

SAH Journal



ISSUE 301
NOVEMBER / DECEMBER 2019

\$5.00 US

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Billboard

SAH Award Nominations:

Details of all the SAH awards contact info should be viewed on the website at: autohistory.org/index.php/awards

Here is a summary of all eight awards with their nomination deadlines:

Nicolas-Joseph Cugnot Award, English (April 15th)

Nicolas-Joseph Cugnot Award, Non-English (June 15th)

Richard Scharchburg Student Paper Award (June 15th)

Carl Benz Award (April 15th)

E.P. Ingersoll Award (June 15th)

Friend of Automotive History (April 15th)

James J. Bradley Distinguished Service Award (July 1st)

Richard and Grace Brigham Award (April 15th)

Wanted: Syllabi for college courses on automotive history, proposed or actually taught, US or other focus. I've never taught such a course although I've wanted to for years, and with my retirement coming in less than a decade I'm running out of time! Contact *Ric Dias* at: ric.dias@northern.edu

Wanted: Information on the White Steam Car. I am writing a book on White Steamers and am seeking information not only on the cars, but the White Sewing Machines, White Bicycles, and the Cleveland Machine Screw Company. Leads on White's racing history and its relationship with the U.S. Army would be especially helpful. Please contact *Don Hoke* at: 1925Stanley@gmail.com

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!*

As we close out 2019, both covers have images from the 2019 Pebble Beach Concours d'Elegance, which featured many Bentley examples to celebrate the marque's 100th anniversary.

Front cover: This is a row of Bentleys that were produced at their Cricklewood factory before the acquisition by Rolls-Royce. The first car is a 1925 3 Liter Speed model (chassis 1025) with its original Park Ward 2-seater coachwork. The car behind it is a 1927 3 Liter Speed model (chassis ML1501) with open coachwork by Vanden Plas.

Back cover: This is a row of Derby Bentleys—a name that refers to the Rolls-Royce Derby factory where they were built. W.O. Bentley was not involved in the design of these cars, though he was employed by Rolls-Royce after the 1931 acquisition and he did test drive these cars and had a positive opinion of them on the whole. The first car is a 1938 4¼ Litre (chassis B106MR) with three-seater drophead coupé coachwork by Vanden Plas. The car behind it is a 1939 4¼ Litre (chassis B154MR) drophead tourer by Vanden Plas. Note: observe the radiator configuration of these Derby Bentleys and keep it in mind when reading our feature article's example no. 4 on p. 7.

Submission Deadlines:

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

Note: the SAH Journal is a bimonthly publication (printed 6 times a year) and there is a two-month horizon for submitted material before it is mailed (e.g., material submitted by February 1st appears in the Mar/Apr issue and is mailed on or before 3/31.) All letters, manuscripts, and advertisement submissions and inquiries go to the editor.

SAH Journal

ISSUE 301 • November/December 2019

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



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SAH Journal (ISSN 1057-1973) is published six times a year by The Society of Automotive Historians, Inc. Subscription is by membership in the Society.

Membership dues are \$50 per year (\$60 per year outside North America & Mexico); digital membership dues are \$20.

Dues and changes of address go to:

Society of Automotive Historians, Inc.
c/o Cornerstone Registration Ltd.
P.O. Box 1715
Maple Grove, MN 55311-6715 USA

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President's Perspective

An Automotive Century



One of the more fascinating aspects of studying automotive history is the realization of the extent that the automobile defines the 20th century. In the last decade of the 19th century, the automobile—the horseless carriage—began to emerge. That

century might be defined by the harnessing of steam and the development of greater mobility in the forms of the railroad and the steamship.

By the end of the 19th century, electricity, petroleum, and the internal combustion engine also appeared upon the scene, part of an era of emerging technologies that spilled over into the next century. In the United States, the Good Roads Movement, an initiative sparked by bicyclists, was quickly adopted by those supporting the automobile as well. By the end of the second decade of the 20th century the automobile was available to the masses, especially in the United States.

The literal creation of the automotive industry, the rise of the automobile during the 20th century also greatly affected culture. From songs about the automobile, to how families took vacations and shopped, to the very idea of the mobility that the automobile provided, our lives during the 20th century were transformed. There is also the issue of the automobile and the environment, one that still resonates as the 20th century has given way to the 21st century.

Keep in mind that the term “automotive” also includes vehicles other than passenger cars. Trucks, farm machinery, and military vehicles also fall within this category. The 20th century certainly experienced a bonanza regarding the development of these automotive systems. The tank did not exist at the beginning of the century, and at the end we had the M1A2 Abrams Main Battle Tank and the Bradley M2A3 Infantry Fighting Vehicle. Trucks and tractors emerged during the 20th century to be nearly ubiquitous, simply a part of the scenery, much like the automobile.

It is this ubiquity of the automobile by the end of the 20th century that, as automotive historians in the 21st century, should give us pause. The automobile simply is there, hidden in plain view. For the most part, it is such an ordinary part of our lives we rarely give it that much thought as a historical artifact. Just as we rarely stop and give that much thought to the rapid adaptation and adoption of such technological marvels as the microwave oven, color television or household

refrigeration, we rarely give much thought to ways in which the automobile has profoundly changed our lives. As the saying goes, “It is what it is.”

Should one make the effort to undertake a survey of classes at the college and university level devoted to the history of the automobile, one of the findings might be the dearth of such courses in the catalogs. Despite what might be seen as its massive influence upon our lives, there is surprisingly little attention paid to the automobile within academe. Even within courses devoted to the history of the 20th century, the automobile plays a relatively minor role, making what might be best thought of as “guest appearances” at various intervals. One must search high and low, far and wide, to find much in the way of attention being paid to the scholarly study of the history of the automobile and its impact. Yes, it certainly happens, of course, but...

This past September, Florida's Ave Maria University served as the host for “An American Century: A Symposium on the Automobile and the Twentieth Century.” Dr. Paul Baxa, the chair of the school's history department, moderated the discussion. The panel members were: Dr. Patricia Lee Yongue, Professor Emerita of Literature, University of Houston; Andrew Hart, doctoral candidate, Florida International University; Bryan Gable, graduate of the University of North Carolina-Charlotte and a member of the research staff at the Revs Institute in Naples, Florida; and, myself. Unfortunately, illness prevented the other member of the panel, Mark Vargas, the Chief Operating Officer and Director of the Library and Archives at The Revs Institute, from attending. The discussion was far-ranging and took place with an audience of 80-plus undergraduates and faculty members.

Each November since 2015, the Michael R. Argetsinger Symposium for International Motor Racing History has taken place in Watkins Glen, New York. The *International Motor Racing Research Center* in Watkins Glen has served as the sponsor and host of this event, along with the SAH. Scholars from academe and noted hobbyist historians and experts have presented papers at this symposium, created to initially honor Jean S. Argetsinger, but now honoring the noted author Michael Argetsinger, her late son. Presenters at the symposium have been truly international, ranging from Italy and United Kingdom to New Zealand—with a noted Canadian contingent thanks to the participation of past SAH president Dr. Doug Leighton and Dr. Paul Baxa of Ave Maria University. Speakers have included from the NASCAR Hall of Fame Museum, its former historian, Buz McKim, and its curator, Dan Simone, along with Friend of Automotive History, Karl Ludvigsen.

The International Drive History Conference held at the Research Laboratory of the Historic

Vehicle Association in Allentown, Pennsylvania, during the last weekend of April, is a cooperative effort of the HVA and SAH, the conference now also serving as the SAH's International Automotive History Conference. This annual conference truly lives up to the “drive” in its title by providing a “driving experience” using vehicles from the NB Center for American Automotive Heritage and other museum and private collections for the attendees to actually get behind the wheel and drive. The presentations given at the conference are top-notch, ranging from one end of the automotive spectrum to the other. Students along with such noted figures as Dr. Fred Simeone and Miles Collier have given presentations at the conference. HVA Vice President Diane Parker and the HVA staff, with the support of those at the NB Center such as Keith Flickinger and the members of Center staff, have made this an incredible event, with which the SAH is proud to be involved.

Thankfully, there are other such conferences devoted to the automobile and its history. The Euro Automotive History Conference has been held in France and the Netherlands. The Society of Automotive Historians in Britain hosts a number of seminars for its members as well as participating in the Euro Automotive History Conference. The Automotive Historians Australia has launched a wonderful series of annual conferences that both immediate past president Louis Fourie and I have been fortunate enough to attend. Our sister organizations in France, Italy, and Germany provide similar programs. Here at home, we must also link arms with others such as the National Association of Automotive Museums (NAAM) and support their efforts to present and interpret automotive history.

If the 20th century was, indeed, “An Automotive Century,” as automotive historians in the 21st century, we view that past both without blinking or making excuses. We need to see the automobile and interpret its past by helping to provide others with an understanding as to how we got where we are today. We need to step up to our role as public historians, participating in the sorts of events that I have mentioned above, as either presenters or attendees. We need to write, of course, but we really need to speak as well. Those within academe need to attend the conferences of the American Historical Association (AHA, of which we are an affiliate), the Organization of American Historians (OAH), the North American Society for Sports History (NASSH), the Popular Culture Association (PCA, where the SAH supports the Vehicle Culture Group), and other similar national, regional, and local associations.

Although as automotive historians we spend a considerable bit of time looking in the rearview mirror, we also spend considerable time helping lay the groundwork for those following us. If anything, this is one of the crucial roles of the Society of Automotive Historians.

