesting to learning new clarifying information that inspired a "full treatment" aiming to be an exhaustive definitive treatment of these *Phill* members for the ages. The parts of the book devoted to cars, design and coachbuilding are extensive, meaningful, and satisfying. There are evident "deep dives" in research to bring forth the rich presentation of photographs and illustrations. Many historians (including your reviewer) were consulted for advice and source material.

Given the nature of this work as a historical treatise, some may point to the lack of footnotes, the occasional use of colloquial and terse language, and a weaving and overlapping presentation, as distracting and diminishing the work. All of these things were consciously dealt with by the author. The long bibliography is meant to fill the purposes of footnotes, the language is meant to guard against developing antiseptic cover to matters that should retain their sting of horror, and the storytelling builds in its weave. These are "in the eye of the beholder" issues at best, at worst: material flaws. Regardless, the source material and analysis presented is so vast that this work will be an indispensable source for historians doing research into the subjects covered, as well as a stunning visual presentation, and *this reviewer found it to be a very enjoyable read.*

Stepping further back, it could be said that the story format presented in this book (and the Saoutchik book before it) start to form the aperture framing an evolving genre where automotive history subjects (like the history of a carrossier) are extensively interwoven and showcased within art history, cultural history, and—to a larger extent than ever before—world history. This review is an automotive history review... a WWII historian's review would be as apropos too. Happily, the automotive content alone is enough to jump to snatch up a copy.

—R. Verdés

I Love to Make the DIRT FLY!: A Biography of Carl G. Fisher 1874-1939

by Carl Hungness

Carl Hungness Publishing (2015)

carlhungness.com/ 812-273-2472

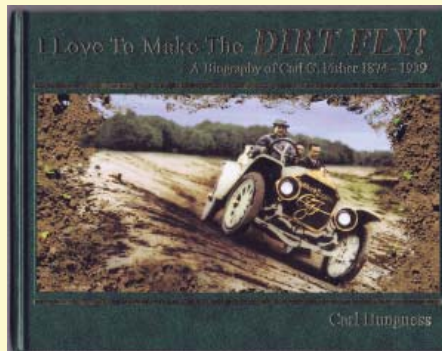
202 pages, 11¼" x 8¾" hardcover

24 b/w and 123 colorized period images, index, appendix, footnotes

Price \$59.95

ISBN-10: 091508886X

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The well-chosen words and generously illustrated pages of *I Love to Make the DIRT FLY!* transport the reader back to the life and times of a man who was full of ideas. More importantly, Carl G. Fisher was a man who walked his talk enabling him to turn many of his ideas and dreams into reality. A lot of realities in fact, the most notable of which are shown on the beautifully drawn endpapers of the book, for Fisher had a guiding hand in the creation of the Dixie Highway (today more a network of roads, rather than one singular road/route, running from Canada to Miami), the Lincoln Highway (now Interstate 80), Prest-O-Lite, Miami Beach, Florida and the Indianapolis Motor Speedway.

Author Carl Hungness has been immersed in racing since his earliest days, in the very late 1960s, as a journalist and your commentator has several of his earlier publications—annual *Indianapolis 500 Yearbooks*—on the shelves. Over those decades Hungness has come to know racing history as well as innumerable racing greats among drivers, team owners and team members. And as the Bibliography, Chapter Notes, Acknowledgements, and Photo Sources pages of *I Love to Make the DIRT FLY!* indicate, his own library, along with sources, resources, and contacts, has grown as well.

Hungness' considerable knowledge and communications skills shine on the pages of this book. His words are not mere recitations of facts, date and events but flesh out the man and his various partners giving the reader a sense of their personalities, their strengths, and their weaknesses, imbuing each with life.

