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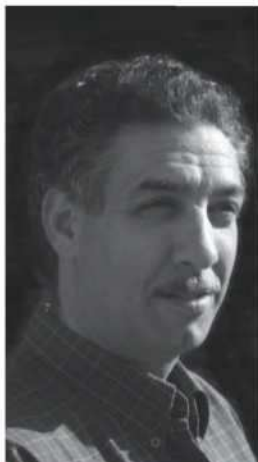
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Looking for History

Remnants of America's automotive industrial past surround us all. Regardless of where you live, there's some kind of connection, big or small, to the early ages of the automobile. Be it a factory showroom or a dealership, a well-known service garage, parts manufacturing plant, or coachbuilding shop, there are thousands of automotive-related buildings and structures littered throughout the country. The bigger the city, the more abundant the links to Detroit; however, just about every small town has a building or two that's also connected in some shape or form to our automotive heritage.

In New York City, where I was born and raised, there are literally hundreds of significant old buildings that have links to Detroit's long-lost yesteryear. And they are everywhere. Throughout Manhattan and in each of the outlying boroughs, especially throughout Brooklyn and Queens, there are all sorts of structures that played important roles during our country's rise to automotive prominence.

During my late teenage years, I would take the subway into the City and walk the streets of Manhattan, visiting all the important and well-known car-related businesses that I regularly read about in *Road & Track*, and then some. From the factory-authorized Triumph garage on West 57th Street to Luigi Chinetti's Ferrari showroom on 1st Avenue, and the Frank Lloyd Wright-designed automobile showroom on Park Avenue in between, it was always an enjoyable experience to visit these places and admire all the interesting cars lurking inside.

In addition to these celebrated automotive sanctuaries, it's the less famous places that I find of greater interest, mainly because so little is known as to what automotive-related work actually went on behind their decorative facades. Take, for instance, the all-brick building on the corner of 61st Street and Ninth Avenue in Manhattan. It may appear today to be just another NYC apartment building with a gorgeous Art Deco entrance, but when it was first constructed in the late 1920s it was actually an indoor parking garage—all 24

floors of it. The May 1929 issue of *Modern Mechanics* magazine called it the "Hotel for Autos," as it was able to accommodate parking for about 1,000 cars.

Further uptown, at 615 West 131st Street, Studebaker had a finishing factory where it produced the Big Six, Special Six, and Light Six automobiles. That building still stands today, and you can see it while driving on the Henry Hudson Parkway on Manhattan's West Side, the round, blue Studebaker symbol clearly visible on the upper floors' facade. Several blocks further north, there's

a very historic building on the corner of Broadway and Sherman Avenue that was a spectacular Packard showroom, as it was designed by celebrated architect Albert Kahn. In fact, over in Queens on Northern Boulevard, between 45th and 46th Streets, is another Kahn-designed Packard building; the terra-cotta letter "P" still fixed to the building's façade.

Brewster & Company had its first showroom downtown at 52 Broad Street, while its body-building factory was located across the Queensboro Bridge in Long Island City, Queens. Over in Brooklyn, there's a large seven-story building at 470 Vanderbilt

Avenue where A. Schrader's Son manufactured tire valves in partnership with the Goodyear Brothers. And the Eisemann Magneto Corporation manufactured ignition magnetos in Brooklyn, too, but I have yet to find a definitive address as to where its factory was located.

For the past two years, *HCC* contributor and renowned historian Walt Gosden and I have been talking about going on a walking tour of Manhattan to visit the many still-standing car-related structures that were an intrinsic part of our automotive heritage. Walt has lived his whole life in Nassau County, just a half-mile from the Queens border, so his knowledge of automotive history throughout the New York City region is unsurpassed. Although Walt is now recovering from a heart operation last December, once he regains his energy, we're going to hit the streets of Manhattan and look for history. If you are also into old buildings and their deep connections to Detroit, perhaps you may want to join us. We don't know the exact date, but hopefully sometime in October. 📍



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Plymouths Rock

THIS YEAR'S PLYMOUTH OWNERS CLUB GRAND NATIONAL MEET WILL TAKE PLACE IN the Northville, Michigan, area on July 24-28. The week-long itinerary includes cruises to the Ypsilanti Automotive Heritage Museum, Jefferson Assembly Plant, and Detroit Historical Museum, as well as trips to The Henry Ford Museum and Greenfield Village. The Plymouth car show will take place on the final day in downtown Northville, with the Concours d'Elegance at St. John's Inn taking place the following day. Registration is now available, with discounts if you sign up before July 8. Visit www.plymouthclub.com for more information.

Packard Nationals

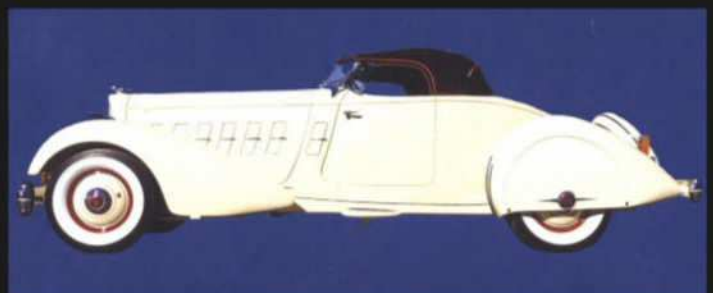
THE PACKARD NATIONAL Meet will be held in Columbus, Ohio, this July 1-7. The activities for the week will include cruises, banquets, tours, swap meet, and, of course, a judged car show. Touring destinations will include the SugarCreek Packing Company car collection, Wright-Patterson Air Force Museum, America's Packard Museum in Dayton, and



a local covered-bridge tour. Registration has begun and is filling up fast, so be sure to sign up before May 25 if you want to see all the events. Accommodation information and a full itinerary are available at www.packardclub.org.

Bahre's Open House

MARK YOUR CALENDARS FOR JULY 21 AS THE PRIVATE COLLECTION OF Robert and Sandra Bahre of Paris, Maine, will be open for a one-day public viewing at the Hamlin Memorial Library & Museum. This is a great opportunity for enthusiasts in the New England area to see this impressive collection that includes Packards (1934 1106 Runabout Speedster by LeBaron pictured), Duesenbergs, Stutzes, a Tucker, a Thomas Flyer, vintage race cars, and other collectibles, including horse-drawn carriages. The event also includes a craft fair, live music, and refreshments. Admission is \$10 for adults and \$2 for children under 12; all proceeds will benefit the Hamlin Memorial Library & Museum. For more information, visit www.hamlin.lib.me.us or call 207-743-2980.



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Jeep XLI

NOT A NEW FANCY TRIM LEVEL, "XLI" REFERRED TO THE EXPORT LOW INVESTMENT program that Jeep launched in the early 1960s and that resulted in the stone-age Jeep seen here.

While these photos came from the *Retro-A-Go-Go!* tumblog, we found more information on the Jeep and the XLI program on www.CJ3B.info. Apparently, Jeep was finding itself falling behind or unable to compete in a number of world markets that Land Rover, Toyota, Nissan, and other four-wheel-drive manufacturers dominated. To rectify that, Jeep executives ordered a program to investigate how cheap and easy-to-manufacture bodies could be built via CKD kits on various Jeep chassis.

A number of designs resulted, with this one, based on the CJ-5, looking like it could have gone into production (and looking like it stole the doors off a Beijing Jeep). [CJ3B.info](http://www.CJ3B.info), however, reported that Kaiser abandoned the program, likely because it realized competing in those markets would take more than just a simplified Jeep design.



Claude and Agnes

SPEND ANY TIME LOOKING AT PHOTOS of Model Ts and you'll no doubt come across some of the many primitive motorhomes built on T or TT chassis by salesmen, migrant farmers, wanderers, and handymen. Not all that often will you come across the names of the men and women who built and traveled in those motorhomes. The exceptions are Claude Menzel and Agnes Gleason-Menzel, who built the motorhome seen here.

As Claude Reeson of Spring Grove, Virginia, described the Menzels, they were a little of all of the above personas. While their families owned farms in Spring

Grove, the Menzels decided to spend their honeymoon in 1923 in the T-based motorhome that Claude Menzel built. That honeymoon lasted for 17 years as the couple "traveled the country, painting signs and doing other jobs of support for themselves."

The couple apparently ended their trip to return home and continue operating their combined family farms, first as a dairy and later as a campground. They both died in 1984. While the campground remains in operation, Claude Reeson didn't tell of the fate of the motorhome.



RE: Early Trans Sport

IT SEEMS OUR HUNCH WAS RIGHT, IF OUR AIM WAS off. The Pontiac-faced transporter we included in this space a couple months back (see *HCC #164*) was indeed built by the men who raced the car on its back, but the car was no McLaren or Lola, rather a Lotus.

Specifically, it's a Lotus 19, chassis number 958, powered by a Ford V-8 and campaigned in 1965 and 1966 by the late Dave Causey. According to his official stats, Causey racked up a lot of DNFs with the Lotus, but did better in later years at the wheel of various Porsches and Lolas. Many thanks to Kyle Zechin and Chris Hoffman for identifying the car.

As for the transporter, several of you have noted that it had to have been based on a Corvaire Rampside. That jibes with a vintage clipping Hoffman found that reported that Causey, his brother Dean, and Bob Webb built the transporter with two Corvaire Monza engines and an automatic transmission.

We hear the transporter may still exist, so we're checking around to see if that's the case and if we can get photos.



✿ Recently discovered a unique or noteworthy classic car? Let us know. Photographs, commentary, questions, and answers should be submitted to Lost & Found, c/o Hemmings Classic Car, P.O. Box 196, Bennington, Vermont 05201, or emailed to dstrohl@hemmings.com. For more Lost & Found, visit blog.hemmings.com/index.php/category/lost-and-found.

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RM SOTHEBY'S

Houston Highlights

MECUM'S BIG HOUSTON AUCTION TOOK place with much fanfare, as it achieved \$21.4 million in sales and a 70-percent sell-through rate. There were 621 cars available, and the top 10 were laced with high-performance muscle and exotic power. There were several prewar cars going back as far as the start of the Great Depression, though, that brought some nice attention, like this 1929 Ford Model A "Paddy Wagon" that was restored with the Chicago Police Department livery, period-correct red lamps, Sireno Siren, and accurate decals and lettering. This nice Model A saw a final bid of \$27,500. Mecum's entire results are posted on its website, so be sure to visit www.mecum.com.



MECUM AUCTIONS

Fort Lauderdale Sales

RM SOTHEBY'S FINISHED ANOTHER AUCTION IN FORT LAUDERDALE, FLORIDA, THIS APRIL WITH sales reaching \$19.1 million and a robust sell-through rate of 76 percent. Fewer cars were at this year's show, but selling prices were higher as some high-quality automobiles crossed the block. There were a lot of options for fans of older American iron, as more than 40 non-muscle cars were on the docket. One that jumped out at us was this 1954 Kaiser-Darrin roadster. The car has had the same family ownership the last 61 years, and was rarely driven over the last 10 years. The convertible top has been replaced, and the body was repainted in its correct original color. Of course, the rarity of the Kaiser-Darrin has always been a large part of its appeal and the result was a final bid of \$83,600. RM Sotheby's next auction will take place August 24-25 in Monterey, California—visit www.rmsothebys.com for more information.

AUCTION PROFILE

NASH WENT WITH A COMPLETE REDESIGN in 1949, focusing on unitized construction and aerodynamic design. Its polished, rounded body and enclosed fenders would allow it to minimize wind resistance, and it was capable of fuel mileage at 25 mpg. The "Bathtub" Nashes, as they were affectionately known, saw an impressive production run of more than 87,000 units.

This particular Nash sedan has staggeringly low mileage, and had an incredible example of an unrestored car approaching 70 years. With only 5,600 miles showing on the odometer, this Nash was cared for by its original owners for over 50 years. Everything appeared to be original: the paint, brightwork, interior, and Inline



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L-head six-cylinder with three-speed transmission. No doubt the low mileage and pristine appearance accounted for the impressive final bid, which more than doubled its current market value. Then again, it's probably the lowest mileage and most original Airflyte in the world, thus making the price paid a reasonable one.

CAR:	1949 Nash Airflyte 600 sedan
AUCTIONEER:	Gooding & Company
LOCATION:	Amelia Island, Florida
DATE:	March 9, 2018
LOT NUMBER:	6
RESERVE:	None
CONDITION:	#2
AVERAGE SELLING PRICE:	\$30,000
SELLING PRICE:	\$88,000

JULY

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14 • Silver Auctions

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CENTRAL PA AUTO AUCTIONS

Pennsylvania Dealing

THE CENTRAL PENNSYLVANIA AUTO AUCTION prepares for its 17th sale this July 19-21; the auction is expected to have more than 400 cars on offer. Among those that were for sale last year was this striking 1929 Packard 640 Custom Eight runabout, proving that this is one of those venues where you just never know what type of car is going to cross the block. Please visit www.cpaautoauction.com for more consignments and bidder registration for this year's show.



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With the warmer months comes car-show season, and this can represent a great way to spend time with friends and family. It's especially important to bring children to these shows so they

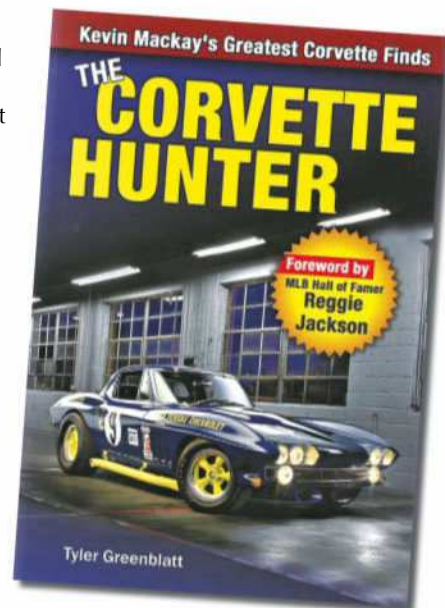
can develop an appreciation for our favorite hobby: old cars! You can make your children or grandchildren feel like they're part of the Hemmings Nation family by outfitting them in one of these easy-to-spot, bright-yellow Hemmings T-shirts. Made from soft, sturdy 100-percent cotton, they have a green Hemmings Motor News wordmark silkscreened on the left front chest, plus a delightful old-style Hemmings logo on the back that includes drawings of a GTO convertible, Classic-era Lincoln, and a Mustang fastback. This T (item YOTY) is available in small, medium, and large youth sizes.

The Corvette Hunter

800-551-4754 • WWW.CARTECHBOOKS.COM • \$26.95

This is one of those rare car books that, once you start reading it, you won't be able to put it down—yes, it's that interesting. Among the 224 pages of this digest-size hardcover book, you will discover firsthand how world-renowned Corvette restorer Kevin Mackay pursued many of the most significant competition Corvettes ever built and raced. He reveals all the time-consuming investigative details that were required to track down, buy, and restore these historic racing Corvettes back to prominence. What he had to do to find these cars is not only astounding, but highly entertaining, too. But his stories about finding an old L88 Stingray racer near Watkins Glen and the work that it took to locate the famous Briggs Cunningham Corvette #3 that raced at Le Mans will simply amaze you. If you enjoy hearing tales of finding old cars, you will want to read this book, but if you're a Corvette enthusiast, then you *must* read this book.

—RICHARD LENTINELLO



1942 Oldsmobile B-44

800-718-1866 • WWW.DIECASTDIRECT.COM • \$149.95

One of the lowest-production (just 56 built!) Oldsmobiles ever to emerge from Lansing was the straight-eight-powered 1942 Special Series 68 station wagon. This eight-passenger body style combined steel with varnished genuine white ash and birch woods over a 119-inch wheelbase "Dreadnaught Frame," and was arguably the most attractive and practical of all "B-44" cars this General Motors division offered for that infamously abridged model year. Brooklin Limited of England has recreated this wagon (item BR-BML-25) in beautiful 1:43-scale detail, accurately rendering its woodwork and ample bright trim—including 1942's unique two-tier front bumper. The wagon's streamlined "Fuselage Fenders" share the body's flawless dark blue paint, while the three-two-three bench seats are visible through the windows. It's a gem that will take pride of place in any model collection.



Continued on page 16

To some, sunglasses are a fashion accessory...

But When Driving, These Sunglasses May Save Your Life!

Drivers' Alert: Driving can expose you to more dangerous glare than any sunny day at the beach can... do you know how to protect yourself?

The sun rises and sets at peak travel periods, during the early morning and afternoon rush hours and many drivers find themselves temporarily blinded while driving directly into the glare of the sun. Deadly accidents are regularly caused by such blinding glare with danger arising from reflected light off another vehicle, the pavement, or even from waxed and oily windshields that can make matters worse. Early morning dew can exacerbate this situation. Yet, motorists struggle on despite being blinded by the sun's glare that can cause countless accidents every year.

Not all sunglasses are created equal. Protecting your eyes is serious business. With all the fancy fashion frames out there it can be easy to overlook what really matters—the lenses. So we did our research and looked to the very best in optic innovation and technology.

Sometimes it does take a rocket scientist. A NASA rocket scientist. Some ordinary sunglasses can obscure your vision by exposing your eyes to harmful UV rays, blue light, and reflective glare. They can also darken useful vision-enhancing light. But now, independent research conducted by scientists from NASA's Jet Propulsion Laboratory has brought forth ground-breaking technology to help protect human eyesight from the harmful effects of solar radiation



Slip on a pair of Eagle Eyes® and everything instantly appears more vivid and sharp. You'll immediately notice that your eyes are more comfortable and relaxed and you'll feel no need to squint. The scientifically designed sunglasses are not just fashion accessories—they are necessary to protect your eyes from those harmful rays produced by the sun during peak driving times.

light. This superior lens technology was first discovered when NASA scientists looked to nature for a means to superior eye protection—specifically, by studying the eyes of eagles, known for their extreme visual acuity. This discovery resulted in what is now known as Eagle Eyes®.

The Only Sunglass Technology Certified by the Space Foundation for UV and Blue-Light Eye Protection. Eagle Eyes® features the most advanced eye protection technology ever created. The TriLenium® Lens Technology offers triple-filter polarization to block 99.9% UVA and UVB—plus the added benefit of blue-light eye protection. Eagle Eyes® is the only optic technology that has earned official recognition from the Space Certification Program for this remarkable technology. Now, that's proven science-based protection.

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That's two pairs to protect your eyes with the best technology available for less than the price of one pair of traditional sunglasses. You get a pair of Navigators with stainless steel black frames and the other with stainless steel gold, plus one hard zipper case and one micro-fiber drawstring cleaning pouch are included. Keep one pair in your pocket and one in your car.

Your satisfaction is 100% guaranteed. If you are not astounded with the Eagle Eyes® technology, enjoying clearer, sharper and more glare-free vision, simply return one pair within 30 days for a full refund of the purchase price. The other pair is yours to keep. No one else has such confidence in their optic technology. Don't leave your eyes in the hands of fashion designers, entrust them to the best scientific minds on earth. Wear your Eagle Eyes® Navigators



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In the first two decades of the last century, a great many oil companies were created to serve the fledgling automotive industry. One of the earliest was the Boston, Massachusetts-based Lincoln Oil Company, whose circa-1906 refinery in Robinson, Ohio, is still in operation, having been purchased in 1924

by The Ohio Oil company, today known as the Marathon Petroleum Company. Garage Art now offers a vintage-looking reproduction of a period Lincoln Oil sign that bears the visage of our 16th president. This 22-gauge metal sign (item GAD-GA1062) is sized 12 x 18 inches, and features brass grommets in pre-drilled holes for ease of hanging. It's manufactured to order, with 14 to 21 business days estimated before shipping.

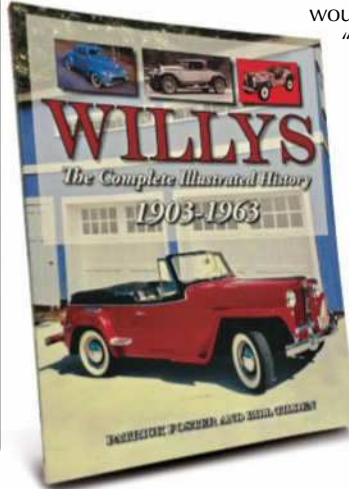
Willys: The Complete Illustrated History 1903-1963

203-877-6717 • WWW.OLDEMILFORDPRESS.COM • \$36.95

The Willys-Overland firm of Toledo, Ohio, was a powerful competitor to the Ford Motor Company in its early years, at one point being America's second-largest automaker. Despite the leadership of John North Willys, this firm's fortunes would take a roller-coaster ride through the 1920s and 1930s, as it built a popular range of quality automobiles that included the

Willys-Knight, the Whippet, and the Willys. This company would help win World War II with its MB

"Jeep," and follow that with the postwar Jeep Station Wagon and Brooks Stevens-penned Jeepster, before petering out with the handsome but unloved Aero Willys. Our own columnist Patrick Foster has created a wonderful tribute to the vehicles produced by the Willys brand, both here and—after 1963—abroad. With help from the late Bill Tilden, Pat compiled an informative, easy-reading historical narrative that fills 132 softcover pages and is generously illustrated with about 150 black-and-white and full-color images. Every serious automotive history enthusiast must have a copy of this title in his or her library.



The Art of the Grille

JIM@CAR-NOIR.COM • WWW.CAR-NOIR.COM

\$800, EACH LIMITED-EDITION REPRODUCTION
Whether he's creating a film noir-evoking scene, painting a mid-century-style custom, or training his focus on an eye-catching aspect of a vehicle's design, James Owens makes art that is uniquely his own. This talented Detroit native (Auto Art, HCC #62) has a penchant for oils—both paint and motor—and he continues to push the boundaries with punchy, compelling automotive-themed pieces. James calls his latest project, *The Art of the Grille*, and it will become a series of paintings celebrating the radiator grilles of vehicles from numerous eras, makes, and models.

The first to emerge from his studio is "1940 Ford." This chrome-and-steel grille assembly perfectly represents its era, James notes: "The stamped louvers in combination with the chrome teeth give it a beautiful but distinctly Machine Age look."

The second piece to be finished is "1937 Hudson," which he considers a tribute to the most beautiful grille ever put on a production automobile: "The streamline waterfall is an exquisite expression of speed and grace, which was an important design motif very popular in the 1930s. It gets my motor running!"

James is offering signed-and-numbered—300 total of each—giclée-on-canvas reproductions of these pieces, and these prints (24 x 36 inches for "1940 Ford," 24 x 30 inches for "1937 Hudson") come with 3 inches of white canvas on each side for mounting before framing. As this issue goes to print, the originals remain available; contact James for details.



1940 FORD



1937 HUDSON



"I've gotten many compliments on this watch. The craftsmanship is phenomenal and the watch is simply pleasing to the eye."

—M., Irvine, CA

"GET THIS WATCH."

—M., Wheeling, IL

Back in Black:
The New Face of
Luxury Watches
 "...go black. Dark and handsome remains a classic for a reason"

— Men's Journal

I'LL TAKE MINE BLACK...NO SUGAR

In the early 1930s watch manufacturers took a clue from Henry Ford's favorite quote concerning his automobiles, "You can have any color as long as it is black." Black dialed watches became the rage especially with pilots and race drivers. Of course, since the black dial went well with a black tuxedo, the adventurer's black dial watch easily moved from the airplane hangar to dancing at the nightclub. Now, Stauer brings back the "Noire", a design based on an elegant timepiece built in 1936. Black dialed, complex automatics from the 1930s have recently hit new heights at auction. One was sold for in excess of \$600,000. We thought that you might like to have an affordable version that will be much more accurate than the original.



