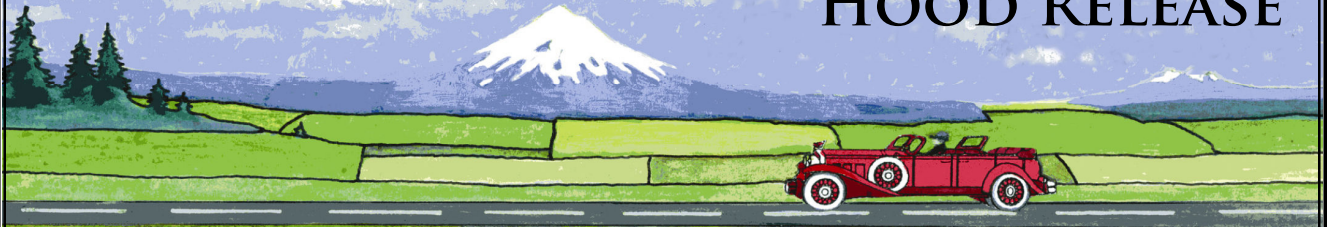


THE
HOOD RELEASE



Oregon Region ♦ Classic Car Club of America

SPRING 2012

"From the mountains to the prairies, to the oceans white with foam..."



**1941 Darrin Clipper
Owner: Tom Sumner**

**OREGON REGION
CLASSIC CAR CLUB OF AMERICA**
Oregon Region
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www.oregonccca.com

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Moving?

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The Classic Car Club of America is a non-profit organization chartered in the State of New York for the development, publication and interchange of technical, historical and other information for and among members and other persons who own or are interested in fine or unusual foreign or domestic motor cars built between and including the years 1925 through 1948, but including cars built before 1925 that are virtually identical to 1925 Full Classics® and distinguished for their respective fine design, high engineering standards and superior workmanship, and to promote social intercourse and fellowship among its members; and to maintain references upon and encourage the maintenance, restoration and preservation of all such Classic Cars.

The purposes for which a Region is chartered by the National Club are: The furthering of the ideas and ideals reflected by the By-Laws of the National Club in a specific regional area and to provide regional activities for the members in that area.

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Classified advertising in *The Hood Release* and our web site is free to all CCCA members. All such advertising must relate to Full Classics® or Modified Classics® as defined by the CCCA.

Display Advertising

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Oregon Region CCCA 2012

Calendar of Events

April	5	Member dinner Meeting at O'Connor's 6:30pm*
	13-15	Swap Meet
May	3	Member dinner Meeting at O'Connor's 6:30pm*
June	7	Member dinner Meeting at O'Connor's 6:30pm*
	24	Strawberry Social and Tour*
	TBA	Possible two-day tour to Astoria for the Music Festival* Festival runs from Friday 22 June 2012 to Sunday 1 July 2012
July	5	Member dinner Meeting at O'Connor's 6:30pm*
	7	Pacific Northwest Region: Grand Classic at LeMay Museum in Tacoma*
	8	Collector Car Appreciation Day
	15	Forest Grove Concours
	20-22	Cascade Mountain Tour*
	28-29	Carlton Art in the Park
August	2	Member dinner Meeting at O'Connor's 6:30pm*
	5	Columbia River Concours
	19	Lake Oswego Car Show
September		No Board Meeting
	7-15	An Oregon Adventure the National CARavan*
October	4	Member dinner Meeting at O'Connor's 6:30pm*
	13	Pumpkin Tour with Packard Club
	27	Halloween Potluck at Evelyn and Howard's Shop*
November	4	Annual All Member Banquet*
	8	Board Meeting to plan 2013 calendar*
December	9	Annual Holiday Potluck at the Lake Oswego Heritage House*

* Denotes a CCCA or Oregon Region CCCA sanctioned event.

Director's Message

"Gone with the Wind," "The Wizard of Oz", "Mrs. Miniver," "Drums Along the Mohawk."

Which won the academy award for the year's best movie in 1939? Any one of them could, along with another dozen of the greatest films ever recorded.

But it was just the culmination of a film art that had developed and flowered in America, reflecting the weaknesses and the glories of our history and of our society.

One may also posit that music, too, followed the path of American glory that brought the overwhelming national popularity to Big Band music while encompassing the originality of jazz that had widespread acceptance and admiration. Both were American influence on classical music.

With this flowering of culture in every facet of life, it is small wonder that automotive engineering and design reached new levels highlighted by what are now our Classic Cars.

We should be gratified that today's America recognizes the greatness of those cultural icons—Duesenberg, Packard, Clark Gable, Greta Garbo, H.L. Mencken, F. Scott Fitzgerald, George Gershwin, Cole Porter, Montgomery Ward, Philco.