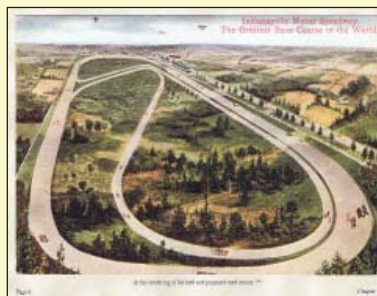
Your commentator did as Hungness suggested in his Preface and began reading at the back of the book for there he wrote and placed two chapters in an Historical Background Section. These set the stage, as it were, putting the reader in the world Carl Fisher experienced and to which he would subsequently heavily influence changes. One chapter deals with the very earliest internal combustion engines and the spindly nascent automobiles they powered while the other describes the most prominent mode of transportation during Carl Fisher's earliest days, the bicycle, from high-wheelers to finally the safety bikes.

With the scene set, the pages narrating Fisher's life read quickly. As his reach broadens with the Lincoln Highway project spanning the nation east to west, his fascination with Florida taking him into the south, the numbers of friends, associates and acquaintances increase to include some whose names today are imminently recognizable. Pages fill with Fisher's correspondence exchanges and photographs with the likes of Will Rogers, Eddie Rickenbacker, President Warren Harding, William Vanderbilt, and of course racing greats of the day such as Barney Oldfield, Ralph DePalma, boat designer Gar Wood, aviator Glenn Curtiss, and more.

As a good biography should, Hungness also details the personal and family life of the man, including lovely first wife Jane, their shared heartbreak losing a child, shared joys and pleasures in beautiful homes and Carl's ultimate life-ending battles with alcohol and diabetes.

This commentator found Carl Hungness's *I Love to Make the DIRT FLY!* engrossing and pleasurable to read. And the period photos, colorized in the style of the times, the paper chosen, even the page layouts only enhance the reading pleasure. Well indexed, with chapter notes and bibliography making the book an easy reference source too.

—Helen V Hutchings



The following two reviews speak to the reality that while automotive history records both the evolution of technology and the placement of that technology within a cultural context, it also speaks importantly to the personalities that have driven love for the motorcar whether as tool for competition or as art form. These two books, taken together, look at two important car culture personalities: Ed Roth, arguably one of the two or three “fathers” of custom car culture, and Kramer Williamson, legendary sprint car driver. In their day both offered up large personalities that left indelible marks on American car culture.

—Ed Garten

Ed Roth’s Mysterion: The Genesis, Demise, and Recreation of an Iconic Custom Car
by Jeffrey A. Jones

McFarland & Company (2016)
McFarlandpub.com/ 800-253-2187
256 pages, 7" x 10" softcover
363 b/w and 22 color images, appendix, bibliography, and index
Price: \$35.00
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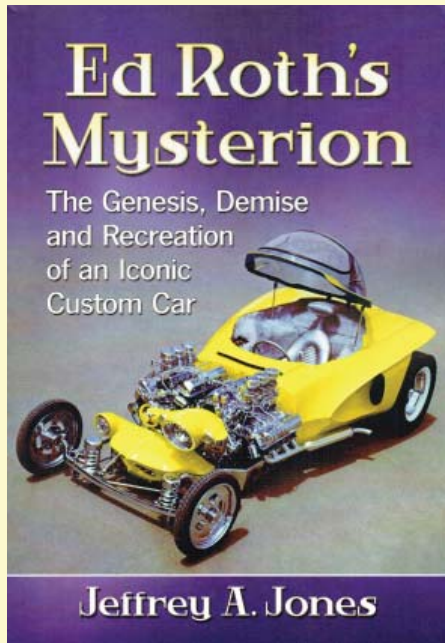
of Roth’s relatives. Indeed, back in the day this same reviewer built and loved one of several Revell Corporation plastic models of the iconic Mysterion which is the subject of this book. Let’s note right away that relative to the model world, the author does an impressive and exacting job in Chapter 3 with his focus on plastic kits and die casts. Indeed, he maintains that Revell’s rendition of Mysterion in 1/25 scale, especially with the 1964 release, is a masterpiece in mass-produced model kits. That kit’s detail and dedication to scale, he argues, was unsurpassed in the industry and, indeed, through reverse engineering and scaling-up assisted in the recreation of that car.