—H. Donald Capps

THE VALIDITY OF SALES CATALOGS IN AUTOMOTIVE HISTORY RESEARCH

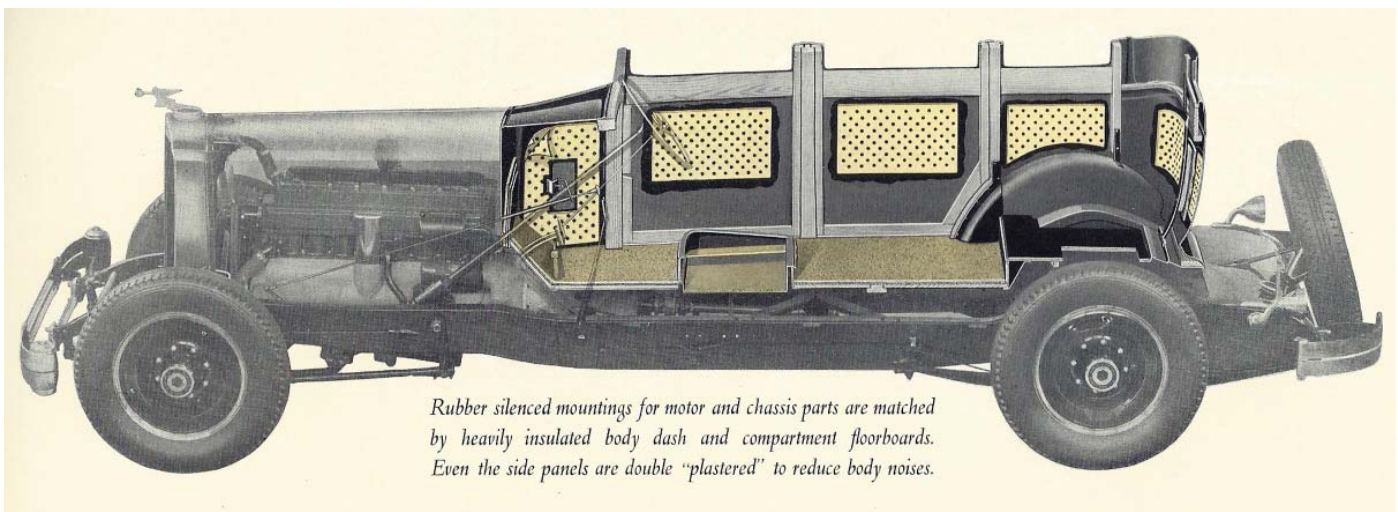
Many members of the Society of Automotive Historians, as well as others with an interest in historic vehicles (owners, restorers, hobbyists, etc.) find original automotive sales literature, especially catalogs, portfolios, and similar trade publications, to be both of interest and useful. If one owns a particular car, that ownership is enhanced by the possession of one or more catalogs for that specific automobile. Similarly, the illustrations and mechanical information in these catalogs enable the owner or restorer to bring that car closer to originality. While some of the sales literature produced were simple “mailers” or “hand-outs,” others were more substantial and elaborate, especially if the intended recipient was perceived by the manufacturer or dealer as a strong potential purchaser. These “prestige” catalogs are often works of art in themselves and collected by a sizable group of aficionados, and not for just a single specific year and model of automobile. Such collectors may have an acquisition *focus*—perhaps a particular time period, a specific make of car, a certain demographic within the total automotive target market, or a single country of manufacture.

Yet one must be careful in assuming that the information in a particular sales catalog is valid. Even within a given model year,

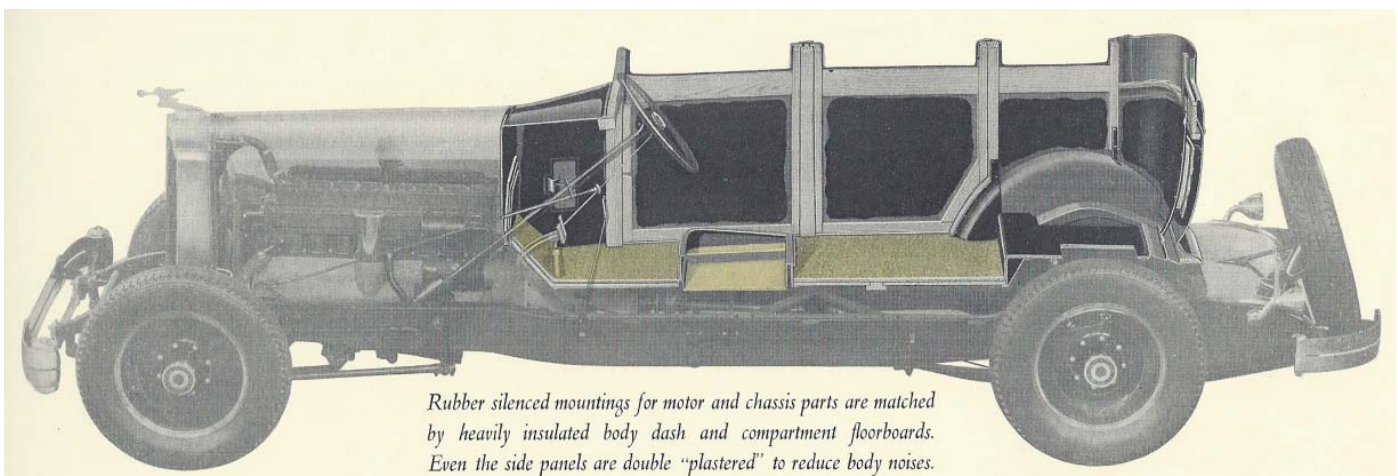
automotive manufacturers often modified the details of both mechanics and body styles.

For example, if one is the proud owner of a Ninth-Series Packard “Eight Deluxe” (models 903 and 904), it is important to know that two different editions of the “prestige” sales catalog for these cars were published: one marked “Copyright 1931” and another “Copyright 1932.” Midway through the production run for this Packard model several changes were made and the two editions of this catalog reflect these changes in both text and in illustrations (as elaborated upon below). Also, while many Packard hobbyists and owners refer to this model Packard as a “1932 Packard Super Eight,” nowhere in either edition of this catalog is this car referred to as a “1932” model or as a “Super Eight.” “Eight Deluxe” and “Ninth Series” are the only designations.

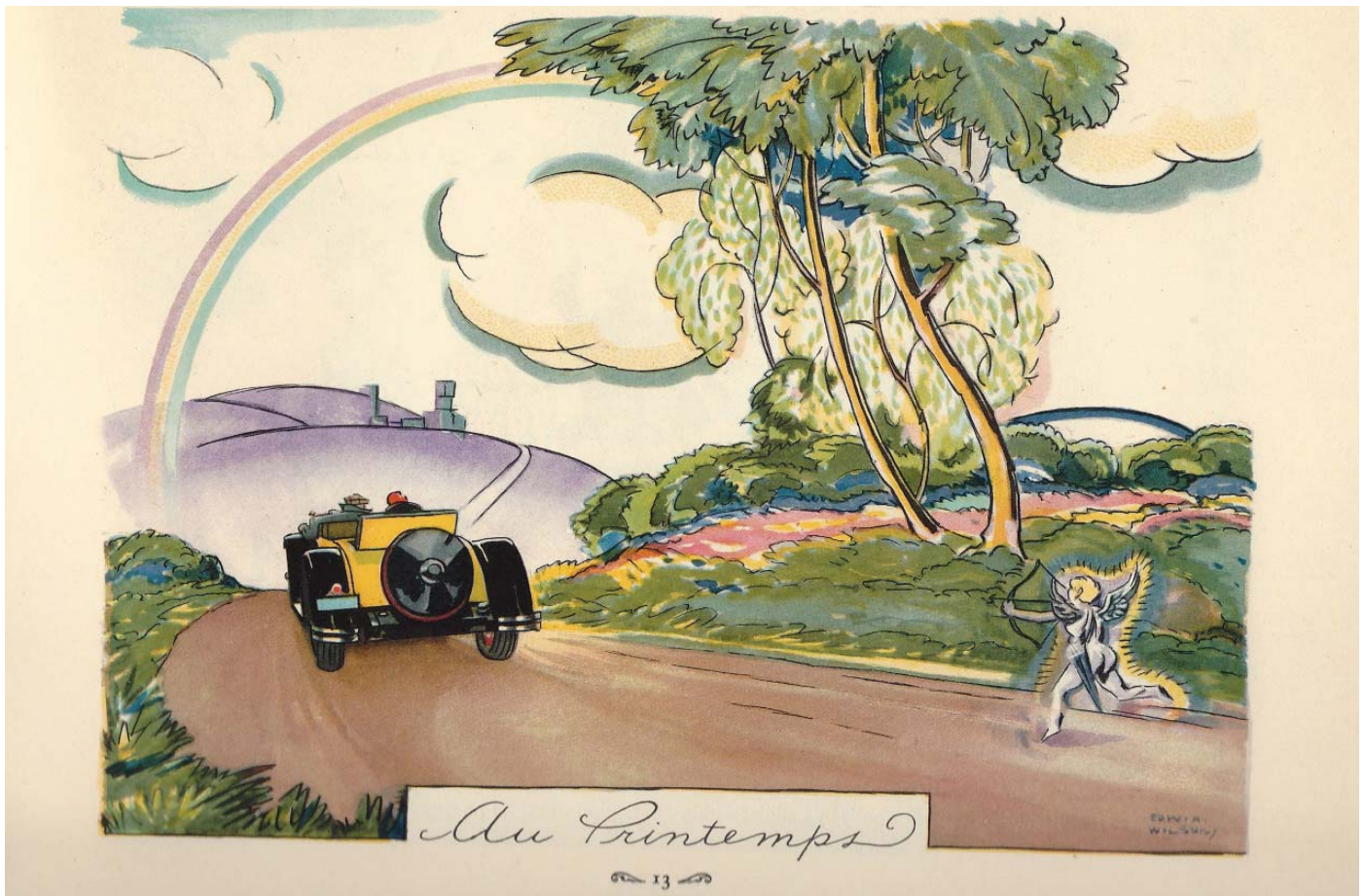
Even more important is that many sales catalogs include mechanical and/or body style information, data, and illustrations that are *incorrect* for *all* production cars of the specific make, year, and model for which the catalog was designed and printed. Automobile companies sometimes simply made mistakes when producing sales literature and included incorrect specifications or illustrations.