27 jewels and hand-assembled parts drive this classic masterpiece.

Basic black with a twist. Not only are the dial, hands and face vintage, but we used a 27-jeweled automatic movement. This is the kind of engineering desired by fine watch collectors worldwide. But since we design this classic movement on state of the art computer-controlled Swiss built machines, the accuracy is excellent. Three interior dials display day, month and date. We have priced the luxurious Stauer *Noire* at a price to keep you in the black... only 3 payments of \$33. So slip into the back of your black limousine, savor some rich tasting black coffee and look at your wrist knowing that you have some great times on your hands.

An offer that will make you dig out your old tux. The movement of the Stauer *Noire* wrist watch carries an extended two year warranty. But first enjoy this handsome timepiece risk-free for 30 days for the extraordinary price of only 3 payments of \$33. If you are not thrilled with the quality and rare design, simply send it back for a full refund of the item price. But once you strap on the *Noire* you'll want to stay in the black.

Exclusive Offer—Not Available in Stores

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Stauer... Afford the Extraordinary.®



Bowtie Foot Scrapers

CHEVS OF THE 40'S • 877-735-0587 • WWW.CHEVSOFTHE40S.COM

Chevs of the 40's introduces a new accessory that reproduces one that was available during the prewar era. These new foot scrapers will fit 1941 Chevrolet cars, and are made from aluminum. Each part attaches to the rocker panel and the rocker moldings attach to the outer edge. Each comes with attaching hardware and brackets, and will fit Special De Luxe, Master De Luxe, and Fleetline body styles. Some exceptions may apply, so be sure to contact Chevs of the 40's for your application before ordering. Cost: \$1,799/pair.



Versatile Vacuum

METROVAC • 800-822-1602
WWW.METROVAC.COM

The Vac N Blo Automotive is a vacuum and dryer that provides power and flexibility in the comfort of your garage. Using a twin-fan, it has a 4-hp motor and is rated with a suction capacity of 95 inches of water lift. The unit comes with 10 attachments and is perfect for cleaning your car's interior. It includes a 6-foot flexible hose, two 20-inch extensions, upholstery tool, dust brush, crevice tool, blower nozzle, and more. Its air-blasting feature enables it to be used as a leaf blower or inflation device for rafts or air mattresses. Cost: \$331.99.

Grille Goodies

BOB DRAKE REPRODUCTIONS
800-221-3673 • WWW.BOBDRAKE.COM

Bob Drake Reproductions has brought back a popular item to their Old Ford product line. The 1939 De Luxe grille trim and center is made with precision for an exact fit. The roll-formed trim is finished in high-quality stainless steel, and it will bring back the shine of your Ford's front end. The De Luxe grille center and grille trim kit are shaped just like the originals and have a beautiful bright-metal finish. All clips and hardware are included, making for easy installation. Cost: \$352.50 (grille trim kit); \$120 (grille center strip).



Corvette Mats

LLOYD MATS • WWW.LLOYDMATS.COM

Lloyd Mats offers period-correct logos for early Corvettes with a release of 14 different Corvette logos. Each logo is model-year specific and can be applied to all Lloyd Mats' plush carpets, which are available in five different materials. The licensed logos include both the crossed flag and Corvette letter logos used from 1953 up through the third-generation models, including the 1982 Collector's Edition. Available at all Lloyd Mats distributors, visit the company's website for a vendor near you. Cost: starting at \$100.



Pontiac Pan Handling

AMES PERFORMANCE ENGINEERING • 800-421-2637 • WWW.AMESPERF.COM

Early Pontiac valley pans have been known to deteriorate. The sealed units made for a nightmarish task when cleaning and refurbishing, as you could be left with potential hazards to your engine, even with multiple hot tank and chemical treatments. Ames provides a reproduction valley pan that eliminates all the obstacles to replacing your old pan. The factory-style pan has been meticulously recreated to fit correctly just like the originals. It is made for all 1959-'67 V-8 Pontiac engines, including Tri-power and all Tri-power conversions. Call Ames and ask about part number N178WD. Cost: \$149.

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Mac McKellar

IT TAKES A PRETTY SPECIAL CAMSHAFT to earn a name, and it takes a pretty special engineer to be honored with the name of a camshaft. Mac McKellar was one of the few so honored, and Pontiac performance enthusiasts are quite familiar with the hot factory cams that bore his name, but there's much more to the man than the cams.

Malcolm "Mac" McKellar was born August 27, 1920, in Pontiac, Michigan. His father, Charles, was a General Motors employee and at one time ran the GM proving grounds in Milford. It was through Charles that McKellar got his first exposure to Pontiac cars and his first taste for performance, getting excited when tested cars would come tantalizingly close to the 100-mph mark. The brand so impressed him, that in 1938, McKellar selected a 1937 Pontiac as his first car, purchased used for \$300.

Upon graduation from high school, McKellar enrolled in the GM Institute, in Flint. When he graduated in 1941, he joined Pontiac in engine design, where he would remain (aside from World War II military service, where he was in the Battle of the Bulge) for the next 41 years.

In the postwar years, Pontiac was playing catchup with Oldsmobile and Cadillac, attempting to replace its old flathead sixes and eights with an overhead-valve V-8 design and to do so before Chevrolet, which had its own V-8 program. McKellar, who was keenly interested in performance, slotted quite naturally into the role of draftsman on the project—assisting first a reluctant Harry Klinger, then Arnold Lenz (see *HCC* #157, October 2017), and then Bunkie Knudsen with development of the Strato-Streak V-8 that appeared for 1955.

The cute little 287-cu.in. engine with its revolutionary ball-mounted rocker arms took a mere four model years to morph into the 389-cu.in. "Tempest" of legend and song. McKellar was there helping along the way. The year 1955 was momentous for McKellar personally as well, as he was promoted to assistant motor engineer. The year after the 389 debuted, 1960, McKellar was promoted yet again, to chief motor engineer, where he would oversee the glory days of the Pontiac V-8.

The success of the 389 and the engines it would spawn—326, 350, 421,

428, 455—hardly can be all enumerated here. They powered everything from Super Stock Catalinas to luxurious Bonnevilles and Grand Prixes, to say nothing of the iconic GTO and the sporty Firebird. McKellar was there shepherding engine performance to ever-greater heights.

Although McKellar is best remembered for his camshaft designs, that's almost a red herring. McKellar himself credited Frank Barnard, a Pontiac service parts representative, with naming the camshafts to promote their sales—a move likely inspired by Chevrolet having attached Corvette guru Zora Arkus-Duntov to some of its own products. In reality, McKellar saw engines as a package, combining camshaft with carburetion, valves, exhaust, and Super Duty internals for longevity.

While trained as an engineer, McKellar's mode of design came as much

through instinct and trial-and-error. Skilled at marrying theory with practice, he was fond of prototyping systems and then testing them out on the dynamometer, stating that he felt the engines told him what they wanted. Given Pontiac's success in the era, his system seems to have worked.

Overhead camshafts were another area of interest for McKellar, seen most prominently in the seemingly exotic OHC six that first appeared in the 1966 Tempest. He also explored overhead cams for Pontiac's V-8 line, though these never passed the late prototype stage. McKellar held onto an OHC V-8-powered 1963 Grand Prix almost until his death in 2011, some 27 years after his retirement. During that time, he was able to enjoy much adulation from Pontiac fans, who well remember his contributions to their favorite marque, and are equally as apt to recall his gentle and gentlemanly nature. 🐾



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The King's Chariot

Streamline Moderne style and Cord 810 influences have rendered the 1942 Chrysler Windsor Club Coupe into one of America's most distinguished car designs

WORDS AND PHOTOGRAPHY BY RICHARD LENTINELLO



Streamline Moderne design grew out of the Art Deco movement and the Western World's growing obsession with speed. Beginning in the early Thirties, with influences that could still be detected well into the Sixties, its streaking lines, rounded forms, and frequent use of chrome and glass shaped everything from hand tools to

architecture and transportation. This resulted in the creation of many of the finest and most stunningly beautiful automobiles of all time. So distinctive and magnificent are their designs, they should all be considered national treasures.

Chrysler's chief designer Ray Dietrich and his stylists took lots of inspiration from the Art Deco movement, with their trendiest and most thoroughly inspired design being the aerodynamic Airflow. Other models that emanated from the Highland Park studios with designs in this style included the 1936 Airstream, 1937 Royal Coupe, and all the 1938-

'39 models, too. The last, and some of the most significant, Streamline Moderne Chryslers were the 1942 models, as demonstrated by this Windsor series C-34 Club Coupe. Although Chrysler's line of 1942 model-year cars was the first without Dietrich's influence, as he was no longer employed there, their understated yet elegant design was a grand slam for the young staff designers.

With their signature band of five horizontal stainless-steel moldings wrapping around the entire front end of their body and along each rear quarter panel, the 1942 Chryslers



were some of the most distinctive one-year-only models ever conceived and created. There was no standalone grille, rather the stylists instead chose to blend the radiator opening into that band of moldings. And with its pair of small headlamps smoothly integrated into the front fenders, all of these elements combined to produce one of the cleanest front-end forms ever envisioned on an automobile. No doubt the designers at Chrysler were influenced by Gordon Buehrig's Cord 810 of 1936, as its "coffin-nose" styling is quite evident in the Windsor's wraparound molding pattern.

During these prewar days, just imagine how modern this Windsor must have looked driving down the avenue alongside all the upright-grilled 1920s and '30s cars and the newly introduced fat-fendered models. It surely must have turned heads everywhere it traveled, and now, more than 75 years after it was first introduced, it continues to do so.

Chrysler was correct when it stated in one of its 1942 model brochures: "There's no premium on modern design in a Chrysler. Modern engineering costs no more than outdated engineering. A beautiful car requires no more vital material than a drab car."

Proud of the company's hallmark and highly advanced Airflow, another bit of 1942 Chrysler sales literature proclaimed: "Airflow Design, scientific, beautiful! Note the beauty of the front-end modeling . . . how completely the Airflow principle has been carried out . . . in the easy curves . . . the smooth slopes . . . the absence of projecting headlamps and other accessories." All the boasting about the '42 models was capped off with: "The new bodies are the last word in Airflow beauty."

The Windsor name was originally applied to the Royal line of 1939 as a sub-series upgrade called the Royal Windsors. It

wasn't until the 1940 models were introduced that Chrysler made the Windsor its own series, having been appointed as the second step up the Chrysler ladder after the Royals. Known as model C-34s, they were the same car apart from some additional trim and minor upgrades that gave the Windsors an ever-so-slightly higher price tag.

In the standard Windsor line, there were seven different body styles, with the station wagon having been offered as either a six- or nine-passenger model. Then there were the long-wheelbase Windsors, which included 29 four-door sedans and only 12 four-door limousines—the rarest Windsor of them all. Yet, of the 23,991 Windsors that rolled off the assembly line before it shut down on the 29th of January 1942 for the war effort, the most popular model was the four-door sedan. With a total production run of 10,054 examples, the standard sedan was by far that year's best-selling Chrysler. The second most popular Windsor, with only 1,713 cars built, was the Club Coupe, just like our feature car shown here. And what a beautiful automobile it is.

Speaking specifically about the stylish Club Coupe, the Chrysler brochure stated: "Your passengers may be one or six, and you have room for all, if you drive a Chrysler Club Coupe. Outside, it's the latest swank in coupes. Inside, it's a big six-passenger car, with two great seats, ample leg and shoulder room, solid comfort for everybody. This tailored-to-taste beauty is available in New Yorker, Saratoga, Windsor and Royal types. More and more people are choosing the Club Coupe as the ideal personal car."

Priced at \$1,228, just \$60 more than the base model Royal Club Coupe, the entire C-34 model line was powered by Chrysler's rugged straight-six flathead engine. Each cast-





A king's crown emblem is a recurring theme throughout the interior, from the stylish 110-mph speedometer (left) to the center of the beefy steering wheel, from atop the ornate speaker grille assembly in the center of the dash to the cappings on each door and rear window sill. Streamline Moderne alabaster and chrome interior door and window handles are pure industrial sculpture at its finest.





Two Comfort Master heaters, one on each side below the dashboard, have been restored in the correct light-brown speckled finish. All the electrics have been replaced, along with a correct braided wiring harness. Dual horns let others know that this beautiful Windsor is packing a 250.6-cubic-inch straight-six putting out 120 horsepower and 200 lb-ft of torque, so get out of the way!

iron block had a $3\frac{7}{16}$ -inch bore with a $4\frac{1}{2}$ -inch long stroke that displaced a total of 250.6 cubic inches. With its 6.6:1 compression ratio, four main bearings, and solid valve lifters, it produced a respectable 120 horsepower at 3,800 rpm and 200 lb-ft of torque at only 1,600 rpm, thus allowing the 3,426 pound automobile to get up and running from a standstill rather quickly.

There were two transmissions available throughout the Chrysler range. The Windsor had a column-shifted manual three-speed as standard, yet the smoother-performing Fluid Drive was optional; this is the transmission fitted to our feature car. Actually, Fluid Drive is a driveline coupling with just two moving fan-like parts. According to Chrysler, "Fluid Drive is the smoothest drive ever put in a motor car. It can't jerk nor clash, because the power is transmitted through oil, instead of rigid metal connections. The first wheel turns the second by forcing a

column of oil against it, fast or slow, as governed by the driver through his control of engine speed. With Fluid Drive you can go through heavy traffic without work or jerk . . . drive all day and never shift a gear. Motoring fatigue is virtually eliminated. Fluid Drive combines with Vacamatic transmission and Spitfire engine to give you ideal driving . . . automatic shifting when you want it . . . and only when you say so."

Chrysler made sure the drivers of its automobiles were reminded of that fact as the words "Fluid Drive" were embossed across the steering wheel. The steering column attaches to a worm-and-roller steering box with an 18.2:1 ratio that gives it 4.6 turns lock to lock. In the differential, a 3.9:1 gear ratio is fitted, while the hydraulic braking system consists of four large 12-inch drums ensuring optimal stopping performance.

With its well-constructed all-steel body fastened to a stout



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ladder-type frame, the Windsor has a solid, reassuring feeling about it. Its front suspension features coil-springs with semi-elliptic leaf springs in the rear, with both ends dampened by double-acting hydraulic shocks. The large-diameter 6.25 x16-inch steel wheels aid the suspension in soaking up the bumps and providing a smooth, compliant ride.

The interior is where the Windsor really shines, showcasing the fine craftsmanship and use of quality materials that were a hallmark of Chrysler-built prewar automobiles. Clearly inspired by England's royal House of Windsor, stylists made a king's crown a recurring theme throughout the interior, and even the car's exterior badges that adorn the front hood and trunk lid are topped by a royal crown.

In the center of the instrument-speedometer panel, which houses water temperature and ammeter gauges on the left and oil pressure and fuel gauges on the right, is a stylized king's crown symbol painted in gold. There are also crowns located in the center of the steering wheel, atop the door shelf just below each vent window, and by the rear side windows, too. The most decorative king's crown emblem sits atop the radio speaker assembly in the center of the dashboard. This finely crafted cloisonne crown is finished in red enamel with the inscription "CHRYSLER" in a banner below. The radio, located to the left of the speaker, is a vertical unit with cream-colored

alabaster pushbuttons, while on the right side is a clock.

Our feature Windsor Club Coupe is part of Nicola Bulgari's collection at the NB Center for American Automotive Heritage, located in Allentown, Pennsylvania. This Chrysler is representative of what this amazing private collection is all about, and that's the preservation and appreciation of late prewar American automobiles. Be it convertibles or coupes, hardtops or sedans, each and every body style, regardless of its value or collectible status, are not only respected the same but are lovingly treasured as if they are all supercharged Duesenbergs.

A thorough and highly accurate restoration was bestowed upon this beautiful automobile by the talented staff at the NB Center. After nearly 18 months, it emerged from its body-off restoration looking better than the day it first rolled off Chrysler's assembly line. Nearly every single aspect of this stylish automobile has been rebuilt and restored to a very high standard, and is now considered to be one of the finest and most authentic 1942 Windsors anywhere in the world.

Seeing his dark blue Windsor restored in all its glory was a momentous experience for Mr. Bulgari, as his deep passion and life-long appreciation for the everyday American cars of the 1930s and '40s is simply remarkable. He was quite succinct in his view of the Windsor, telling us "The 1942 Chrysler is like a sculpture from the past. Its styling is wonderful!" 🏆

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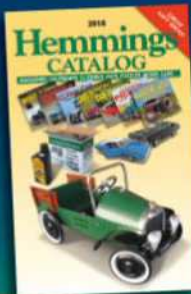
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Captivated by Twilight!

A second encounter with a rare 1969 Buick Riviera

BY MATTHEW LITWIN • PHOTOGRAPHY BY RICHARD LENTINELLO

Buick's first-generation Riviera has long been cited as a hallmark design of the postwar era, a venerable candidate as the benchmark for neo-Full Classics, should a fully recognized category of such cars ever be successfully debated into existence. Lauded as an automobile that turned the personal-luxury-car market from an



industry niche into a broader fashionable social statement, the Riviera is still spoken of with reverence today, 19 years after the last one rolled from Buick's assembly line.

We're all too familiar with the basic Riviera story... first conceptualized as the La Salle II... refused by Cadillac and Chevrolet because they were operating at full capacity... offered to, and then retracted from, Oldsmobile and Pontiac due to their blatant desire to manage sweeping changes... and how Buick, looking to alter its sales image, saw potential and, with only minor function-over-form tweaks, swiftly and successfully pushed it from clay mockup to 40,000 street-legal units during 1963, its first model year.

But the reality was more complicated than that.

Riviera's output during its first year proved to be the model's early high-water mark. Despite the tasteful visual refinements over the next two years, including the famous clamshell head-

lamp grille of 1965, and the availability of performance options, such as the GS (Gran Sport) package, production slowly fell to 37,658 examples for 1964, and then to 34,586 cars a year later.

Meanwhile, deep in the recesses of the vast network of GM divisions, Fisher Body had been working with Oldsmobile since early 1963 in sculpting a new body for what was to be the front-wheel-drive Toronado. Its target year was 1966, and since the project was similar in stature to the Riviera, and was intended for the same market, GM stipulated early in the developmental phase that the 1966 Riviera was to utilize the new E-body.

When unveiled, the rear-wheel drive Riviera had been set apart from its corporate rival by Buick's designers. Although both cars presented a uniform fastback roofline with an accentuated hardtop design (thanks to the elimination of vent windows), the Riviera featured crisp, forward-protruding fenders, and coupled with a new hood and bumper, the panels emphasized Buick's





By 1969, the instrument panel adopted a conventional square-gauge layout. Custom-trimmed Strato-Bucket seats cost \$168. Optional console housed a uniquely designed, aircraft-like automatic transmission shift lever.



W-shaped front end. Redesigned running lamps flanked a deeply recessed grille, while headlamps appeared from under the hood lip when activated. Together with a considerable reduction in the application of polished trim, its appearance was both aggressive and elegant.

The new 211.2-inch-long body required an equally new foundation: a 119-inch-wheelbase "Cruciform" frame that provided room for a wider track, and thus greater stability. That stability was enhanced, in part, by an independent front suspension comprised of unequal-length wishbones, coil springs, hydraulic shocks, and an anti-roll bar up front. At the opposite end was a coil spring/hydraulic shock arrangement. Buick's revered 340-hp,

425-cu.in. V-8 was retained from 1965, as was the Super Turbine 400 three-speed automatic transmission.

The completely restyled interior now featured a bench seat, relegating buckets to no-cost-option status, and an instrument panel that had "cockpit-type controls." At the center of the easy-to-navigate panel was a 140-mph barrel-type speedometer, while "direct-reading" auxiliary gauges were set to either side. Flanking the gauges, and choice of radio, were paddle switches that controlled lighting and other comforts.

Bolstered by a litany of comfort and performance options, including the continuation of the GS package, the public response to the 1966 Riviera resulted in a production run of

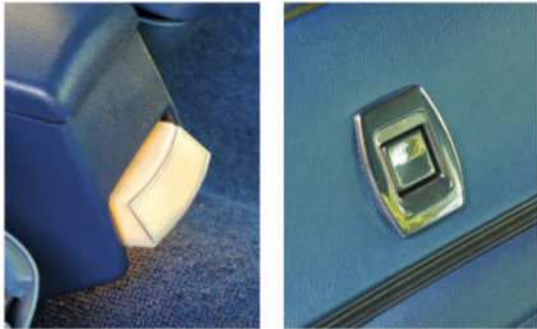


Headlamps rotate down from under the hood via vacuum when activated. Buick's 430-cu.in. engine was introduced two years prior, and the 10.25:1 compression big-block V-8 maintained a factory rating of 360 hp and 475 lb-ft of torque through 1969.





More extra-cost items abound in this Buick, including power front seats and a rear-seat speaker recessed into the top center section of the rear bench, where seating for three is comfortably possible. Console was factory-fitted with a rear-facing courtesy lamp.



42,799 examples, which surpassed even Flint's own expectations. Now considered a perfect balance of visual appeal, size, and power, the second-generation personal-luxury car icon was bestowed with mere mechanical improvements—such as the 430-cu.in. V-8 and Turbo Hydra-Matic automatic—and minor visual updates through 1970, proving that the output of 1966 was no fluke. By 1969, Riviera production numbered 52,872 units, including our feature car, now owned by Eric Sporrer.

During our conversation with the Mineola, New York, resident, Eric offered that the Twilight Blue Riviera seen here was not his first. Eric's attraction to the "gentleman's hot rod" began in 1998 while making a daily commute from his hometown in New Hyde Park to college and a part-time job. On one of these commutes, he passed a gas station, and his eyes caught sight of a vintage Buick sitting for sale in a side lot.

"Even though I was into the early Eighties G-body cars from Oldsmobile and Pontiac, I liked the looks of the Riviera right away; the two-doors, long hood, and short deck profile just beckoned me. That, and its hidden headlamps," Eric recalls. "It wore Olive Beige paint. I didn't know anything about Rivieras, but I stopped to look at it anyway, and I noticed it was weirdly optioned—power antenna and front disc brakes, but no air conditioning or power windows, for instance. There was a lot of paperwork with the car, including the window sticker, so thinking it seemed like a good deal I told my dad about it. Eventually, he helped me purchase the Riviera."

Soon after, he and his father addressed a few mechanical needs, at which point the bench-seat equipped Riviera became a regular at area collector-car gatherings on Long Island. According to Eric, "I knew it was something different, not the kind of collector car you see every day. Meeting other Riviera owners helped me attain more knowledge about the model, and I developed a deep appreciation for their uniqueness. I learned a lot at the Long Island Buick Club meets."

While at one of those Buick shows in 2000, Eric encountered the owner of another 1969 Riviera. Eric tells us: "I was drawn to one that was painted Twilight Blue—a rare color that year—and

the owner told me how he bought it from an older couple in New Jersey. He showed me the paper trail and pointed out its long list of options, like the map lamp, power seats and windows, air conditioning, chrome road wheels, and posi rear. What caught my eye were the bucket seats and center console. The console option moved the automatic shifter off the steering column. It had recently been restored and drew a lot of attention."

Although Eric's Olive Beige Buick had been collecting awards between leisurely excursions, in 2003 he subjected the well-maintained Riviera to a complete restoration. Afterwards, the Riviera resumed its show-and-go life until 2009, when Eric sold the car. Almost immediately, he was besieged by seller's remorse.





