

# SAAH Journal



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## Billboard

**Save the dates:** The SAH will be at the 2022 Eastern Division AACA National Fall Meet in Hershey, PA: **Tuesday, October 4th through Friday, October 7th.** We look forward to resuming our customary big-tent presence at Hershey in 2022. Please be aware that beginning this year the AACA National Fall Meet in Hershey will be held Tuesday through Friday, replacing the previous schedule of Wednesday through Saturday. The flea market is Tuesday through Thursday (instead of Wednesday through Friday) and the Car Show is Friday (instead of Saturday).

> The SAH Orange Field tent, at spaces OBB16-19, in-between light poles #113 and #121, will be open Tuesday through Thursday.

> Our Annual General Meeting will be held Wednesday afternoon in our Orange Field tent.

> Our Fall Board Meeting will be held Wednesday evening at the Hershey Country Club.

> Our Book Signing will take place Thursday in our Orange Field tent.

> Our Annual Awards Banquet will take place Thursday evening at the Hershey Country Club. 2020-2021 awards will be recognized and 2022 awards will be presented.

**Third European Conference for Automotive History, October 14th through 16th:** The conference will be held at MAUTO, Museo Nazionale dell'Automobile, in Turin. The conference is organized jointly by Thomas Ulrich of the AHG in Germany and Anders Ditlev Clausager of the SAHB in the UK. The event is supported by the SAHB and the Culture and Youth Commission of FIVA (Fédération Internationale des Véhicules Anciens). Seventeen 30-minute English language presentations are tentatively scheduled.

**Sixth Michael R. Argetsinger Symposium on International Motor Racing History, November 4th and 5th:** The symposium at Watkins Glen, NY, will be an event geared to both motor racing scholars and racing enthusiasts alike. Over the last several years the Symposium, co-hosted by the International Motor Racing Research Center (IMRRC) and the SAH, has established itself as a unique and respected forum and has gained a growing audience of scholars, students and enthusiasts. The Keynote Speaker will be renowned NASCAR historian Buz McKim.

Check [autohistory.org](http://autohistory.org) for SAH event updates.

**Front cover:** The selection of this image was inspired by *Robert Casey's* reader feedback on the definition of muscle cars and the 1929 Packard 626. The source of the image was The Henry Ford (i.e., [thehenryford.org](http://thehenryford.org)) with this description: "Packard made its reputation in luxury automobiles, but the Model 626 Speedster was more about performance than prestige. The company shortened its smallest body by several inches, and then dropped in an eight-cylinder, high-compression engine. The result was a sporty car rated at 130 horsepower and capable of 100 miles per hour. Packard built no more than 70 examples."

**Back cover:** This ad from the October 1922 edition of *EL AUTOMÓVIL AMERICANO* reported (translated): "It was a Studebaker 'Light-Six' model that established the best average for six-cylinder cars in the Fuel Consumption Contest, conducted by the Royal Automobile Club of Queensland, Australia. The average performance was: 12.2 kilometers per liter!" It's interesting to note that this publication's "Director" was David Beecroft, its "Gerente de Negocios" (Business Manager) was J.L. Gilbert, and its "Redactor Gerente" (Managing Editor) was George E. Quisenberry... and finally, it was "Publicado Mensualmente por" (Published Monthly by): The Class Journal Company, 239 West 39th Street, Nueva York, E.U.A. (i.e., New York, U.S.A.)

**Note:** The scene of the Cordoba ad shown on the inside back cover was also used for the filming of an ad for the car. You can see this ad by using this QR code for the YouTube video, or just search for its title: "Famous Chrysler Cordoba Commercial with Ricardo Montalban!!"



# SAH Journal

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



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*Join, renew and more right on-line!*

## President's Perspective



The bimonthly *SAH Journal* is arguably the most visible element of the Society of Automotive Historians. Rubén Verdés has diligently edited this glossy 16-page periodical since 2012, and Rubén needs material. Too often he fills the pages of an issue just before press time and it would be to everyone's benefit if Rubén always had material in the pipeline or on hand. Articles of various lengths, including long articles to be published in installments, book reviews, period images showing a mystery vehicle, personal reminiscences, interviews, museum visits, archive visits, etc., would all be of interest. There is so much diverse knowledge amongst our membership that the supply of material for the *Journal* should be inexhaustible. Writing about a museum or archive visit is a good way to get started and I suggest

paging through *Journals* from ten or twenty years ago, archived on our website, to inspire you. Please contribute to the *Journal*.

Two local wakes in the past two months for long-time old car friends has focused me on what no one wants to think about, let alone talk about: Estate Planning. In our bookworm corner of the collector car community, the survival of our peculiar assets is a tenuous proposition. Anyone, even the most disinterested casual observer, realizes that the old car in the garage is a material asset. However, your odd book collection, your lifelong accumulation of memorabilia and paper ephemera, and the countless hours of research stored on the jump drives in your desk drawer are more likely to be considered dumpster material by family members and executors trying to

make quick work of their estate settlement responsibilities, due to both a lack of guidance and time pressures in their own lives. Don't dismiss such a scenario happening after you are gone. Jackie and I recently completed new wills, with detailed estate settlement instructions in a still-expanding three-ring binder. Our attorney gave us pause at the outset when he declared that the default scenario, which our estate plans have been developed around, is that we both unexpectedly go at the same time. Many of us in the Society are "of a certain age" and as such we are losing friends and acquaintances with some frequency, and I suspect we each have a horror story about what happened to so-and-so's car-related memorabilia. Who will carry out your wishes after you are gone, and be enabled to see it through? Is your family or executor up to the task, without detailed guidance? *SAH Journal* issue 246, from July-August 2010, addresses these very concerns in then-President Susan Davis's "President's Message." None of us will be here forever, but with planning the physical remains of our automotive passions can be preserved and passed on to appreciative recipients, who may well not be family members. While an automotive library may be a viable recipient of some of your material, if they are already awash with what you have to offer, a younger enthusiast you know may be a fitting recipient.

Now for some comic relief. The photo is yours truly in 1966 in my usual sartorial splendor, working as a high school volunteer at the newly opened Crawford Auto Aviation Museum of the Western Reserve Historical Society in Cleveland. That's a Woods Mobilette cyclecar, manufactured in Harvey, IL, in the window. I think I wore that same clip-on necktie for the entire year.