Jones, who worked for over four decades as a petroleum engineer, proves in this book to be among the true fanatics when it comes to both Roth and the iconic Mysterion. Many readers here will know the story of this custom car’s rise and brief existence, yet little is still known about the vehicle given there were a number of fanciful stories surrounding it – particularly its demise – and with some of those stories told by Roth himself and in contradictory fashion.

Perhaps most of interest is Jones’ discussion related to the demise of the car, something that has always been a mystery what with numerous and often contradictory reports that have been told over the years. The “real story” of Mysterion’s demise as shared by Jones seems plausible, but some degree of speculation will remain for those who enjoy unresolved mysteries.

This book is as unique, as was Roth himself, combining history and shop class. Its content draws from interviews, magazine articles, photos, the Revell models and other often obscure sources while, at the same time, documenting Jones’ own elaborate and painstaking reverse engineering and recreation—faithful, bolt-by-bolt—of this legendary car. Without question, considerable detective work was required by Jones as he attempted to separate fiction from fact with respect to the provenance of Mysterion.

Arguably, Roth’s masterpiece could be considered a free-form piece of art. Its major theme—if one can ascribe a theme to what can only be called a delightful oddity—was the car’s asymmetry. Pointedly, the nose pod, the spear on the bubble top, and the duck tail



Ed “Big Daddy” Roth (1932-2001) was a true phenomenon in the automotive world. Roth’s body of custom car work is still being discussed today in hot rod culture, fine arts, and pop culture and his cult following seems to remain as devoted as ever. As this reviewer writes, he is wearing an old tattered “Rat Fink” t-shirt obtained at a car show years ago and sold by several

The State of American Hot Rodding
Interviews on the Craft and the Road Ahead
DAVID LAWRENCE MILLER

In an age of electric cars, driverless technology and anonymous styling, what can be learned from the individuals who resist these trends and practice the craft of building street rods and muscle cars?

Gearhead and geographer David Miller has crisscrossed America in his custom built 1958 Chevy Apache pickup, interviewing hot rodders—including some of the most famous builders in the scene—about their passions, values and way of life. Their stories form a detailed portrait of the distinctively American culture of hot rodding.

210 pages \$29.95 softcover (7 x 10)
48 photos, notes, bibliography, index
ISBN 978-1-4766-7291-5
Ebook ISBN 978-1-4766-3181-3 2018



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on the rear are all deliciously askew. Several of the custom crafted dies and tools that Jones needed to fabricate are also pictured and described.

The book is profusely illustrated, but readers should note that many of the black-and-white photos are of poor quality owing to the fact that they were lifted from enthusiast magazines. Unfortunately most of the author's process photos, too, are of a lower quality as well. Nonetheless, this is a "cook-book" for anyone who dares (who would?) fabricate a second replica of Mysterion.

Influences on Roth—both legendary earlier designers like Harley Earl and Chuck Jordan as well as Roth's "shop helpers"—in the achievement of his end-product are noted and given their due. Importantly, Jones puts the car into a historical context citing what he argues are the five most important predecessor custom cars of the 1950s and early 1960s: Norm Grabowski's "Kookie Kart," Sam Barris' "Hirohata Mercury," Darryl Starbird's "Predicta," Bill Cushenberry's "El Matador," and "Ala Kart" also done out of the Barris Brothers' shop.

In an appendix, Jones lists those vendors (with addresses and websites) of the unique products and services he used in building Mysterion. Good readers, just be advised that if you attempt another go at building this iconic car, be certain that you have a supportive spouse, relatives, and lots of helpers. This won't be a bed of roses that's for certain, but with this book you will have a cookbook and a detailed recipe. Nonetheless, hats off to Mr. Jones for what he's done in bringing back to life a truly unique one-off vehicle that has become a legendary part of American car culture.