The Riviera is certainly a conversation piece at shows because it's different in several ways. There's the color. There's the hidden headlamps and how they operate via vacuum. Then the bucket seats and console. It's amazing how so many people think that because it was an upscale Buick it should have a bench seat, that I customized the interior, especially the way the automatic's shift lever runs through the gates in an arch. I tell people that was a factory option, and they're stunned. Admiring it in a static state is one thing; you really can't appreciate the Riviera until you do so behind the wheel. That's when you really experience what the Riviera had to offer: an escape in something entirely different than anything on the road.

"I missed it, so I started looking for another Riviera online in early 2010. Up popped a Twilight Blue '69 model. The listing had minimal details; only that it had bucket seats, which was an option I would have loved. I talked with the seller several times, and although I wouldn't have all the money right away, I sent a deposit. A few weeks later, I finally went to see the car personally and the options struck me. It had a map lamp, posi, console, road wheels; the list went on, and I thought to myself, 'This could be that car.' I asked the seller if he purchased it from a guy on Long Island, and the reply was 'Yes.' I was looking at the same car I had seen in 2000. The only changes that were made were a new exhaust system and the addition of a rear anti-roll bar."

Since purchasing the Riviera, Eric has maintained what is now a 20-year-old restoration. Regular fluid changes keep the 360-hp engine running smoothly, while conserving the visual appeal is done with an annual cleaning using Mother's clay bar. "According to the Riviera Owner's Association, just 1,679 (or 3.18 percent) were painted Twilight Blue, and it really helps maintain the finish," Eric explains. "I had to make a few minor repairs to the blue interior, which I keep clean with Mother's vinyl treatment." He adds that years of use since 2000 prompted him to address a few other items, and he conducted a sympathetic re-detailing of the engine bay. Eric also re-chromed the front bumper, re-dyed the original vinyl top, and replaced the rear-wheel brake cylinders.

When he's not preserving the Riviera's condition, Eric sees

to the one thing that motivated him to purchase the Buick to begin with: driving it. While excursions to local and regional shows are still part of the Riviera's regular schedule, it's the weekend cruises with his wife and two children he enjoys most. Who better, then, to describe what it's like to drive the executive's hot rod?

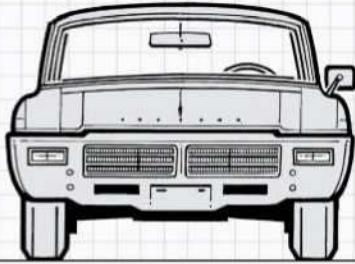
"This was the first year in which the Riviera was built with an electric fuel pump in the tank, so the threat of vapor lock isn't there, plus it helps maintain a smoother idle if we ever get stuck in traffic. It also means the engine is a runner. It's a highway car, and the longer you run it the better it gets. You can feel it wanting to get more power down; it's not too hard to find that optimum sweet spot while cruising on the open road, hugged by those bucket seats. Although it was designed for the boulevard, it doesn't mean the engineers eliminated the feel of the road from the driver's seat. What they did do was provide effortless steering; you can turn the car with one finger, it's so incredibly light. Admittedly, the extra anti-roll bar helps the overall handling, but the wider stance of the second-gen cars helped improve lateral stability to begin with.

"As many options as this Riviera was built with, power front discs wasn't one of them. At the time, Buick had the best-rated drum brakes on the market. They were finned aluminum with iron inserts up front, so they were extremely efficient and reliable. They were so good that they were prized by racers through the Sixties and Seventies. Stopping is not a problem. You can't get tired driving it over a long distance, and I've no doubt this was part of why these were the best-selling Rivieras to that point." 🏁

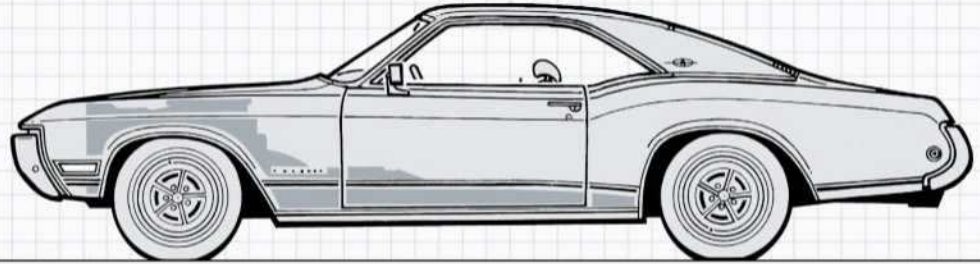


1969 BUICK RIVIERA

ILLUSTRATIONS BY RUSSELL VON SAUERS,
THE GRAPHIC AUTOMOBILE STUDIO ©2018 HEMMINGS CLASSIC CAR



63.4 inches



119 inches

SPECIFICATIONS

PRICE

BASE PRICE	\$4,701
OPTIONS (CAR PROFILED)	B4 Full Length Console (\$61.05); D5 AM-FM Radio w/ Electric Antenna (\$177.88); D6 Rear Speaker (\$16.84); F1 Whitewall 8:55 X 15 Tires (\$42.41); G4 Positive Traction Differential (\$47.37); I6 Air Conditioner (\$421.28); K2 Cornering Lights (\$33.68); K3 Speed Alert (\$11.58); L1 Soft-Ray Tinted Glass (\$47.37); M7 Rear Window Defroster (\$22.11); O4 Door Guards (\$5.27); O5 Remote Control Outside Rear View Mirror (\$10.53); Q5 Power Seat Four-Way Tilt Adjuster (\$73.68); R1 Power Windows (\$110.52); U7 Mirror Map Light (\$4.21); V2 Chrome Plated Wheels (\$94.73); W4 Custom Lower Side Moldings: Lower Front Fender & Lower Body Side (\$42.10); Custom Trim Strato-Bucket Seats (\$168.40); Custom Vinyl Top (\$126.30)

ENGINE

TYPE	Buick OHV V-8, cast-iron block and cylinder heads
DISPLACEMENT	430 cubic inches
BORE X STROKE	4.188 x 3.90 inches
COMPRESSION RATIO	10.25:1
HORSEPOWER @ RPM	360 @ 5,000
TORQUE @ RPM	475 lb-ft @ 3,200
VALVETRAIN	Hydraulic lifters
MAIN BEARINGS	Five
FUEL SYSTEM	Single Rochester 4MV four-barrel carburetor; electric pump
LUBRICATION SYSTEM	Full pressure
ELECTRICAL SYSTEM	12-volt
EXHAUST SYSTEM	Dual exhaust

TRANSMISSION

TYPE	Turbo Hydra-Matic 400, three-speed automatic	
RATIOS	1st	2.48:1
	2nd	1.48:1
	3rd	1.00:1
	Reverse	2.08:1

DIFFERENTIAL

TYPE	Semi-floating; hypoid-drive gears, Positive Traction
GEAR RATIO	3.07:1

STEERING

TYPE	Saginaw recirculating ball; power assist
RATIO	17.4:1
TURNS, LOCK-TO-LOCK	3.8
TURNING CIRCLE	42 feet

BRAKES

TYPE	Hydraulic four-wheel; vacuum assist
FRONT/REAR	12 x 2.25-inch finned aluminum drum, cast-iron liner
REAR	12 x 2.00-inch finned cast-iron drum

CHASSIS & BODY

CONSTRUCTION	Welded and bolt-on steel body panels, separate steel "Cruciform" frame
BODY STYLE	Two-door coupe
LAYOUT	Front engine, rear-wheel drive

SUSPENSION

FRONT	Independent; coil springs, anti-roll bar, double-acting tubular hydraulic shocks
REAR	Live axle; coil springs, double-acting tubular hydraulic shocks

WHEELS & TIRES

WHEELS	15 x 6-inch, chrome five spoke
TIRES	Michelin P235/75R15 radial (originally: 8.55-15 bias ply)

WEIGHTS & MEASURES

WHEELBASE	119 inches
OVERALL LENGTH	215.2 inches
OVERALL WIDTH	78.8 inches
OVERALL HEIGHT	53.2 inches
FRONT TRACK	63.4 inches
REAR TRACK	63 inches
CURB WEIGHT	4,200 pounds

CAPACITIES

CRANKCASE	5 quarts (with filter)
COOLING SYSTEM	17 quarts
FUEL TANK	21 gallons
TRANSMISSION	23 pints

CALCULATED DATA

BHP PER CU.IN.	0.837
WEIGHT PER BHP	11.67
WEIGHT PER CU.IN.	9.77

PRODUCTION

TOTAL	52,872 (includes 5,272 GS editions)
-------	-------------------------------------

PROS & CONS

- + Rare color and bucket-seat options
- + Ample power with maximum comfort
- + Pinnacle of second-gen styling
- Console parts are difficult to find
- "Why did you modify that interior?"
- Underappreciated by many

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In the Klink

Ever since rock musician Frank Zappa named his newborn daughter “Moon Unit” back in 1967, I’ve been interested in unusual names, both for people and for products.

A lot of my interest has been auto related. Like a lot of car nuts, I’ve secretly longed to have my name adorn a car, to be a great automaker with my own car and my own car company. It’s the same mania that drew men like Henry J. Kaiser and Charlie Nash to invest large sums of money to establish their respective companies.

Those two men were fortunate that they had names that were fitting enough for automobile monikers. Hey, they might have been named Henry Junk or Charlie Rattletrap, right?

I only mention this because the fact is that fate can sometimes be cruel, as in the case of the engineer who designed the original Hudson automobile. An enthusiast, he would have preferred to put his own name on that car, but his partners convinced him that customers would balk at it. Howard Coffin eventually saw the wisdom of their argument—wags would instantly start with the jokes about driving in a coffin. So, instead they named the new car “Hudson,” after J.L. Hudson, owner of Detroit’s Hudson department store and the chief financial backer of the Hudson Motor Car Company. No doubt many buyers assumed the car was named after explorer Henry Hudson.

But apparently none of Fred Pickle’s friends or family talked to him about naming his automobile. Pickle, of Greenville, Michigan, built a two-cylinder car under his own name in 1906. Although reference books don’t indicate whether or not he managed to get into series production with his car, it was never likely to be a success. Imagine the jokes people would come up with when they saw you “in a Pickle.” In a similar manner, imagine the jokes that must have sprung up about the 1907 Reek, or the 1914 Buckles. Yet, both Mr. Reek and Mr. Buckles thought putting their own name on an automobile was a splendid idea.

And then there was John Klink, a photographer in Dansville, New York, who one day in 1906 decided to go into the automobile business. Back then, it didn’t take much to do just that; all

you needed was a car, or at least a design for a car, and enough investors to begin production. Since automobiles were the hottest new product ever, getting investors was relatively easy. As far as a car to sell, Klink asked a local bicycle repairman named Harvey Toms to put together something for him to sell to investors. It was ready for its maiden

drive on July 8, 1906. As it turned out, repairman/mechanic Toms did an outstanding job. Although an “assembled car,” the Klink was sturdily built, and performed well. John Klink enlisted a friend named Charles Day

(imagine if Day joined forces with Frank Knight—their company might have been called Knight & Day) to help him sell enough stock to fund assembly of the car. By 1907, the Klink Motor Car Company was in production of the Klink automobile in a former chair factory. There were just 15 workmen, and by May they were building cars. Powered by a 40-hp Continental four-cylinder, the Klink Model 30s rode a 108-inch wheelbase and were priced at \$2,000 for either the five-passenger touring car or four-passenger roadster. That October, Klink displayed three cars at the New York Auto Show where they received very favorable press.

Model 30 returned for 1908, riding a longer 112-inch wheelbase yet still priced at \$2,000, and was joined by a new \$2,500 Model 40 seven-passenger touring car on a 120-inch wheelbase motivated by a—you guessed it—40-hp Continental four. The 1909 lineup consisted of the Model 30 and a six-cylinder Model 35 on a 119-inch wheelbase.

Day and Klink eventually fell into arguing, and in July 1909 Day walked out the door. Probably the disagreement was over finances, because the Klink Motor Car Co. was chronically short of working capital and was heading towards a crisis. That September, John Klink closed the factory. He tried to restart production for 1910, building two six-cylinder cars from leftover parts, but could find no buyers.

Klink was entirely unsuccessful, having produced an estimated 20 cars in total. After all, what self-respecting person wanted to be seen in the Klink? 🐞



By 1907, the Klink Motor Car Company was in production of the Klink automobile in a former chair factory. There were just 15 workmen, and by May they were building cars.

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Reminiscence of Close Friends

A recent major health issue gave me time to remember some close friends who shared similar automotive interests, or who were involved in the auto industry prior to 1950.

The friends I reflected upon are no longer here, but served as a great influence on my focus on early automobiles. Two of the fellows I was thinking about were Henry Austin Clark Jr. and Rudy Creteur.

I met Austin Clark in 1967. He had called my house and told me a friend had informed him I had a photo of an early race car, and he asked if he could see it. I went over to Austin's house with my dad, and when Austin looked at the photo, he exclaimed, "That's Willy K. in his Mercedes at Ormond Beach!" He was referring to William K. Vanderbilt.

Austin and I became friends immediately, as we toured his library and he saw my interest in prewar cars and coachwork. He later asked me to work for him there in his library, and I did so for several years as time allowed. I took my first and last near-100-mph ride in a pre-WWI-era car, with Austin at the wheel. It was in his Mercer Type 35 Raceabout. I recall him telling me to turn around and hold on to the gas filler on the top of the gas tank directly behind us, so I wouldn't fall out of the car if we hit a bump in the road.

We would go to lunch regularly in the early 1970s with Rudy Creteur, who was the last owner of the Rollston coachwork firm. Austin told me Rudy liked having me attend the lunches because I had questions about Rollston/Rollson he could recall the answers to. He was glad to talk about the coachwork his firm designed and built.

Rudy was a gracious and great guy. The best story he told us had us in awe. In the mid 1930s, world-famous ice skater Sonja Henie came to Rollston at its location on 47th Street to order a new Packard town car. Rudy said they built the body and finished everything except the interior. That's where the problem came in. Atkinson Spring

of Hamburg, New York, created all the seat springs for the custom coachbuilders across the USA at the time. After Rollston took measurements for proper fit and comfort, they sent the information to Atkinson to make the springs that were then padded and upholstered by Rollston. Henie came in to see her finished car and sat in the back seat to try it out. She told Rudy, "It's uncomfortable—doesn't fit my back right." So, new springs were ordered.

Rudy told me that, of course that meant they would lose some of the profits on the cost of the car due to the change. When the new set of springs was finished, she came back and tried it out, and said, "It still doesn't feel right." Rudy explained that he was now exasperated, so he told her to sit in the seat and he would put his hand behind her back to have her tell him where the cushion didn't fit, and he would adjust the padding accordingly.

This she did, and Rudy said it took several minutes to figure it out. After she left, the guys who worked in the shop, who had stopped to see the celebrity, picked on Rudy, saying things like, "So, you ran your hand on Sonja Henie's lower back and behind to see if it felt good for her?" Of course, Rudy told us, "I didn't know what to say in reaction to the guys smiling and snickering that I felt up Sonja Henie's behind." He said that for years afterward he would get looks from his staff who wouldn't say anything, but would just roll their eyes or make a face and smile. He knew it was all about that five minutes to fit a superstar customer to her car! It became the in-house joke at Rollston/Rollson for the remainder of the time they built car bodies to order.

By the way, Rollston-bodied automobiles are a featured class at Pebble Beach this August! 🏆

“
The friends
I reflected
upon are no
longer here,
but served
as a great
influence
on my focus
on early
automobiles.”



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Pick Up a Compact

I know I say “What happened to...” a lot. Nevertheless, I’ll do it again: What happened to compact pickups? The last new vehicle I bought was a 2011 GMC Canyon work truck. It was a bare-bones truck with crank windows, manual door locks, and steel wheels adorned with gray plastic hubcaps. The Canyon’s size was perfect for my small driveway, and it was a delightful and useful vehicle, which I did actually employ as a truck.

Soon after, GMC halted production and recently introduced a new Canyon that is puffed up enough to be a full-size pickup.

Everything from Detroit since 1960 seems to be introduced with reasonable dimensions, only to keep growing until a new car has to be launched to fill in the gap left by the now-corpulent models. The same can be said for trucks because, as their popularity grew, so did their size. Park a typical pickup from the 1950s next to one of today’s monster rides, and you can see the difference.

I also find it ironic that many people who buy these enormous pickups don’t use them for their intended purpose. How can they when they are loaded to the hilt with every available convenience and appearance option? I laugh when I pull up next to one that hasn’t a speck of dust on it, and I see the driver in a suit, drinking an \$8 coffee. I think, “The only thing he has ever hauled in that truck is a 5-pound wheel of artisan cheese.”

Part of the reason for the demise of the small or compact pickup is that new technologies and engineering have made full-size pickups more fuel efficient with no sacrifice in hauling capacity. If you can get 35 mpg, it’s a no-brainer. However, small pickups offer something large haulers don’t—the ability to park anywhere, including small driveways and garages.

Back in the 1970s, GM and Ford imported compact pickups and rebadged them. Chevrolet offered the Isuzu-built Luv pickup and Ford, the Mazda-built Courier, both debuting in 1972. They quickly became ubiquitous, but it would still take almost 10 years for a domestically built compact pickup to come onto the market.

For the 1982 model year, GM introduced the S-Series pickups—Chevrolet S-10 (and their GMC counterparts), which were so popular they lasted

through 2004. The last one rolled off the assembly line 24 years ago, yet a day doesn’t go by that I don’t see an S-Series pickup on the road—proof of its superior design and engineering, and the reason I bought my 2011 GMC Canyon.

Next came the Ford Ranger in 1983. Over its 29-year run, the Ranger was produced on the same platform and was facelifted to look more like the full-size line in 1993. The Ford Ranger spawned the Bronco II. In 1994, Mazda began sales of the B-Series in the U.S. and Canada by rebadging the Ford Ranger, the reverse of the Mazda-sourced Ford Courier.

Not to be left out, AMC—or as it would be lovingly called by this time: Franco American Motors, thanks to Renault’s investment—found great success with its Cherokee, an SUV that opened a market that would soon dominate the American auto industry and still does today. So attractive was the Cherokee’s success that Lee Iacocca wanted to buy AMC.

In 1985, AMC introduced the Jeep Comanche, which was heavily based on the Cherokee, at an event in the ballroom of the MGM Grand Hotel and Casino. Unfortunately, the popular Comanche would be discontinued after 1992 due to a couple of factors beyond its control, none of which had anything to do with its styling or engineering.

While Chrysler dipped its toes in the compact-pickup pool with the Dodge O24 and Plymouth Turismo-based Dodge Rampage and Plymouth Scamp, respectively, it would enter the small rear-wheel-drive pickup race in 1986 with the Dakota, which was considered a midsize pickup. With Chrysler’s purchase of AMC in 1987, the Comanche’s fate was sealed even though it was slightly smaller than the Dakota. It was allowed to hold on for five more years, but the marketing gurus felt that having two non-full-size pickups was cannibalizing sales.

I hope true compact pickups make a comeback. Whenever I see one of these small pickups and I meet the owner, I tell him or her to hold onto that truck because someday there won’t be so many of them around, and nothing is cooler than seeing a classic pickup at a car show, no matter the size or what kind of cheese it was used to haul. ☞



The only thing

he has ever

hailed in

that truck is

a 5-pound

wheel of

artisan

cheese.



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I AGREED 100 PERCENT WITH

Richard's column in *HCC* #165 about collecting four-door sedans. I originally came from a blue-collar city on Canada's East Coast and fancy two-door hardtops and convertibles were rare. A typical car was a sedan or wagon, with a few four-door hardtops thrown into the mix. I could count new convertibles on one hand and not tons more hardtops. At old car shows, I gravitate towards the four-doors, and even at British car day, I'll spend more time at the saloon car display. If I was to get an old car from my youth, it would be a four-door hardtop from somewhere in the '60s. Still love those designs.

Barry Thomas

Toronto, Ontario, Canada

HCC #165 BROUGHT BACK

memories for me about the Hudson/Nash Metropolitan.

Back in 1954, my family was watching *The Jackie Gleason Show* on a Saturday night when Jackie drove out onto the stage in a 1954 Nash Metropolitan. We all laughed at the funny scene and had a great time talking about it.

The next day, we were in our car driving on the New York State Thruway, and lo and behold, behind us is Jackie Gleason with June Taylor (dancing director) driving the very same car we saw the night before. We all started to wave, and they waved back. We all felt great joy at that happy moment.

Roger Leggatt

Winter Park, Florida.

THE WRITER OF THE FINAL RECAPS

letter in *HCC* #164 calls folks who "dump" on Japanese cars racist. Not liking a product does not make you racist against the people who build that product unless you blame the perceived quality deficiency on the race of the people who build it.

I don't like hot spicy food; it upsets my stomach. Does that mean I have something against Mexican people? I just choose not to eat most foods from their country. My very patriotic neighbor absolutely hates Fords. I doubt he's racist against Americans; he's just never had good luck with Fords. Which is more likely, that the folks who expressed their dislike for Japanese cars have had bad experiences with them, or they don't like

them for the sole reason that they are built by Japanese people?

It appears *HMM* goes to great strides to prevent any overtly racist comments from gracing your pages. It is a "safe space" from politics and accusations like those Mr. Marquadt expressed. Many of us would appreciate it if you would take the same strides concerning comments accusing someone of being a racist on these pages as well. Mr. Marquadt needs to look up the meaning of the word racist before throwing it around so freely. It's deeply offensive, and I was amazed to find his letter in Recaps. Thank you for your consideration.

Tom Ricketson

Hiawassee, Georgia

REGARDING THE REMINISCING

story in *HCC* #164 on split-manifolds. Back in the day, it took significant research to find a welder willing to cut and weld exhaust manifolds for dual exhausts in the late 1950s when I was in high school; they could usually be found located down dark alleys.

Gillies was correct that OHV Chevy sixes had a distinct rap, particularly when the second pipe was 'flex pipe.' I fabricated a system using all flex pipe, with glasspacks and both pipes on one side for ease of installation. The second week I was stopped by a Park Ranger in the Berkeley Hills regional park. He gave me a fix-it ticket for excessive noise, and said he came looking for me when he thought somebody was firing guns. Not wanting to undo my exhausting work, I stuffed both pipes full of steel wool, held in place by a nail through the pipe. After getting the quiet approval from the Highway Patrol, I removed the nails and cleared the pipes by accelerator pedal, and resumed lawlessness.

I always thought growing old would take longer....

Larry Jett

Newark, California

MY HIGH-SCHOOL CAR IN THE

late 1950s was a 1954 Chevy 210 two-door sedan, stick-shift. I added dual carbs on an Edmunds manifold, Fenton headers, and dual Haviland Sportsman mufflers with the baffles deliberately blown out. Our town of Findlay, Ohio, is home to Marathon

Oil Company, which, at that time, consisted of two multi-story buildings with an alley between. A friend, with a similarly equipped '50s Chevy, and I would frequently drive through this alley together, rap up the exhaust, and watch the large plate-glass windows of the office buildings shake like Jell-O. I, too, never lost a street race to a flathead Ford, but acquired a large stack of \$5 tickets for extremely loud pipes. The worst part was that we lived in a house with a steep driveway and I had to give the Chevy enough throttle to climb up toward the house. With my loud exhaust, my mother would hear me come in, so I could never get away with violating curfew.