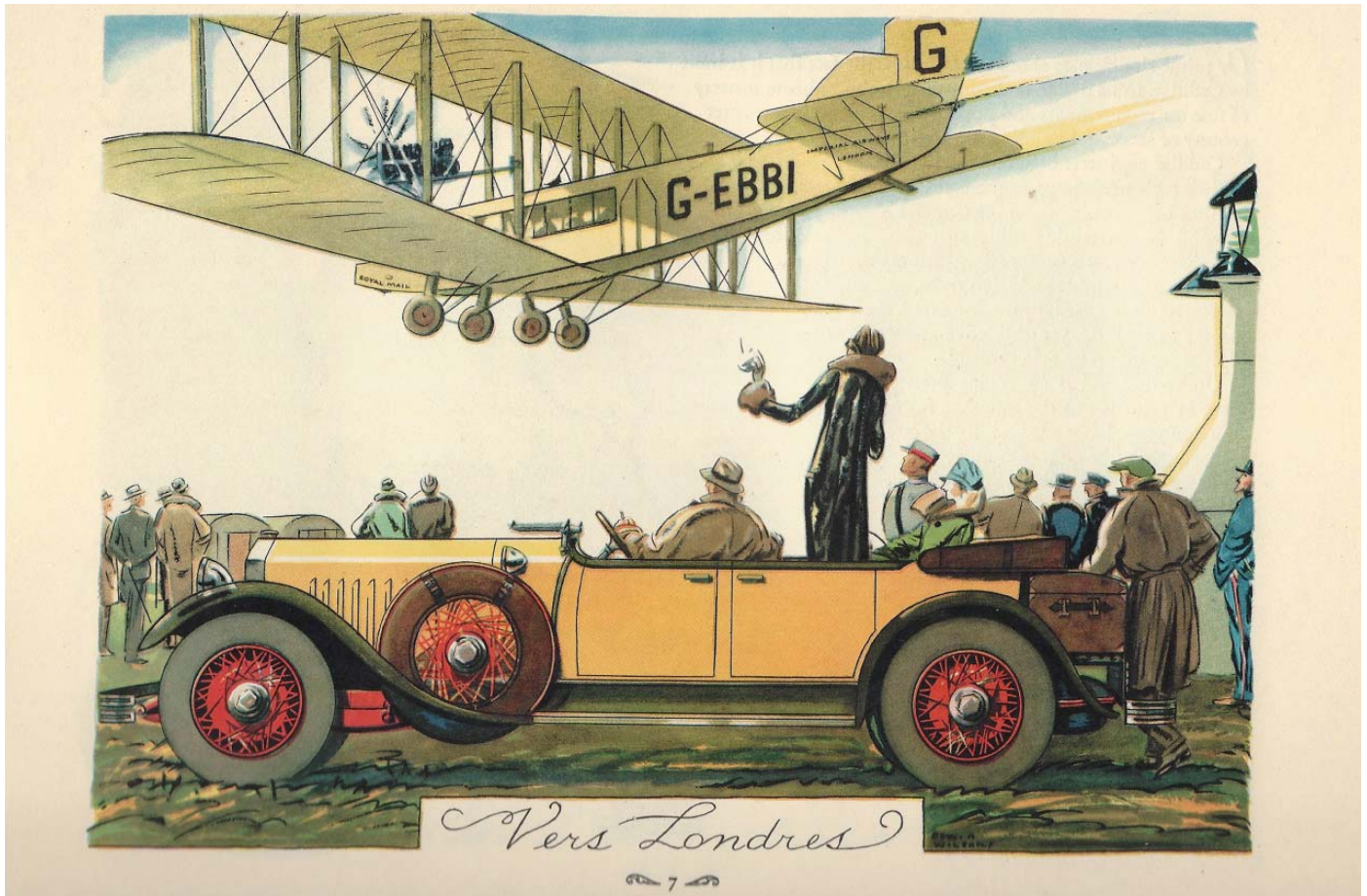
1a: Ninth Series Packard Eight Deluxe (yellow side insulation panels are copyright 1931). Details on p. 7.



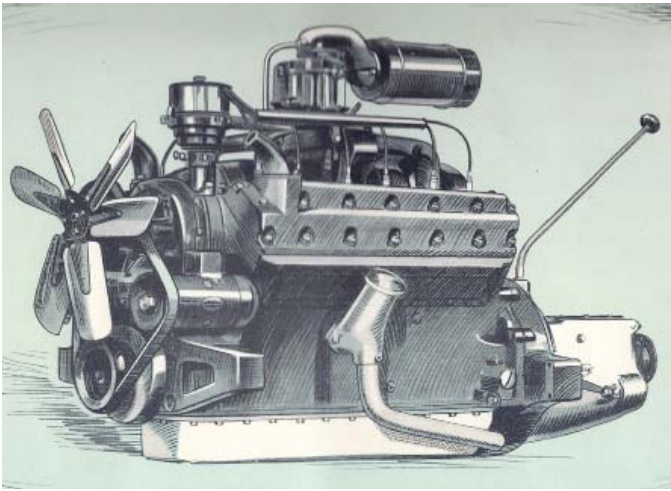
1b: Ninth Series Packard Eight Deluxe (black side panels are copyright 1932). Details on p. 7.



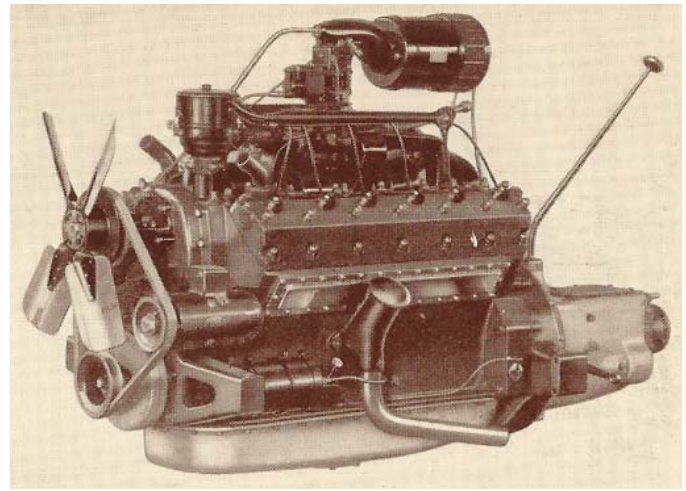
2a: 1927 LaSalle artistic illustrations from primary catalog—of minimal or no value for restorers, etc. Details on p. 7.



2b: 1927 LaSalle artistic illustrations from primary catalog—of minimal or no value for restorers, etc. Details on p. 7.



3a: Ninth Series Packard Twin Six (prototype, not produced).



3b: Ninth Series Packard Twin Six (production engine).

At other times body style illustrations are often “artistic” with design details purposefully left vague, and with no mechanical illustrations included in the catalog. Body style drawings rather than photographs would be used. The function of the catalog was to sell the car via its general aesthetics rather than its specifics. An example of this is the 1927 LaSalle images (2a and 2b on p. 5).

And sometimes the companies produced the sales literature prior to the manufacturing specifications and details being finalized, again resulting in major inaccuracies. Thus a sales catalog may describe and illustrate a prototype vehicle which never made it into production in the form denoted in the catalog, or body styles might be illustrated or listed which were never produced. Yet the implication is that the information presented in the catalog is valid for the cars in the dealer showroom. A variety of examples are presented here.

Clearly, in any of these instances described, an owner or restorer would be in error if he or she relied upon one of these catalogs to aid in the maintenance or restoration of a historic automobile.

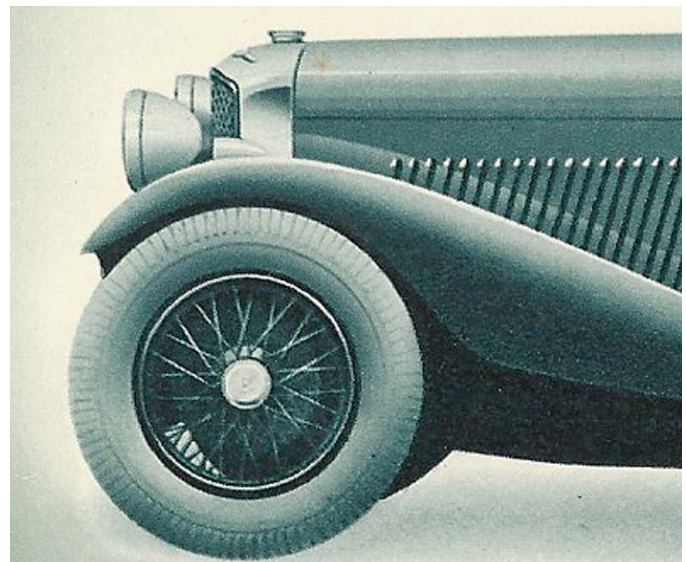
The number of these “invalid” pieces of sales literature is substantial, and this article has been written to simply provide



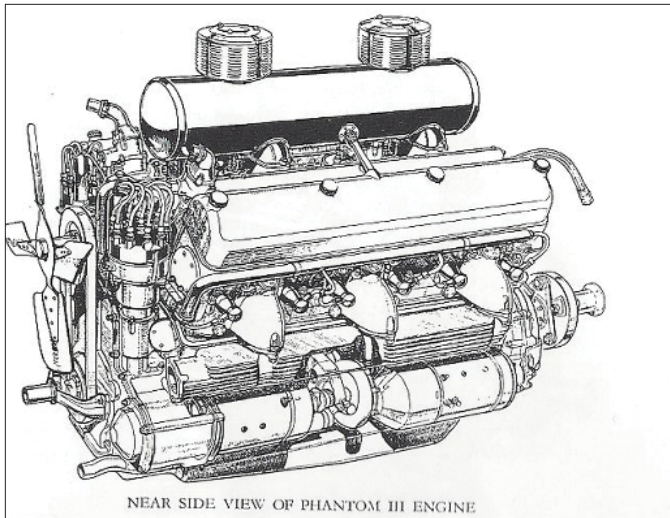
5: 1935 Stutz English catalog. Details on p. 9.