—Bob Barr

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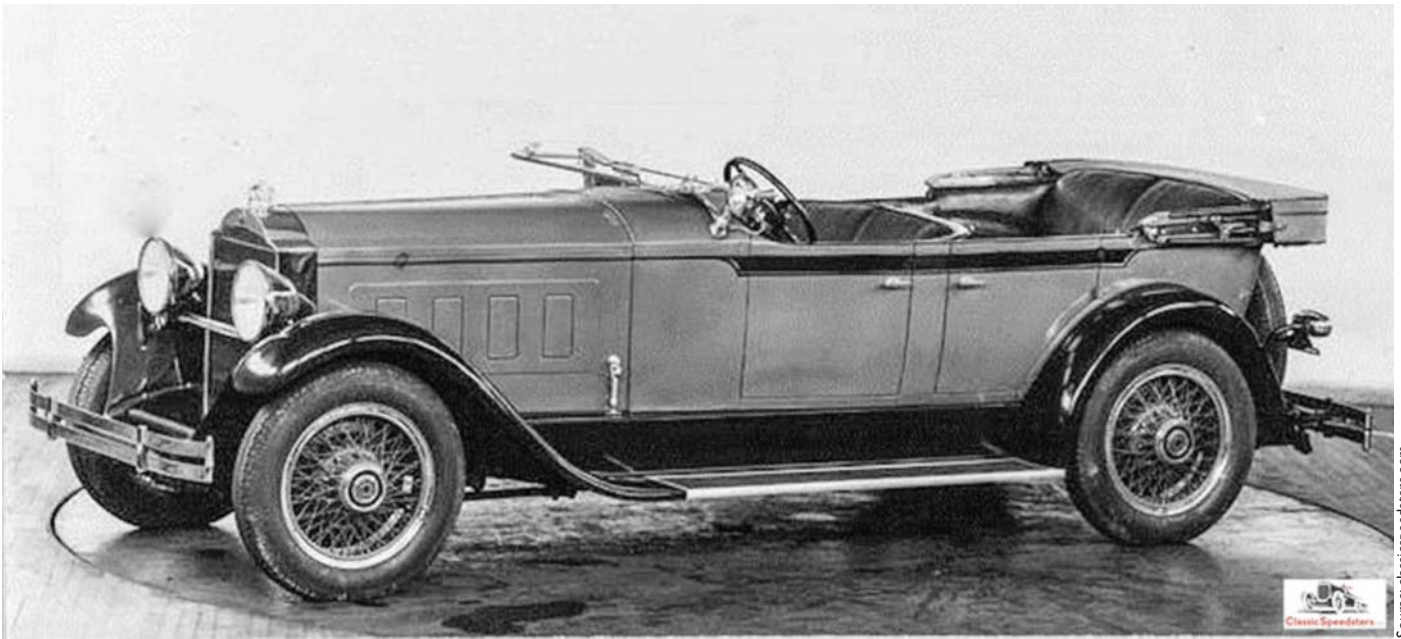
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1929 Packard 626 Speedster Phaeton. (Factory image)

Source: classic-speedsters.com

## READER FEEDBACK: THE DEFINITION OF A MUSCLE CAR

*Editor's note: Our author, Robert Casey, is SAH's secretary and he is a retired Curator of The Henry Ford. Here, he comments on Bill Rothermel's article that appeared in the previous issue of this publication; and expands on the subject by looking at another car that may be considered a "Muscle Car."*

I appreciated *Bill Rothermel's* ruminations on the definition of a muscle car. (See *SAHJ* #314). He notes that a logical contender for the title of first muscle car is the 1936 Buick Century because it used Buick's smallest body with the division's biggest engine, the classic formula for a muscle car. That got me to thinking about an even earlier iteration of the same idea—the 1929 Packard 626 Speedster. That car utilized Packard's 126.5" wheelbase Standard Eight chassis that normally came with a 319 cu. in. 90 hp. straight eight engine. Packard engineers borrowed the big 385 cu. in. straight eight from the company's 140.5" wheelbase Custom Eight series. They further spiced the mix by hot rodding the big engine with a high lift cam and high compression head to produce 130 hp. As Buick would do with the Century, Packard claimed the Speedster could hit 100 mph.

The Speedster idea seems to have had its origins in a series of special cars built for Packard chief engineer Jesse Vincent. Using modified versions of the 385 cu. in. engine (one was even supercharged), Vincent used the cars to lap the 2.5 mile oval at Packard's newly built proving grounds at better than 125 miles per hour.

Packard offered the 626 Speedster in phaeton and roadster bodies. Apparently a sedan prototype was built but not offered for sale. A total of 70 cars were built, but no breakdown of the numbers of each body style survives. Speaking of survival, one 626 Speedster, a roadster, exists in the collection of Henry Ford Museum & Greenfield Village, and some sources indicate that a phaeton may have survived. Of course, *Bill Rothermel* noted that roadsters should properly be classed as sports cars, so perhaps no

"muscle car" examples of Packard's Speedster still exist. Another caveat is price. Classic 1960s-1970s muscle cars were modestly priced because they were based on modestly priced "intermediate" platforms like the Chevelle or Fairlane; but there was nothing modest about the price of 626 Speedsters. They were \$5,000 per copy when Packard's Standard Eight sedan went for \$2,285 and the Custom Eight sedan cost \$3,750. Using the Bureau of Labor Statistics online inflation calculator, \$5,000 in 1929 cranks out to a whopping \$82,207 in 2022. By comparison, Pontiac's 1964 GTO cost \$2,963, or \$26,959 in 2022 money. So perhaps the 626 Speedster really should be classified as a sports car in roadster form and a grand touring car in phaeton configuration.

As a closing thought, the question of what defines a sports car reminded me of the time in the 1960s when an aunt and uncle of mine purchased a new Ford Falcon Futura with the sharply raked "slantback" roofline. Said roofline, they informed me, made their six-cylinder Falcon a sports scar. In the interests of intergenerational comity I decided not to argue with them.

In any event, thanks to *Bill Rothermel* for sparking some interesting thoughts.

—Robert Casey



1929 Packard 626 Speedster Roadster. (Packard factory image)

Source: classic-speedsters.com



Josef Ganz behind the steering wheel of the May Bug prototype together with streamlining pioneer Paul Jaray in Frankfurt, Germany, 1931.

## READER FEEDBACK: JOSEF GANZ AND THE PEOPLE'S CAR

In *SAH Journal* No. 313 of November/December 2021, *Karl Ludvigsen* wrote that engineer and editor Josef Ganz “made no contribution, directly or indirectly, to the *reality* of the Volkswagen,” and that “Ganz has even benefitted from modern authors and publishers who continue to propagate and profit from the ‘fake news’ that he was the real creator of the Beetle”—accordingly, dismissing other research and opinions as “fake news.” As I am one of the “modern authors” accused of profiting from “fake news”—whilst Ludvigsen takes the majority of information and photos in his article from my book, *The extraordinary life of Josef Ganz: The Jewish engineer behind Hitler's Volkswagen* (RVP Publishers, New York 2012) without so much as a reference—I feel obliged to respond. In my opinion Ludvigsen's article gives an incomplete and partially inaccurate view of the life and work of Josef Ganz (1898 – 1967). I would like to present some details from my research into Josef Ganz and give SAH members the possibility to form their own opinion on how the Volkswagen concept originated.

As editor-in-chief of *Motor-Kritik*, Josef Ganz used the magazine from 1928 onwards to stimulate innovation in the German automotive industry and promote the idea of a German *Volkswagen*. In 1930, motorcycle manufacturer Ardie gave Ganz the opportunity to build a first prototype according to his design that he had been working on since 1923. Ganz was inspired by engineering ideas found on such cars as the 1921 Rumberg Tropfenwagen, the 1923 Benz-Tropfenwagen, the 1923 Tatra 11 and the 1925 Hanomag 2/10 PS *Kommissbrot*. The Ardie-Ganz was the first German car that combined a broad range of innovative features into one integral concept: a central backbone chassis, fully independent wheel suspension with swinging rear half-axles, a rear- or mid-mounted

engine, a low center of gravity, a lightweight construction, and a round-nosed streamlined body – the basic hallmarks of the later Volkswagen Beetle.