Will rap music, TV sitcoms, chainsaw murder movies, multi-billion bank bailouts, global warming, religion, plastic automobiles, *Playboy* be fondly remembered in 2050? Will an America stripped of its industrial vitality and flooded with immigrants of other cultures even care? We have only a tenuous hold on the roots that brought freedom and opportunity to us, that blessed generation that lived in the glory days of our Republic.

Small wonder that we love our Classic Cars, born of designers, engineers, industrialists who strived for the best, and achieved it. Whether we stretch the time boundaries back few years, or forward, makes little difference. Classic Cars represent an era that brought pride to America, reflect a zenith of culture, and...with the blessing of our Creator, may provide momentum in science and technology to inspire new generations to reach for the heights of civilization, liberating us from the crass, the profane, the gross, the selfishness that drags us away from truth and beauty. May our country and our culture outlast the era of the Classic Car but continue to be inspired by its ultimate achievement.

Rodger Eddy

Director, Oregon Region, Classic Car Club of America

On the Cover

The original 1941 Darrin Clipper was built by "Dutch" Darrin for Errol Flynn. Washington CCA member Tom Sumner owned the original from 1949 until 1951 and remade the vehicle from a 1947 Packard Super 8. The 1947 Darrin Clipper is featured in this issue's story, "Concept Cars and Classics."

Photo courtesy of Rex Gray at Wikimedia.com.

Annual Meeting 2012

The Potter's and the Freedman's went to Dallas, TX in early January to attend the annual membership meeting of the Classic Car Club of America. The headquarters hotel was an excellent Hilton close to DFW International Airport and about 20 miles from downtown Dallas. A great venue for the more than 250 people that attended.

The North Texas Region of the CCCA hosted the meeting. They did an outstanding job of arranging for several fabulous car collections and other local interesting tours.



Of course no visit to the Dallas/Ft Worth area would be complete if we did not go to the Ft. Worth Stock Yards one afternoon to see a "cattle" drive (a few worn out beefs wandering down the street) and dinner at Billy Bob's road house. Of course Sylvia was in her element at Billy Bob's – Texas lass that she is!

The business meetings were excellent with an all members meeting at which I presented a Treasurers report and several other Board members reported to the members usual points of Club business. Results of the election of new Directors were announced and as usual, in the seven years that I have been on the Board, were not elected. (In the past I have been appointed to unexpired terms of other Board members who retired early) I was asked to stay on ex officio, as Assistant Treasurer so will continue in that capacity.



At the meeting of the Board of Directors of the CCCA Museum, I was asked to chair that Board as President so look out; I will be putting the pressure on all of you for your membership in the CCCA Museum.



The best thing that happened to us at the meeting was the announcement that our George Potter was awarded BEST IN THE COUNTRY WEB MASTER and that is really something, keeping in mind that there are some 27 Regions that compete for this award. We all owe George a big thank you as well as to commit to continue sending him good and CURRENT content to keep him on top of the regions. The time and effort George spends on our behalf is amazing.

--Howard Freedma

Guidelines for CCCA Classics

As many of you know, there has been some discussion lately as to broadening the guidelines for the approved CCCA Classics. Al Kroemer, our past CCCA President, has been kind enough to share the following letter he sent to a CCCA member. This letter may give you more insight into the thinking behind the proposed changes.

Dear Member:

I appreciate your sending me your letter regarding your view of my President's Message in *The Bulletin*. As I know you are aware, the sentiments you expressed are not unique to you - I have heard them from other members in my travels the last several years, not to mention some members of the Board. Some years ago when Shawn Miller was head of long range planning, he made a presentation at our Annual Meeting to the effect that the Club needed to begin to plan on how it would function as a club of 3500 members. I have given a lot of thought to that prospect since I have been a member of the Board. I am convinced that while the Club may continue to survive as a club, with 3500 members, I believe it will be a very different club than the one you and I have enjoyed over the last several decades. And for those, like you, who believe we should maintain our existing range of cars, it may be a more satisfying club than that which my proposal envisions. But I am convinced that this is not what the vast majority of our members want; nor is it the kind of club I want.

The numerous reasons you recite for our inability to maintain the membership levels of years past and the inevitable decline we are facing with the inexorable aging of our membership are well recognized by all members of the Board and have been discussed in depth. Unfortunately, we are simply not able to overcome such societal sea changes as the fact that younger folks are not "joiners" and that they have many more activities competing for their attention and participation.