Kramer Williamson, Sprint Car Legend

by *Chad Wayne Culver*

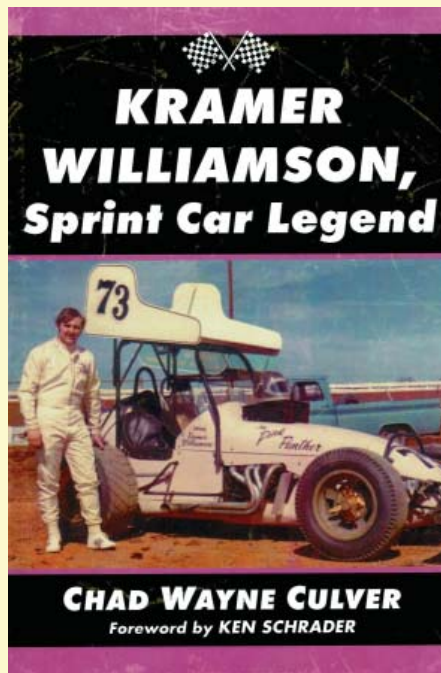
McFarland & Company (2017)
McFarlandpub.com/ 800-253-2187
212 pages, 7" x 10" softcover
73 images, bibliography, and index.

Price: \$29.95

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ISBN (ebook) 978-1476628578

What real man would drive a pink car, you say? But Kramer Williamson did during most of his long and legendary career as a sprint car driver—and did so proudly. A sprint car Hall of Famer, Williamson began his 45-year professional career as a grassroots racer from Palmyra, Pennsylvania, and became one of the most successful professional



sprint car drivers of all time.

The author begins this extraordinary biography by noting that "as my car crosses the running waters of the Susquehanna River and passes numerous large barns weathered from their years of service, I can hear a train whistle from miles away and am taken back to simpler times. These sights and sounds are all signs of just how special this area is. Upon pulling up to a stoplight, I spot a sprint car parked across the road at a local gas station and am reminded that this is sprint car country. This is central Pennsylvania." For years Kramer Williamson raced the legendary tracks such as Williams Grove Speedway, Lincoln Speedway, and Selinsgrove Speedway as well as others located in this beautiful area of America.

Drawing on interviews with those who knew Kramer best, this first ever biography covers his life and career, from his humble beginnings racing the legendary #73 Pink Panther in 1968 to his fatal crash during qualifying rounds at Lincoln Speedway in 2013.

Kramer's early love of racing can most likely be traced to his father, Earl Williamson, who raced flat-track motorcycles in southern Ohio. This detailed and engaging biography covers the full range of Kramer's endeavors from the early days of his successes to what can only be described as his lean years period and then, finally, to his resurgence period in the early '90s.

While many of the book's black-and-white photos are of poor quality and likely taken by his wife, children, and teammates,

each illustrates a man who always seemed to have a smile on his face and a dedication to his sport. The photos speak volumes to the reality that Kramer Williamson was a racer's racer and lived his life on his own terms.

Perhaps the best feature of this book is not so much the retelling of Kramer's many racing victories (and some dramatic losses), but rather the clear focus on his personality, his smooth style, and easy-going attitude both on and off the track. Importantly, this biography demonstrates what many other motorsports histories often fail to do in bringing to life the importance of both family and teammates in the encouragement and support of a passion. Moreover, the sense of competitiveness buttressed by an encompassing sportsmanship and respect for those Kramer competed against shines forth in this book. A highly recommended book especially to those automotive buffs and historians who collect biographies of important motor sports legends.

—Ed Garten

The Dashboard Book: American Automobile Dashboards 1899-1969

by *Wayne Moore*

self-published (Jun. 2017)