In 1931, Josef Ganz built a second prototype, the *Maikäfer* (German for May Bug), which was technically similar to the Ardie-Ganz but also featured his patented rack-and-pinion steering system. The two-seater Ardie-Ganz and *Maikäfer* prototypes were the first steps towards realizing the true future people's car as promoted by Josef Ganz at the 1931 Berlin motor show: a four-seater streamlined limousine with a rear-mounted engine and fully independent wheel suspension that could reach a cruising speed of 80 km/h (50 mph) at a gasoline consumption of 6 liters per 100 km (38.75 mpg).

The Ardie-Ganz and *Maikäfer* prototypes inspired different manufacturers to pursue this new direction in automotive construction. One of these was Daimler-Benz that in late 1930 contracted Josef Ganz as a consultant engineer. Just six months earlier, Daimler-Benz had rejected a plea from Ferdinand Porsche to return to the company as technical director. His contract had been terminated in 1928 as—in contrast to the Porsche-designed Mercedes-Benz S, SS, SSK and SSKL racing cars—his passenger cars based on conventional construction ideas were not very successful and the company was losing money. In 1931, Josef Ganz assisted Hans Nibel and his team with the development of the new prototype 120, built according to *Maikäfer* principles, with a backbone chassis, a rear-mounted, air-cooled, four-cylinder boxer engine, and independent suspension with swing axles. Daimler-Benz built several prototypes of the 120, some of them featuring streamlined bodywork, which would result in the Mercedes-Benz 130, 150 and 170 production models.

Another company pursuing this new line of development was motorcycle manufacturer Zündapp that in 1931 contracted Fidelis Böhler to develop a 4-seater *Volkswagen* with a backbone chassis, rear-mounted engine and swinging rear half-axes at a production cost of RM 1,000. After Böhler's prototype for Zündapp proved unsuccessful, the company came into contact with the newly established design bureau Dr.-Ing. h.c. Ferdinand Porsche GmbH. The contact was made by Adolf Rosenberger, a Jewish racing car driver and businessman, who had become Porsche's financial director. In October 1931—after he secured the contract, but before starting work on the Zündapp Type 12 prototype—he and Ferdinand Porsche's son Ferry first visited Josef Ganz in Frankfurt to test-drive the Maikäfer. *Karl Ludvigsen* claims that unlike the Ganz-designed Maikäfer, the Porsche-designed Zündapp Type 12 prototype was indeed “a VW forerunner.” The technical concept of the two cars is very similar though, comprising a backbone chassis, independent all-round suspension with transverse leaf springs and rear swinging half-axes. The main conceptual difference is that the Zündapp had a 5-cylinder radial engine mounted behind the rear axle and a larger metal bodywork with four seats—which made it a mid-range model and not a true people's car.

While the Zündapp Type 12 never made it to the production stage, in 1932 German motorcycle manufacturer Standard created the Standard Superior production model based on the Maikäfer and Ganz' patents. *Karl Ludvigsen* claims that the schematic patent drawing found on page 8 of *SAH Journal* No. 313 is a crude design drawing for the Standard Superior, but in reality Josef Ganz did not design the Superiors bodywork. This was a simple, economical construction by Standard together with a coachbuilder, which Ganz described as “hideous and impractical,” adding: “either use proper streamlining or a decent standard shape.” The innovative chassis design of the Standard Superior, however, was directly influenced by Josef Ganz and hailed by the motoring press. *Motor und Sport* magazine called the Standard Superior “the most advanced” car of the 1933 Berlin motor show.

Whereas *Karl Ludvigsen* claims there is no influence of Josef Ganz on the Volkswagen and its forerunners, at the time the strong journalistic and engineering influence of Josef Ganz on the totally new direction in car building—which influenced models of all sizes—was obvious. In 1933, *ADAC-Motorwelt* magazine said: “The Standard Superior, as devised by Ganz, has proven extraordinarily successful [...] and it will in all probability lead to the introduction of larger models with rear-mounted engines. A second rear-engined, all-purpose car, designed by Dr.-Ing. Porsche, is known to be at the pre-production stage.” Further, after seeing the innovative new models at the 1934 Berlin motor show, *Motor* magazine concluded: “It is impossible to deny that the matter of the rear-mounted engine—powerfully advocated for years by Dipl.-Ing. Ganz—is emerging very strongly. We should think not only of the four designs for small cars by Framo, Hansa, Standard, and Butz, which are all more or less consciously or unconsciously modeled on the Standard Superior, but above all of two extremely significant innovations, the little 1.3 liter Mercedes-Benz and the eight-cylinder Tatra. Perhaps, based on these types, the chassis designs of all passenger cars will change completely.”

In 1934, Josef Ganz was working on the design of a four-seater streamlined *Volkswagen* at a retail price of no more than RM 1,000. Germany's new Reich chancellor Adolf Hitler, however, was very keen to realize a state-funded Volkswagen and appointed his close friend and consultant Jakob Werlin to head the project. In March 1934, Werlin proposed Ferdinand Porsche as lead designer and at the same time made sure to eliminate the Jewish connection to the Volkswagen project. That month the German state issued a full publication ban for Josef Ganz, ensuring that after March 1934 his name was not mentioned anywhere in the entire German media.

To realize a durable and practical mass-produced Volkswagen, the Dr.-Ing. h.c. Ferdinand Porsche GmbH was given a substantial development budget



3D model created from an original design drawing by Josef Ganz for a 4-seater, rear-engined “volkswagen” with Paul Jaray-inspired streamlined bodywork, 1933.



The rear-mounted engine sits behind a huge engine lid that also covers the rear wheels.



3D model created from an original blueprint by Paul Jaray for a streamlined, 4-seater “volkswagen” on the Ganz-designed chassis of the Bungartz Butz, 1934.



The typical teardrop-shaped back of the Jaray-Ganz “volkswagen.”



The 1931 Mercedes-Benz 120 prototype featured a rear-mounted, air-cooled 4-cylinder engine and swinging rear half-axes.

and full access to the intellectual property of the entire German automotive industry. On 24 February 1936, at a crucial meeting about the development of the Volkswagen, however, Ferdinand Porsche said that it was virtually impossible to develop a proper car with four seats for the RM 1,000 retail price Hitler insisted upon, “only a two-seater, perhaps.” To keep the price down to RM 990, more and more costs were excluded from the preliminary calculations, such as capital investment, write-downs, profit-taking, interest payments, and retailing expenses. When the Volkswagen finally went into production after the Second World War, the Volkswagen turned out to cost five times as much to produce and was not a people’s car in the true sense of the word.