While I understand that there are many who believe the changes made in years past to the range of cars we recognize not only have not attracted significant numbers of new members, but in fact, caused a loss of some members, I respectfully disagree. I am, of course, most familiar with the effect of the recent controversy surrounding the recognition of the Chrysler Town & Country members. I can identify numerous individuals who joined CCCA once the Town & Country was recognized as a Full Classic®. While I am sure there are several who refused to renew their membership as a result of that, they are few and far between.

I must have a great deal of trouble understanding why members would leave the CCCA if we elect to recognize such classically engineered, designed and manufactured cars as the Bentley R-Type Continentals, Lincoln Continental Mark Hs, Cadillac Eldorado Biarritz and a whole range of luxury European automobiles from the 1950s. These cars would not devalue nor diminish the appeal of our Classics. Rather, they would bring a group into the Club who would then be exposed to more of the cars we have recognized for years.

I am not advocating recognizing cars made in the 1960s, '70s, and '80s, as some members of advocated to me in their correspondence. I am, however, suggesting a gradual change which I believe is supported by many more members than not.

I believe I can comfortably advance my thoughts on this somewhat impartially because I neither own nor have any plans to own the cars I think are most likely to be accepted under my proposal. Indeed, my most recent purchase, a 1931 Chrysler Imperial CG was a move into one of the most traditional classics.

It is interesting that in the few letters and comments I have seen and heard opposing the changes I proposed, no one has any suggestions for how this Club should operate on a much smaller budget. Which publications and services do you suggest we eliminate? *The Bulletin! The Classic Car!* Club headquarters staff? I can tell you the tune and expense obligations of service on the Board are a major deterrent to recruiting qualified members to run. It will be impossible if we expect Board members to pick up Jay Quail's responsibilities.

Whatever the outcome of this debate, I hope those like you, who have been members of this Club and active contributors to its success for many decades, will continue to participate enthusiastically and to the extent that you can and that we can continue this discourse in the same vein as your letter. I believe this discussion to be one which is not only important to the future of the Club but one which can also be carried on in a civilized manner and I certainly appreciate your writing me as there is nothing more important to the future of this Club. And I can assure you that even if my proposal is not accepted, I will continue my active participation in all of the Club's activities as I truly enjoy the company of the vast majority of our members — even those who strongly disagree with my views.

Very truly yours,



Al Kroemer
Past President CCA

In Memoriam

Hope Hart

Mona Marsh's mother, Hope Hart, passed away on Valentine's Day. The funeral services were held on February 20th. Our thoughts and prayers are with Mona during this very difficult time.

Robert Hopkins Lee

Robert Hopkins Lee passed away in the loving arms of his wife, Jan. 8th, 2012.

Born to Aubrey Ferrell Lee and Lillian Sherwood Hopkins, Bob was a graduate of The Tamalpais School for Boys in San Rafael. Bob excelled in all the sports and was a gifted writer for the Tamalero. He wrote and composed music and wrote poetry. During the World War II, he attended University of California naval officer training program in Berkeley and then transferred to The Naval Academy, Annapolis, Maryland, as a midshipman in 1945. He resigned in 1947, midshipman, 3rd class, was honorably discharged and married Elizabeth Ann Dolan. She preceded him in death. Bob's son Dennis Lee and daughter Maureen Wool preceded him in death.

To support his family, Bob worked for Bechtel Corporation, followed by Tidewater Oil Company, designing service stations, where he was a chief designer.

He then worked for Parker Engineering and in 1966 decided to open his own company Robert H. Lee & Associates specializing in designing service stations for oil companies.

Bob had a keen sense of beauty and during tough times when the oil embargo slowed his business he designed and made semiprecious jewelry, which he sold to Gumps. Bob was always most inventive and original thinker. He tried selling car washes and invented an onion peeling machine. When he retired 1993, RHL had four offices. Bob was fair, generous and kind to all his employees. He always encouraged everyone to stay positive.

Bob was a longtime resident of Larkspur where he was a member and a chairman of Larkspur Planning Commission, member and a vice mayor of the Larkspur City Council.

He was involved in restoration and development of a Marin landmark, The Remillard Brick Co. named a State Historic Landmark and was instrumental having it placed on National Registry of Historic places.

Bob always thought of others, was most compassionate, thoughtful and giving person. He saved The Remillard Superintendent's Cottage, thus providing its new lease on life as a The Children's Cottage Co-Op.

After retiring Bob couldn't repress his inventiveness and a strong sense of design and beauty so he remodeled a home and designed a log home. He especially enjoyed picking up unusual light fixtures and designing huge windows so he could see the outdoors. He loved snowshoeing and seeing tracks of wild animals in the snow.