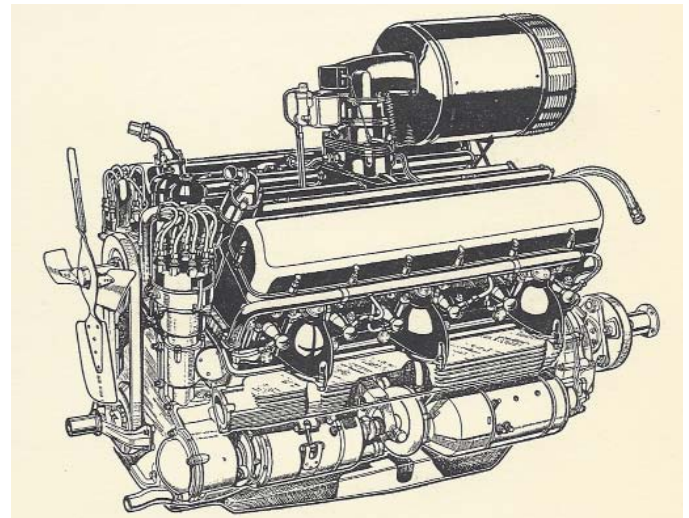
4a: 1933-34 Bentley showing radiator stone guard, which was not on production cars. Details on p. 7.



4b: 1933-34 Bentley catalog illustration. Details on p. 7.



6a: 1936 Rolls-Royce Phantom III engine (prototype not used in production). Details on p. 9.

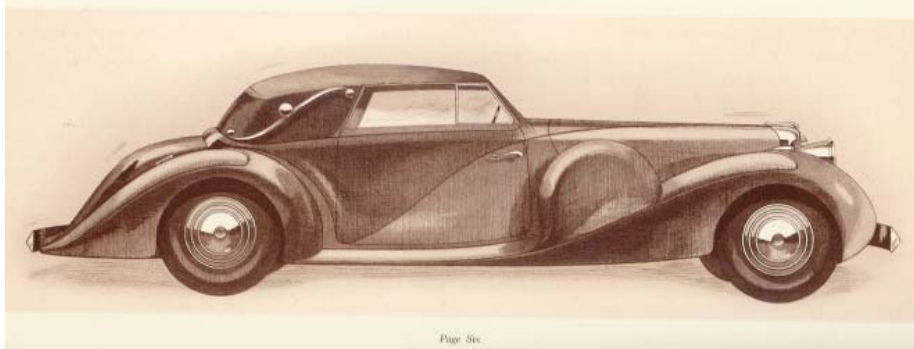


6b: 1936 Rolls-Royce Phantom III engine (the production engine). Details on p. 9.

a small number of interesting examples. Readers are encouraged to add to this listing of illustrated instances from the author's collection.

1. **Ninth Series Packard Eight Deluxe.** This model was produced from June 1931 to January 1933. As previously discussed, midway through the production run many of the mechanical specifications were modified, for example, a change from a four-speed gearbox to a three-speed. These two catalog illustrations (from the 1931 and 1932 editions) show a significant modification of the side-panel body insulation. Restorers beware!

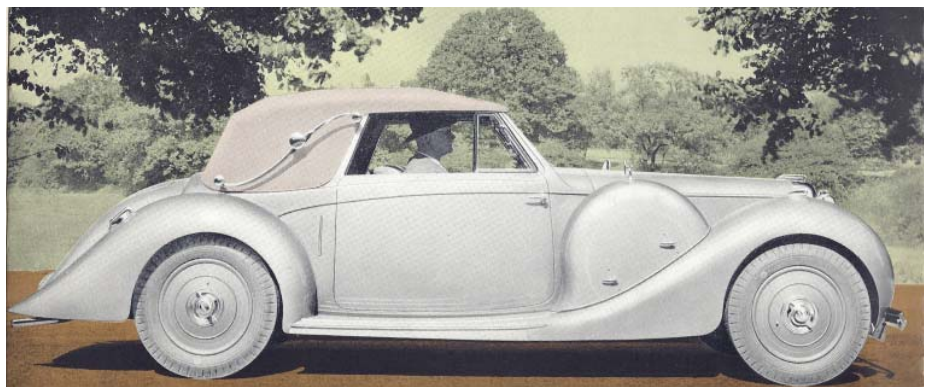
3. **Ninth Series Packard Twin Six.** Today the most commonly found catalog for Packard's new twelve-cylinder automobile (introduced in January 1932) is largely incorrect in describing the mechanics of the car. Both the engine illustration and the mechanical data in the catalog are actually for the *prototype* engine (3a) which had been designed for a relatively small front-wheel-drive model under development but then aborted. That engine would have been insufficient for the production Twin Six and a considerably larger engine was used in the production model. The correct engine (3b) was shown and described in a later (today very rare) sales portfolio.



7a: 1937 Lagonda (Sepia is with fancy swaging—not produced). Details on p. 9.

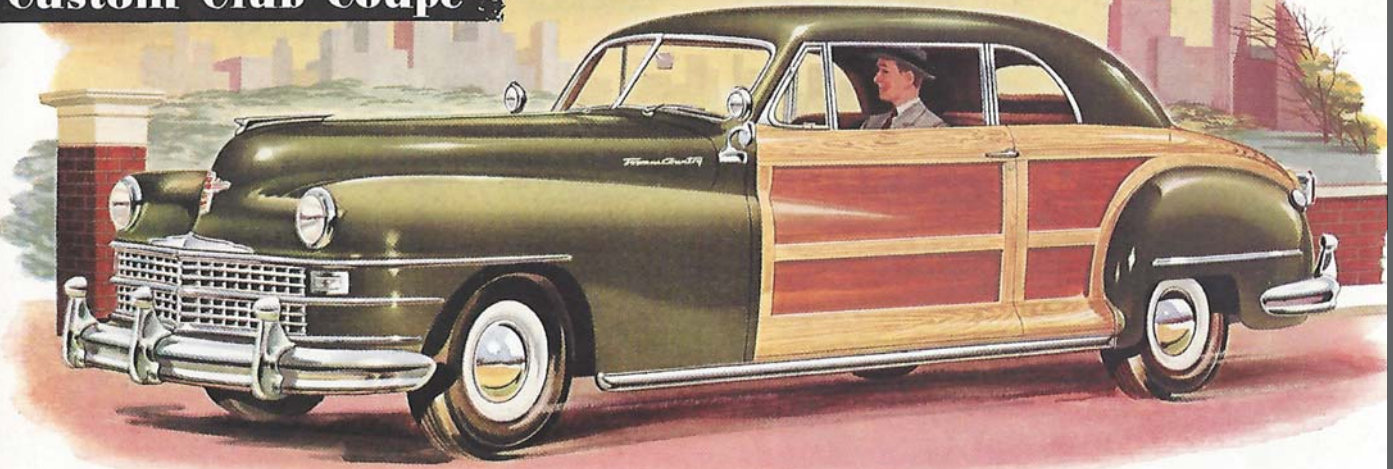
4. **1933-34 Bentley 3½ Litre.** After the acquisition of Bentley Motors by Rolls-Royce, the earliest "Derby Bentley" (made at the Rolls-Royce factory in Derby) sales catalogs showed the cars with a radiator stone guard (4a and 4b) reminiscent of the earlier 1920s "Vintage" Bentleys of racing fame. In production, the stone guard was never used, with the bare radiator shutters prominently displayed. Thus a Rolls-Royce-built 1930s Bentley found today with a stone guard would be an anachronism.

2. **1927 LaSalle.** These two illustrations (2a and 2b) offer an imaginative sales message. The drawing of the four-door touring car might provide some minor and vague assistance to the owner or restorer striving for originality, but the drawing of the roadster would be useless. Only a subsequently-published small non-color LaSalle booklet contained *photographs* of mechanical and body features—thus the desirability of obtaining several different pieces of sales literature for a specific automobile.



7b: 1937 Lagonda (Grey car on green and brown background is the production car). Details on p. 9.

Custom Club Coupe



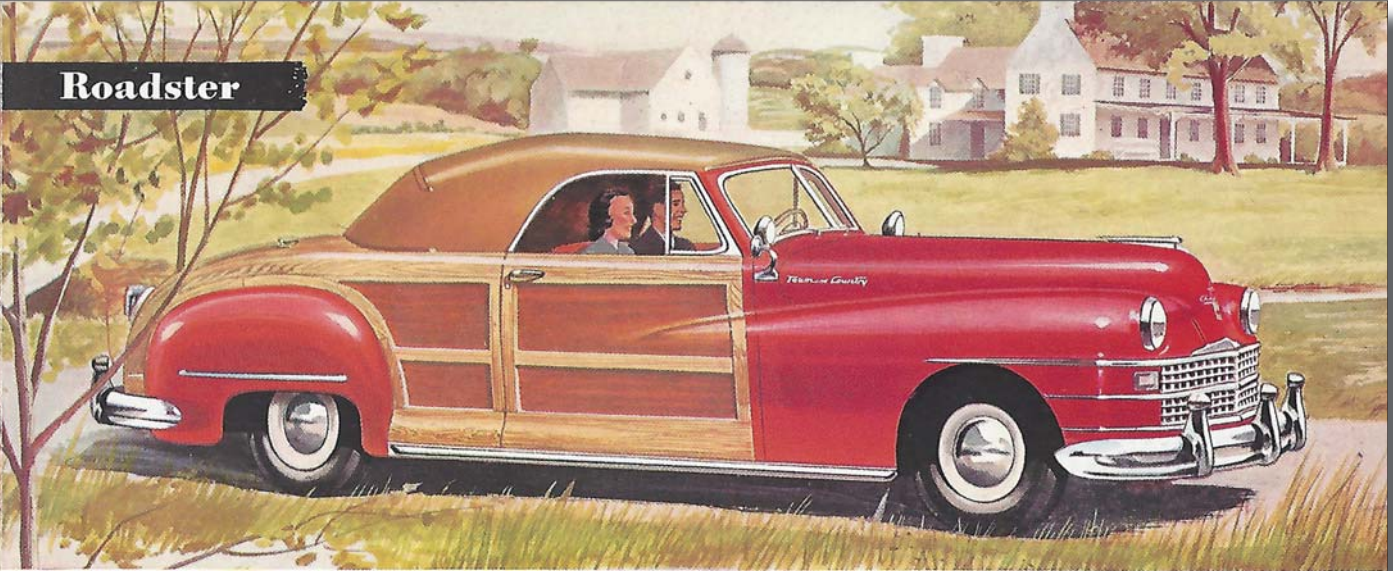
The Town & Country Line includes—the 4-Door Sedan; the Brougham (2-Door Sedan); the Custom Club Coupe; the Convertible Coupe; and the Roadster—five distinctive body types of rare beauty and smartness. All easily and comfortably accommodate six passengers, except the Roadster, which has seating capacity for three and tremendous luggage space behind the seat

and in the rear deck. The Sedans, too, each have an exceptionally large storage compartment in the rear deck and additional space on the smart luggage rack on the top of the car.