Jim Paule

Bryan, Ohio

LIVING IN TERRE HAUTE, INDIANA,

the original home of the Root Glass Co. and its founder, Chapman Root, I felt compelled to respond to a passage in the Raymond Loewy article in *HCC* #162 about the Coke bottle's designer. That person was Terre Haute native and Root's shop foreman and designer Earl Dean. As another reader has mentioned, his design was patented in November 1915. Dean's son even wrote a book a few years ago just to clear up any confusion: *The Man Behind the Bottle*.

I read every issue cover to cover and really enjoy the historical articles. It's amazing how intertwined so many of the auto industry's early movers and shakers were.

Phil DeSanto

Terre Haute, Indiana

READING RECAPS COLUMN IN

HCC #164, Neal Matheson wrote that the Tucker was inspired by the 1936 "Trabant"; I think he meant the Hans Ledwinka-designed "Tatra." Trabant didn't start making cars until 1957 in East Germany.

John Welch

London, England



To have your letter considered for Recaps, you must include your full name and the town/city and state you live in. Thank you.

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PIT STOP: Doubleday Field, Cooperstown, NY - 2:20 p.m.
OVERNIGHT: River Street, Downtown Troy, NY - 5:30 p.m.
- MONDAY, JUNE 25**
LUNCH: Hemmings Motor News, Bennington, VT - noon
OVERNIGHT: Church Street Marketplace, Burlington, VT - 5:30 p.m.
- TUESDAY, JUNE 26**
LUNCH: Mt. Washington Auto Road, Mt. Washington, NH - 12:30 p.m.
OVERNIGHT: Water Street, Downtown Gardiner, ME - 5 p.m.
- WEDNESDAY, JUNE 27**
LUNCH: Owls Head Transportation Museum, Owls Head, ME - Noon
OVERNIGHT: Front Street, Waterfront, Bangor, ME - 5 p.m.
- THURSDAY, JUNE 28**
LUNCH: Seal Cove Auto Museum, Seal Cove, ME - Noon
OVERNIGHT: Town Pier, Bar Harbor, ME - 4:30 p.m.
- FRIDAY, JUNE 29**
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OVERNIGHT: Riverfront Park, Moncton, NB - 5:30 p.m.
- SATURDAY, JUNE 30**
LUNCH: Library/Farmers Market, Prince Street, Truro, NS - Noon
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WORDS AND PHOTOGRAPHY
BY MARK J. McCOURT





It was a spaceship sports car, a wild, jaw-dropping vision of performance from a marque traditionally known for building practical people-movers, but Plymouth's 1960 XNR was no flight of fancy. This concept

represented the culmination of its famous designer's career with Chrysler; with a Slant Six under the hood, it was also fully functional and, surprisingly, production-ready, and it has led a fascinating 58-year existence.

Chrysler design chief Virgil Exner disrupted the domestic auto industry with his "Forward Look" design language of the mid-to-late 1950s, and he was moving this company's styling in a new, polarizing direction with the introduction of the 1960 Valiant in 1959. That innovative compact car introduced the Chrysler's soon-to-be-legendary inline-six engine, along with sporty, European-inspired styling cues, some of which he reinforced on the XNR.

Special, exotically styled automobiles built for show display and in limited-production runs had been commonplace at Chrysler since Exner became chief of its new advanced styling studio in 1949. The first of what he dubbed "Idea Cars" was the 1951 Chrysler K-310 coupe, which was built by Carrozzeria Ghia of Turin, Italy. A follow-up to this coupe was 1952's five-seat C-200 convertible; this lifelong sports car enthusiast also penned a two-





Plymouth's new-for-1960 Slant Six engine was asymmetrically positioned, canted 30 degrees to the right and built to NASCAR-racing specs, suiting this car's design theme perfectly, and offering genuine 150-mph performance. The side exhaust emits a nasty snarl.

seat version whose rear seat area was covered by a hard tonneau with a single trailing fairing behind the driver's seat. The headrest-fairing concept—along with the suggestion of front fenders created by a crisp arched body-side character line—returned on a two-seat roadster he designed for personal use in 1953, but which was never built. The former cue soon came to prominence in international racing, thanks to the similar tailfin on the 1955 Le Mans-winning, six-cylinder-powered Jaguar D-type sports cars that Exner openly admired.

This designer's influence showed in the two-seat sports car concepts that Chrysler toyed with throughout this decade. The Bill Robinson-styled, fiberglass-bodied 1954 Plymouth Belmont convertible used a Dodge chassis and V-8 engine, and many off-the-shelf Mopar components, and was proposed as a contemporary response to Chevrolet's new Corvette, although it wouldn't enter production. All three examples of the expressive 1955 Chrysler Falcon roadster—styled by Exner and Maury Baldwin, refined by Luigi Segre, and constructed at Ghia—featured an exposed side-pipe exhaust, a bold element that would reappear on the XNR. And a series of 1956 clay styling models, also dubbed "Falcon," incorporated an asymmetric hood scoop that led into the driver's headrest-fairing tailfin, plus the huge "+"-shaped rear bumper/trim that would become the wildest styling element incorporated into our featured 1960 Idea Car.

All those elements came together on the XNR, whose driver-centric asymmetry was its calling card, both outside and in. The artisans at Ghia would fashion its coachwork in steel,

by hand, incorporating distinctive crisp front and rear fender treatments corresponding to those on the contemporary Valiant. There was no provision for a folding or detachable top, with the driver's only weather protection coming from the door's wind deflector that curved up into the frameless windscreen, whose base followed the humped cowl shape derived from the scoop at the leading edge of the hood. That hump was picked up in the headrest fairing, which trailed off into a low vertical fin.

This sports car offered accommodation for one passenger in a smaller bucket seat, mounted lower in the chassis than the driver's seat; this second perch was normally covered by a flush, body-color steel tonneau, and when it was occupied, a Brooklands-style racing windscreen could be flipped up to deflect some of the onrushing wind. The stylish leather and brushed aluminum interior door trim differed from side to side, while the passenger faced a removable leather glovebox that doubled as a camera case, a nod to the camera lens-style detailing that gave the five machined aluminum instrument bezels their distinctive appearance.

Under the skin of this dart-like two-seater was a cut-down, reinforced 106.5-inch-wheelbase Valiant platform. Despite being roughly waist-high at 43 inches, it wasn't petite—the XNR measured 71 inches wide by 195.2-inches long, or a full foot-and-a-half longer than the 1960 Corvette. The Valiant also donated its torsion-bar front suspension and asymmetric semi-elliptical leaf springs supporting the solid rear axle, and this car's four-wheel drum brakes hid behind 14-inch steel wheels wearing multi-element, mock knock-off covers.



Carrozzeria Ghia craftsmen made stylish interior door panels out of brushed aluminum and black leather, with driver's and passenger's sides being different. The trunk sits ahead of the fuel filler door bearing "XNR," the name a tribute to this Ideal Car's designer, Virgil Exner.



The artful five-dial gauge cluster offered full instrumentation—including a vacuum readout in the 9,000-rpm tachometer—and their aluminum gauge bezels recalled SLR camera lenses. A floor-shifted heavy-duty three-speed manual was proper sports car equipment.

The front-hinged hood's functional scoop both accepted air for, and made room for, the air cleaner sitting atop the Carter AFB carburetor mounted to the long-ram induction manifold that fed this sports car's NASCAR-spec "Hyper-Pak"-equipped Slant Six engine. The XNR's 30-degree canted, 170-cu.in. OHV straight-six used an alternator—a new feature for 1960—and was modified with high-compression pistons, a higher-lift camshaft, a split manifold and tuned side-outlet exhaust, and that aforementioned four-barrel carburetor with special intake; its 250-hp rating was about 150-percent greater than that of the standard Valiant engine. Mated to a floor-shifted three-speed manual transmission, this engine proved capable of propelling the XNR to 146 mph in standard form—Exner himself reached 143 mph at Chrysler's Chelsea high-speed proving ground—and with the addition of a contoured fiberglass nose cone to smooth over the blunt, drilled-aluminum grille, the top speed was raised to a stunning 152 mph.

The XNR received lots of publicity when new; it was displayed on autoshow turntables starting with New York in 1960, starred on the covers of major magazines like *Motor Trend*, and was even featured in a newsreel (watch this at www.hmn.com/PlymouthXNR). While it was well-received—and a production version might have been built for a reasonable price, thanks to its liberal parts-bin use—Chrysler couldn't justify putting it into production. Carrozzeria Ghia attempted to do so, though, toning down the car's more outlandish features and adding a full windshield and folding top to create the Plymouth Asimmetrica; it's

been said that multiple Asimmetrica copies were built.

Like most of Chrysler's Ghia-built show cars, the XNR had to be crushed or deported, lest the automaker have to pay import duties, so it went back to Turin, where it was purchased by a Swiss native before Mohammad Reza Pahlavi, the Shah of Iran, bought it in the late 1960s. In the 1970s, it resided in Kuwait, before changing hands again and being relocated to Beirut, Lebanon. The man who owned this Plymouth for nearly 25 years kept it hidden through the 1990s, moving it repeatedly for safekeeping against the devastating war happening around it.

It was 2008 when that Beirut-based owner commissioned Ontario, Canada's RM Auto Restoration to return the XNR to its original function and appearance. The car was largely intact, although the firm had to recreate some key design elements like the complex wheel covers. The finished sports car was exhibited at the Pebble Beach Concours d'Elegance in 2011, where it won two awards, and subsequently sold in Monterey by RM Auctions in 2012. Its current caretaker has continued to show and to enjoy this incredible piece of kinetic sculpture.

The 1960 XNR would represent Virgil Exner's last driveable sports car concept from Plymouth, with only the gullwing-topped 1961 Dodge FliteWing and the radical, turbine-inspired (but engineless) 1961 Chrysler Turboflite following it, before this Chrysler vice president of styling was pushed out, in favor of former Ford stylist Elwood Engel. It's a pure sports car that perfectly embodied its designer's ethos and the future-focused spirit of the era, and was the perfect vessel for the hottest Slant Six of them all. 🏎️



SPECIAL SECTION: CARS OF THE SIXTIES

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1964 CHEVROLET
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The Swingin' Sixties

BY RICHARD LENTINELLO • IMAGE COURTESY OF FORD MOTOR COMPANY

After a decade that saw automobiles emboldened with wild fins and brash colors, the Sixties went mad for power... lots of power.

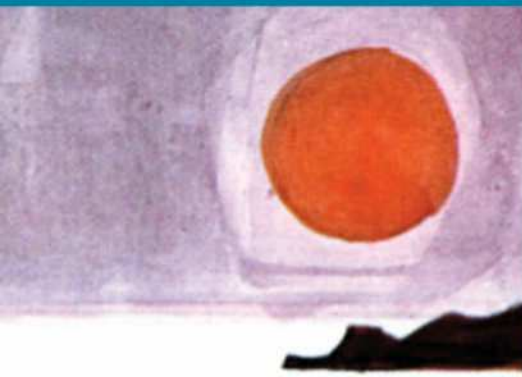
The greater the power-to-weight ratio it has, the more exciting and fun a car is to drive, which makes the cars of the 1960s some of the most exhilarating cars that you would ever want to slide behind the wheel of. It was a time when the automobile came of age, and every Brylcreem-haired teenager in America wanted a fast car of their own with which they could go cruisin' and racin'.

Their passion was fueled by the Beach Boys singing about Cobras, Sting Rays, and T-Birds in catchy tunes like "Little Deuce Coupe," "409," "Fun, Fun, Fun," and "Shut Down." Other cool car songs that ruled the airwaves and invigorated everyone's desire to own a high-performance

machine were "Drag City" by Jan and Dean, "G.T.O." by Ronny and the Daytonas, and, of course, "Hey Little Cobra" by The Rip Chords.

Not just fast cars, but all cars in general played a central role in society's new-found freedom of expression, and it went beyond a 45-rpm single. Cars were now an intrinsic part of the Silver Screen, captivating moviegoers with high-rpm excitement, fun times, and tire-smoking car chases. *Viva Las Vegas*, *The Great Race*, *The Love Bug*, *Red Line 7000*, *Hot Rods to Hell*, and *Bullitt* stimulated our dreams, sense of adventure, and lust for horsepower. It was enjoyable, with Detroit producing a variety of truly special automobiles to suit everyone's desire.

This was the era when cars not only had more power and superior engines, but before the decade ended, the introduction of disc brakes, gas shocks,



its breathtaking '68 Charger; Ford gave us the ever-loveable Mustang, and there was Oldsmobile's sensational Toronado; Pontiac had the dazzling '67 GTO, and Studebaker introduced the forever-young-looking Avanti. And let's not forget GM's entire line of 1961 "bubbletops," Cadillac's long and sleek Coupe de Villes, and Lincoln's extravagant line of Continentals. Then came the Camaro and Firebird, Barracuda and Cougar, Chevelle and Grand Prix. The variety of

distinctive and oh-so-sporty automobiles was mind blowing.

This highly memorable and free-thinking automotive era will never be duplicated. So, sit back, cue up "The Times They Are A-Changin'" or "Magical Mystery Tour," pour yourself a glass of Mateus Rose, go to Netflix and put on *The Ed Sullivan Show*, and enjoy this issue's tribute to the swingin' Sixties. But keep your old deer-skin hippie jacket in the closet, as the fringe may get caught in your glasses. 🍷

and radial tires started making cars safer and more reassuring to drive. And with 8-track players gaining in popularity, those bolted-under-the-dash black-n-chrome metal boxes enhanced our driving experience by filling interiors with the sounds that we wanted to hear.

Now, more than a half-century after they were introduced, there are certain Sixties' cars that are looked upon as pure automotive sculpture. Their perfect form and stylish shapes now imbedded in our collective memories like the *Mona Lisa* and *The Starry Night*. American Motors gave us the spectacular AMX, Buick the stunning 1965 Riviera; Chevrolet released its magnificent '63 Corvette coupe and Dodge had

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COURTESY OF THE OLD CAR MANUAL PROJECT

Most Popular Four-Door Sedans

Seating for six made these four-door sedans the cars of choice

BY DAVID CONWILL

Although four-door sedans traditionally haven't been inexpensive cars to buy when new, they typically rank at the bottom of desirability for most enthusiasts. That means that it's easy to get the car of your dreams if you don't mind two "extra" doors and a B-pillar. In fact, if you're not some kind of hot rodder, you may find that the fun and utility of a sedan easily outweighs the loss of prestige among those wedded to the idea of two-doors-or-nothing. While every maker churned out bread-and-butter sedans in the 1960s, we chose to look at the offerings of Chevrolet, Ford, Plymouth, AMC/Rambler, and Pontiac—marques consistently in the top four sales slots during the 1960s.

AMC/RAMBLER

From Kenosha, four-door standouts include the intermediate-sized 1960 Rambler Six, the bestselling four-door of the marque's bestselling year of the decade, with 129,473 rolling off the line, and the 1960 Rambler American, which with 46,973 units produced also made 1960 the bestselling year for the four-door compact before competition from the Big Three's efforts took away market share. It's hardly surprising that *Motor Trend's* Car of the Year shows up on this list as well. The 1963 Rambler Classic Six, of which 150,242 were produced, was not only the bestselling AMC midsize four-door of the decade, but also the bestselling AMC four-door sedan of the decade, *period*. Production of 46,001 1969 AMC Ambassadors gives that model the honor of being the bestselling fullsize four-door AMC of the decade.

CHEVROLET

After 1964, Chevrolet did not keep records of production numbers by body style, making the estimation of four-door-sedan production difficult. Also complicating things is Chevrolet's production of four-door-hardtop body styles, which ate into sedan sales. Notable cars seem to be the 1960 Corvair, which was at the peak of four-door-sedan sales in its first year, at 186,891—likely because it was still seen as a Volkswagen replacement, but with four doors and an available automatic transmission. Sedan

sales began to erode thereafter, reaching a nadir of only 38,221 in 1964. Four-door Corvairs from 1965 to '69 are hardtops, and are thus not included here.

Chevrolet's more conventional Chevy II/Nova compact came out in 1962 and apparently reached its sales peak for four-door sedans of 146,097 in 1963, though the bestselling year for the platform in the decade was 1969, with an unknown number of the total 251,903 being four-door sedans—though it seems unlikely to have surpassed 1963.

The midsize offering, called Chevelle, came out in 1964 and immediately sold 113,816 units—the best it would do with the body style in that decade. For fullsize cars, the best year overall was 1965, where more Impalas were sold than any other car in the nation. It's a safe bet that among the 1,220,100 non-wagon Biscaynes, Bel Airs, and Impalas sold in 1965, a goodly number were four-door sedans.

FORD

Luckily, Ford kept better production records than its arch-rival Chevrolet, making it easy to pinpoint Ford's bestselling four-door sedans across the decade. Although Chevrolet outsold Ford for the 1960 model year, that year nevertheless saw two of the maker's biggest four-door successes. On the compact front, the new Falcon sold 167,896 four-door sedans—fewer than Corvair, though overall, Falcon did better in sales that year.

DAVID CONWILL



The single bestselling four-door sedan of the decade also came in 1960, with the fullsize 1960 Ford line (Fairlane, Fairlane 500, and Galaxie) moving a combined 367,391 units. Ford's bestselling year of the Sixties was 1967, when it sold 254,740 fullsize four-door sedans, now badged as Custom, Custom 500, and Galaxie 500.

Like Falcon, midsize Ford four-door sedans did best in their debut year. The new-for-1962 downsized Fairlane moved 174,600 four-door sedans, most of them deluxe Fairlane 500 models.

PLYMOUTH

Plymouth had a somewhat confusing decade, with the ill-fated move to intermediate territory leaving the automaker without a true fullsize car from 1962 to 1964. It was only when the company shifted the Fury back onto a larger platform that Plymouth could acknowledge that Belvedere was a midsize car, though we will treat it as such for purposes of this analysis. Likewise, most Valiant enthusiasts will tell you that Valiant was its own marque when it debuted in 1960, but we will consider it a Plymouth from the get-go.

With no two-door cars at all in the lineup that year, the single bestselling year for Valiant four-door sedans was 1960, when a total of 159,303 were produced. This number was behind both Falcon and Corvair, despite arguably superior engineering in the Chrysler product. The controversial "road toad" styling of the early Valiant and Chrysler's lackluster reputation for quality control were likely factors, though the Valiant line would go on to be perhaps the most successful of the Big Three compacts introduced in 1960.

As noted above, due to the shuffling of sizes in the middle part of the decade, it's possible to parse the numbers a couple different ways regarding midsize and fullsize sales. If treating the 1962-'64 Plymouth "fullsize" cars as intermediates, 1964 was the best sales year for intermediate four-door sedans—143,232 were produced; if you insist on thinking of those cars as fullsize, 1964 was still the best sales year for four-door sedans. Sticking to cars that Plymouth itself referred to as intermediates points the finger at 1966 as the best sales year, with a total of 80,974 Belvedere I and II four-door sedans produced.

If leaving 1964 in the intermediate category, then 1965 was the best sales year for fullsize four-door sedans. A total of 142,650 Fury, Fury II, and Fury III cars in that body style were produced.

Finally, Plymouth's best sales year of the decade was 1968, and its bestselling four-door sedan that model year was the full size, with 130,530 Fury I, II, and IIIs sold.

PONTIAC

The 1960s was arguably Pontiac's decade. While the GM division never rose to eclipse Chevrolet or Ford, it did spend several years in the number-three spot, peaking in 1968 with 910,977 cars built. Pontiac sold cars based on a performance image,



COURTESY OF THE OLD CAR MANUAL PROJECT


so four-door sedans were not its bread-and-butter like Chevrolet, Ford, Rambler, or Plymouth. Still, there were plenty of them produced and sold.


Pontiac's first foray into compact territory came with the 1961-'63 Tempest, memorable for its slant-four powerplant (half a 389 V-8), flexible driveshaft, and rear-mounted transaxle. The innovative compact sold its most four-door sedans, 62,639, in its debut year of 1961. For 1964, the Tempest grew and morphed into a more conventional car with body-on-frame construction and straight-six or Pontiac V-8 power. The bigger Tempest is best remembered as the platform on which the GTO was built, but it also made for good transportation. The peak year for four-door sedans in the midsize Tempest line was 1966, when 55,277 were built.

Sales of fullsize Pontiac four-door sedans reached their high point in 1968, with a total of 113,310 built in the Catalina and Executive lines. The ritzier Bonneville only produced a four-door sedan in 1969, eschewing pillars for the most part. It's worth noting that the Catalina and Executive rode on different wheelbases, with the Catalina being the shorter of the two. The Executive shared its wheelbase with Bonneville, while Grand Prix (available with two doors only) was constructed on the Catalina platform. 🚗



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Clandestine Performance

Muscle car power without the nameplate

BY THOMAS A. DeMAURO • PHOTOGRAPHY BY JEFF KOCH



A conventional and rigid definition of a muscle car is a 1964 to 1972 two-door, midsize, American car with a large-displacement high-performance V-8, heavy-duty transmission, differential, and suspension, and sporty trim to differentiate it from less-powerful models. And the 1964 GTO is accepted by many enthusiasts as the progenitor of that market.

Of course, most of what was just stated has been debated. Some would argue that the early 1960s big-cube full-size models including the 413 and 426 Mopars, the 409 and 427 Chevrolets, 406 and 427 Fords, and 421 Pontiacs paved the way for the midsize muscle cars and should also be acknowledged. Then there are the highly popular pony cars and the few compacts of the era that were offered with high-performance packages.

Most would agree, however, that muscle cars were also about image. Blacked-out grilles, hood scoops, stripes, spoilers, badging, and specific tires all helped to define them nearly as much as their high power-to-weight ratios.

Yet some buyers and many racers preferred to conceal the clues to the power contained within. Thus, what follows are a few examples of 1960s midsize and pony cars from the Big Three that put function over form by forgoing their muscle car appearance items and covertly delivering provocative performance.

PLYMOUTH AND DODGE

1964 426 STREET WEDGE:

- Plymouth Savoy, Belvedere, Fury, and Sport Fury in various body styles

1965 426 STREET WEDGE:

- Plymouth Belvedere I and II, and Satellite, and Dodge Coronet and Coronet Deluxe, 440, and 500 in various body styles

1966-'67 426 STREET HEMI:

- Plymouth Belvedere I and II, Satellite, and Dodge Coronet (1966) Coronet Deluxe, 440, and 500; in various body styles, and Charger fastback

Though Chrysler had built a strong performance reputation on the exploits of the racing versions of the 413 and 426 Wedge engines and the then-new 426 Hemi, the more practical power combination for the mainstream buyer was the optional single four-barrel, 365-hp 426 Street Wedge of 1964-'65. It came with a hydraulic cam, 10.3:1 compression ratio, heavy-duty clutch, A-833 four-speed, 3.23-geared 8³/₄-inch rearend, and heavy-duty suspension and brakes. The 727 TorqueFlite automatic and Sure-Grip differential were optional.

It was a comprehensive muscle car package in terms of equipment, yet except for a small hood ornament on the Plymouth, these 426 B-body midsize Mopars lacked any special exterior identification or trim to differentiate them from their less powerful siblings.