After surviving the war in Switzerland, Josef Ganz immigrated to Australia in 1951. Volkswagen-director Heinrich Nordhoff later asked him to return to Germany and take on a position at the Volkswagen factory, but this became impossible due to health problems. In 1964 Volkswagen planned to give Josef Ganz a supplementary pension for having “devoted himself at a very early stage, since 1928 or perhaps even earlier, with his entire person and despite many difficulties, to the creation of a ‘German Volkswagen.’” The contribution of Josef Ganz to the Volkswagen project can best be summed up with a citation from a letter of the West German embassy in Australia to the Australian government, dated 18 October 1965, asking permission to give Ganz the *Bundesverdienstkreuz I. Klasse des Verdienstordens der Bundesrepublik Deutschland* (Federal Cross of Merit, First Class, of the Order of Merit of the Federal Republic of Germany). The reason for wanting to award this order of merit was explained as follows:

It is in his capacity as editor of the magazine ‘*Motor-Kritik*’ between 1928 and 1934 that Mr Ganz took a keen interest in the development of a German ‘Volkswagen’ and, together with other engineers like Professor Porsche, has greatly contributed to realizing this project. Furthermore, by promoting the idea of using rear engines, backbone platform chassis and swing axle suspensions, he has greatly furthered the German automobile industry.

After the death of Heinrich Nordhoff in 1968, Josef Ganz was left out of many publications on Volkswagen history, with the exception of publications by certain noted automotive historians such as *Griffith Borgeson* or Michael Graf Wolff Metternich. In 1972, when investigating the life and work of Josef Ganz, journalist John Winding-Sorensen wrote in the British magazine *Car* that it was “a bit irritating” that the Germans stuck so persistently to the claim that the Volkswagen was a unique design “executed by this one genius, Ferdinand Porsche.” The journalist believed it was “a true German myth which is kept alive at all costs.” In his opinion, “as an automobile engineer,” Josef Ganz “was in the same class as Porsche, Rumpler and Nibel.”

I strongly believe that there is plenty of material to support this claim and to justify further exploration of the influence of Josef Ganz on the Volkswagen concept in a friendly debate, examining all evidence and taking all views and opinions into account.

—Paul Schilperoord



The Mercedes-Benz 120 prototype featured streamlined Beetle-like bodywork designed by Erwin Kommenda, who a short time later left to join the Dr.-Ing. h.c. Ferdinand Porsche GmbH.



Source: theatlantic.com/technology/archive/2011/03/the-electric-taxi-company-you-could-have-called-in-1900/72481/

A cropped version of this image appeared in the original article without a caption. It appears that Salom and Morris are up front. The source of this version is noted to the right of the image.

## ELECTROBAT—PHILADELPHIA'S ELECTRIC VEHICLE PIONEERS

*Editor's note: Issue No. 302 of the SAH Journal featured an article titled "Requiem for a Hansom" touching on the early days of electric taxis, mainly in New York City. This article (used with permission) from Behind the Wheel (publication of the Boyertown Museum of Historic Vehicles, Vol. 1, 2022), dovetails nicely to supplement the subject covered in the aforementioned article.*

On a warm August day in 1894, two Philadelphians drove their way into history. Pedro G. Salom and Henry G. Morris maneuvered their Experimental Electric Wagon down cobblestoned Broad Street, accompanied by a police officer who conducted carriages away from their new-fangled contraption. This experimental wagon was the first of its kind to travel down a Philadelphia street. Over the next four years, Salom and Morris would become the most successful electric vehicle manufacturers in the United States.

Salom (born 1857) and Morris (born 1840) were both native Philadelphians. Salom graduated as a chemist from the University of Pennsylvania and Morris graduated a mechanical engineer from Harvard College. Before beginning their collaboration in the search for "a vehicle which should be able to propel itself through any of the

streets of our city, irrespective of their suitability for motor-vehicle traction," both men were active in Philadelphia area businesses. Morris spent many of his years before 1894 working his way up through the ranks of foundry management, eventually becoming a partner in Morris, Tasker, & Company, an ownership group of the Pascal Iron Works. Located at 5th and Tasker Streets in South Philadelphia, Pascal Iron Works made numerous items, some of which were iron stoves, grates, fire hydrants, pipes, valves, and even wrenches. Salom was busy at his "Philadelphia Testing Laboratory" providing assays, metallurgical, and physical testing services to local industries.

Starting in June of 1894, Salom and Morris worked quickly in developing an electric-powered wagon that "sacrificed the most important features considered by carriage makers as absolutely essential in order to made [sic] a motor vehicle successful, such as weight, design, size and distribution of machinery. As a consequence of this sacrifice, our first vehicle, while not presenting an attractive appearance to a carriage builder's eye, has accomplished all and more than we expected of it." This experimental electric wagon would become known as Electrobat No. 1.



Salom and Morris in an early Electrobat (1896).



Source: woodlandsphila.org/blog/2016/1/22/the-great-electrobat

Electrobat No. 2 was designed and built in time to participate in America's first automobile race—the Chicago Times Herald Thanksgiving Day 1895 event. Electrobat No. 3, in Salom's own words, "might be said to be a study in automobile design...it is merely a skeleton of framework, upon which almost any kind of wagon or carriage body can be placed. The design, which is entirely the work of Mr. Morris, is new, and differs radically from anything of this kind ever constructed."

Salom went on to describe Electrobat No. 4 as "built for the purpose of demonstrating the practical application of electric trac-

tion, with storage batteries, to existing types of vehicles." Utilizing many readily available components, they created, what was at that time, "the lightest electrical road machine ever built."

These first four electric powered machines were precursors to the partners' commercial success—the development of electric Hansom cabs based on the design of Electrobat No. 2. They formed the Electric Carriage and Wagon Company and began the first automobile taxi service operation in New York City in 1897. Within a year, Salom & Morris's company would become a part of the Electric Vehicle Company—an attempt by parties associated with the Electric Storage Battery Company of Philadelphia—to create a nationwide company of electric vehicle manufacturers, users, and equipment suppliers.

The two innovators would continue their ground-breaking activities for many years to come. Mr. Morris would become the first president of the Philadelphia Automobile Club and would be a staunch advocate for automobiles and improved roads throughout the remainder of his life. Mr. Salom would continue his work in developing battery technology. These two gentlemen, forgotten by most, were truly Pennsylvania's Electric Vehicle Pioneers.

—Matthew Loizeaux



This image was reported as an Electric Vehicle Co. Hansom cab photographed on Broadway in front of Macy's flagship store in New York City circa 1905 in SAHJ #302. There it was noted that the source was not able to give details about the picture, and asked if the reader could identify further details about this picture please contact the editor. Now we find the image at woodlandsphila.org/blog/2016/1/22/the-great-electrobat and captioned: "An Electrobat cab, ready to navigate the bustling streets of Manhattan."