Often, while sitting in the back yard he was surrounded by sleeping deer, just a few feet away from his chair, he would say; " People wouldn't believe this. "

As a young boy, Bob learned to appreciate classic cars from his uncle Billy. He was a member of the Classic Car Club of America, Oregon Region of Packards and a proud owner of 1938 Packard, model 1604, coupe, which he called his Carole Lombard car. Bob loved performing arts, galleries and museums. He looked forward to growing heir-loom tomatoes every summer and loved fixing things around the house with his ever present drill while listening 30's and 40's Big Band music. Bob was a loving father and is survived by son Robert C. Lee, daughter Laura Lee and five granddaughters.

Bob loved good food, good wine and good company. Life will be so sad without his quick wit and good sense of humor which he retained to the end. Words cannot express how deeply he is missed by his best friend and wife of twenty five years. Lord willing, we'll meet again, I don't know where or when. Till then, may angels in heaven take good care of you, as you always did of me.

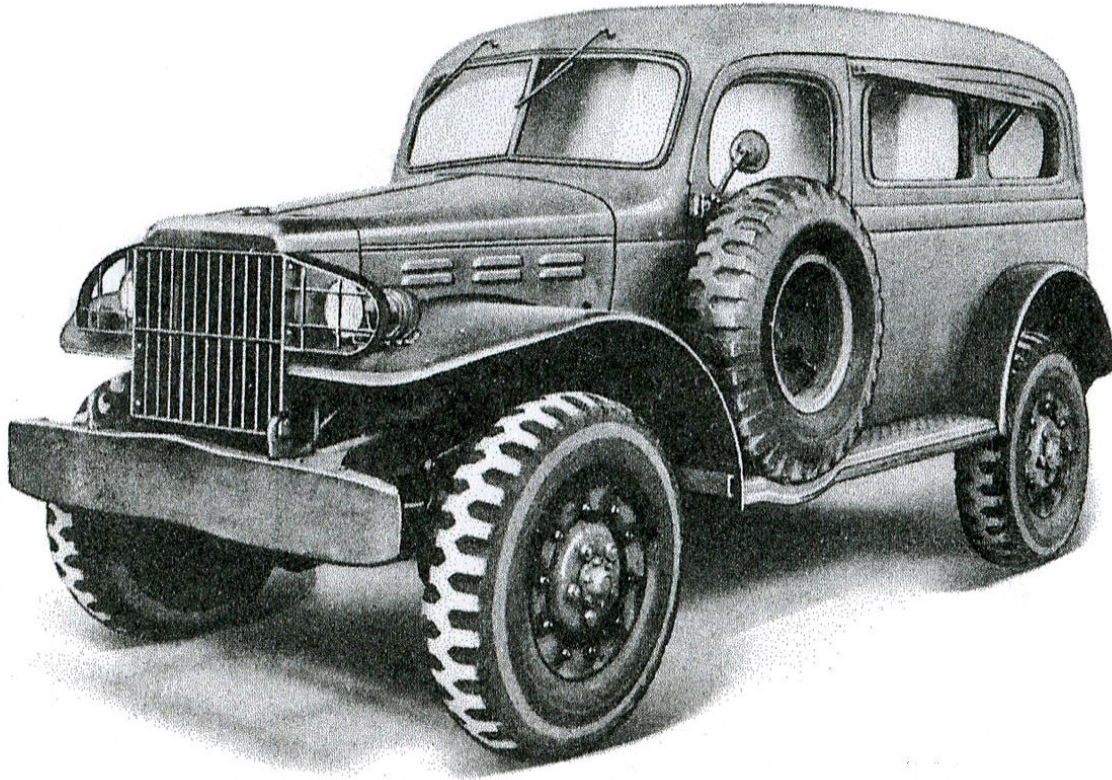
Goodbye, my darling, never far my heart.

As requested by Bob there will not be services.

--Leena Lee

A Northern Adventure

By Quentin Robbins



1945 Dodge WC53 Carryall

The following article is not about a Classic Car...not even close! To give credence to the article though, the author would like you know that he does own a couple of Classic Cadillacs: a 1932 452B V16 5 pass sedan and a 1934 355D V8 town sedan. He is aware, also, that genuine car buffs are interested in stories about most anything that has a motor and wheels--especially if it has an element of "adventure" thrown in as well. Well, I think the following fits, so please read on...

Quentin Robbins, a transplanted American artist/adventurer, was now living in Canada. He had emigrated there to the relatively fresh air of north central British Columbia after graduating from art school in smoggy L.A. in May 1969.

He had gone north—"Go north, young man, go north!"--with meager belongings and a few

paints in a faded red '51 Chev truck and \$300 in his pocket. You could do that back then!