For 1966, a legend was born when

the temperamental cross-ram, high-compression, solid-lifter 426 race Hemi was tamed for the street with inline dual four-barrel carbs, a milder solid-lifter cam, and a lower 10.25:1 compression ratio. Despite the detuning, the new Street Hemi still produced an earth-moving 425 hp and 490 lb-ft of torque and became the top engine option in Plymouth and Dodge B-bodies. It too, came with heavy-duty chassis components and brakes. A 727 TorqueFlite automatic was listed as standard, but could be replaced by the A-833 four-speed, and the 8³/₄-inch rearend came with the former, while a 9³/₄-inch Sure-Grip rear came with the latter transmission. Despite all that performance equipment, aside from the small "Hemi" fender emblems and Plymouth hood ornament, there was no exterior trim or graphics to make the street Hemi cars stand out.

Plymouth's GTX and Dodge's Coronet R/T debuted for 1967 and finally delivered the muscle car styling elements young buyers had craved. Those models and the Charger received the lion's share of the street Hemis that year, and the production totals of the lesser adorned B-bodies that were equipped with the special engine dropped drastically. There were also a precious few four-door 426 Street Wedge and Street Hemi B-bodies built.

FORD

- 1966 427 Fairlane 500 two-door hardtop
- 1967 427 Fairlane and Fairlane 500 and 500XL
- 1969 428 Cobra Jet Mustang in various body styles
- 1968-'69 428 Cobra Jet Fairlane and Fairlane 500

When Ford decided in 1966 that it needed more power to be competitive on the dragstrip than the 390 could deliver, it unleashed the R-code Medium-Riser 425-hp 427 in the Fairlane 500, not the flashier GT. It was a limited production run, and all were Wimbledon White with a four-speed, 9-inch 3.89-geared rearend, heavy-duty suspension, front disc brakes, and a scooped fiberglass lift-off hood.

For 1967, the 427 became an easier-to-obtain option that was now offered on more Fairlane two-doors that could be had in different colors, thus production increased. The 425-hp dual Holley-carbureted 427 engine was joined by a W-code, 410-hp single Holley version, and the

scooped hood reverted to an option.

Midway through the 1968 model year the 428 Cobra Jet with Ram Air via a hood scoop was offered optionally in Mustang GTs and was backed by a four-speed automatic. The 428 CJ became an option in the midsize Fairlanes (and the Torino GT), and power was delivered through an automatic to a 9-inch rearend.

In 1969, the 428 CJ was available with or without Ram Air in Mustangs (and GTs and Mach 1's) and the Fairlane (and Cobra, and Torino GT), and a four-speed or automatic could be specified. The new Super Cobra Jet featured engine durability enhancements, but it could only be obtained by ordering the 3.91 or 4.30 gears (which came with Traction-Lok differential), later referred to as the Drag Pack and Super Drag Pack, respectively, beginning in early 1969.

MERCURY

- 1967 427 Comet 202 two-door sedan and Capri, Caliente, and Cyclone two-door hardtops
- 1968-'69 428 Cobra Jet Cougar and XR-7 two-door hardtop and convertible (1969)

Mercury earned supercar status in 1967 with the availability of the R-code 427/425-hp and the W-code 427/410-hp engines for its midsize two-door sedans and hardtops. Like the Fairlanes, the Mercury featured a four-speed transmission and a 9-inch rearend. And the 427 wasn't available in the Cyclone GT.

The 335-hp Ram Air 428 CJ arrived for Mercury in the spring of 1968 and was available in the base Cougar, as well as the more luxurious XR-7 (and muscular GT and GT-E). Cougars featured a black hood scoop and stripe, but no exterior engine callouts. The driveline components mirrored those of the Mustang, and it had the competition handling package.


As in the Fords, the 428 CJ returned for 1969 and could now be ordered with or without Ram Air. Specifying the 3.91 or 4.30 rear gears also brought the 428 Super Cobra Jet.

CHEVROLET

- 1966-67 396 El Camino
- 1969 "COPO 9562" or "9566" 427 Chevelle two-door
- 1969 "COPO 9561" 427 Camaro

There was no El Camino SS 396 for 1966 and 1967, but the 396 325-hp, 360-hp (1966), 350-hp (1967), and 375-hp engines, transmissions, rear ends, and suspension from the Super Sport Chevelle were available, creating an instant sleeper.

The 1969 Central Office Production Order ("COPO") Camaros and Chevelles were born of Chevrolet performance products boss Vince Piggins' desire to sidestep a corporate edict, which limited maximum engine displacement to 400 cubic inches in those cars, to get L72 427/425-hp engines installed on the assembly line. It would aid racers and performance dealers like Don Yenko at Yenko Chevrolet, who had already been swapping out 396s for the 427 for his Yenko Super Camaro packages. The COPO route was used for fleet sales and required less approvals than the conventional avenue for ordering, so the L72-equipped Chevelles and Camaros were produced in specific runs.

Heavy-duty components including suspension, cooling, and 4.10 12-bolt Positraction rearend were part of the Equipment Group. A Muncie four-speed or Turbo-400 automatic was required. Though the Chevelle came with some of the SS visuals like the hood, and blacked-out grille and tail panel, there were no SS exterior emblems or engine callouts on the COPO's Malibu body. COPO L72 Camaros featured a ZL2 (cowl induction) hood, but no SS trim, blacked-out areas, stripes, or emblems. 

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Sixties Six-Cylinder Models

Six-cylinders of the 1960s ranged from basic to breathtaking

BY DAVID CONWILL • PHOTOGRAPHY BY DAVID LaCHANCE

To most Americans, six-cylinders have always been utilitarian motivation for utilitarian cars. Yet automotive engineers in the 20th century put their best efforts into continually improving the six-cylinder engine. Over the course of the 1960s, Americans went from having the opportunity to buy their last L-head straight-sixes to being able to buy sixes in myriad forms: traditional inline with overhead valves, overhead-cam, vee'd, horizontally opposed, and even slanted! Several designs that arrived in the 1960s lasted 20, 30, or even 40 years in the market, a testament to their worth.

AMC AND STUDEBAKER

The most archaic six-cylinder engine of the 1960s was undoubtedly found beneath the hood of AMC's Rambler American compact. Its 195.6-cu.in., L-head six dated back at least to the mid-1930s. Sturdy and reliable, the 90-hp flathead was available in Americans through 1965, when it was replaced by AMC's new overhead-valve straight-six of 199 or 232 cubic inches, which had first debuted the year before midsize in the Rambler Classic Six. AMC and its Nash predecessor were no stranger to overhead valves, however, having offered OHV engines since the 1920s. Even the Rambler American was available with a 125-hp OHV version of the flathead engine. The newer six would serve in AMC and Jeep products through 2006.

Studebaker also produced an OHV version of its venerable 90-hp, 170-cu.in. flathead, which used architecture dating to the original Champion of 1939. The 112-hp "Skybolt Six" replaced the flathead in 1961 and was phased out in 1965. In its final year, Studebaker offered 194-cu.in. sixes from GM of Canada, which were originally developed for the 1962 Chevrolet Chevy II compact.

GENERAL MOTORS

Chevrolet had made its name with its six-cylinder engines. The 135-hp, 235-cu.in., OHV straight-six of 1960-'63 could trace its lineage back to 1937. Acknowledging that the design was past its prime, Chevrolet enlarged the Chevy II's 120-hp, 194 to 230-cu.in. and 140 hp, and made it the standard powerplant in all its full-size pas-



senger cars beginning in the 1963 model year. For 1965, the 230 would be enlarged further, to 250-cu.in. and 155 hp. The 250 would serve through 1984. In addition to Studebaker, the new Chevrolet sixes powered Checker Superba and Marathon cars beginning in 1964—previously, Checker had used Continental six-cylinders in L-head and OHV configurations.

Another Chevrolet six-cylinder program was the air-cooled, horizontally opposed Corvair engine. It debuted in 1960 as a 140-cu.in., 80-hp Volkswagen fighter, but before the decade was out, the unique and lightweight Corvair engine was tuned up to be America's Porsche: Multiple carburetors and turbocharging pushed the horsepower to 140-180, respectively, from 164 cubic inches.

In 1964, Pontiac brought back the six-cylinder for the first time in a decade, also using the new Chevrolet straight-six, but building a 140-hp, 215-cu.in. version of its own to power its new A-body Tempest. Not content with Chevrolet parts in his cars, however, Pontiac chief John DeLoorean tasked his engineers with coming up with an exotic overhead-camshaft version of the six-cylinder, which debuted for 1966 as a 165-hp, 230-cu.in. engine; by 1969 it had grown to 250-cu.in. and 215 hp.

Buick also elected to engineer an exotic six for its new compact in 1962, the Special. While a V-6 is seemingly more conventional to the car buyer of the present, the layout was a configuration previously not typically seen on these shores. The Buick Fireball V-6 had an interesting history with GM, having been sold off to AMC for use as a Jeep powerplant in 1967.

The company re-purchased the tooling in the 1970s and the Fireball V-6 would form the basis of the 3.8-liter V-6 that became famous in the 1980s under the hoods of turbocharged Buick muscle cars.

CHRYSLER CORPORATION

Chrysler Corporation started the 1960s by introducing its new Slant Six, an OHV straight-six laid down at an angle to clear the lower hood lines of the cars of the new decade—particularly the Valiant compact. The Slant Six would become renowned for its near indestructibility, and would remain in production through the 1990s, with the last examples installed in passenger cars in 1983.

The Slant Six was also one of the few domestic attempts at producing a six-cylinder performance engine, with 148-hp Hyper-Pak versions developed for Valiant's entry into a short-lived NASCAR compact class, where it handily outclassed both Chevrolet's Corvair and Ford's Falcon—possibly a major factor into the brevity of the racing experiment.

FORD

Ford Motor Company had allegedly contemplated dropping Ford V-8s entirely when its new OHV straight-six came out in 1952. That didn't happen, but the Mileage Maker six-cylinder was so good that, in an enlarged 223-cu.in., form it was still powering Fords, Mercurys, and Edsels in 1960. The 138-hp 223 would stick around through 1964, and in 1965 it was replaced with a new generation of engine displacing 240 and 300 cubic inches—passenger cars received only the 150-hp 240. The Ford 300 six would remain in production through the '90s.

The 240 and 300 weren't the only new Ford six-cylinders of the Sixties, as the new Falcon and its Comet sibling (and later Fairlane, Meteor, and Mustang) came with their own new six-cylinder in 1960, dubbed "Thrift Power." This latest six-cylinder would grow from an anemic 85-hp, 144-cu.in. engine with only four main bearings to a seven-bearing, 115-hp, 200-cu.in. version by the end of the decade, when it was joined by a derivative engine of 250-cu.in. and 155 hp. The small six's only handicap was a cast-in intake manifold that may have saved warranty repairs, but stifled performance. 🏎

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A-1 Auto Advertising

Marque by marque, some of the best car ads and images of the '60s

BY JEFF KOCH • ADS COURTESY OF THE JEFF KOCH COLLECTION

The American print-ad landscape changed greatly in the 1960s—particularly when it came to cars. Illustrations were once king, but as the decade wore on, photography largely supplanted the traditional illustration. As color became less expensive to print, more car companies were willing to pay the price and raise their impact.

As always, some ads stood out more than others among the clutter. Here are some of the great ones from America's car brands—including one that, curiously, didn't actually make it to 1960... 🐞

This six has a V in its bonnet. Yes—a V-6! In fact, the only V-6 in any U.S. car (or any car, for that matter, except one or two expensive foreign jobs such as Ferraris costing \$17,000 and more). What's so great about a V-6? Voom, for instance. This V-6 has "V-go"—doesn't even know it's a six. And, talk about savings! This sizzler saves gas like an in-line six, engines noted for their tight-fisted way with gas. It's a great running mate for the Special's famous aluminum V-8. Happiest news of all, though, is the V-6 choice you get. Convertible. 2-door sedan. 4-door sedan. Wagon. Every one with Skylark styling. Every one a *Buick* through and through. It's truly called *the happy-medium size car!*

Buick Special '62
Buick Motor Div. - General Motors Corp.

BUICK 1962. The ad itself is unremarkable, but its placement—a spread across the bottom third of the magazine—was eye-catching.

Performance is its business—Pontiac Grand Prix is its name! Meet the latest wonder in the Wide-Track clan: Pontiac Grand Prix. Its hustle comes from a storming 203 h.p. Trophy V-8 with 4-barrel carburetion and dual exhausts and performance axle to back it up. Deep-trading bucket seats put you next to a central control console, and the tachometer sits right in front of you. Extra-cost options: aluminum wheels, 4-speed gearbox, Hydra-Matic. And it's all wrapped in GP beauty, from special grille to custom rear deck. Want a taste of Grand Prix ginger? Ask your Pontiac dealer for the keys—you'll never want to give them up! Pontiac Motor Division - General Motors Corporation.

GP
Grand Prix

PONTIAC 1962. Art Fitzpatrick's longer-lower-wider style, when applied to the 1962 Grand Prix, was so long, low, and wide that mere paper could not contain it.

Win a Wagonaire—it's more things to more people than any other car!

The world's only Wagon-Convertible is one of Studebaker's Million Dollar Sweepstakes prizes you can win FREE—with the Lucky Number on coupon attached above!

your Wagonaire is a breezy convertible... a speedy pickup for hauling hay bales or half-grown calves... a sportsman's carryall for hunting, fishing! (With disc brakes it's great for trailers!) Slide the steel roof tight shut—you have a smart wagon for trips in town... an over-night sleeping car... and (with optional third seat) a bus for all the 4 of it and so many more things to more people than any other car!

LARK Wagonaire
Studebaker

STUDEBAKER 1963. Ignore the copy, it's the 15-foot stepladder full of varying hobbyists that underscore the Wagonaire's sliding-roof utility.

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SEPTEMBER 14, 15, 16, 2018
Hemmings Motor News
12th Annual

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**Held at The Queen of
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- **Lake George RV Park, (518)-792-3775**
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▶ FRIDAY, SEPTEMBER 14th

REGISTRATION • RALLY • DINNER CRUISE

- 9:00 a.m. – 4:00 p.m. Registration at the Festival Commons, Lake George, New York.
- 11:00 a.m. – 2:30 p.m. – Join in a rally through the Adirondack region to Prospect Mountain. Luncheon buffet lakeside, at The Algonquin restaurant, Bolton Landing, New York. **Limited seating, order early!**
- 5 p.m. – 8 p.m. – Cruise on scenic Lake George, aboard the Lac du Saint Sacrement and enjoy a dinner buffet (cash bar), with live music. **Limited seating, order early!**

▶ SATURDAY, SEPTEMBER 15th

CRUISE-IN • CELEBRATORY DINNER

- Gates open at 8:00 a.m. An all-makes car show that's open to cars, trucks and motorcycles. Including: muscle cars, street rods, sports cars, exotics and classics. Awards at 2:00 p.m.
- Cocktail reception with cash bar at 6:00 p.m. and dinner available at 7:00 p.m. at Towers Hall on the Fort William Henry property. Keynote Speaker and Honorary Chairman: Wayne Carini. **Limited seating, order early!**

▶ SUNDAY, SEPTEMBER 16th

CONCOURS d'ELEGANCE

- 9:00 a.m. – 3:00 p.m. Open to concours-quality, pre-1974 cars, by invitation only.

TROPHIES TO BE AWARDED!

Winners also will appear in the pages of *Hemmings Motor News* and *Hemmings Classic Car*.

**ON SUNDAY, WEAR YOUR PERIOD-
CORRECT VINTAGE CLOTHING!
TROPHIES WILL BE AWARDED.**

CONCOURS PRESENTED BY:

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www.gullwingmotorcars.com

A portion of proceeds will be donated to these two organizations



D'ELEGANCE

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Openings available in: Full Classics, Lotus Road Cars, Prewar Cadillacs, Cars of Pininfarina and Fresh Restorations.
Submit photos to: concours@hemmings.com

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All Pre-1974 Full Classic® cars as recognized and listed by the Classic Car Club of America.

CONCOURS FEATURED MARQUES:

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- Cars of Pininfarina
- Chrysler Letter Cars
- Prewar Cadillacs
- 1957 Ford E- & F-Code Cars
- Prewar Motorcycles
- Fresh Restoration*

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Call 800-227-4373 / e-mail Mary Pat Glover at mpglover@hemmings.com. Register early to ensure you're able to stay at the host hotels.

*Open to cars that have never been shown.

Keynote Speaker & Honorary Chairman: Wayne Carini



As star of *Chasing Classic Cars*, Wayne takes viewers on his mission to uncover the world's most rare and exotic cars. As a sought-out master restorer, he's done body and paint work on rare car collections, from the du Pont family's cars, to David Letterman's. His lifetime of experience with cars is sure to provide us with an enlightening commentary.



Master of Ceremonies: Bill Rothermel

Bill's broad knowledge and experience as an automotive historian and writer – as well as his role as master of ceremonies or judge in over 20 concours-level events nationwide – position him as an unrivaled expert. He's also a valued member of the Boards of Directors of the AACA Museum in Hershey, PA, and the Elegance at Hershey, and a past-Board member of the Rolls-Royce Foundation and the Boyertown Museum of Historic Vehicles. His lifelong interest in cars of all kinds and eras makes him a fascinating automotive commentator.

NEW AND EXCITING THIS YEAR

Cool-down tents, marching band, vintage fashion show, silent auction, free trailer parking, additional spectator parking and transportation to and from the show field, expanded space for Saturday dinner, and two awards for Best in Show: Prewar and Postwar.

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Sensational Sport Sedan

Fifty-four years of stylish and dependable cruising has made this one-family-owned 1964 Chevrolet Impala a keeper

BY THOMAS A. DeMAURO • PHOTOGRAPHY BY RICHARD LENTINELLO

In 1964, the Civil Rights Act was signed into law, the Beatles initiated the British invasion, a presidential election was held, and General Motors continued its dominance of the U.S. auto industry. Chevrolet, its perennial bestselling brand, offered value via competitive styling, sound engineering, annual visual updates, and low prices.



To widen the Division's offerings and appeal, the unique Corvair compact car had arrived for 1960, the more conventional Chevy II compact debuted for 1962, the Corvette was redesigned and reengineered for 1963, and the new mid-size Chevelle was big news for 1964. Yet the full-size Impala, Bel Air, and Biscayne remained steadfast sellers.

Still in the pre-Caprice era, the Impala and the newly promoted-to-its-own-series Impala Super Sport were the top lines. Though two-door hardtops were gaining in popularity, and there were sedans, convertibles, and station wagons within Chevrolet's full-size offerings, the four-doors still sold extremely well.

Evolutionary exterior styling changes brought revised bumpers, fenders, hood, quarter-panels, decklid, and trim that coalesced with new front and rear designs. Differing moldings and emblems, and the presence of three taillamps on each side of the rear instead of two, still distinguished the Impalas and Impala Super Sports from the lower series Bel Air and

Biscayne, as did upgraded interior appointments.

Base engines included a 140-hp 230-cu.in. straight-six, or the 195-hp 283-cu.in. two-barrel V-8. Optional were the four-barrel 250-hp and 300-hp 327s, the 340-hp and 400-hp 409s, and the twin-four-barrel 425-hp 409.

The column-shifted three-speed manual transmission was standard for the 230s, 283s, and 327s. A two-speed Powerglide automatic was optional for those engines, and it could be ordered with the 340-hp 409. Only the close-ratio or wide-ratio four-speed, both floor shifted, could be mated with the 400-hp 409 and 425-hp 409. The wide-ratio unit could also be had with the 327s and 340-hp 409. An extra-cost three-speed manual with overdrive was offered for the 230 and 283.

Various rear gear ratios were available—3.08, 3.36, 3.55, 3.70, 4.11, and 4.56—but there were restrictions based on powertrain choices. Positraction was optional, but required with 4.11s and 4.56s.

Chevrolet's "Jet-smooth" ride was provided by the "X-built



The owner added factory options and accessories to improve the driving experience. Other than those items, the interior remains original.

Safety-Girder" frame featuring unequal-length A-arm ball-joint-equipped front suspension, and a rear layout consisting of a pair of lower control arms, a single upper control arm, and a lateral control bar. A .6875-inch anti-roll bar was mounted up front, and coil springs, shocks, Safety-Master 11-inch self-adjusting drum brakes, and 7.00 x 14 tires on steel wheels were at the four corners. A ball-and-nut steering gear with relay-type linkage was employed with an arduous 5.8 turns-to-lock. Optional power steering reduced effort and turns-to-lock to 5.06.

The Impala sport sedan's lack of a B-pillar between the doors and frames around the side windows gave this hardtop a charismatic, sleeker, and more open-air appearance than its four-door sedan counterpart.

Capitol Motors in Hartford, Connecticut, had a Tuxedo Black with red interior sport sedan left over on its lot in September of 1964. It was fitted with the standard two-barrel, single-exhaust 283 and optional Powerglide transmission, power steering, AM radio, tinted windows, outside rearview mirror, undercoating, windshield washer, and whitewall tires.



Dave Romani's grandparents, William and Margaret Romani, were in the market for a new car at the time, but weren't known to purchase one on a whim. They'd bought a 1931 Hupmobile, then a 1941 Lincoln Zephyr, followed by a 1949 Mercury. Their vehicles lasted so long because they were garaged, properly cared for, and driven sparingly. The Romanis lived close to where William worked, so he often chose to walk there instead of drive.

Their Mercury was 15 years old, however, and it seemed like all their Torrington, Connecticut, neighbors were acquiring new cars. After diligent research, which also included having Dave's dad who was an accountant carefully review the deal, they decided to buy the Impala at Capitol Motors. Dave accompanied them on September 17th when they finalized the purchase.

It was the Romanis' first automatic-transmission-equipped vehicle, and William drove the Chevrolet until his passing in 1967. Margaret learned to drive it after that, but Dave says that she barely put 100 miles on the Impala before she passed away in 1969. Consequently at 18 years old, Dave inherited the 12,000-mile Impala (he also has the Hupmobile), and made his first meaningful memories with it by taking it to his senior prom that year.

In the decades since, Dave has enjoyed the sport sedan on the road, accruing an additional 51,000 miles. It has required three replacement batteries, had multiple brake jobs, received a new master cylinder and shocks, and had three sets of tires. Yet it retains its factory suspension bushings and, aside from new valve seals for the original 283 V-8, the engine, Powerglide, and 3.08-gear rear-end have required no mechanical attention beyond routine maintenance.

Though Dave's grandparents may have purchased the Impala with few extras, it didn't mean that he had to keep it that way. "I am a purist at heart," he explains, "but I wanted to add a little more performance and comfort, which I did with factory options."

The 6-way Flexomatic power seat and Comfortilt steering



The 195-hp 283-cu.in. two-barrel V-8 hasn't required rebuilding, but was treated to new valve seals and periodic tune-ups over the years.

wheel were installed to allow for a much-improved driving position. A day/night mirror eased glare after dark, a dash pad and four-way flashers enhanced safety, a factory AM/FM radio expanded the music choices, floor mats preserved the carpet, and a tissue dispenser provided convenience. A fuel door guard and front and rear bumper guards added exterior style and protection, and installing dual exhaust increased performance and economy.

Dave also preferred the look of wire wheel covers and larger-than-stock Firestone 8.25 x 14 bias-ply tires, and the improved traction and handling provided by the latter. "I saved the original 7.00 x 14 tires, and I still can't believe Chevrolet put such small tires on such a large car!" Power assist for the brakes eases pedal effort and may have been added while Dave's grandparents owned the car, since he says he didn't install the booster, and power brakes aren't listed in the original paperwork.

He related that the paint is mostly original. "It's thin, and it's been touched-up here and there. Then again, the original

paint finish wasn't very good to begin with," he laments. "The fact that it's always been garaged is what has made it last this long." Dave is considering repainting it someday, but for now he's just enjoying the car as it is.