# Book Reviews

## Secrets of the Barn Find Hunter: The Art of Finding Lost Collector Cars

by Tom Cotter

Motorbooks (2022)

quartoknows.com/ +1 800-328-0590

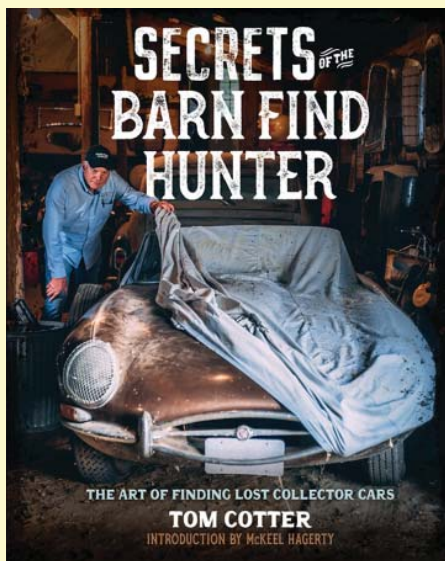
208 pages, 7.3" x 9.3" hardcover

9 b/w, 124 color images; index

Price: \$30 / £22

ISBN-10: 0760372977

ISBN-13: 978-0760372975



This is not the author's first rodeo—this is his latest “Barn Find” book, with ten previous titles in the series (e.g., see *SAHJ* #302, p. 14). In this book *Tom Cotter* looks to share how he goes about finding interesting cars, from tips to techniques. So searching for the cars is the “Indiana Jones” perspective of the subject... so where's the “automotive history” tie-in? As it turns out, this “activity” (“Barn Find Hunting,” if you will) has been called “automotive archeology,” as it involves knowing and learning about the cars you look for, those you find, and why they are significant or of interest.

The subject matter is covered in sixteen chapters. The “divulging of secrets” (yes, a pun on the title) take the form of storytelling—in which the author excels—and in

direct instruction. One will glimpse the aims in the chapter titles themselves, like:

“Collector Car Cold Calling”

“Top 25 Barn Find Hunting Pro Tips”

“Hiding in Plain Sight (Unless You Look)”

“How the Pros Do It”

In addition, it's not all the author's instruction and storytelling. There are a number of passages written by others, starting with McKeel Hagerty's introduction, and then by Brian Cotter, Jordan Lewis, Michael Alan Ross, James Melton, Tom Shaughnessy, Richie Clyne, Pat Ryan, *Bill Warner*, Tom Miller, Matt Degarmo, Tim Suddard, Tony Giordano, Dave Hinton, Kevin Mackay, Chuck Schoendorf, *Jay Leno*, Geoff Hacker, and Jim Maxwell. Some of the above names come up in Tom's narrative too, like this from Jay Leno (from the “Hiding in Plain Sight” chapter): “Hey, Tom, I've got a doozy for you ... you'll never guess what I found in a Manhattan parking garage,” he said. I couldn't imagine. ‘A Duesenberg,’ he said ... ‘And it has a great story. Listen to this ...’”

One is reluctant to point out errata or other such things when enjoying a great read, which the book is... so just two items. There's great scope in the book, but a very modest index... e.g., various marques appear in the index, but there is no mention of “Duesenberg,” which appeared 13 times in the book. There are a few mentions of “Rolls Royce” instead of “Rolls-Royce” (and an image of one unidentified example on p. 67). It's not just a missing hyphen... it deletes poor Claude Johnson, who was so material to the success of Rolls-Royce that he was often referred to as “The Hyphen in Rolls-Royce” (so much so that it was the title of his biography).

Some may recognize that the title of the book (well, the “Barn Find Hunter” part of the title) is the same as the author's YouTube series (produced by Hagerty | Media), where there's a weave in what the book covers, including a chapter (conspicuously titled): “*Barn Find Hunter* Video Series” (for a look at an episode, see: [youtube.com/watch?v=\\_yZg-MdVgNU](https://www.youtube.com/watch?v=_yZg-MdVgNU)). The videos form a good supplement to the book.

On one level: this book, as well as the ones that came before in the series, form a nexus between the study of automotive history, and the tangible exercise of becoming your own “barn find hunter”... and on another level: it's a great read.

—R. Verdés

## Detroit Steel Artists: How Edsel Ford, Ray Dietrich, Tom Hibbard, and Ralph Roberts Turned Motor City into a Styling Mecca Before Harley Earl

by Matthew Kilkenny

Beaver's Pond Press (2022)

BeaversPondPress.com/

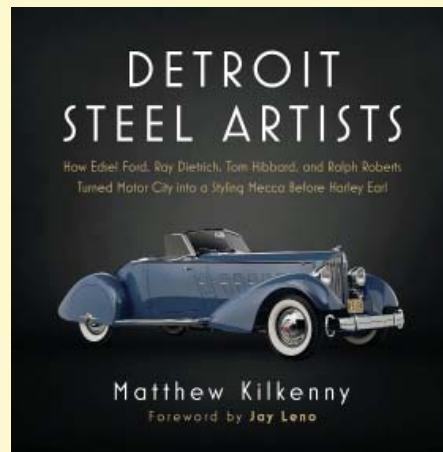
293 pages, 12¼" x 12¼" hardcover

153 b/w & 80 color images, chapter end notes, bibliography, appendices, index

Price: \$75

ISBN-10: 1643437526

ISBN-13: 978-1643437521



*Detroit Steel Artists* is a grand, well-written, and beautifully produced book. What's more, it makes significant contributions to the body of knowledge. SAH member and first-time author *Matthew Kilkenny* sourced original materials not previously consulted, much less cited, that enabled him to correct prior beliefs and misperceptions.

This important book tells of some of the grand cars of the classic era, mainly the *Detroit Steel Artists*, the men who designed their bodies. That said of those named in the subtitle, of one Kilkenny observes “Ray Dietrich probably designed more custom and semi-custom cars than any other designer of the Classic Car Era.” Moreover, unlike many of his fellow designers, Dietrich also saved many of the documents and drawings created over his better than 60-year career with much of those materials now entrusted to archives and museums.

Kilkenny's innate curiosity coupled with his training—especially during his time as a Deming (as in Dr. W. Edwards Deming) scholar earning his MBA from Fordham's Lincoln Center Campus in New York City which, due to its location not far from LeBaron when it was at 2 Columbus

Circle, meant Kilkenny likely sat on Central Park benches where Ray Dietrich would often go to solve knotty problems—prodded Kilkenny to dig deeper to find the answers to questions left unanswered by previously published articles and books.

Additional sources gave Kilkenny the understanding that enabled him to untangle and publish the correct behind-the-scene mergers that were never actual mergers as well as other business machinations of the various companies named LeBaron as well as those firms that included Ray's surname. Even with lucid descriptions of the convoluted business affairs, to ensure a reader isn't left perplexed, Kilkenny created an attractive and most useful graphic illustrating his words and tracking the careers of the five named in the subtitle along with a sixth man, Amos Northup.

Most reading this review will likely recognize Andrew Johnson's name and are aware of his role in the evolution of styling of automotive bodies. That said, there are likely only a rare few who know of the influential—pivotal even—part played by Curtis Publishing Company and its flagship *Saturday Evening Post* or a man in its employ named Charles Coolidge Parlin fully a decade before LeBaron began promoting articles in magazines like *Vanity Fair* and *Vogue*.