After exploring around B.C. a bit, the glacier covered Hudson Bay Mountains surrounding the small (then 4,500 pop) town of Smithers on the Bulkley River suited his artistic fancy, and he settled there. Happily.

Shortly after arriving in Smithers, the artist/adventurer saw that the 2-wheel drive stovebolt six left something to be desired for navigating this majestic and primitive country.

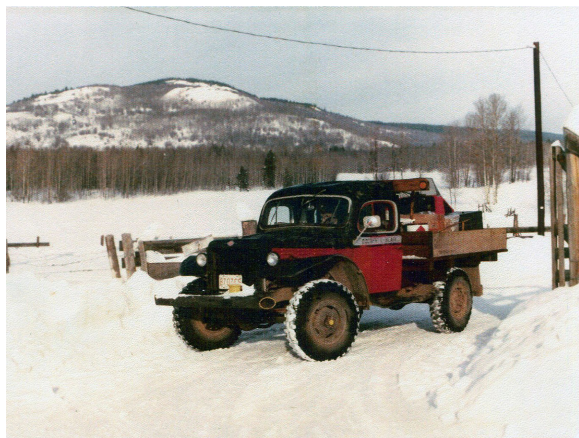
A cousin in Seattle said "Hey, I've got a derelict WWII 4 wheel drive army truck you can have if you want to get it running." So, the P-poor artist (I truly was then!) took a Greyhound south to Seattle, and after some lengthy wrenching, made the "monster" (for that was its nickname!) turn-

key roadworthy, and headed the 800 miles back north to Smithers country. Other than one engine fire (timing was off), the trip was uneventful.

A little more about said truck: It was a cut-down 1945 Dodge WC53 Carryall (one of the rarest of the three-quarter ton Dodges)—truly a herky monster! But even then it wasn't stock. The durable but unexciting flathead six had been replaced by a 1958 332 c.i. Ford (first of the big-block Ford V8s), with a 5 speed tranny straight out of an F-7 gravel truck! It would, as my cousin bragged, "practically climb trees!" Practically, but not quite.

Though happily settled in the beautiful Bulkley Valley, the artistic eye is always looking for new inspiration, and winters (the best time to paint in the north!) saw the artist opting for remote caretaking jobs that showcased new vistas.

The first were two winters, successively, at Hyland Post and Coldfish Lake on the Spatsizi River some 225 miles north of Smithers. Another winter took him further north yet to Cry Lake Jade Mine. And then there was one at Telegraph Creek on the lower Stikine, one of the jumping-off places for the Yukon-to-Russia telegraph line, and later the Klondike gold fields. Telegraph was the only one you could drive to; all the others were bush plane fly-ins. But those are other tales! This story highlights the winter of 1976-7 at Telegraph Creek.



I, Quentin, had decided to act on an offer by a Telegraph Creek "regular" to use his cabin for a

winter painting retreat, as he wanted to "winter someplace else". Telegraph is pretty remote!

So, in December's chill, I loaded up the monster with clothing, food and painting supplies, a snowmobile, a 45 imperial gallon drum of gas (55 gallons U.S.)—there were only 2 or 3 gas stations in the 400 primitive miles from Smithers to Telegraph—and in climbed faithful German Shepherd Sascha and I to begin our adventure — in a raging blizzard (artists may be adventuresome but are, perhaps, sometimes short on common sense).

The road led west from Smithers to the Indian village of Kitwanga (paved), and then north on the newly-opened Stewart-Cassiar Highway (unpaved with ruts and piles of stumps one had to dodge). This road ultimately connected to the old Alaska Highway at Watson Lake, Yukon Territory.

The intrepid artist drove in this blizzardy no-mans land until perhaps midnight—approximately 170 miles—then put in at Meziadin Junction, a construction workers camp, and the only lodging spot for miles in any direction.

The next morning, the snow had stopped, and Sascha and I were ready to push on. After miles and miles of "nothing"—where the road goes from horizon to horizon—I stopped for Sascha and I to relieve ourselves and eat a bit of a cold lunch.

Late that afternoon, we arrived at Dease Lake—one of those characterless northern frontier towns—gassed up there, and turned west toward Telegraph Creek. It wasn't that far, but was on a mostly one lane road that sometimes looked down on the Stikine River hundreds of feet below. All of this was in the snow on old, hard, 900x16 non-directional (well named!) military tires. But we made it, arriving just before dark. We stayed at a log house in Telegraph village belonging to someone I had just met at Dease Lake, for that was the end of the road!



The next morning I drove my Arctic Cat snowmobile off the old Dodge, loaded it with the first of my supplies (it took several trips), and sledged the six miles to the promised cabin—a scenic little two-room log structure overlooking the lower Stikine.