Currently, the Impala has about 63,000 miles on it. "In the summer, I use it a lot," he explains. "It's been down to the Cape, Boston, and Stowe, Vermont, and it's attended car shows as far away as Macungie, Pennsylvania, and Chattanooga, Tennessee. People are curious about it because you don't see many sport sedans or cars that are this original and still driven to events. I could hop in it and drive it to California tomorrow, and feel confident that there wouldn't be a problem."

Dave's Chevrolet also enables him to frequently experience heartfelt memories of his grandparents. "Every time I drive it, I recall the day we went to buy it," he reminisces. Given the Impala sport sedan's popularity, styling, and comfortable cruising character, likely several more of the 200,172 built for 1964 made enduring impressions on their owners. 🏎️







Basic Excellence

*Approaching 60 years old,
this highly original 1960 Rambler
Super brings joy to its owner every
time he gets behind the wheel*

BY TERRY SHEA

PHOTOGRAPHY BY RICHARD LENTINELLO

John Wingle has a thing for the independents and orphaned car makes. We featured his 1959 Edsel Ranger in *HCC* #161, so it should come as no surprise that he absolutely adores the 1960 Rambler Super sedan shown on these pages.

"It's really a spectacular, original example of a car that you rarely see," John says. "The color combination is stunning; the Autumn Yellow with the green interior is striking. I don't think I've seen another one. It instantly puts a smile on your face. Anybody who sees that car instantly likes it. But I think a lot of it has to do with the color combination, which is spectacular. It's probably what I would have picked out if I was walking into the dealership in 1960."

John's affinity for the small sedan also comes from a family connection to AMC. Though it was long gone before he was born in 1970, John's parents had owned a very similar 1959 Rambler. His mother's work, too, kept the family with a close connection to all things AMC for a good, long time. "My mother was a Rambler girl," John says. "She worked at a Rambler dealership just outside Boston during high school and, upon graduation, she became a secretary at the Boston zone office of American Motors. So, I grew up in an AMC house. My parents owned AMCs from the mid-Fifties, when she worked at the dealership, all the way up to her last AMC, a 1987 Renault Alliance, which really isn't completely an AMC. My mother always spoke fondly of the '59 Rambler."

Bought by the frugal wishing to be efficient, the Rambler Super was perhaps one of the most sensible cars available in showrooms in 1960. Looking back from today's norms, where even the most basic cars have automatic transmissions, power everything, air conditioning, and sophisticated safety and entertainment electronics standard, it's hard to imagine that AMC boasted of the simplicity of its cars, but that it did. From a 1960 advertisement, complete with a photo and signature of AMC President George Romney: "The 1960 Rambler is the new standard for basic excellence... a standard upon which others will be judged for quality construction, materials and craftsmanship. It offers even greater economy—smooth trouble-free performance... highest resale value."

John's Rambler Super is a bona fide testament to that quality construction. Unrestored and highly original, this example clearly had been well cared for when John acquired it. A Massachusetts resident, John located the car in the Pacific Northwest via a Facebook group of old-car enthusiasts. Though he had been on the lookout for a similar car with an automatic ("It's kind of cool



The preserved interior is entirely original to this Rambler. This economy model featured a simple, one-piece gauge cluster that mimicked the oval shape of the entire dashboard. The flat-folding seat was standard, but the electric clock was an option on the Super line, as was the radio—note the radio-delete plate below.



how Rambler set up its automatic with a pushbutton dash.”), John became intrigued by the two-owner, three-speed Super.

Unable to travel the 3,000 or so miles to personally inspect the car, John asked for more photos and documentation, and ultimately took the plunge. “Buying a car, sight unseen, from the other side of the country—most people would consider it a risk. I think, in my case, it was definitely a win. The car is pretty amazing and even exceeded my expectations when it arrived. I took a chance and bought it sight unseen, based on photos and the owner’s description, and it certainly didn’t let me down.”

Priced just above the AMC entry-level Rambler American—the model that pioneered compact American cars—the Rambler Super rode on a 108-inch wheelbase, offering plenty of comfort for both front- and back-seat passengers. Not only was the Super’s wheelbase 8 inches longer than the American, its 189.5-inch overall length was more than 11 inches longer. Still, the Rambler was compact compared to the vast majority of sedans coming out of American auto factories.

Like Oldsmobile of the late Eighties scattering the “Cutlass” name across nearly all of its offerings, AMC used the “Rambler” name on just about all of its models in 1960, save for the truly diminutive, U.K.-made Nash Metropolitan and flagship Ambassador. There was the Rambler American, the most compact of the AMC models, which featured a flathead straight-six as standard in 1960. The company also sold the V-8-powered Rambler Rebel, a sort of archetype of the muscle car, with its big engine and small chassis combination years before the GTO arrived. And, finally, it offered the Rambler Six, available in Deluxe, Super, and Custom trim. Body styles included sedan, station wagon, and four-door hardtop, though the latter was only available with the Custom trim.

In the Rambler Six line, the \$2,268 Super was a step up from the Deluxe, but certain features remained optional, including power steering and power brakes, air conditioning, a radio, and other items. Options on John’s car include windshield washers, an electric in-dash clock, and full wheel covers. Fortunately, an all coil-spring suspension that gave the Rambler Six line a smooth ride, was standard equipment.

Coil springs supporting the seat cushions were also standard and helped offer additional comfort as compared to other low-priced cars. Like the Nash models that preceded it, the Rambler Six came with a standard fold-down front bench seat that could make the entire passenger compartment into a bed. AMC dealers even sold a family-sized sleeping-bag type of blanket for when a driver wanted



Like the rest of the car, this Rambler's 195.6-cu.in. OHV straight-six is also original and has never been out for a rebuild. Producing a respectable 127 horsepower, the powerplant also proved frugal enough for mpg figures into the 20s.



to catch some rest on the road—or whatever other use he could think of for the flattened seat.

Under the hood of John's Rambler sits the original 195.6-cu. in. OHV straight-six version of the Nash/Rambler/AMC engine that first debuted in a flathead configuration for the 1941 model year. In the Rambler Six models for 1960, which included this Super, AMC rated the 8.7-compression engine with a one-barrel Carter carburetor at 127 horsepower and 180 lb-ft of torque. An optional two-barrel Carter gave the powerplant a slight bump to 138 hp and 185 lb-ft of torque. Though not a particularly high-performance model with either setup, the Super weighs right around 3,000 pounds, so it can at least keep up with traffic.

The car does not have power brakes or steering, but John still enjoys driving it, his enthusiasm spilling over as he describes piloting the Rambler: "It is the easiest, most fluid-shifting manual transmission car I have ever driven, modern cars included. The clutch is fluid. The shifting literally takes just one finger. It just shifts so easily. It's such an easy car to drive; it's a pleasure. The car

has manual steering and manual brakes, but you wouldn't know it. It steers with ease. Maybe it's my particular car because it's so tight, so well kept. It doesn't have terribly low mileage—it's in the 70s. Somebody took care of it; you can tell it's never been abused. It almost performs, to me, like it would have had I driven it off the dealer lot in 1960."

"And AMC did such a good job designing it. They never had a whole lot of money to put a car on the road. When I compare that to the other cars that I own, it seems like they put in so much thought, and you were able to get so much more for your money with AMC, as opposed to a comparable Chevrolet or Ford, considering some of the things they built into those cars. It's very, very comfortable to drive. It's got a nice, cushy seat. The visibility is great."

Clearly smitten by his Rambler Super, John vows never to sell the simple, but oh-so-reliable and durable sedan. "I want to make sure that it is kept in the original condition it is now. I can't see myself selling this car, and I can't say that about every car in my collection" 🐾



It's such an easy car to drive; it's a pleasure.



The Seaman Body Company

From telephone booth manufacturer to builder of bodies for Nash and many other automobile brands

BY PATRICK FOSTER • ILLUSTRATIONS COURTESY OF THE PATRICK FOSTER COLLECTION

Over the years, there have been many famous names in the automobile body business such as Fisher, Fleetwood, Briggs, Brewster, Merrimac, and Murray. But how about the Seaman Body Company? That's the big one that most people don't remember.

For anybody who is familiar with the Seaman Body Company, it's probably best known as the firm that produced coachwork for early Nash automobiles. Situated in Milwaukee, Wisconsin, it was close enough to the Nash works in Kenosha to easily supply its needs,

though, of course, the company would never have gotten the contract if it didn't meet Nash's rigid requirements. And it did, because by the time Nash came along Seaman was already well established as a body company with a reputation for outstanding quality. Car bodies back then were built on a wooden framework, and Seaman's workforce had a long history of working with wood.

Seaman's foundation in Milwaukee began in 1846 when Alonzo Seaman moved there to set up shop as a furniture maker. By 1850, his business had

become probably the largest manufacturer of furniture west of New York City. When he died in 1868, his two sons, William and Henry, carried on the business. After a time, William left the company to start his own business, which he called the W.S. Seaman Company. When the telephone began to come into general usage, William invented the soundproof telephone booth, which came into great demand in hotels, railroad stations, and drugstores throughout the country. Seaman became a great manufacturer of beautifully framed and trimmed booths, even winning a contract to supply the equipment needs of the Western



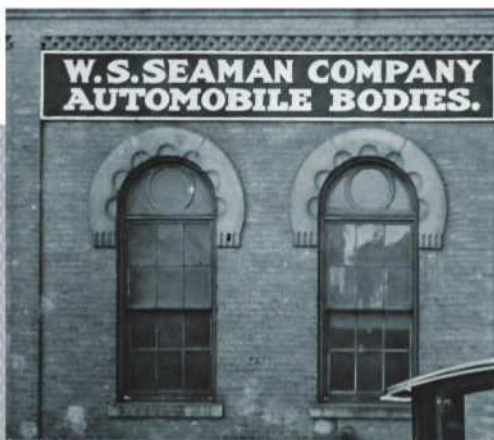
By the standards of 1909, the W.S. Seaman Co. factory in Milwaukee was a large, busy plant. The main entrance and offices are shown on the left side.



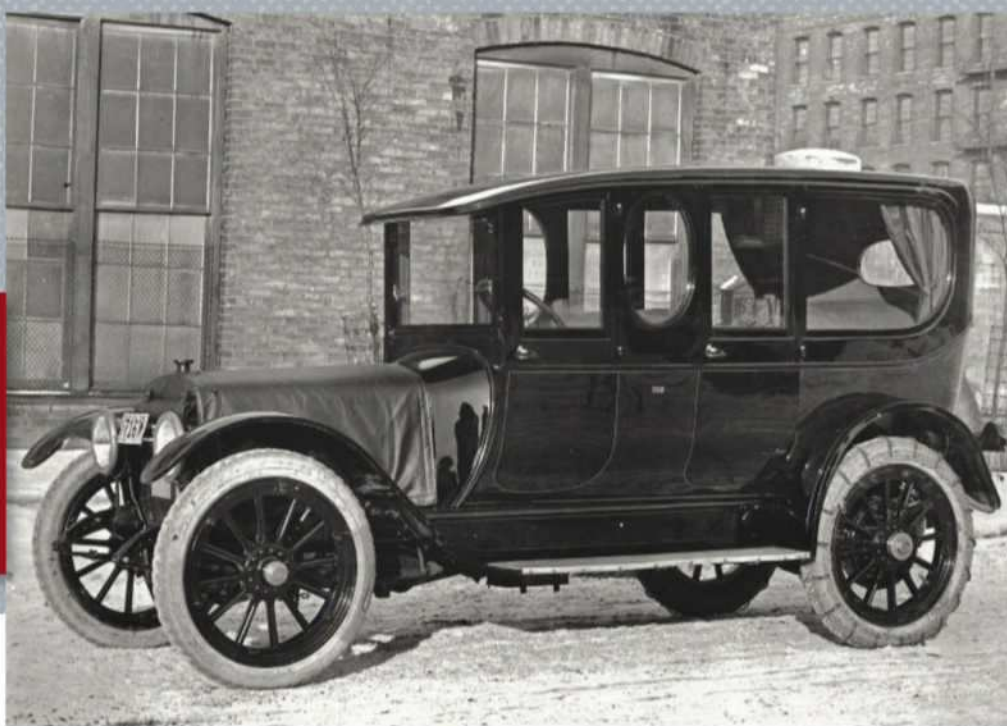
One of the more off-beat brands that used Seaman bodies was Lozier, which produced cars in a plant on Mack Avenue in Detroit. The company was in production from 1901 to 1915, but only built a few thousand cars. Note the interesting oval side window and curtains in the rear seating area.

Electric Company; it also produced telephone switchboards.

The company was thriving, so, when a fire burned the plant down in 1906, William Seaman decided to acquire an even larger one to replace it. The new plant had a good amount of extra space that Seaman rented out to a variety of companies. One of them was the Petrel Motor Car Company, which produced a friction-drive automobile from 1909 to 1912. In 1909, Seaman began building automobile touring and roadster bodies for Petrel. It wasn't long before the Seaman began to get orders from other Wisconsin automak-



One of Seaman's earliest and largest accounts was the Kissel Motor Car Co., maker of the Kissel Kar line of distinguished automobiles. This long-wheelbase sedan is equipped with a hood cover to help the engine stay warmer.



ers nearby, including FWD, Pierce-Racine, and the Kissel Motor Car Company, maker of the Kissel Kar. Seaman also became a supplier for the Thomas B. Jeffery Company, one of the larger automakers in the country at the time. Situated in nearby Kenosha, the Jeffery Company built the famous Rambler automobile.

As the W.S. Seaman Company's reputation spread, it began to take on more and more customers, producing bodies for

Hudson, Velie, Marmon, Moline, Moline-Knight, Chicago Electric, Dorris, Columbia Taxicab, F.A.L., Cadillac, and more. In 1910, Seaman reportedly became the first auto-body maker to reinforce its bodies with steel. The company also was the beneficiary of large contracts for winter tops for Ford and Cadillac

Although the range of bodies the company produced included sedan, coupe, roadster, touring, limousine, and



Using somewhat similar lines is this 1914 Case limousine, Case built automobiles in Racine, Wisconsin, and was a division of the company that made Case tractors. Notice the cut-glass coach lamps.

Seaman's excellent craftsmanship is obvious in this 1914 Franklin, with its simple yet pleasing lines that were very much in the European vein.



even pickup beds, Seaman was best known for the closed-car body types. Here, the full beauty and quality of its woodworking mastery could be seen and appreciated. This was especially noticeable on the highly ornate funeral hearses it developed for several luxury-car brands.

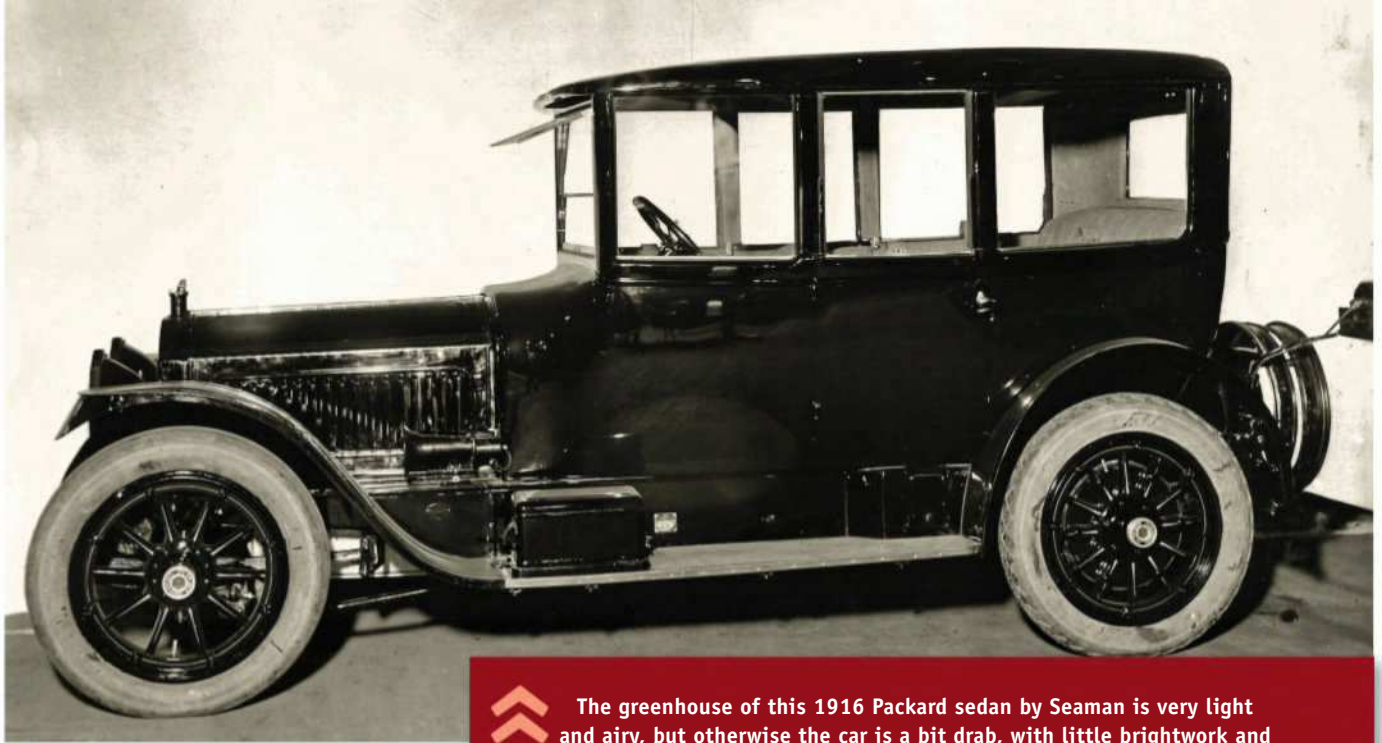
During the First World War, Seaman built thousands of motorcycle sidecars for fellow Wisconsin company Harley-Davidson, which had won a big Army contract for its bikes. The Seaman Company also received contracts to produce ammunition boxes, gun mounts, and other wooden military equipment for the Army.

On August 16, 1916, an event occurred in nearby Kenosha that would have profound effects on the future of the W.S. Seaman Company. Former General Motors President Charles Nash took over the Thomas B. Jeffery Company. Initially, Nash continued producing the Jeffery (née Rambler) automobiles, but over the following year invested nearly \$900,000 to increase production capacity of his plant. Nash was aiming for much higher sales volumes than the Jeffery organization ever dreamed.

Jeffery was already Seaman's largest customer, so the company looked forward to continuing the relationship with Mr. Nash, hopefully at even higher volumes. It didn't have long to wait, for as Nash boosted Jeffery production, his engineers went to work on an all-new car to bear the Nash name. When it debuted during the fall of 1917, the new Nash automobile was a smash hit and W.S. Seaman's body business continued to grow. The firm was producing open roadster and touring car bodies, as well as handsome sedan and coupe bodies. In a very short time, William Seaman made



Hugh Chalmers, formerly of the National Cash Register Co., was the founder of Chalmers Motor Co. of Detroit that offered this sporty coupe model in 1915, with the body produced by Seaman. The rounded cowl and upright windshield with quarter glass are two distinctive features.

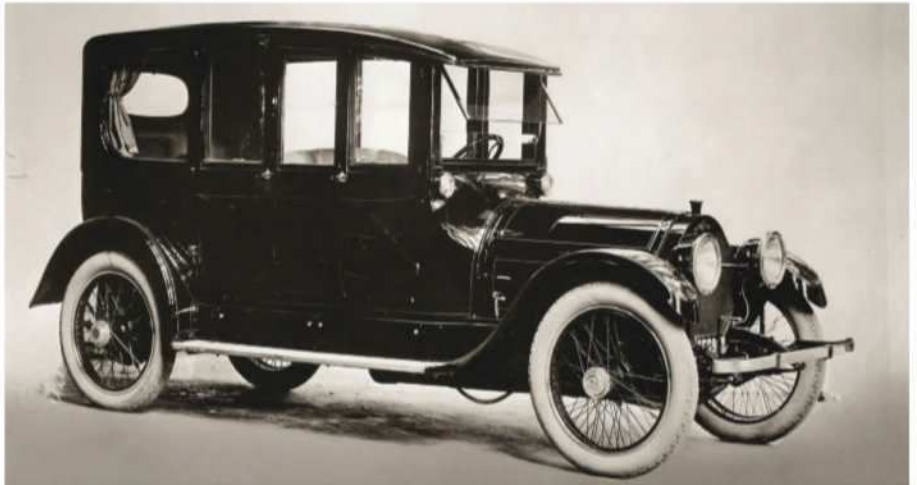


The greenhouse of this 1916 Packard sedan by Seaman is very light and airy, but otherwise the car is a bit drab, with little brightwork and nothing to break up the monotone paint.

the decision to exit the phone-booth business in order to free up factory space for building Nash bodies. Still cramped for room, by 1921 Seaman had discontinued producing bodies for most other firms to concentrate on Nash automobiles.

Besides, the Nash Motors Company was by this point Seaman's partner. Mr. Nash arranged for his company to purchase a half-interest in the W.S Seaman Company during 1919. That same year, the name of the manufacturing business became the Seaman Body Corporation. With the new money available, the firm purchased a 15-acre plot of land and ordered construction of a new, large factory building.

The agreement between Nash and Seaman was one of complete trust. Nash promised to order his bodies from Seaman and, in turn, that company agreed to produce them. In fact, it was strictly a gentleman's agreement. The two had so much faith in each other that a



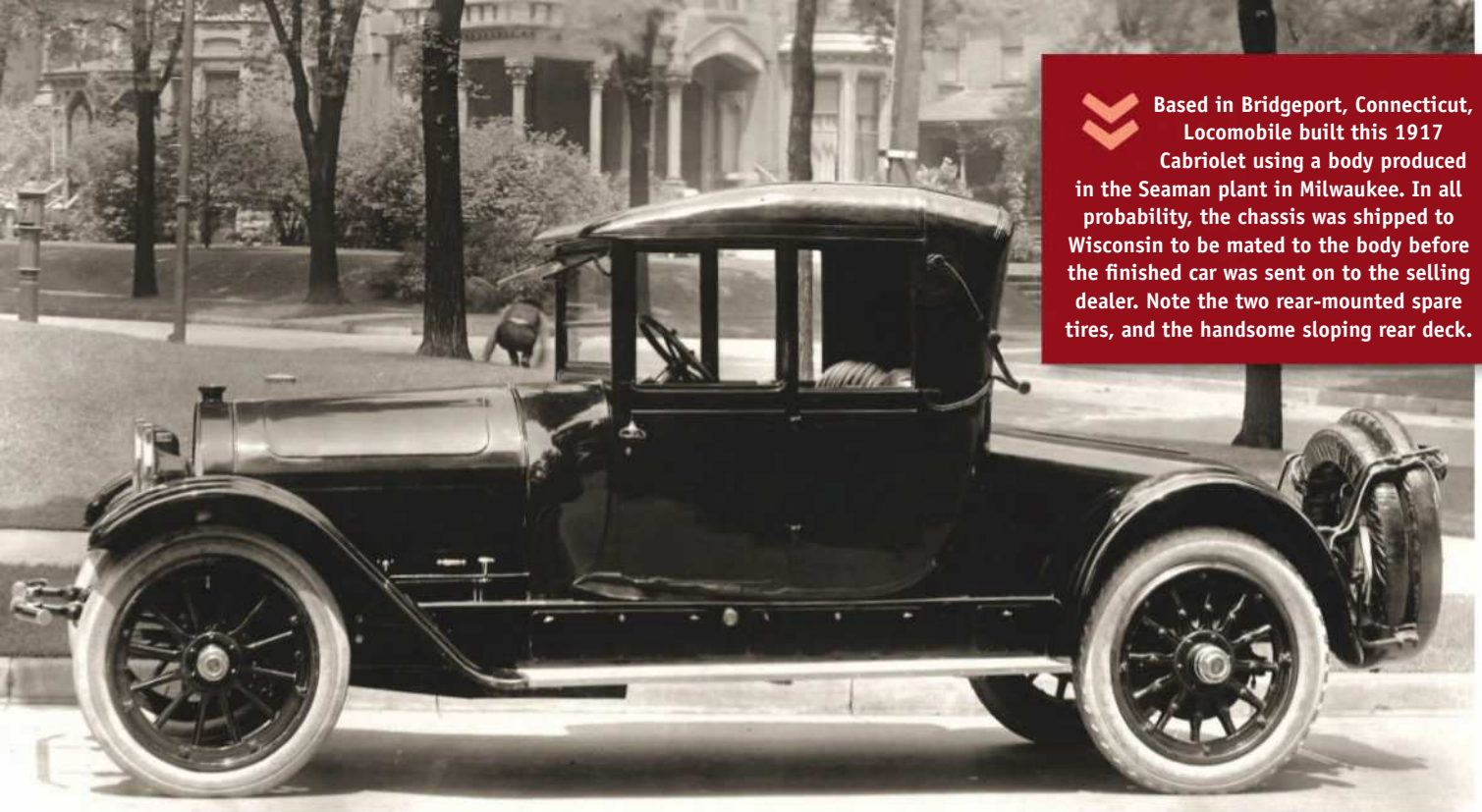
Seaman also built bodies for Stevens-Duryea, which went into production in 1901 in Chicopee, Massachusetts. The 1915 Stevens-Duryea was a big, luxurious automobile that failed to find enough buyers.