All body styles, with the exception of the Convertible Coupe and Custom Club Coupe are on the Windsor chassis of 121½ inches wheelbase, powered by the famous 114-horsepower Chry-

8a: 1946 Chrysler Town & Country (Custom Club Coupe—not produced).

Roadster



ler Spitfire engine. The Convertible and the Custom Club Coupe are on the New Yorker chassis of 127½ inches wheelbase, with 135 horsepower under the long, sleek, beautifully designed hood.

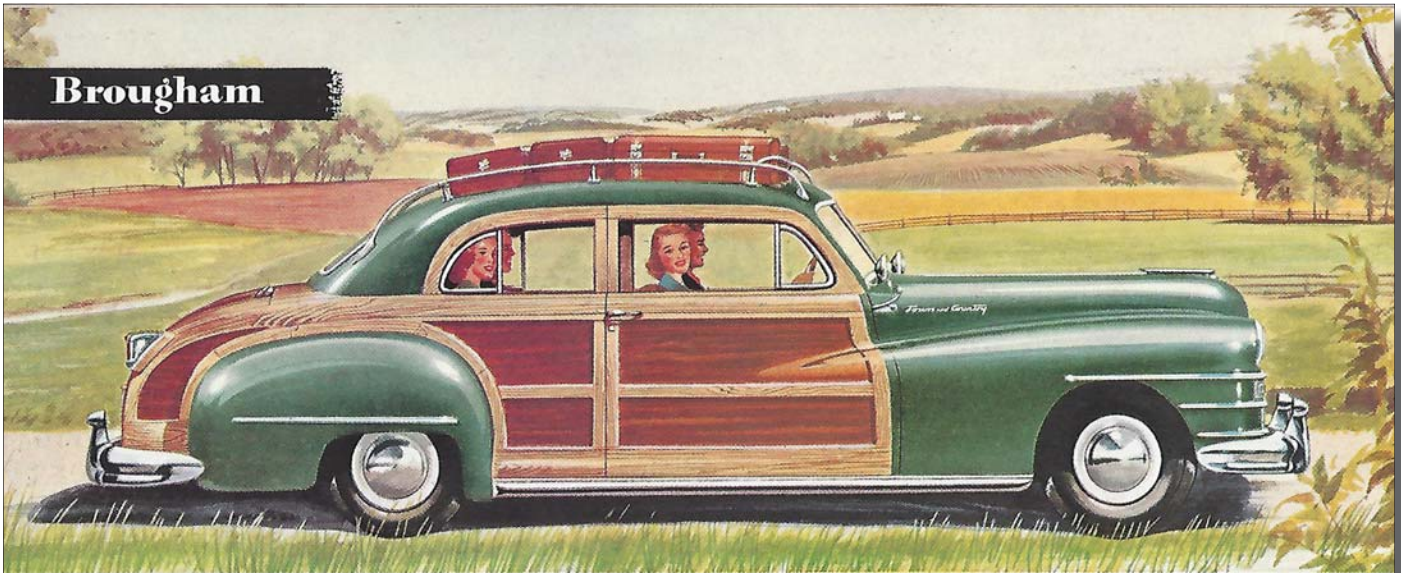
The chassis, which embodies all of the fine engineering and mechanical features of the current Models; the beautiful and distinctive front end; and the long, graceful Chrysler Newport

front fenders are exactly the same as those on the Beautiful Chrysler Standard Models. The chief difference in the Town & Country is in the design and construction of the body itself, where rich, beautiful ornamental woods in their natural colors are skillfully used instead of the conventional steel.

The panels on the sides and rear deck are Mahogany-bonded

8b: 1946 Chrysler Town & Country (Roadster—not produced).

Brougham



to steel—and the frame is ruggedly made of heavy, solid White Ash, expertly fashioned, with a superlative quality of fine coachwork which is reminiscent of the craftsmanship of the famous custom coach builders of former generations.

On the Sedans and the Custom Club Coupe the tops are of one-piece steel which gives them great strength. The Convert-

ible and Roadster have cloth tops, expertly tailored over strong steel bow construction, and the tops are raised or lowered electrically. Interiors are spacious and beautifully appointed.

From the standpoint of design, engineering excellence, and quality craftsmanship, Chrysler Town & Country cars are incomparably *beautiful*, so entirely *different*, so completely *desirable*.

8c: 1946 Chrysler Town & Country (Brougham—not produced).

5. **1935 Stutz.** No Stutz automobiles were produced in 1935. At that point, production had been over for some time. 1933 was the final year of any significant production, with perhaps six or seven cars constructed in 1934. The final American sales catalog denoted “1933 models” and carried the rather audacious title “*A Contribution to Humanity*” on its cover. Yet both “1934” and “1935” sales catalogs exist, issued in England by the “sole concessionaires” Warwick Wright Ltd. of London. Pity the British automotive historian believing that Stutz produced a 1935 model.

6. **1936 Rolls-Royce Phantom III.** Rolls-Royce’s first twelve-cylinder automobile was not delivered to a customer until July of 1936. Yet the first full (52 page) sales catalog was produced in October of 1935, and it included a variety of mechanical information not found in the actual cars produced—note the very different air cleaners. Today’s restorer would certainly be confused by a variety of differences between the catalog’s illustrations of the engine (6a and 6b) and that found in existing cars.

7. **1937 Lagonda Twelve Cylinder.** When Rolls-Royce acquired the assets of Bentley Motors in 1931, the legal details of the takeover required W.O. Bentley to become an employee of Rolls-Royce. He was treated poorly, with minimal responsibilities well below his qualifications, and he was able to eventually leave the company and then join Lagonda, where he redesigned the existing six-cylinder car and then designed a new twelve-cylinder model. As we have seen in previous examples, catalog production often preceded actual car production. A conspicuous example of this is that the initial sales catalog

(7a and 7b) for the Twelve Cylinder model illustrated coachwork with “a wealth of swaged paneling ... the wings themselves would have been a credit to any of the more notable French coachbuilders of the day. However, no doubt on grounds of cost, the production models had to be content with the excellent shape and manage without the trimmings” (quoting automotive historian Michael Frostick).

8. **1946 Chrysler Town and Country.** Prior to America’s entry into World War II, Chrysler had introduced a “Town and Country” model. Its sedan-like shape, combined with ash-and-mahogany side and rear body panels, proved to be an attractive and desirable automobile. Following the end of hostilities, Chrysler re-introduced the Town and Country. The 1946 sales folder described five different body styles: a four-door sedan, convertible, club coupe (a hard-top design, 8a), roadster (8b), and two-door brougham (8c). All five models were beautifully illustrated in color. But again, those who produced the sales brochure were premature in the details. Only the four-door sedan and the convertible made it into production. Any collector looking to acquire one of the other three models would find it a futile task.

So what is the moral of this story? Too many historic automotive sales catalogs contain invalid and incorrect information. These catalogs and portfolios—especially the substantial “prestige” versions—may be desirable hobbyist possessions and research tools for historic automobile owners, restorers, and historians, but one must be cautious when relying on them for truly valid information and data.

—Matthew Sonfield

Book Reviews

Women Who Ride the Hoka Hey: Enduring America's Toughest Motorcycle Challenge

by Abigail Van Vlerah

McFarland & Company (2019)

McFarlandpub.com/ 800-253-2187

212 pages, 8.75" x 6" softcover

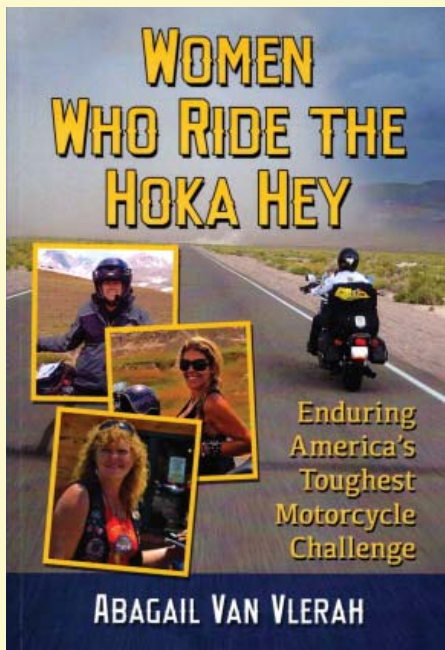
17 b/w images, chapter notes, bibliography, index

Price: \$39.95

eISBN: 978-1476636115

ISBN-10: 0786495855

ISBN-13: 978-0786495856



The phrase “Hoka hey” is Lakota Sioux approximately translating to “Hurry, hurry.” That is precisely what participants in the Hoka Hey Motorcycle Challenge have to do because the prescribed route that riders are expected to complete on any given day of the multi-day ride can be as much as 1,000 miles. Those miles are mainly on secondary roads with many of them easily described as “very twisty.”

For those more oriented to four-wheeled conveyances than two—think of it as a Great American Race on steroids, for a

Hoka Hey course is tougher by far. Directions handed out sequentially at checkpoints along the way are more ambiguous (not written utilizing or following SCCA rally protocols) and no meal or overnight stops are provided or pre-arranged. Neither are sleeping accommodations set up in advance, much less showers or even privies. The Challenge tests the endurance (on all levels) of riders and bikes with the latter limited to American-made v-twins. Think Indians, Harleys, Victorys and custom-mades.

We’re all aware that women own and ride motorcycles. Nonetheless motorcycles and activities associated with them are for the most part perceived as male dominated. It is that erroneous perception that inspired author Abigail Van Vlerah, a motorbike rider and Challenge competitor, to write *Women Who Ride the Hoka Hey*.