It turned out to be a good and profitable winter. I got lots of painting done interspersed with days of cutting firewood to replace all that I used. And, for whatever its worth, it was one of my best spiritual winters ever. "Solitude and Silence are strong and nurturing!"

In March, as the roads were "breaking up", I once again loaded the old Dodge, and headed back south.

I made it only a few miles south of Dease Lake, when, after making some "funny noises", the rear end on the monster went "KLUNK"! Uh - oh. Well, I still had front wheel drive, but needed to isolate the disabled rear. I pulled the 8-lug axles, dropped the rear driveshaft, ascertained the Dodge would drive and maneuver okay, and drove back to Dease. There I cut some 8-hole covers out of 1/4" Masonite (yes!) to keep the mud and snow out, mounted them, and headed back south. With the "new road" now breaking up—a mixture of snow and mud—I expected—and found—some dicey spots with front wheel drive only. But I prayed, and I made it!

I was 40 then, and it was an adventure! Having just turned 75, I would now leave that to those as

brave, intrepid, and perhaps foolish as I was then.

In closing, a line comes to mind from an old prospector interviewed about his part in the 'rush of '98': "It was pure hell, but God we had fun!"



Postscript: I yet have the '45 Dodge at my Smithers hide-away, and still use it the month I am there each year to haul such as firewood and gravel. It still draws stares and offers of "if you ever want to sell it...!" But, no, I honestly think it is as important to me as the Cads!



New Members

Please join us in welcoming four new members to the Oregon Region of the CCCA.

Kenneth Wright
PO Box 190, Carlton, OR 97111
ken@kenwrightcellars.com

Peter Dahlquist
1741 Sturm AVE, Walla Walla, WA 99362
phd@pocketinet.com

Larry Schick
2829 SW Plum CT, Portland, OR 97219
lschick@lagrandindustrial.net

Mike Smith
23012 NE 264 PL, Battle Ground, WA 98604

He Is At It "Again"

By Howard Freedman



Seven or eight years ago we saw John Mitchell driving his 1948 Cadillac Series 75 Imperial sedan - Fleetwood and never got it out of my mind. At one of our monthly Oregon Region CCCA dinners I mentioned it to John and he said he could be persuaded to part with it - maybe! John was an excellent caretaker of this wonderful car; the last year and the last series for Full Classic® status for the Classic Car Club of America. I heard from some of our friends in Arizona that John "traded up" when he was down there for the auctions.

So I took a look at the car in his garage and there it was all covered with dust. Just this lovely beauty that John was not in as much love with as I was, so you guessed it. John had it towed over to our garage and here we go again.

Off with the bias ply tires and wheels. Get the wheels cleaned by Bill Jabs at Pro Blast and powder coated at Les Schwab; get new Coker radials, tear out the old wiring harness and get a new one from Y's & Z's, order new window cylinders for the hydraulic windows and divider glass, order 8 yards of Wilton carpet for the interior and trunk lining.



Tear out all of the wood trim on the doors and front seat back and the entire instrument panel and enlist the aid of Robert Douglas to remove all of the material that had covered over the original finish, get Bill Jabs to finish the cleaning of the instrument panel, send off the two clocks in the car to a fellow in Tennessee for rebuild or conversion to quartz movement; get the new tires and powder coated wheels back on the car, get a set of fender skirts from the Cadillac man in Las Vegas, order \$800 worth of rubber stuff from Steele Rubber Products (and get this folks, they charge a handling charge in addition to the freight charges - can you imagine paying over \$40.00 for a handling charge on a \$800 order?). Sounds like the TV infomercials selling some junk - "but wait" get two for one but pay some outrageous HANDLING CHARGE!, and finally take all of the wood and instrument panel material to a place in Newberg called Hydro Graphics, Inc.

Now here is the story on Hydro Graphics. They have a process where first of all they prime all the parts with some kind of finish, and then they lay a very thin film of what you want the parts to be covered in, in a tank of water. The backing of the film falls off leaving the film floating on the water and then they kind of swish the part through the water forcing the floating film onto the part; regardless of the part being wood or

steel. The film adheres to the part and is removed from the water bath, dried and coated with a clear UV finish and the part is complete. They showed us a couple of hundred film patterns for our selection. The burl finish that we selected is very close to the original finish on the instrument panel because we were able to salvage an inch or two of the old finish from a concealed area when removing the dash panel. For more information on the process go to www.hydrographicsinc.com.