The Mitchell-Lewis automobile company began in 1900 in Racine, Wisconsin, and was a popular car until a management decision to try some radical styling ideas eventually killed it. But this 1916 Mitchell Victoria Coupe is quite attractive with its Seaman body.



Seaman employed many highly skilled woodworkers and was able to offer bodies of outstanding quality. This 1916 Velie Town Car is an excellent example of a period luxury car.



Based in Bridgeport, Connecticut, Locomobile built this 1917 Cabriolet using a body produced in the Seaman plant in Milwaukee. In all probability, the chassis was shipped to Wisconsin to be mated to the body before the finished car was sent on to the selling dealer. Note the two rear-mounted spare tires, and the handsome sloping rear deck.



Powered by its famous Knight sleeve-valve engine, this 1917 Moline-Knight is equipped with a jazzy four-passenger roadster body by Seaman. Notice the rear-hinged door and short windshield.



This big 1918 Cadillac seven-passenger sedan with body by Seaman boasts what appears to be a klaxon horn mounted next to the front fender, along with a ventilating windshield, limousine-style doors, and spoke wheels.

formal contract wasn't needed.

From that point on, the Seaman organization focused nearly all its efforts on designing and building bodies for Nash cars. Although some references claim Seaman produced nothing but Nash bodies after 1919, apparently it did produce certain specialty bodies, such as fire trucks, woodie wagons for Hudson, and bodies for Ford Model A and AA trucks.

Seaman also won the contract to supply bodies for a new company formed by Charlie Nash—the Lafayette. An all-out luxury car, the Lafayette was an excellent automobile that unfortunately debuted just as the postwar recession hit the country in 1921. One of the few failures in Nash's long career, the Lafayette went out of production in 1924.

Over the years, the Seaman factory's relations with its workers appears to have been mostly good, although in 1934, 1,800 Seaman workers walked off the job, striking for higher wages. After two months, Charlie Nash himself met with union representatives to settle with them on a 17-percent raise. He remained graceful in defeat.

In 1936, Nash, looking to



Seaman fabricated the town car body for the 1920 LaFayette. The chauffeur's compartment has a roof for protection in bad weather, but lacks side windows; note the speaking tube next to the driver's seat. The rear passenger compartment is completely sealed off from the driver.

consolidate his holdings and reduce his cost basis, purchased the remaining 50-percent of the Seaman Body Company. The name of the company changed to the Seaman Body Division, an integral part of Nash-Kelvinator.

In 1938, the Seaman Body Division built a huge new plant at Capitol Drive and North Richards Street in Milwaukee. For a while, it was the world's largest auto-body factory, covering over 1.25-million sq.ft., with a capacity of 130,000 bodies per year.

Eventually, the Seaman name went out of usage, and the factory was referred to simply as the Nash Body Plant. By 1947, this complex consisted of 23 building sections, the majority of them five-stories tall. Production capacity by then had been built up to 1,000 bodies per day, or 250,000 bodies per year. That was more than the company could use in that shortage-plagued postwar year, but company president George Mason had set a goal of producing 250,000 cars, and he

made sure he had the means to build that many once material shortages cleared up.

Although Nash never quite made it to that goal, its successor American Motors Corporation shot past it many times during the 1960s, and was forced to raise production on several occasions. AMC continued building bodies in the plant clear into its final decade. 🏠

The 1926 Nash Advanced Six and Special Six, like all Nash cars, boasted a body that was, said the ads, "a Nash-Seaman creation." Nash eventually took over the Seaman company.



This is the big new plant that Seaman built in order to keep up with constantly growing demand for Nash automobiles; this photo was taken in 1938. This building was demolished some years ago, after American Motors ceased production.

Carlisle Productions

*Bill and Chip Miller
modernized the car-show concept
by creating the ideal venue
for postwar-car enthusiasts*

BY JEFF KOCH • PHOTOGRAPHY COURTESY OF
CARLISLE PRODUCTIONS AND JEFF KOCH

Define “old.” What is old? It’s on a sliding scale, depending on the age of the person doing the considering. A memory that seems like only yesterday to some of us could well be ancient history to someone else. A car that feels classic to someone born in the ‘80s could feel like a recent memory for someone born in the ‘50s. Even Hemmings’ own dearly departed *Special Interest Autos* had a story, in the ‘70s, wondering aloud how anyone could ever be bothered restoring ‘60s cars. So common! So much plastic! How could anyone want a dull little square ‘60s car over a chrome-laden, fantastic slice of ‘50s Americana? Clearly, the author of that piece hadn’t counted on the lure of nostalgia for the Baby Boom generation. Old is relative, and it’s all a question of perspective.

There was a time, only a few decades ago, when it was believed that old cars—that is, pre-WWII cars—were the only cars worth considering, worth keeping, and worth restoring. Anything built after the Potsdam Declaration was considered to be merely transportation—disposable workaday machines, unworthy of discussion, much less collection and interest.

But this was to change. The opening salvo in the modernization of the old-car hobby, the push into the modern era, came from an unlikely spot: Central Pennsylvania, not far from Amish country, where horse-and-buggy transport is still the norm.

In the early 1970s, the Milestone Car Society was still a young car club; in order to spread word of its existence, it bought booth space at the annual Hershey swap meet in 1973. Chip Miller was asked to bring out a car as booth candy, to entice passers-by to take a closer look. Corvette enthusiast Chip had a 1954 model he wanted to sell, and so he thought, why not bring that? An early Corvette would certainly qualify as a milestone vehicle, and what better place than Hershey to sell such a machine? His friend, Bill Miller Jr., no relation, rode shotgun.

You can imagine their collective surprise, then, when officials requested Chip remove his car from the premises. They informed him that his car was too new to sell at the event (the standard for an “antique” was 35 years or older in those days). Suffice it to say, their dismissal broke their hearts. Hershey was their favorite car-related activity of the year, and disappointment

THE MILLERS, CHIP (LEFT) AND BILL.

SPRING
IF 75-80

Eastwood

FALL
IF 66-74

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doesn't begin to describe the feeling.

But even as they were waved away, conversation turned. What a shame that there wasn't a place where postwar cars—cars within their own living memories, as opposed to the ancient history seen elsewhere—and their associated parts could be shown, sold, and swapped. And the more the Millers talked about it, the more they mulled it over, and the more they realized that they were going to have to be the ones to make it happen.

Searching around Pennsylvania, the Millers decided that the 70-acre Carlisle Fairgrounds was ideally placed for a car event. It was centrally located in the state, at the spot where Interstates 76 and 81 met, making it easy to get to (and, at the end of a long and tiring day, to get away from). Chip and Bill incorporated as Carlisle Productions, each putting up \$500 to rent the fairgrounds. On September 26, 1974—one week before the annual Hershey cornerstone that inadvertently inspired events—"Postwar '74" was held. The name suggested that anything built after WWII was fair game, but the truth is, as far as automobiles, Postwar '74 was anything-goes: brass-era buggies, Art-Deco splendor, workaday postwar sedans, the rapidly

fading memory of muscle cars, and the associated parts and tchotchkes that went with them.

It could have gone horribly wrong. With the first OPEC fuel crisis in full swing, it could well have been that no one wanted to pay for the gas to travel to Carlisle. The cars of earlier eras were not, as a general rule, designed to be particularly fuel-efficient. Admission was \$1—roughly the cost of a gallon of gas. Yet the Millers defied the times: Postwar '74 drew 600 vendors in 800 spaces, as well as a diverse crowd of more than 13,000 people of all ages, with their enthusiasm all over the automotive map. Thirteen thousand people at a car show/swap meet is a healthy number any time. For a first-year show, it's outstanding. For one executed in an era that wasn't particularly car friendly, it's astonishing. For Carlisle locals, with a population in the '70s of just 18,000, it must have been overwhelming.

Needless to say, the Millers decided to plow on. The catchy "Postwar '74" moniker wouldn't work for 1975, so the show simply became known as "Carlisle." That

event, and the one the year following, grew quickly, and for 1977 Bill and Chip introduced a second show—"Spring Carlisle '77," which was held after the snow went away, and quickly became the first big automotive event of the season in the Northeast. The shows sold out by 1980, and a Summer Carlisle event was added. (Today, the events are known as the Spring [or Fall] Carlisle Collector Car Swap Meet & Car Corral, or, simply, as Spring Carlisle and Fall Carlisle.) That year saw one other change—a venue shift, to the Pennsylvania State Farm Show in Harrisburg. The owners of Carlisle fairgrounds continued to raise the rent as the events increased in popularity, so Carlisle Productions moved for a year, bided their time, and in 1981 the Millers purchased the fairground facility outright. This meant that they could make physical alterations to the setup of the grounds, customizing the layout for vendors and spectators, alike. Renting the space meant they couldn't make alterations against the owners' wishes, but now that Carlisle



Productions owned the grounds, they could maximize their space, and do as they saw fit. Through the '80s, capital improvements were made to the facilities. Roads were paved. A food court was added. Permanent bathrooms were made bigger and better. Electricity hookups spread throughout the grounds. It became civilized, far more hospitable for vendors and visitors alike. A family friendly atmosphere flourished.

The next year, 1982, saw the first of Carlisle Productions' marque-specific enthusiast shows, focused beyond the general sell-and-swap meet. Chip's enthusiasm for the Corvette saw Chevrolet's sports car as the focus of its own show and swap meet. It turned out to be the right answer: Though other Corvette shows are older, Corvettes at Carlisle is the world's largest Corvette event. Soon, other shows launched, each one specifically tailored to a rabid group of enthusiasts: Ford Nationals, Chevrolet Nationals, Chrysler Nationals, Hurst Nationals, Truck Nationals, and

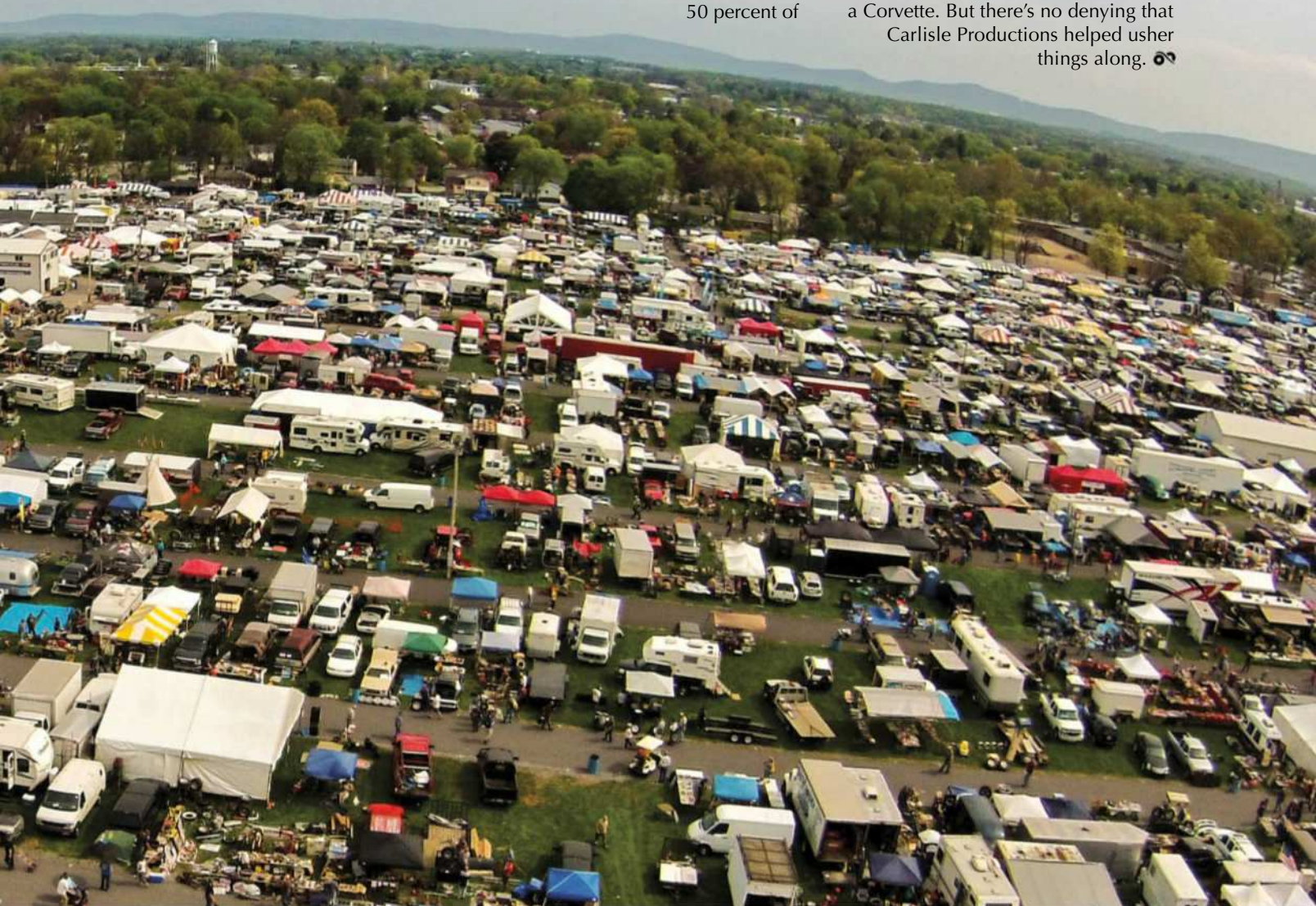
Import & Performance Nationals for the sports car crowd. Nine big events between April and October. And the fairgrounds are expanding; thanks to the purchase of some surrounding land, the Fairgrounds now stands at 82 acres.

You might think that the harsh Pennsylvania winters would curb the fun, but Carlisle has recently expanded to Florida, with a pair of Autofest events at the Sun 'n Fun complex in Lakeland. Spring, Summer, and Fall Carlisle events are now home to Carlisle Auctions, and Winter Florida Autofest has an auction, too. Unique among car auctions (that we've attended, anyway) is the "Free Unless Sold" guarantee: Any seller whose 25-years-old-or-older car doesn't sell at the event, will get their fees returned to them.

And yet, as Carlisle Promotions grows, it remains very much in the hands of family. Chip Miller passed in 2004, but Chip's son Lance returned to the fold shortly thereafter, and became 50-percent owner in 2009. Bill Miller Jr., has retired, and his son Bill III now owns the other 50 percent of

Carlisle Productions. Together they are bringing the company into the future.

Time marches on for all of us. Attitudes regarding old cars are slow to come around, although newer cars are being brought into the old-car hobby all the time. New generations, new ideas. The AACA's sliding 25-year rule today means that anything made in 1993 or before can be considered a classic. National rod and custom shows are slowly updating their nothing-past-1972 rules to nothing-past-1987. Chopped-roof kustom-with-a-k classics and Shelby Mustangs have appeared on the lawn at the Pebble Beach Concours d'Elegance—an unthinkable prospect not that long ago. An entire generation of Generation Xers are recalling the vehicles of their own '80s and '90s-tinged past—and, finally, have the income to pursue them. The evolution of the old-car hobby, incorporating some sliver of modernity, may well have happened without a couple of guys named Miller getting kicked out of Hershey for daring to hawk a Corvette. But there's no denying that Carlisle Productions helped usher things along. 🏁



Roadster Recovery

*Fond memories lead to the restoration of a
1925 Willys-Overland Model 91 Roadster*





BY MATTHEW LITWIN

PHOTOGRAPHY BY THOMAS A. DeMAURO
RESTORATION PHOTOGRAPHS COURTESY
OF WILLIAM SIPKO

In 1964, William Sipko watched in awe as his neighbors—Mike and Lillian—returned from Pittsburgh, Pennsylvania, with a 1925 Overland in tow. Though he was just seven at the time, William—a native of Windber, Pennsylvania, located less than two hours east of the Steel City—assisted the couple in coaxing the aged roadster into a garage bay below the house.

“It was in rough shape,” recounts William, adding that, “Mike had found it for sale next to a gas station and bought it for \$200. It was dry in his garage, and that was a good thing as far as preserving the car. That dry storage served us well in our youth; we’d take turns sitting in the car and pretending to drive it. We were always climbing into it, and even then, I thought it was a neat little roadster. Little did I know that the Overland would sit, untouched, for the next 49 years.”

The Overland William fondly remembered was a two-passenger roadster from the entry-level Model 91 line, which included a two-passenger coupe, five-passenger sedan, and five-passenger touring, all of which were built on a 100-inch-wheelbase chassis and powered by a 27-hp four-cylinder engine. Costing \$530 when new, the roadster featured a turtle-deck trunk, its panels separate from the main body. This design made it easy for farmers to remove the trunk and convert the roadster into a light-duty hauler by adding a pickup-style box in its place.

Though period advertising heavily promoted the new six-cylinder Model 93 line, the Model 91 was still a venerable seller, the roadster being just a small part of the reinvigorated Willys empire under the guidance of John North Willys. Its automotive prowess and production was—at one time—second only to the Ford Motor Company.

Some 86 years later, one of Willys’ 150,000-plus cars produced in 1925 was languishing in a garage. Fortunately,



At first blush, the condition of the Overland seemed bleak upon its delivery to William's shop. Except for the wheels having already been removed, this is exactly how the roadster looked during the last 49 years in the previous owner's garage.



After evaluating its condition and compiling a list of missing parts, disassembly began with the removal of the turtle-deck trunk. The body was then separated from the frame and, supported by 2 x 6 boards, lifted off with the aid of a forklift.



Stripped of its running gear, the Overland Model 91's very simple frame can be seen. Note the unique front axle and leaf-sprung suspension subassembly. Though a solid axle was used, the design is reminiscent of a primitive independent arrangement.



After removal of the Overland's 27-hp, 154-cu.in. four-cylinder engine, it was partially disassembled, exposing the crankshaft and valve assemblies for a quick inspection. It was then mounted in a custom-made crate and shipped out for a complete rebuild.



To maximize restoration efficiency, the project was always in constant motion. For example, while the frame was being media blasted and the engine was being rebuilt, the Overland's torque-tube assembly was carefully refurbished on custom stands.



The roadster's original sill-plate assembly, which had been bolted to the frame, was deemed unusable. Note the rot present (foreground, center) just behind the seat riser. Two of the turtle-deck trunk floorboards have already been replicated and test fitted.

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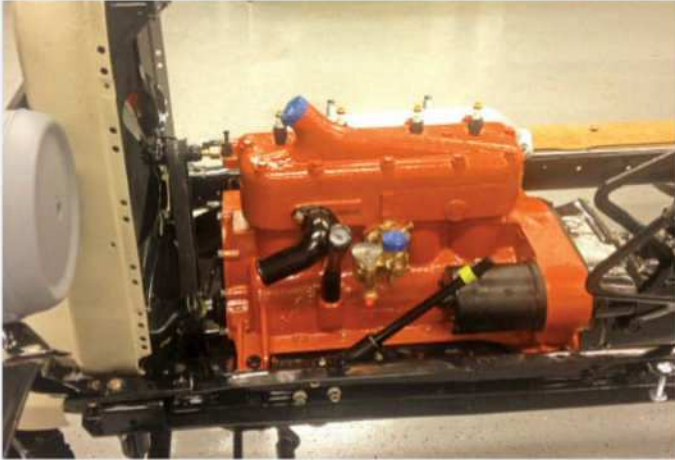


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Since much of an automobile's chassis was still exposed during this era, the roadster's frame was painted gloss black and repopulated with its restored suspension systems. Both the rebuilt engine and three-speed manual transmission have also been secured to the chassis.



With the Overland's running gear in place, and the cooling system linked to the engine, the four-cylinder was tested. Had it not functioned properly, it would have been far easier to remove and repair at this stage than after reassembly had been completed.



While the rebuilt body was still in various stages of primer, each of the panels was bolted back in place to verify fit and finish against the chassis, wood frame, and other panels. Note that the wheels have been rebuilt with new wood spokes.



The roadster's original seat-cushion assembly was also test-fitted against the new wooden support framing. Its tolerances were verified, and it was set out to be restored with new padding and pleated black leather upholstery matched to the factory build.



Earlier, the team was able to verify that the Overland was originally finished in dark blue and trimmed in gloss black. Several coats of PPG urethane were applied to the body. Final assembly could then begin with the top framing, split windshield, and doors.



The separate turtle-deck trunk has been reunited with the chassis, as has the spare wheel. A keen eye will observe that, beyond the fenders, running board, and top and interior upholstery, the 10-gallon fuel tank has yet to be installed behind the rear axle.

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Each of the Overland's few gauges and switches/controls were carefully restored; however, the odometer's mileage was not reset. Just as the factory had, grained leather was used extensively throughout the two-passenger, open-air cabin.



William's long enthusiasm for preserving our automotive past, such as the restoration of his 1952 Muntz Jet ("Rescued Rarity," HCC #151), brought his mind back to the roadster.

"In 2011, I began to ask Mike if he would consider selling the roadster to me," recalls William. "By then, I had built a little restoration shop for myself right across the street from his house, and we had already completed a few projects. It took two years of persistence, but Mike finally called me in October and told me to get my trailer and come get it. Moving the car amounted to roughly a 100-foot trip."

"The decision to restore the Overland

had been made far earlier, so the first step was to evaluate its condition. Obviously, everything had deteriorated, but to what extent, and what was missing? Disassembly revealed a lot in terms of its condition, but between myself and my good friend Roger Hirko, who was a tremendous help with the project from day one, we were able to uncover the serial and engine numbers. I reached out to the Willys Overland Club, and they confirmed that the roadster was a 1925 model, and that its survival rate was exceptionally low.