While Van Vlerah does relate some of various women’s ride experiences, the real focus of this book is cultural and thus not one that would normally be a candidate for a commentary on these *Journal* pages. But in this case the book had been sent to me by editor Verdés with a specific request to do just that. It turned out to be an interesting and instructive read—so thank you Rubén for encouraging us all to broaden our horizons and understandings.

The first Hoka Hey Challenge was held in 2010, the next in 2011. The third in 2012 was the first time for author Van Vlerah to participate. Subsequent Challenges were organized and held in 2013, with Van Vlerah again attempting—and completing—the ride. After the 2014 event the organizers decided to hold formal Challenges every other year going forward.

Concurrent with participating in the Challenge, the multi-degreed author was working on her doctorate in American culture studies by conducting ethnographic research. The moment that was revealed I wondered if this book, her first, might have evolved from her doctoral dissertation. Two-thirds of the way into reading, my suspicion was confirmed.

Some of the most effective and informative passages are what Van Vlerah calls “blended or woven dialogue” in which she uses direct quotes from various interviews she’s conducted with women who’ve ridden in one or more Hoka Hey Challenges and weaves them—a sentence from one, followed by a sentence from another and so on—to form the paragraph and make the point

under discussion. The chapter endnotes identify each speaker but don’t interrupt when reading the text.

Several times American former professional racing driver Danica Patrick is mentioned as likely having similar experiences to female Hoka Hey riders as all are participating in what’s commonly identified as a “man’s realm.” As a guess, I suspect Van Vlerah is unfamiliar with the late Denise McCluggage and especially her racing experiences about which she’s written so eloquently, or those of Janet Guthrie or Lyn St. James, who in their day were initially barred from the pits—much less the cockpits—simply because of their gender, much less *Bugatti Queen* Hellé Nice, Elisabeth Junek, or Lucy Schell before them.

The entire book is (no surprise) well-written and informs the reader—men and women alike—as it raises awareness too.

—Helen V Hutchings

Power Under Her Foot: Women Enthusiasts of American Muscle Cars

by Chris Lezotte

McFarland & Company (2018)

McFarlandpub.com/ 800-253-2187

190 pages, 7" x 10" softcover

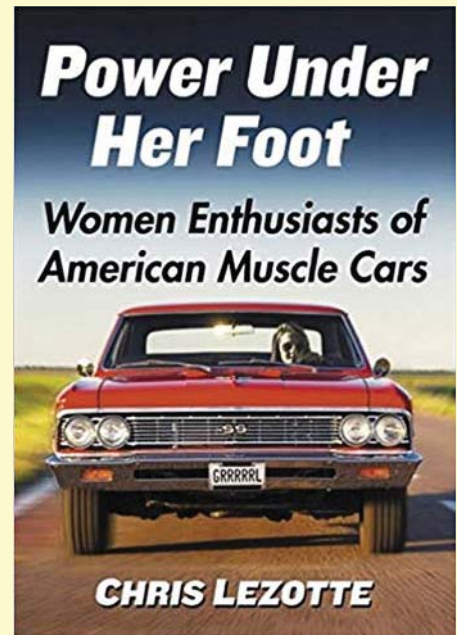
51 photos, appendix, bibliography, index

Price: \$39.95

eISBN: 978-1476631738

ISBN-10: 1476670161

ISBN-13: 978-1476670164



“When I’m in my car I feel free, no stress and have so much power under my foot I can’t get enough of it.” —a 31 year old female ’68 Plymouth Satellite owner.

Current SAH Board member *Chris Lezotte* bestowed a great favor upon both the automotive history community and the car hobbyist crowd when she authored this insightful, engaging, and just plain fun book, one that probes in considerable depth a previously unexplored area of automotive history. How many of us have roamed around local car cruise-ins, talking “car stuff” to the guys about this or that car when, arising from a folding chair at the rear of the car, a woman (sometimes young, sometimes older) makes it clear that “you’re looking at MY car.” Let’s recognize that there are far more than a handful of car gals out there and nearly all of them have lovely and often rich stories to tell about how they got their car, how they improved their car, and how good their car makes them feel. Most of the women interviewed for this book dismiss the long-standing stereotypes surrounding women drivers and women’s relationships to cars.

Lezotte rightly notes that popular representations of women drivers have been founded on two enduring stereotypes that have existed at least since the 1920s. The first arose out of male fears that women drivers were abandoning their maternal and caretaker roles and the belief by some men that mechanically-skilled women were invading their turf. Much literature exists to disprove this stereotype since early on women took to the motorcar with great enthusiasm, often seemingly having little fear of the motorcars’ mechanical aspects that required constant attention.

The second stereotype appeared with some force in the decades following World War II, when the woman driver was often recast through advertising as a mother whose responsibilities lay primarily in the caregiving role. Lezotte illustrates the latter by including the telling Ford station wagon advertisement from 1963 showing a mother, the Ford wagon, and six children: “*She had so many children she didn’t know what to do—until she got a new Ford wagon. Only one thing worries Mom now; it’ll take two more kids to fill this wagon up.*”

Perhaps yet another stereotype—and one that Lezotte pushes back on—surrounds the notion that most women simply view the automobile as an appliance—as a means of getting from point A to point B—nothing more, nothing less. In short, the stereotype was a focus on reliability and functionality. Yet the truth is we know very little about

how women feel about both their cars and the experience of driving. What we mostly know is what the media and the auto industry elect to tell us. Industry-generated constructions of the female driver often fail to address women’s complex relationships to their cars and rarely, if ever, consider the automobiles role in women’s reconstruction of self. Lezotte invites us to consider the ability of cherished cars to be the vehicle (pun intended) through which to take women’s lives in new directions. She calls upon the testimonies of 88 women who own and drive all sorts of muscle cars from the classic first generation ones, to later generations, and to more current retro cars. Each of those stories is compelling and weaving them together as Lezotte has done adds immense credibility and integrity to this book.

Many of the women interviewed were inspired by legendary female racers like Shirley Muldowney, Janet Guthrie, and Denise McCluggage, while others were inspired by more contemporary race circuit drivers like Ashley Force and Danica Patrick. Many, when interviewed, expressed their admiration for the attention that the collective success of racers like these brought to all women who compete in motorsports. At the same time most of those interviewed saw themselves embracing the conservative feminist model where the relentless pursuit of individual goals overshadowed the eradication of societal obstacles to car culture participation. Especially interesting were the large number of interviewees who actively participated in the behind-the-scenes work that pertains to car shows, judged events, and automotive organizations. Importantly, volunteer work serving as officers in car clubs and organizers of charitable events was seen as critical to being fully embedded in muscle car culture. The author provides us with a range of ways and means through which women enter and then immerse themselves into the male-dominated muscle car culture.

The chapter notes are extensive and of immense value to future automotive historians who may wish to approach and extend Lezotte’s work here. In addition, a strong bibliography is available to readers who wish to pursue some of the author’s lines of analysis in further depth. Importantly, this research does an excellent job of providing insight into the meanings ascribed to the automobile by those who participated in muscle car culture either on the sidelines or through ownership of a prized vehicle. Many of the women that

bring forth their stories in this book also create an important role for themselves within the still largely dominated male community and thus help facilitate a more nuanced history of the American muscle car. Critically, the book offers an alternative perspective to traditional classic feminism as a means to consider women’s lives. Moreover, the focus on the muscle car brings important attention to the manner in which the long-standing association of powerful cars and masculinity has served to limit women’s car use and impede women’s more general recognition as legitimate car enthusiasts.

With retro muscle cars being offered by Ford, General Motors, and Fiat Chrysler (FCA) in recent years it will be interesting to see if more women—both younger and older—capture or recapture the joy and liberation that these rumbling, throaty, and thunderous engines still provide. What Lezotte has given us here is a fresh way of thinking about women and cars, pushing us to move outside of the dominant cultural constructs. We are asked to consider women as independent actors in American car culture and we’re asked to reconsider the process through which women reinvent and transform themselves through either a subtle or explicit rejection of hegemonic driver constructions.

Men reading this review: You may have a spouse, partner or just a female friend down the street who owns a muscle car—do consider buying her a copy of this book. She’ll likely appreciate this outstanding contribution to automotive history more than a diamond tennis bracelet! Or not. But read it first yourself as it will provide a range of reflection points that may reshape the way you may have thought about women and their cars.

—Ed Garten

The Fate of the Sleeping Beauties

by *Ard op de Weegh, Kay Hottendorff, and Arnoud op de Weegh*

Veloce Publishing (2019)

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

159 pages, 8.2" x 9.9" softcover

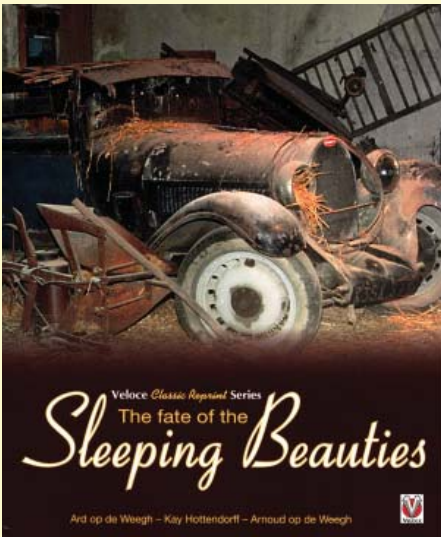
19 b/w, 262 color images, 65 illustrations, 4 appendices, and index

Price: £25 UK / \$40 USA

ISBN-10: 1787113337

ISBN-13: 978-1787113336

At a time where a “barn find” makes big news in automotive collector circles, this is a story of perhaps one of the greatest



finds. This story dates back to 1983, when photos of the find first surfaced. The owner, Michel Dovaz, wanted to keep his name, location, etc, private—and there began the story, with one of its ends leading to this book.

This is a new softcover reprint (release) of the hardcover, which was reviewed previously by *Helen Hutchings* in the *SAH Journal* (see No. 250, Mar/Apr 2011, p. 11). It is indeed an engaging book and our readers should know that it is available again—an opportunity to purchase the book at a reduced softcover price.