This story is not done because the car is not put back together so there may be some additional whining and moaning about this project a little later on. You know - some paint repair and I did forget to mention the car is equipped with a separate rear compartment radio with a vacuum antenna. The receiver part of the radio rests in a space behind the spare tire. Of course it and the front compartment radio are out and being restored. Why? Nothing to listen to on AM radios anyway but stuff needs to work!

As "they" say, have a nice day and keep the checkbook wide open!

Concours d'Elegance at The Wood, June 23rd

What started out as a small fund raising event for a local Rotary club has grown to what promises to be one of the premier Concours d'Elegance shows in the Pacific Northwest. The 5th Annual Alderwood-Terrace Rotary Classic, Sports & Muscle Car show will be set around the beautiful 18th fairway of the Lynnwood Golf Course amid water features and towering trees.

60-hand-picked cars will be on display as well as several SOVERN Historic racing cars from bygone eras. This is a PNR CCCA calendar event and national points are up for grabs for Classic car entrants, according to Kim Pierce, Chairman of the event and a member of the Alderwood-Terrace Rotary club. The Porsche 356 Group Northwest will fill the Sports Car division.

There will be no admission charge though guests are invited to make donations in support of the Rotary Club's Foundation which benefits a variety of youth-oriented activities. Also, wine tasting will be offered for sale.

"We have come a very long way," said Pierce, referring to the first event held at his home with 10 cars and a few invited guests and neighbors. Two years later the show was held at the Edmonds Yacht Club and then moved to the Lynnwood Golf Course last year. "The setting is truly wonderful and we'll have some cars here that have been shown at Pebble Beach in the past," he continued. "The Muscle cars are all unmodified originals, unlike many of the local shows around the area. And we have some great support from car clubs and associations," said Pierce.

The show will be open from 1pm to 5-pm, Saturday June 23, 2012 the Lynnwood Golf Course, 20200 68th Avenue W, Edmonds, WA.

--Liz Marks, Alderwood-Terrace Rotary

lizmarks@msn.com

Chrome Plating Interview

By Jeremy Wilson

I distinctly remember taking my 1946 Packard parts to the chrome shop several years ago. When the clerk moved the 30+ pieces across the counter saying, “\$150, \$150, \$700, \$200...” I thought “Stop! Stop! I can’t take anymore!” But I needed the job done so just smiled politely. The workmanship was good, so I wouldn’t hesitate recommending that shop—to those who have an unlimited budget.

Months later, and poorer but wiser, I took another set of parts to an Oregon chrome shop known for its “reasonable” prices. The visual quality was definitely a notch lower, and the chrome started peeling off my grill extension strips within a year. Now I was wiser yet: Cheap plating plus expensive replating costs even more than expensive plating!

Since then, I’ve been looking for the best of both worlds: quality work with moderate pricing, and think I’ve found a winner.

Tony Sicilia
Pacific Northwest Plating
7001 NE 40th Avenue
Vancouver, WA 98661
360-735-9000

When I entered Tony Sicilia’s shop in Vancouver, I was pleased to see a poster for the Forest Grove Concours d’Elegance on the wall—the one featuring George Choban’s 1929 Packard Dual Cowl Phaeton. I noticed it was autographed by George.

It turns out Tony and his son Troy are third and fourth generation platers who do chrome plating for automotive and truck applications. Not to mention boats, bikes, woodstoves, and even dental appliances.

Tony explained what had gone wrong with my previous “inexpensive” plating.

“The most common replating failure we see is when another shop has taken a part down to just the nickel and then plated over that. It’s often that way with what’s called ‘recycled’ bumpers. They take the chrome off the nickel, and then beat out the dents and grind them flat. Now they have ground through all the factory spec plates and have this straightened area with only steel on it. Now if you do it properly and get the activation right, the new nickel will stick to the old nickel, but you will not have corrosion protection in the areas where you ground

through to the steel. Your bumper will rust in a weird pattern where it looks good in some places but has these shaky patterns of rust in others. In sunny California a bumper plated that way may last a while, but not in the Northwest. I perform tests here that subject parts to 44 hours of continual salt spray. You are never going to get conditions that severe anywhere in the United States. My parts pass the test—they have to—or else I don’t get the jobs that require that quality.”

I asked Tony what is required for a quality replating job.

“I apply up to five brand new plates: double copper, duplex nickel (semi-bright and then bright), and then chrome. I use Atotech for the chemistry--they are one of the top companies for electroplating chemicals.

“Chrome plating is like getting your car painted. You can always get the equivalent of budget paint job but if you want your chrome done right, it takes weeks. And when we have a lot of customer jobs it can take months. Money doesn’t drive my company, quality does.”

To keep costs down and his shop clean, Tony prefers the blasting be done offsite.