Contemporaries of Ray Dietrich might have retained more of their records and drawings but as Ralph Roberts, one of the trio owning LeBaron, is quoted: "We built some really nice cars back then, but it's kind of odd to look back on the Classic Era now, because at the time . . . we never considered them anything special. History has made them very glamorous . . . Coachbuilding was never a fine art, but it was an applied art, a commercial art." Ray Dietrich had another advantage too for he could also engineer.

It all makes for fascinating reading as *Jay Leno* points out in his Foreword, an observation shared by your reviewer. Furthermore, even as the stock market crash, ensuing Depression, followed soon after by World War II brought the era of the Grand Classics to a close, Ray Dietrich—always engaged and producing—had many more years ahead of him as Kilkenny writes, thus bringing the story of the *Detroit Steel Artists* to a satisfying close.

A note on the physical book is in order for, as said at the outset, it is beautifully made. Its text is well and generously illustrated with images created by the likes of

Scott Williamson, Michael Furman and one whose work was new to your reviewer named Bill Pack. As with Furman and Williamson, Pack has his own recognizable signature style. There are as an abundance of historical, period images as well.

SAH's own *Michael Lamm* has written in his dust jacket "call out" the book is "Absolutely wonderful! Kilkenny is going to have one heckuva hit on his hands."

—*Helen V Hutchings*

**Fast on the Sand: Subtitle: The Daytona Beach Land Speed Record Runs of 1928**

by *Aldo Zana*

McFarland & Company, Inc. (2022)

McFarlandPub.com/ 800-253-2187

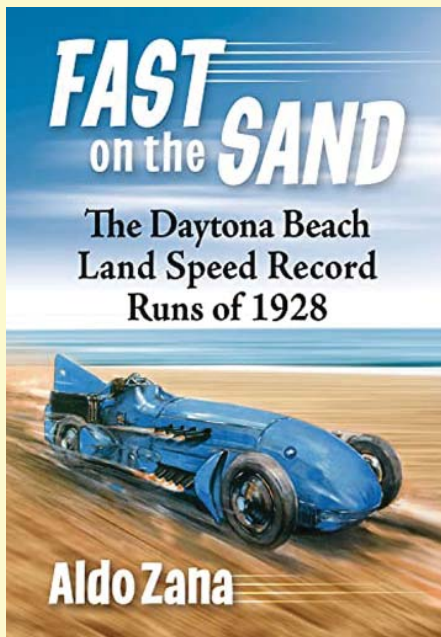
204 pages, 7" x 10" softcover

97 b/w images, chapter end notes, bibliography, appendices, index

Price: \$39.95

ISBN: 978-1476680873

ISBN: 978-1476643595 (ebook)



Land speed record (LSR) history—1898 to current day and on into the future—was covered in that charming and charmingly illustrated *Quest for Speed* (SAHJ #310) in which the writer of the foreword, David Tremayne, observed "public highways sufficed to begin . . . were superseded by longer stretches of flat beach. The beach straights were found wanting in traction as speed increased. The advent of the aero-engine to rockets required vast amounts of open land . . . found only at Bonneville Salt Flats, Block Rock, Nevada and Lake Eyre in South

Australia . . . it being difficult to find 20-mile long perfectly flat stretches of the earth's surface that are relatively free of debris."

Louise Noeth's *Bonneville Salt Flats* book (also in SAHJ #310) explains why Bonneville wasn't even on the radar in 1928. The first timed run wasn't held there until 1932. That run had been organized and piloted by Ab Jenkins who would be the one to finally succeed lobbying land speed seekers to try the Salt Flats.

This particular book—*Fast on the Sand* by Italian *Aldo Zana* (a member of SAH since 1999)—is focused on discussing, as the subtitle clearly indicates, *The Daytona Beach Land Speed Record Runs of 1928*. The events of that year are familiar to many for they made headlines and various aspects are recounted in the histories and stories of other books. Zana scrutinized that published knowledge along with period reporting in American and British newspapers and journals as his bibliography and chapter end notes attest. In fact, the wonderful cover image is credited to one of those period British magazines, *The Motor*, but sadly neglects to include the name of the artist.

It is difficult to top the images and scholarship covering Frank Lockhart, one of the American contenders, found in Racemaker Press's 2012-published book (*SAH Journal* #261) which Zana references frequently. Another contender at Daytona was also American, industrialist Jim White, with a decidedly unconventional car built by him, who then hired—at what's described as a generous sum—racer Ray Keech to drive. The car was named Triplex reflecting its three war-surplus Liberty aircraft engines. And the third contender, as shown on the cover, was the Brit, Malcolm Campbell, already famed for his accomplishments, in the car he designed, had built and named Blue Bird.

It's a grand story which Zana tells in detail chronologically so the reader is along for the successes, the failures, the frustrations, the tragedy and the boredom when rains, incoming tides or crosswinds made any attempted run impossible. That said your reviewer did find Zana's frequent use of the term "fake news" at best annoying and, at worst raising a question of whether he was repeating those words cynically, or pugnaciously attempting to convey that whatever he was applying the words to was indeed flawed and incorrect reporting.

Setting my reaction to word choices aside, Zana presents the history in a dra-

matic, active voice saving the statistics of car engineering and design details for the appendices. It's a story that has captivated Zana's fascination and attention for decades as he continually gathered information until he felt he could tell it more fully and completely than any had accomplished before. The book belongs in any enthusiast/historian's library as well as that of those simply wanting to learn about those dramatic 1928 land speed record runs on the sands of Daytona Beach.

—Helen V Hutchings

### Art Fitzpatrick & Van Kaufman: Masters of the Art of Automobile Advertising

by Rob Keil

Advection Media (2021)

fitzandvan.com/

200 pages, 11¼" x 8.75" hardcover, dust jacket  
8 b/w & 188 color images, bibliography,  
no index

Price: \$55

ISBN-10: 0977923622

ISBN-13: 978-0977923625



Art Fitzpatrick was such a canny, savvy businessman that there is every likelihood he would have been successful at whatever profession he chose as is attested to by his life's story, which reveals he excelled in each of the diverse enterprises to which he did address himself.

Early on his goal was to be a car designer. After schooling he apprenticed at Briggs, followed by other apprentice-level jobs for several manufacturers. It wasn't long until he discovered that creating illustrations for ad agencies paid markedly better than designing cars. World War II military service eventually stationed him in New York City where doing side work illustrations was a necessity just to afford living there.