—*R. Verdés*

Twice Around the Clock: The Yanks at Le Mans 1923-1979

by *Tim Considine*

Toll Hall Sexton Books (2018)

yanksatlemans.com/

1096 pages in three volumes, 9½" x 11" hardcover, slipcased

675 b/w and 240 color images, appendices, bibliography, index

Price: \$350

ISBN-10: 0999395300

ISBN-13: 978-0999395301

Twice Around the Clock: The Yanks at Le Mans has your attention from the moment it arrives, simply due to its heft. The USPS sticker indicated a 17 pound shipping weight! Inside you'll find a strikingly handsome presentation of what might arguably be one of the most significant motoring-sport history books (three volumes so far, boxed and sold as a set) to be published recently.

The "so far" refers to author and pub-

lisher Tim Considine's plan to tell the entire Le Mans story from "The Yanks" perspective of participation, accomplishments, and failures in this much-storied international motor racing venue. Projected are two more sets of two volumes each to bring Le Mans history forward through 2017.

Considine's writing and publishing that history in these volumes will be valued and respected by researchers and historians for decades to come. All the facts and statistics are present in charts and graphs at the end of each chapter. These volumes are also reader's books because Considine has interviewed innumerable drivers and team members enabling him to turn historical statistics and facts into entertaining human interest narrative.

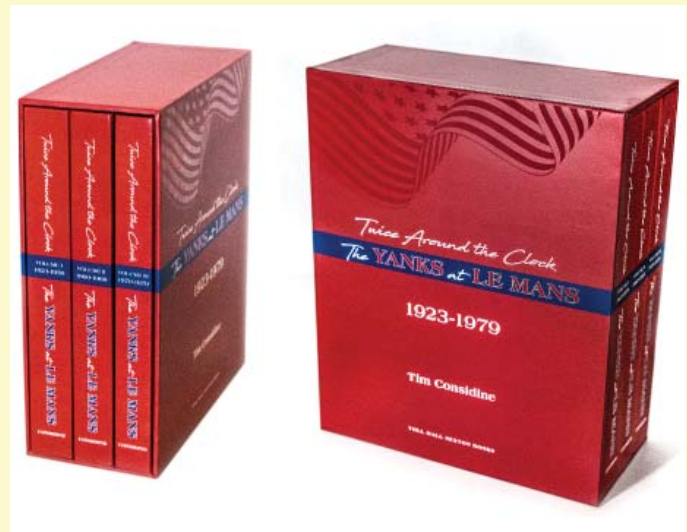
The books are organized just as life is lived, with one year following another, a chapter per year. Volume I covers "The Beginnings" from the first competition in 1923 to 1959. Missing are chapters for 1936, and 1941 through 1948 when races were cancelled. Also there are no chapters for 1927 or 1934 because not a single "Yank" car or person competed. Volume II is the decade of the 1960s and III is the 1970s. Page numbering picks up where a prior volume left off.

Owners of this initial boxed set of *Twice Around the Clock* are provided the secret word (are you of an age to recall Groucho Marx's secret word duck?) to enable access to additional information, photos and the errata pages, making it truly "living history." That said, interested visitors to YanksatLeMans.com are afforded considerable information including sample pages showing off the attractiveness of the presentation and page layouts which Considine credits to graphic designer Jodi Ellis, as well as the summary tables and charts that conclude each chapter.

Considine's writing skills are especially notable when re-telling generally well-known episodes in Le Mans history. Consider how many thousands of words—

entire books even—have been written about the racing tragedies of 1955. Yet Considine manages to put even the most knowledgeable reader right on the edge of his or her chair with his dramatic timing as he narrates the sequence of occurrences as they unfolded at half-after six on that June 11th evening at the Circuit de la Sarthe.

Likewise his telling of the next decade's mid-decade run is equally riveting. Fords so promising...then fading...and one of those teams sees Masten Gregory's teammate Jochen Rindt attempting to leave the track before the race, or his driving stint, is over. Finding his car trapped in the car



park, he finally goes back to the pits...and then they WIN! In Rindt's absence could there have been, or was there, a disqualifying third driver?

Tim Considine invested equal time and effort into sourcing the best images from collections and photographers the world over. That list of sources is a "Who's Who" of shooters that equals the who's who of names of the Yank drivers, team owners and others.

I'll conclude with a bit of a challenge to every SAH member reading this—but especially to those of you who are members of the SAH Motor Sports Section. Can you suss the origins behind Tim Considine's naming of his publishing company?

This is a superlative set of books and there are more to come. According to author Tim Considine, "The remaining volumes, IV and V (the 1980s and 1990s) and VI and VII (2000-2017) are being worked on now and will be released as two-volume sets as soon as possible."

—*Helen V Hutchings*

Faster: How a Jewish Driver, an American Heiress, and a Legendary Car Beat Hitler's Best
by Neal Bascomb

Houghton Mifflin Harcourt (release: March 2020)

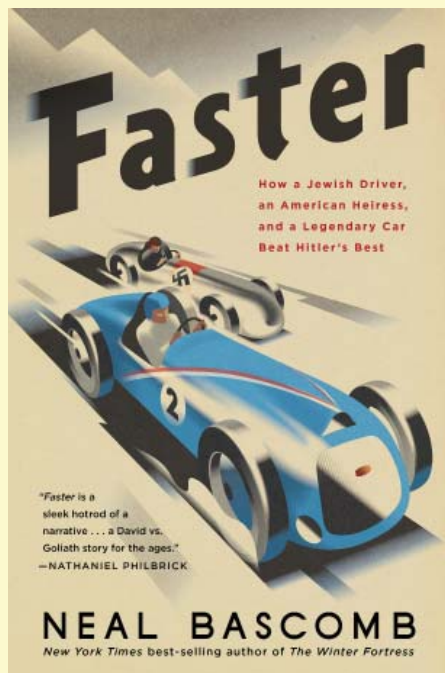
hmhco.com/shop/books/Faster/9781328489876

368 pages, 6" x 9" hardcover, dust jacket
30 b/w images, 3 maps, indexed, bibliography, and chapter notes

Price: \$28

ISBN-10: 1328489876

ISBN-13: 978-1328489876



This is an important book. Why it is important is not so much due to the story it tells—as that story from history will be recognized by many SAH cognoscenti, especially those in the Motor Sports Section—but rather because Neal Bascomb, the book's author, has earned himself a loyal readership with his previous best-selling and award-winning titles. Couple that with the fact that his publisher, Houghton Mifflin Harcourt, is supporting the book's release with a multi-state author's book tour with accompanying press, hoopla and readings. Moreover, the fact that *Faster* will be available to readers and buyers in bookstores big and small everywhere (see nealbascomb.com/news-events/ for the schedule).

The result is all these years after it took place, that the good guys (René Dreyfus, Lucy Schell and the Delahaye 145) bested the bad guy (Adolf Hitler and those doing his bidding, not to mention all the money he could throw at it), will become more

widely known. It is, after all, a ripping good adventure story.

For those not familiar with the story, parsing the subtitle nets one a summary. It goes like this: *How a Jewish Driver* (René Dreyfus), *an American Heiress* (Lucy O'Reilly Schell), *and a Legendary Car* (Delahaye 145) *Beat* (in the 1938 Grand Prix race at Pau, France) *Hitler's Best* (Mercedes-Benz W154 Silver Arrow driven by Rudi Caracciola under Alfred Neubauer's team management).

As Bascomb's story telling skills are on display on every page of *Faster*, so too is his attention to meticulous research. One look at the Sources and Bibliography pages, organized by types or categories consulted—Archival and Personal Papers, Books, and

Periodicals—and then the Chapter Notes is proof for there we find familiar, not to mention highly respected, names and publications; *Bev Kimes* and *Jim Cox*, René Dreyfus, *Richard Adatto*, Ted West, *Karl Ludvigsen*, *Automobile Quarterly*, *Road & Track* just to name a few.

Faster is, quite simply, a fast-moving, entertainingly good read about real people and real events. So even if you have Ken Purdy's version on the pages of *AQ* Vol III, No 2 in your library, have no fear for you will thoroughly enjoy Bascomb's version every bit as much. And while doing so, you will be supporting automotive histories having a place with big publishing houses and thus enlightening many more readers.

—Helen V Hutchings

American Light Trucks and Utility Vehicles, 1967-1989: Every Model, Year by Year
by J. "Kelly" Flory Jr.

McFarland & Company (2018)

McFarlandpub.com/ 800-253-2187

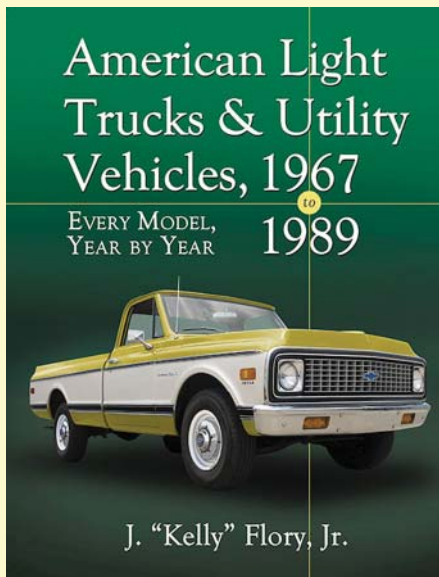
1,472 pages, 8¾" x 11" hardcover

1,344 b/w images, appendices, bibliography, index

Price: \$99

ISBN-10: 0786475404

ISBN-13: 978-0786475407



When Kelly Flory's first book, *American Cars 1960 to 1972*, was published by McFarland in 2004, Beverly Rae Kimes was still with us. She had only laudatory words to say (and write) about it. Who would know and understand better the effort involved in the vast assemblage of facts down to the minutest detail than Bev, the co-author, along with Henry Austin Clark, of *The Standard Catalog*

of American Cars 1805-1942?

By the time Flory's second book *American Cars, 1946 to 1959* was published in 2008, we'd lost Bev or surely she would have praised that one too as well as his third *American Cars, 1973 to 1980* released in 2013.