waynejmoore.com

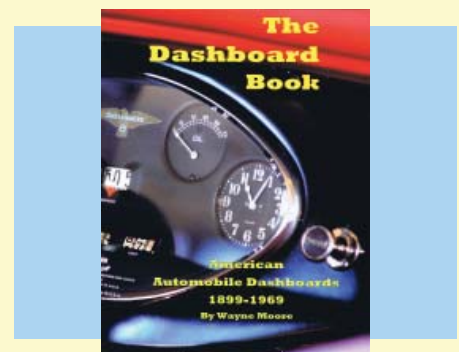
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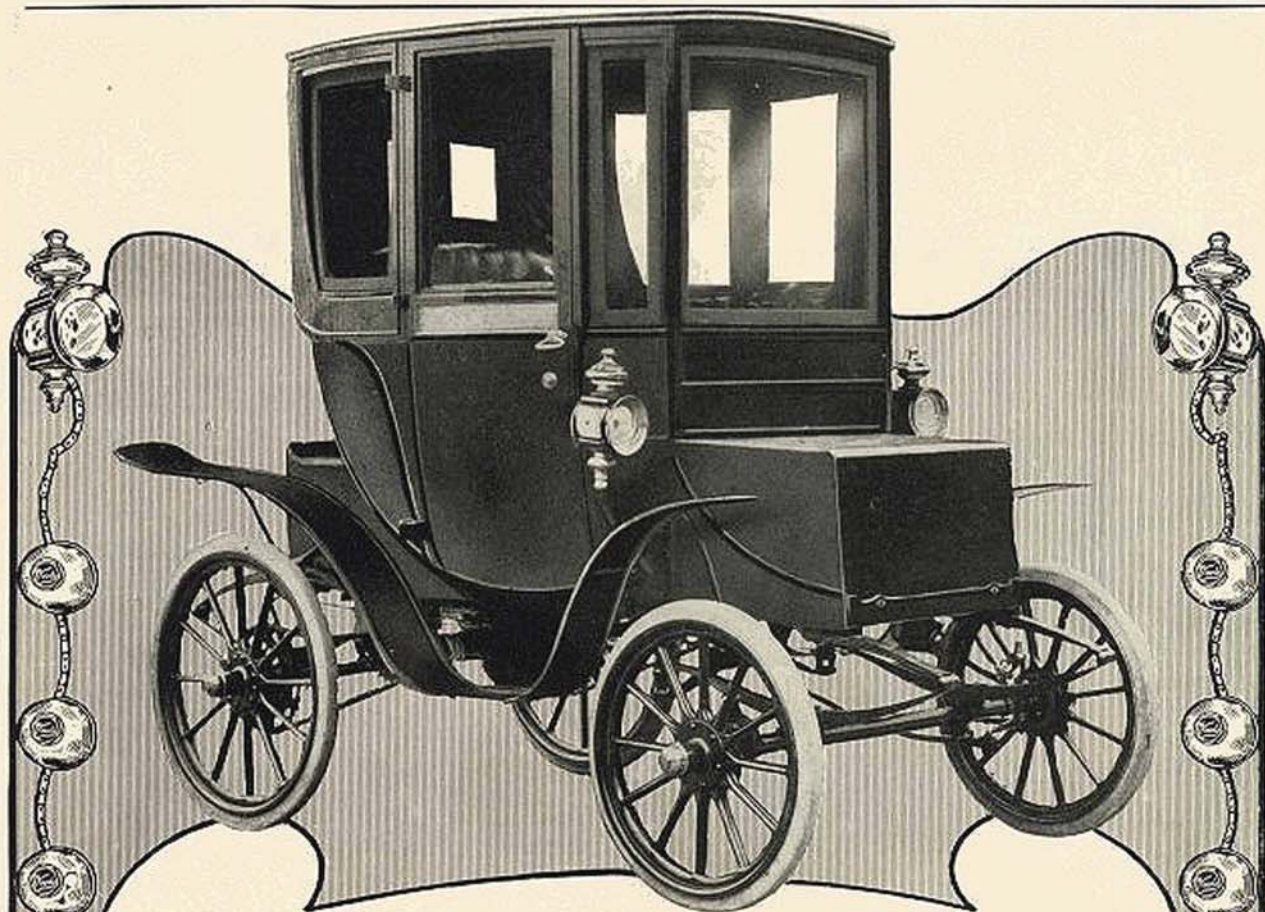
ISBN-10: 1539390446

ISBN-13: 978-1539390442



The author's website highlights these quotes from *Jay Leno*: "Great read" and "I really liked it"—also, its multitude of photos provide an engaging visual tour. The text follows that visual tour like extended captioning and commentary, often straying heavily into subjects other than dashboards and instrumentation. One finishes the tour enjoying the sights, but wishing there was a standardized presentation of the subject for consistency and comparability through time.

—R. Verdés



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