By 1946 Mercury was a major client, but Henry Kaiser seriously wanted to hire Fitz telling him to state his terms. Fitz, as he always preferred to be called, set out what he was sure would be unacceptable terms—including

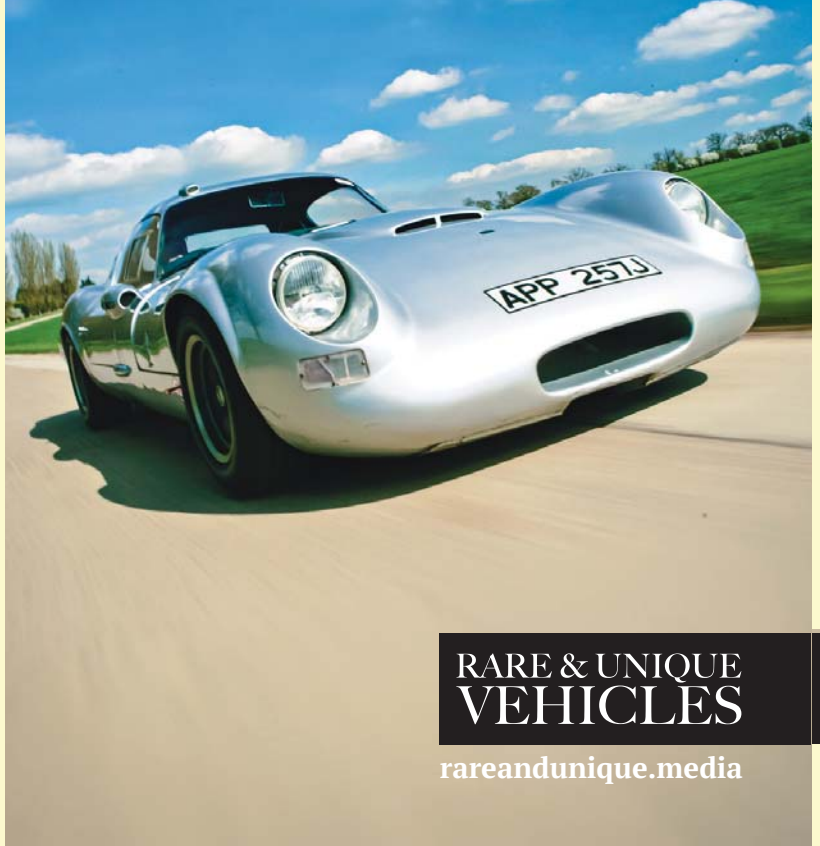
(and this is key) his retaining full rights to any and all art he created. As one client led to another the workload creating ad art and new car catalog illustrations made collaborating with Van Kaufman a necessity, and an arrangement that would endure with Van doing the background scenes and Fitz the car. Later still others were added to the team with one painting the people into Van's scene, another doing last minute corrections to car detail to reflect changes made by the manufacturer.

Their run ended late in the 1970s and Fitz immediately turned to his next money-making profession: developing real estate in Southern California. Again he was notably successful for a bit over a decade until, as he said, "I decided I didn't want to sign any more 20 million-dollar loans, so I quit while I was ahead."

Innumerable articles have been written over the years about Fitz and Kaufman's advertising art, which was usually signed AF/VK. The automotive community didn't forget so once again Fitz's art was in demand: he received commissions including two from USPS for sets of postage stamps; he created and sold prints of his and Van's earlier creations (Van passed in 1995); and he did public appearances and interviews such as those that resulted in this book.

That this book's author, Robert J Keil, is himself "an award-winning advertising art director and filmmaker" plays its crucial part in his book's detail that goes beyond those previously referenced "innumerable articles," for Keil devotes pages to detailed explanations of the process by which Fitz

# If you thought you knew everything about automobiles...



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and Van created their illustrations; Van's ethereal, romantic backgrounds with Fitz's very detailed and precise presentations of the cars, not merely correct to the tiniest detail (which they are), but totally realistic despite the car never having been parked in the scene the illustration shows. Keil captures Fitz's describing how he looked at the world around him, developing his "analytical eye" as well as details of how he created windshield glass, shiny chrome, and more of a three-dimensional vehicle on the two-dimensional flat surface of an illustration.

Also because of his background and professionalism, Keil chose to travel to digitally photograph as much of the original art as possible in high resolution and calibrated for color accuracy. Then, to best present Fitz and Van's creations, he chose to publish his book in landscape format. Thus the book is both a visual pleasure while offering new and detailed information on *Art Fitzpatrick & Van Kaufman: Masters of the Art of Automobile Advertising*.

—Helen V Hutchings

## The Big Book of Tiny Cars: A Century of Diminutive Automotive Oddities

by Russell Hayes

Motorbooks (2021)

QuartoKnows.com/

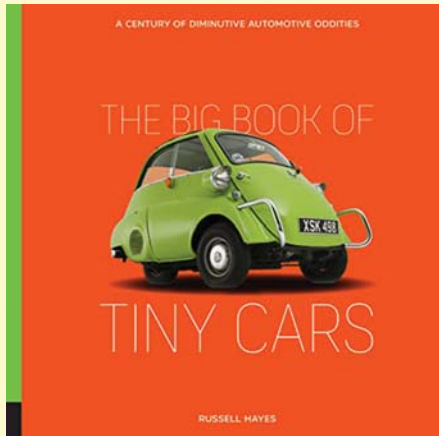
176 pages, 10¾" x 10¾", hardcover, dust jacket

48 b/w & 142 color images plus 66 statistics "boxes," bibliography, additional references by chapter, separate indices for photos and text  
Price: \$40

ISBN-10: 0760370621

ISBN-13: 978-0760370629

This book should not be mistaken for an encyclopedia simply because it doesn't list or present every single tiny car ever developed or made. What it is, however, is a most fine compendium—and a delightfully interesting one at that—telling of and showing *A Century of Diminutive Oddities* made and sold all around the globe that we generally call, as does the book's title, *TINY CARS*. Popularly they go by other names too ranging from minis, bubbles, tall tinys, superminis, pocket rockets, kei cars, turbo tots and more.



Author Russell Hayes shows and tells of a bit over hundred of these personal transportation vehicles 1901 to 2021 and beyond organized chronologically by the year each was first manufactured. As he and publisher Motorbooks provide a good index and thorough bibliography, with the latter delineated by specific makes/models, the book becomes a most useful reference.

Even so, that first 1901 entry, Olds' Curved Dash, points up the necessity of verifying facts. Hayes simply echoed a general perception, failing to check/verify his state-

ment, as there is no bibliographic entry for that vehicle. Thus he wrote that Olds was the first-ever car to be mass produced. He'd have been correct had he but added the qualifier "in the United States" but as he didn't, his statement errs for the first-ever to be mass produced was the Benz Velocipede.

As with his prior book, *Volkswagen Beetles and Buses; Smaller and Smarter* reviewed in SAHJ #312, Hayes' writing is clear and straightforward. And publisher Motorbooks, which credits Cindy Samargio Laun for the page design and layout, has presented his work attractively in a slightly oversize format—obviously a tongue-in-cheek nod to it being about *TINY CARS*. It is generously illustrated too making it impossible not to smile with each turn of the page for, unlike their bigger brethren, these *Tiny Cars* are so full of personality.

It's a truly enjoyable book while also edifying; a useful addition to any automotive historian's library shelves as many of the vehicles presented are accompanied by "tiny fact boxes" that include dimensions, engine/drive information, as well as performance and production statistics.