Now comes Kelly Flory's fourth book and it tops the other three in all of its "vital statistics"—more pages, more photos, more everything—in order to cover and present *American Light Trucks & Utility Vehicles, 1967 to 1989; Every Model, Year by Year*.

As with all his books, Flory begins each year/chapter with an overview of the market segment that is the subject of the book. Where appropriate he includes external forces (economy, environment, legislation, etc.) exerting significant influence on that year. Of interest was reviewing chapter prefaces for the same year where and when the timeframe overlapped in his four books. And that's when your commentator noticed something missing from this book that is present in the prior three; the helpful outside-edge-of-pages-tabs indicating year segments.

From the car and truck manufacturers' way of looking at the world, the early '70s were predominantly impacted by various federal mandates and, related or not, American values and transportation preferences started to point toward changes at what then was some undetermined point in the future. By the end of the decade what were now being called SUVs were claiming a greater percentage of the market. As the 1980s reached midpoint two things were notable; diesel engines were gaining favor with buyers

and so were full-size trucks—but did they have to look (inside and out) like “trucks”?

The 1980s end, and so too does *American Light Trucks & Utility Vehicles, 1967 to 1989* conclude with Flory’s closing words a portent of what’s to come, “As 1989 ended the light-duty market accounted for more than 40 percent of the total light-duty and passenger car market combined.” Of course, as we know today, its share would continue to grow.

Each of Flory’s books belongs on the shelves alongside the *Standard Catalogs* for the information they contain complements one another with minimal overlap.

—Helen V Hutchings

Studebaker Avanti Operation Airlift: May 1962

by John Hull

Hull-O Ventures LLC (2019)

AOAL.org/shop

91 pages, 10" x 8½" softcover

38 b/w, 8 color images, 61 reproductions of original documents

Price: \$29.95

ISBN-10: 1733430202

ISBN-13: 978-1733430203



Studebaker Avanti Operation Airlift presents 61 original factory documents and 46 photographs that, taken together, document Studebaker’s creatively innovative 1962 introduction of its Avanti automobiles. Innovative and creative because, at the time, only a very, very few Avanti prototypes existed when it was necessary to reach many, many people from dealers, press, to potential buyers.

Precisely because all but a half-dozen of this book’s 91 pages are not actual reproductions of factory documents and images, this is more of an announcement or notice-of-publication than a “review” notifying Studebaker and Avanti-oriented historian members, along with others with interest, of the content and subject of this book.

—Helen V Hutchings

Electric Trucks: A History of Delivery Vehicles, Semis, Forklifts and Others

by Kevin Desmond

McFarland & Company (2020)

McFarlandpub.com/ 800-253-2187

259 pages, 6" x 8¾" softcover

76 b/w images, 18 drawings and illustrations, appendix, notes, bibliography, index

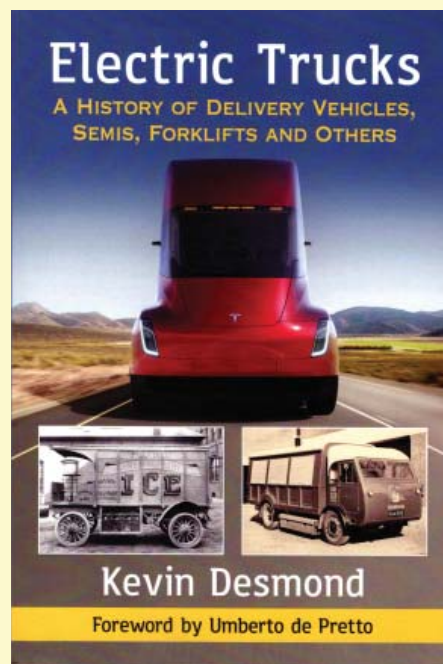
Price: \$45

eISBN: 978-1476636184

ISBN-10: 1476676151

ISBN-13: 978-1476676159

Yes, that’s a Tesla electric truck on the cover—just get the book and start on p. 189, and on the next page: “... on November 6, 2017, Musk unveiled the Tesla Class 8 semi-trailer truck, announcing 500 miles (805 km) of range on a full charge as well as new batteries and motors built to last 1 million miles...” The history of the electric truck, like the electric car, is relatively unknown, particularly its presence at the dawn of automotive vehicles. Author Kevin Desmond is a technology historian and biographer, and approaches the story from that



perspective—there’s history and tech woven into nine chapters covering the beginnings to the driverless future. This is a well-researched book without an overly advocate slant.

—R. Verdés

The Electric Car in America, 1890–1922

A Social History



KERRY SEGRAVE



McFarland

McFarlandPub.com • 800-253-2187

The electric vehicle seemed poised in 1900 to be a leader in automotive production. Clean, odorless, noiseless and mechanically simple, electrics rarely broke down and were easy to operate. An electric car could be started instantly from the driver’s seat; no other machine could claim that advantage.

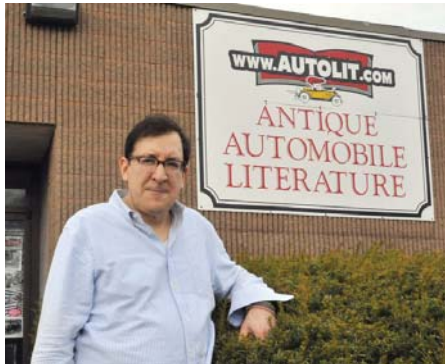
But then it all went wrong. As this history details, the hope and confidence of 1900 collapsed and just two decades later electric cars were effectively dead. They had remained expensive even as gasoline cars saw dramatic price reductions, and the storage battery was an endless source of problems. An increasingly frantic public relations campaign of lies and deceptive advertising could not turn the tide.

263 pages \$49.95 softcover (7 x 10)
190 photos, appendix, notes, bibliography, index
ISBN 978-1-4766-7671-5
Ebook ISBN 978-1-4766-3496-8 2019

In Memoriam

Walter E. Miller (1953-2019)

Wally, as he was known to those close to him, was an SAH member (#1645) and a lifelong resident of Syracuse, New York. For those automotive enthusiasts who may not have heard of Walter, you've likely heard of and even purchased automobile literature at his website, and he advertised



for years in the *SAH Journal*. That came to an end last year when he posted this message on his website, addressed to his customers and friends, which read in part: "As many of you know, I have been buying and selling automobile literature as a fulltime business

since the 1970s. Unfortunately due to my recent health issues, we are going to have to discontinue all sales immediately on Ebay, Amazon and our website **Autolit.com**. Sorry but unfortunately there can be no exceptions to this and nothing can be sold as of March 20, 2019." He battled pancreatic cancer for eleven months until he passed on November 15th.

Walter E. Miller was born on October 2, 1953, the son of Melvin and Susan Miller. Melvin (1920 – 2012) served in the U.S. Army and was at Dachau during the liberation of the concentration camp by the Allies in 1945. In 1946 he settled in Syracuse and worked for Aircooled Motors (formerly part of the Franklin Automobile Co.) before opening two restaurants in downtown Syracuse. In 1960 he founded the local distributorship (featuring home delivery) for the Charles Chips Potato Chip Company. Walter was interested in cars and collected automotive literature from an early age. At the age of 8, he would ride as a helper in Charles Chips trucks and when they would stop at a house, Walter would offer to buy old copies of magazines and cut the car ads out and keep them.

Walter received his MBA from McGill University in Montreal in 1977. He thought he would try to become an automotive ex-

ecutive in Detroit. He ultimately decided to give automotive literature a try as a serious business. In two years his inventory filled a four-drawer filing cabinet. At the height of his business, he would buy 40 such cabinets at a time, reaching a total of about 500 filled with inventory and buying entire collections at a time. His father helped found the business and worked there until he was 90 years old.

The automotive literature and image business wasn't all of it—in 1996 he founded The Museum of Automobile History (see **themuseumofautomobilehistory.com**) to exhibit what he collected during his travels, which included all the U.S. states (except Alaska and Hawaii) and 75 countries. In the age of the internet, his literature business grew to where 40% was sourced outside the U.S.

Walter is survived by his wife Jane Verostek and their two children, Minerva and Octavia, his mother Susan and his sister Amy, as well as many in his extended family. And there's this final statement on the homepage of his website: "This website, AutoLit.com, and Walter's website MOAAAD.org (The Museum of Automobile Art and Design), will be maintained as a legacy to Walter and inspire those who share his passion with automobiles along with their design and history."

—R. Verdés

1919-2019: AN EPILOGUE

Our covers celebrate the 100th anniversary of the founding of Bentley Motors, but there were two other events to note: the 100th anniversary of the introduction of the Hispano-Suiza H6 and the Isotta Fraschini Tipo 8. The 6-cylinder H6 was introduced at the 1919 Paris Motor Show (Salon de l'Automobile) and the Tipo 8 was the first production car to feature a straight

eight-cylinder engine. The Tipo 8 was made through 1924 with 1,380 produced, and the H6 was made through 1933 with production numbers varying from 2,158 to 2,350 for all variants (i.e., H6, H6B, and H6C).

Pictured below are similar successors: on the left is a 1922 Hispano-Suiza H6B (chassis 10319) with coachwork by Labourdette, and on the right is a 1933 Isotta Fraschini Tipo 8A Dual Cowl Sports Tourer by Castagna (chassis 1664). Details for both could be found at their source, a new (free) digital magazine called *marque2market*, available on the maga-

zine platform at **issuu.com** (see: issuu.com/legalimit/docs/m2m_2019-1-4-issuu). Its raison d'être is to present "fine marques on show fields and at auction" with details including chassis numbers. The marques covered are (but not exclusive to) Bentley, Hispano-Suiza, Isotta Fraschini, Minerva, Rolls-Royce, and Stutz (except for two, marques that don't have a large dedicated club and are rarely seen). Full disclosure: it's produced by your editor. As a free publication, its purpose is to circulate detailed data as much as possible.

—R. Verdés





Class F-6
Bentley Continental
Postwar

600

1939 Bentley 4 1/2 Litre
Vanden Plas Drophead Tourer
Wood Street
Woodford, England