"Parts availability was also exceedingly slim. One of the key components missing, for instance, was

the side-draft Tillotson carburetor. Made of brass, it was designed to function without an intake manifold, and therefore it mounted right to the side of the engine block," says William.

Although Overland was touting the adaptation of all-steel bodies in its senior cars, the Model 91 roadster retained a traditional building method of steel panels over a wooden body frame. Removing the body from the chassis was straightforward for William and Roger, but the simple-sounding step brought to light another malady.

According to William, "Wood that hadn't rotted was dry and brittle. I like to keep a project moving all the time, so while we were working on other steps, I was sending small bundles of wood framing—including the sill plates and floorboards—to Allan Warner in Medina, Ohio, who was able to replicate the originals using oak. After each section was done, he'd send them back. We started with the sill plates and floorboards, calculating that by the time they were done, the chassis would be as well.

"The wood-spoke wheels were a different story. The car must have been parked in mud before Mike bought it, because half the spokes were rotten. Using a few good pieces as templates Calimers Wheel Shop in Waynesboro, Pennsylvania, was able to make new spokes, one at a time. That was a six-month process, but that gave us time to true up and refinish the steel rims and hubs."

Meanwhile, the chassis was stripped to a bare frame, which was subjected to media blasting, inspected, and then sealed in a layer of epoxy primer. The Overland's unique leaf-sprung suspension system was also media blasted and, like



The roadster's L-head four-cylinder engine runs smoothly, thanks in part to a lucky find: an über-rare NOS Tillotson side-draft carburetor that's bolted directly to the block.



I have a love for rusty cars for some reason; I don't know why. Even though it's not a Cord or an Auburn, I've been enamored with the Overland since I was a kid, so for me, the goal was to see if I could put it back to its brand-new state and build new memories. It's a rare car—I found only two others I could glean information from during the restoration—and part of the challenge and fun was the search for parts. My wife and I were like two vagabonds; we'd jump in a vehicle and drive to Minnesota for gauges, or over to New Jersey for a radiator. It truly is a hobby for us—we're just having fun doing it.

the frame, was ultimately painted in gloss chassis-black enamel.

Next, William delivered the Overland's original engine to Hart's Machine Service in Cecil, Ohio. The 154-cu.in. four-cylinder was duly inspected and, considering that the engine had not run in 50 years or more, surprisingly no fractures were found; the 3.50-inch bores only required a slight overbore. New internals accompanied an original carburetor supplied by William.

"It was a lucky find. I ended up with the phone number for a gentleman in Arizona who collected old trucks. Apparently, he found a vintage panel truck in the desert, bought it, and when he opened the back, found it packed full of NOS carburetors from various companies. In the inventory was a correct Tillotson for this car. It cost \$450, but really it's virtually priceless," states William.

Not to be left out was metalwork. Despite outward appearances, most of the panels suffered only the light intrusion of

surface rust. The exception fell upon the separate fenders. William tells us that, although they were solid enough to save, two featured period repairs: "Someone had patched a hole in each rear fender with license plates from 1932, so we had to fabricate and MIG weld proper patch panels. The welds were ground smooth and, as with the rest of the body—which was cleaned via media blasting and chemical stripping—minor imperfections were covered with a skim coat of filler. As each panel was finished, it was sealed in epoxy primer.

"By now, the chassis had been restored and rebuilt. This included the mechanical two-wheel brake system, suspension, engine, and rebuilt three-speed manual transmission. All the woodwork had been completed as well. This was critical because we wanted to ensure that the panels fit the framing and against each other perfectly before continuing with paint and upholstery. Bit by bit, we put the car together, confirmed fit and finish, and

then took it all apart again."

Having discovered a tiny patch of original paint earlier, Jay Penrod, also of Windber, then painted the body with several coats of PPG paint matched to the factory hue of dark blue, one of just three colors offered by Overland. The fenders, trim, running boards, and radiator shell were finished in black. Soon after, the body was reassembled, at which point the roadster was delivered to David Coco, in Winchester, Virginia, who reupholstered the leather seat and installed a new top, effectively finishing the project.

"We completed the car in August 2015. Unfortunately, Mike passed away before we could complete the restoration; however, Lillian was thrilled to see it done and to be the first to get a ride in the car. The Overland turned out to be a pretty little car, better than I could have hoped. It's a smooth-running car that attracts a lot of attention wherever we take it. My wife, Tina, and I have been having fun with it since." 🐾



Cadillac Seville, Take 3

THE THIRD-GENERATION SEVILLE

wasn't the compact Cadillac's first foray into front-wheel drive. The second-generation Seville (1980-'85) initiated the trend. Although it sat on a wheelbase that was 0.3 inches shorter than the popular X-body inspired first-generation Seville (1976-'79) with 114 inches between the wheel centers, the long hood and bustleback trunk lid made it look like a much larger car. Though small for a Cadillac, it was hardly compact. Recently, at a gas station, I met a woman named Hazel, who pulled up in her 1982 Seville. She was the original owner and very proud of her Cadillac. The first impression I got was that it was a large car.

Cadillac was trying to capture the hearts of younger buyers with the first-generation Seville, but it found that most of its customers were professional women who were established in their careers and

preferred the smaller size of a car that was still a Cadillac. Those buyers were obviously successful since the Seville was the most expensive Cadillac in the stable.

The 1980-'85 Sevilles suffered from a few miscalculations and engineering problems. The standard diesel engines and the ill-fated V-8-6-4 did little to boost consumer confidence. The bustleback Sevilles did gain fans in pop-music culture, much like the suicide-door Lincolns did a generation prior.

What did Cadillac do? It finally put the Seville in the dryer, and the wheelbase shrank by 6 inches to 108, the same as the first-generation GM compacts of 1960 and '61.

The 1986 Seville retained front-wheel drive, now on a three-box body. Featuring a sloped hood with the classic Cadillac grille, the lines worked their way upward to a high decklid. The roofline ended

abruptly at an almost vertical C-pillar. The angles were typical of American cars at the time, which were wavering between geometry and jelly beans. The third-generation Seville seemed to borrow from both ends of the spectrum.

The profile view best displayed the car's most unusual visual element. That nearly 90-degree C-pillar met the body ahead of the rear wheel centers. While there was an effort by some designers to push the wheels to the outer corners of their cars to increase interior volume and benefit ride comfort, the Seville's profile almost made it look as if the rear wheels were following the car. Perhaps if they had angled the C-pillar more toward the rear deck and added another quarter window, the execution would have been more pleasing to some eyes. Cadillac customers responded lukewarmly to the new styling, which they considered rather conservative



and too much like the Oldsmobiles that were riding on the same platform.

A transverse-mounted V-8 propelled the front wheels. The Body Control Module/Engine Control Module (BCM/ECM) was mated to an electronic instrument cluster and took advantage of knowledge gained from GM's new subsidiary Hughes Electronics, which made communications and spy satellites. Sales were underwhelming, and even today, these sell for pennies compared to other Sevilles—and Cadillacs in general.

Styling was slightly freshened up for 1987 and 1988, but there was another issue, which no one will say out loud. Many of these Sevilles ended up with either factory- or dealer-installed cabriolet vinyl roofs—usually in blue over a white body. At a time when GM's luxury division was feeling pressure from the Europeans, which had captured the hearts of the Yuppie generation, why were they still offering 1970s-style décor options? Do you remember seeing anyone under 50 driving one of the third-generation Sevilles? When I lived in Florida, most of the drivers of these Sevilles were retirees driving 25 mph in the left lane with the right turn signal blinking. That's good news because they weren't dogged.

In 1988, the Seville Touring Sedan (STS) with GM's FE2 Touring Suspension (15-inch alloy wheels, stiffer springs, rear anti-roll bar, and a tighter steering ratio) joined the family. The STS name would eventually replace Seville.

The best sales year for this generation Seville was 1988 with little more than 31,000 sold.

Now, after all this, why should you consider the third-generation Seville? Price. There is nothing wrong with these cars. Of all the Sevilles, they are very much within reach for someone who wants a Cadillac without having to sell the farm. Sure, the styling is a bit quirky, and you may have to treat that blue vinyl roof every weekend, but that's half the fun.

You may ask, "What do these command?" I tend not to rely on online pricing guides when it comes to certain underdogs because there aren't enough available to get a realistic view of the situation. I belong to several groups loaded with fans of the underappreciated, and I can tell you that they don't see paying more than \$2,500 for a nice, clean 1986-'90 Seville. Yes, you read that right. This may be your next Cadillac, or maybe even your first Cadillac! 🐾

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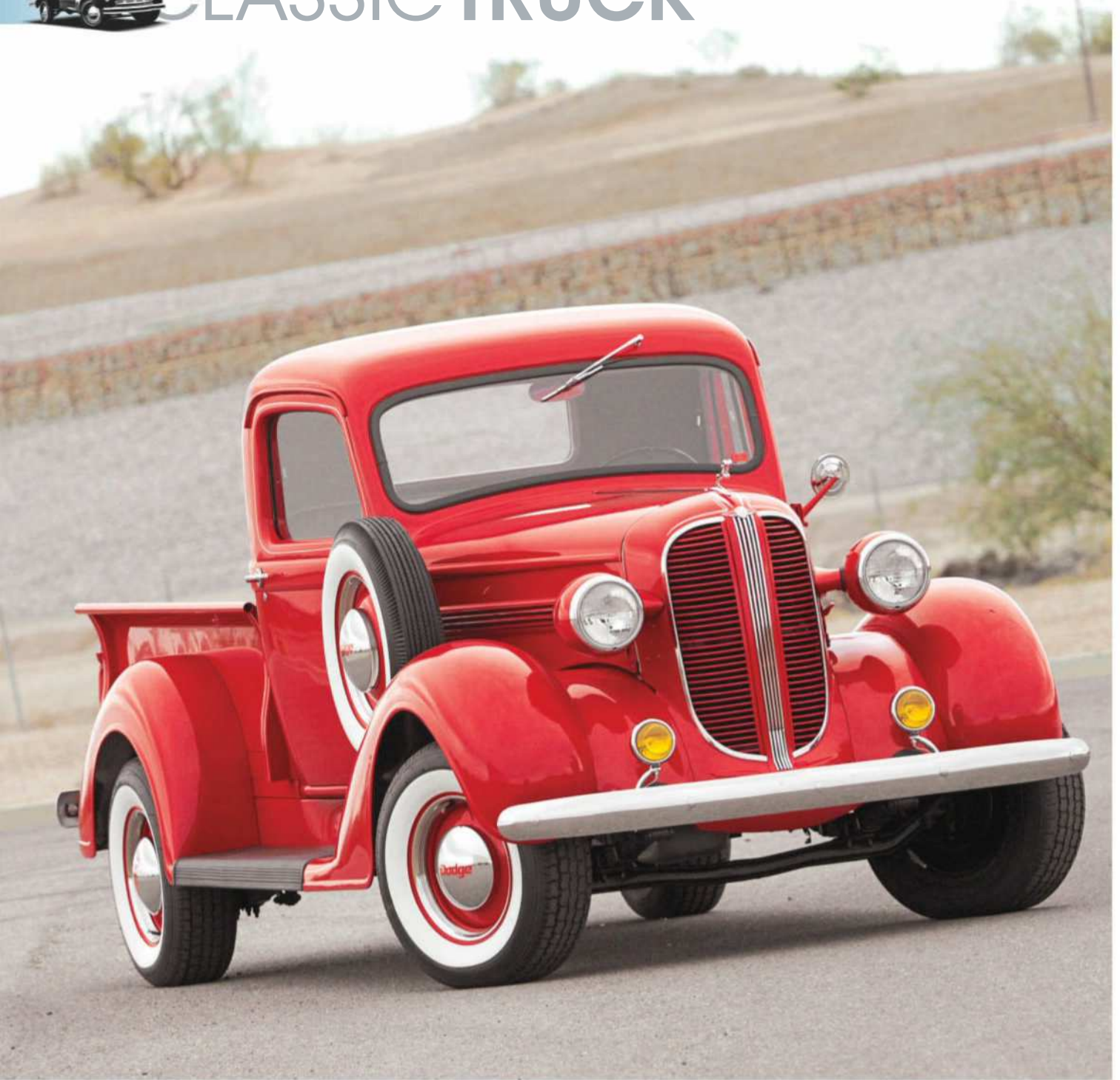
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CLASSIC TRUCK



Tracing the Ram's Roots

The 1938 RC half-ton blazed a trail for future Dodge haulers

BY MIKE McNESSOR • PHOTOGRAPHY BY JEFF KOCH

It's tough to imagine any connection at all between today's hulking, aggressively styled Ram trucks and this polite-looking 1938 Dodge RC, built 80 years prior.

But the 1936-'38 Dodges were among the first of the company's production light haulers to ride on dedicated truck chassis rather than modified passenger-car chassis—an important departure from the way the Ram brand had been doing business.

The lineage of all Dodge trucks can be traced back more than a century to the battlefields of World War I. Dodge wasn't building commercial haulers in 1917, but in response to a wartime demand for trucks the Dodge Brothers beefed up their automobile chassis for severe duty and then upfitted them with ambulance bodies, pickup beds (with canvas caps for use as repair trucks), and more. Dodge's passenger cars also helped keep the Allies rolling, serving as staff or scout cars alongside other now-storied marques, such as Reo, White, and Locomobile, as well as Cadillac, Ford, Packard, and Studebaker.

By the time hostilities ended, battlefield testing had taught the brothers much about commercial vehicle construction and, for the 1918 model year, they rolled out a production hauler. This was the half-ton screenside—a civilian cousin of a design used by the Army—with a body built by Budd. The screenside was followed up in 1918 by a panel truck, which further helped cement Dodge's role in the commercial market.

Both trucks were rated to carry 1,000 pounds and were powered by Dodge's 212-cu.in. L-head four-cylinder. Breathing through a Stewart carburetor and armed with a 4:1 compression ratio, the engine made 35 hp at 2,000 rpm. A three-speed with floor-shift was the only gearbox available.

The screenside and the panel soldiered on for about a decade—a time which saw Dodge partner with Graham to build light and heavy trucks. In 1928, Dodge was bought by Walter P. Chrysler and, in early 1929, Graham was sidelined—all commercials were sold from then on as Dodges.

In the wake of the Chrysler takeover, Dodge introduced its half-ton Merchant's

Express lineup that included: a cowl and chassis (allowing buyers to build and mount their own bodies); a screenside; a panel; and, for the first time in Dodge's history, a regular-production half-ton pickup. The pickup, introduced in 1929, shared a 174.5-cu.in. Plymouth four-cylinder with the rest of the Merchant's Express lineup. The little truck looked like a cousin of the Dodge Brothers Business Coupe, with a narrow pane of glass aft of the driver and passenger doors (that feature would be eliminated on half-tons for '33) and identical front-end sheetmetal. Initially

the Merchant's Express pickup made do with Plymouth's four, but a 212-cu.in. L-head six would later be offered as an \$80 option.

For 1933, Dodge rolled out all-new light trucks sharing the passenger-car line's fresh styling, all-steel cabs, and the now-iconic charging-ram mascot atop the radiator. The '33 pickup ("commercial express" in the parlance of the day) rode on a chassis with a 111-inch wheelbase, while the bed floor—made out of corrugated steel—measured slightly more than 5-feet long and 45-inches wide. Up front, the pickup packed a 70-hp 190-cu.in. six-cylinder. The next model year would bring a whole host of improvements to the light-commercial line including a stouter I-beam front axle, a 4.10:1 axle ratio, and a 70-hp 201-cu.in. six-cylinder. At the outset, the new-for-'34 Dodge KC pickup was priced at \$485—\$35 more expensive than its predecessor—but in an attempt to boost sales, the Ram brand cut the sticker to \$480.

While 1935 was a carryover year for Dodge's light commercial trucks, 1936 brought about an extensive redesign that improved their payload handling capabilities. The engine and cab (a carryover from previous trucks) were shifted forward to put more weight over the axle and allow the cargo bed to be stretched to 6 feet. A new truck-specific frame was said to be nearly 50-percent stronger than those derived from passenger cars, incorporated rails that were 6-inches high between the kickups, and afforded half-tons a 116-inch wheelbase. The truck's styling again echoed Dodge's passenger cars with a rounded grille and headlamps mounted to the radiator surround. Under the streamlined hoods of all half-tons was the 201-cu.in. six with a three-speed transmission. The base final drive ratio was 4.12:1, but buyers could opt for deeper 4.37:1 or 4.87:1 ratios, as well as a taller 3.7:1 gear-set. Sharing the half-ton stable with the pickup were a screenside, a panel truck, the wood-bodied Westchester Suburban, a commercial sedan, and a cab and chassis.

Chrysler saw its fortunes rise in 1937 and plowed profits into the ongoing construction of the Warren Truck Assembly Plant in Warren, Michigan—which would open for business in 1938, building



Creature comforts were minimal, but if the driver or passenger needed more fresh air, the windshield could be cranked open using the folding handle mounted top center on the dashboard.



1939-vintage Dodge trucks. (Talk about a link to the past: Warren today is still humming along, covering 86.8 acres and employing 6,378 workers building Ram 1500 Quad Cab and Crew Cab trucks. Earlier this year, Fiat Chrysler announced it would invest \$1 billion at Warren to make it the home of Ram Heavy Duty trucks as well as Jeep Wagoneer, Grand Wagoneer, and a Jeep pickup.)

A 75-hp 218-cu.in. L-head six helped light-duty Rams pack more of a wallop for 1937, and some cosmetic updates to the grille as well as the hood provided a little more visual impact. The handsome steel artillery rims used on earlier trucks were replaced by more pedestrian disc-style wheels, but at least a standard-issue chrome front bumper was added to the bargain.

The "Roosevelt-recession" of 1937-'38, triggered by a reduction in federal spending, hit automakers hard and sales of new 1938 model-year vehicles were halved on average from the year prior. Chrysler Corporation's sales fell to 570,582, down from 1.15 million in 1937, and its profits dropped accordingly to \$19 million from \$50.7 million. Some of this can be attributed to the amount Chrysler was spending on capital improvements (like Warren Assembly)—totalling more than \$18 million. In advance of the revamped 1939 Dodge trucks, the 1938 half-tons received a

tastefully updated front end that mirrored the styling of Dodge's passenger cars, though with a key difference: The car's headlamps were mounted on the fenders, while the truck's hung from the grille surround. Virtually everything else carried over from the previous year, and these trucks were among the last to roll off the Lynch Road Assembly plant near Detroit.

About 20,000 half-ton Dodge trucks were built in '38 among all body styles: cowl and chassis; cab and chassis; pickup; canopy; screen; panel and com-

mercial sedan. Given the high attrition rate of commercial vehicles, they're an unusual sight today, particularly restored to the level of this month's feature truck. It belongs to Rich Fairservis of Casper, Wyoming, who has owned it for about a year.

"I'm a serious Mopar car guy, and my grandfather had a 1937 Dodge pickup that I remember well," Rich told us. "So, when this one became available I couldn't resist. I have a soft spot for the older pickups and will continue to look for and restore them!" 🚚



The 218-cu.in. L-head six was the standard engine in Dodge light haulers for 1938. A chrome rear bumper was optional and would've added \$8.50 to the truck's \$600 base price.



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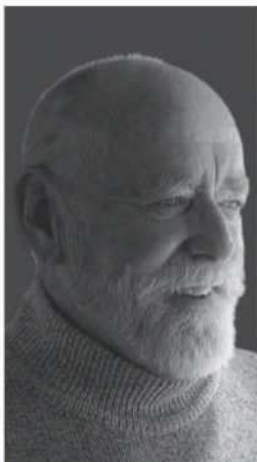
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Brave New World



These days, the whole world is a parts store. Shipping is quick and relatively cheap, and whatever you are looking for is most likely out there somewhere.

My pal Ivan picked me up early in the morning—which for me is about 9 a.m. a.m.—to go with him to a place called Ajay’s Ford V8 Parts to see if they had any components he could use in his 1937 Willys restoration. I brought coffee in a big thermos and spent the first five miles rubbing the sleep out of my eyes. I am not a morning person, but Ivan is my friend, and I wanted to help him get his old sedan back in action.

There is no way to get anywhere fast here on the Coromandel Peninsula of New Zealand, because it is hilly and rugged, and the roads are two-lane and winding, with decreasing-radius curves. You wouldn’t want to go fast anyway, because the scenery is spectacular, with the sea popping up now and then between the hills and pine trees.

We headed south through a beach resort called Whangamata and then down to Waihi, an old gold-mining town. From there we meandered down to a rural turn-off with a bunch of mailboxes, and then a couple of miles further we turned onto a dirt road that went up over a hill, through woods, and out into a meadow. Ten miles from any civilization, it was like Big Sur along the central coast of California.

We rolled up to a big barn with a sign telling us we had arrived at Ajay’s. A 1956 Buick Century in good original condition and a 1950s Willys Jeep station wagon, freshly restored, were parked beside the barn, along with several Fords from the 1930s through the ’60s.

Ivan disappeared into the warehouse along with Brian Smith, the proprietor, and I looked over what was on display, while a clerk named Simon took orders on the phone. Liz—Brian’s wife—came over and asked me what I needed, and I inquired about a flathead V-8 engine block, preferably an 8BA or a 59AB, because my son and I have acquired four of them so far but have not found a single one that was rebuildable.

She said such engines were hard to find, and no, they did not have one. My son is building a 1936 Ford three-window and wants to make it a period piece as a tribute to his old friend Dutch Covey, who owned the car before him. The engine block was very likely the only thing Ajays *didn’t*

have for classic Fords, though they had everything else, from vintage Edelbrock and Navarro parts to windlace and even rear fenders.

I began to think about where I was. It’s true, I was in beautiful woods by the ocean, but I’m talking about the *bigger* picture, which was that I was literally 1,000 miles from nowhere; the nearest

country—Australia—is 1,200 miles away. And I was an astronomical 7,000 miles away from my home in the States. On top of that, I was at a big antique Ford parts store that was itself remote.

Simon was on the phone continuously. He was taking orders—that is, when he and Liz weren’t getting them off of the internet. It didn’t

matter to Ajay’s clientele whether it was local or not. In fact, it didn’t even matter if the shop was in New Zealand or not. It only mattered that Ajay’s had the parts needed, because today anything can be shipped anywhere.

“O brave new world, that has such people in ’t!” says Miranda to Ferdinand in Shakespeare’s play *The Tempest*. I had an epiphany. These days, the whole world is a parts store. Shipping is quick and relatively cheap, and whatever you are looking for is most likely out there somewhere. And you can simply pay for it with a credit card.

If you do buy parts from overseas, do the following though: Verify the currency exchange rate, check which time zone the vendor is in before calling, and, when possible, verify the vendor’s reputation. However, I have never been mistreated, and everybody loves American classics. Countries like New Zealand and Australia have lots of them, and lots of hard-to-find parts, too.

I have a restored 1966 Morris Minor convertible in New Zealand, and it contains parts I acquired from there, plus Australia, Britain, and the good old USA, all purchased by phone. Before that, I had a 1970 VW Beetle that I did up with parts from Germany, South Africa, Brazil, and Mexico. I drive European classics while on vacation in New Zealand due to the price of petrol, but the principle is the same.

Ivan found a few items he could use, and we said our goodbyes to Brian and Liz, and their goat and golden retriever. It was a beautiful experience. What a brave new world we live in, indeed! 🐐





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