—Helen V Hutchings

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## READER QUERY: HARLEY EARL IN THE 1950s

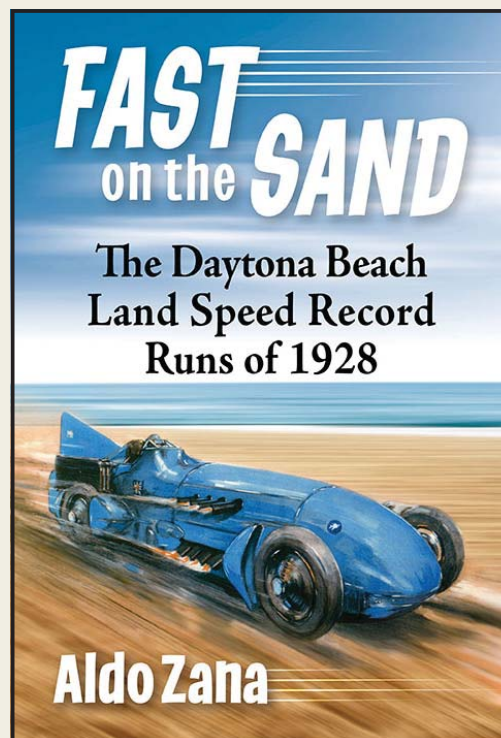
SAH member and past Editor of *The Classic Car* and the *Bulletin* for the Classic Car Club of America, Ron Verschoor, sent an interesting Cadillac brochure from 1954 featuring Harley Earl. Perhaps it could be found in a variety of places, but this one came from *Dezo's Garage*, self-described as "The New Site For Car Brochures"—see: [xr793.com/cadillac-1950-1959](http://xr793.com/cadillac-1950-1959).

Below is the cover of the 16-page brochure, and the second and third pages are above—and Harley Earl appears nearly throughout. Advertising being a targeting discipline, Ron thought, "... the 1954 Cadillac introduction with Harley Earl used as the spokesman. Maybe this is only interesting to me, but I wonder if Harley Earl was a household name at that time?"



This was one of (at least) three brochures, where one had the full line-up of models, so the Harley Earl brochure wasn't the only one promoting Cadillac. None-

theless, at least this one time, Harley Earl added pitch-man to his contributions. This is submitted for readers familiar with Mr. Earl's legacy to send comments to the Editor.



The 1928 quest for the Land Speed Record on the sands of Daytona Beach was a first for America, a singular mix of technology, thrills and tragedy. Tens of thousands lined the dunes, more than had attended any Indianapolis 500. Two Americans and a Briton raced for the ultimate distance-averaged top speed in dramatically different machines. Driver Frank Lockhart, 25, survived a spectacular accident and rebuilt his Stutz Black Hawk, only to meet his fate in the new runs. The facts and myths behind the competition are examined in depth for the first time, along with the innovations and fatal mistakes of vehicle design.



**McFarland**

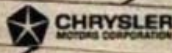
McFarlandBooks.com • 800-253-2187

204 pp. \$39.95 softcover (7 × 10) 2022  
96 photos, appendices, notes, bibliography, index  
ISBN 978-1-4766-8087-3 Ebook 978-1-4766-4359-5

# Cordoba

## The Small Chrysler

This is Cordoba. The small Chrysler. An automobile in which you will enjoy not only great comfort . . . but great confidence. It is confidence you can see, the confidence of knowing your automobile possesses a look of great dignity. It is confidence you can *feel*, in thickly cushioned contour-seats available in rich crushed velour or soft Corinthian leather. It is confidence you experience when you are in control of a truly road worthy automobile. This is the confidence you will find in a most surprisingly affordable small Chrysler, Cordoba.

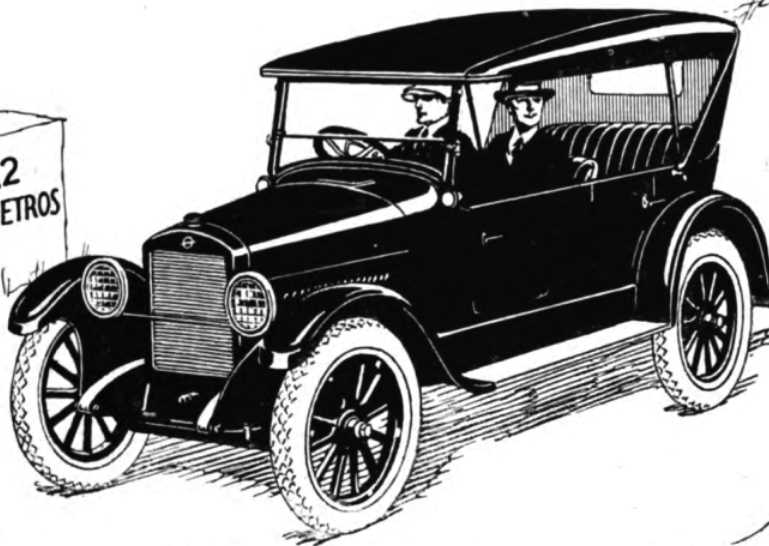
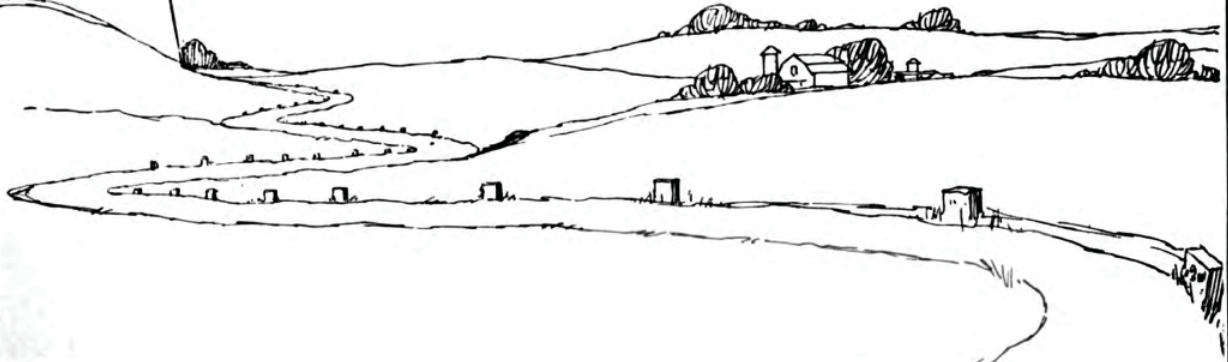


In the mid-1970s, a car of this size could be advertised as "The Small Chrysler" without a stretch. Here we see Ricardo Montalbán, who was inexorably tied to the Cordoba in television and print. He was with Chrysler for 13 years, and when we hear "Cordoba" or "Corinthian Leather"—we hear it in his voice. Use the QR code on the right to see the YouTube video "Ricardo Montalban on Letterman April 14, 1987" where he tells the story of his time with Chrysler, and explains the difference between "Córdoba" and "Cordoba," and weighs in on what "Corinthian Leather" means. (The relevant footage is between video time stamps: 8:36 to 12:00.)



# Studebaker

Fué un Studebaker modelo "Light-Six" el que estableció el mejor promedio de los coches de seis cilindros en el Concurso de Consumo de Combustible, realizado por el Royal Automobile Club de Queensland, Australia. El rendimiento promedio fué: 12.2 Kilómetros por litro!



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Coupé-Roadster (2-pasjrs.) ..... 1225	Roadster (4-pasjrs.) 1275	Coupé (4-pasjrs.) .... 2275
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