“I send most people out to have the insides of their bumpers blasted. Dealing with paint and grease has a higher expense for hazardous waste communication training and disposal. By us not

doing this we save you money. I like to focus on polishing and chroming--that helps speed us up.

“For blasting I send my customers to Kurt Boesch--he's right across the street. Kurt has all the different media. He can handle anything from pot metal to heavy steel.”

“After a part is blasted, we take it down to pretty much bare metal. We may leave some copper on, as do the other shops. Then it's either one plate of copper (sometimes two plates: copper followed by copper A), then we buff it out. The big companies do not specify two plates of copper, but sometimes the little guy does. The disadvantage is that it makes your part's edges less distinct. Sometimes customers think that double copper will fill a pit, but it doesn't quite work that way. It does raise the pit edges, but it also raises the metal around it.”

Much of Pacific Northwest Plating's business is from large companies that adhere to the ASTM (American Standards of Testing and Measurements) specification for chrome plating, the same specification American automobile manufacturers use. For exterior applications the specification calls for:

- Copper
- Semi-bright nickel
- Bright nickel
- Chrome

For interior applications you can omit the Semi-bright nickel or the copper:

- Copper
- Bright nickel
- Chrome

Tony says the “triple plating” that you often hear about is actually the interior specification, with only one plate of nickel.

“I have a machine that will show you that. The machine charts the composition on graph paper showing the different nickels. It differentiates semi-bright from bright. I am required to turn in logs to prove both plates of nickel have been applied—to stay in compliance with two of the world's biggest trucking companies.”

The “Chrome” page at www.finishing.com provides more detail as to why two layers of nickel are important for exterior applications:

“The most important issue for durable chrome plating for outdoor exposure such as on a vehicle is that it should have at least two layers of nickel plating before the chrome: namely semi-bright nickel followed by bright nickel. The reason for this involves galvanic corrosion issues. The bright nickel is anodic to the semi-bright nickel, and sacrificially protects it, spreading the corrosion forces laterally instead of allowing them to penetrate through to the steel. OEMs demand very close control of this factor, and there is a test (the Chrysler developed STEP test) which large shops run daily to insure the right potentials...If a restoration shop offers only single layer nickel plating, they must apply it really, really heavy if corrosion resistance is to be guaranteed. Experts argue whether copper plating provides any additional corrosion resistance at all, but with or without copper plating, chrome on top of a single thin layer of nickel will not hold up to the severe exposure of a vehicle!”

Valentine Brunch and Tour



1931 Franklin Victoria Brougham – Owners: Gary and Myrna Geddes

Multnomah Falls, February 12th



1941 Packard Touring Sedan Limousine – Owners: Howard and Evelyn Freedman



Concept Cars and Classics

By Jeremy Wilson

This feature is designed to inspire reader comments. Please consider the questions at the end of this article your personal invitation to contribute a response to be published in the next issue.

Since the early 1950s, automobile manufacturers have routinely tested and teased the public with “concept” cars—show vehicles made to demonstrate new styling and technology. While often too exotic or futuristic to gain acceptance in the current market, concept cars serve to gauge public reaction, bolster a manufacturer’s trendsetting image, and draw attention to existing product lines. Features favorably received find their way into production models, often years later.

Examples include:

- “Dream Cars” shown at GM’s Motorama, including a 1955 Cadillac concept that inspired the 1957 Eldorado Brougham.ⁱ
- Ford’s 1953 XL-500 provided styling cues for the 1961 Thunderbird rear deck-lid, trunk, and tail lamp configuration.ⁱⁱ
- Chrysler’s 1953 d’Elegance “godfathered” the VW Karmann-Ghia.ⁱⁱⁱ

Before World War II, however, it was a different story. With few exceptions, such as the 1939

Buick Y-Job, designed in 1938 by Harley Earl, true concept cars were few and far between.



1938-9 Buick Y-Job

What then were the analogs to concept cars in the ‘20s and ‘30s? Did “futuristic” vehicles of any kind exist? If so, what effect did they have on the styling of the CCCA Classics? Answers to these questions are forthcoming, but first consider the influence of aeronautics on industrial design before and after World War II.

Aeronautical Influences on Automotive Design

During the 1920s, aircraft designs evolved from boxy, jagged, and high-resistance to fully streamlined. Throughout the 1930s, these new forms were appropriated by a number of industries to improve their products’ appearance and efficiency. It was thought that housing complex mechanisms in simple shells “promoted an optimistic vision of the future, free of the

ⁱ Michael Lamm and David Holls, *A Century of Automotive Style*, Lamm-Morada Publishing Co. Inc. 1997 p 115.

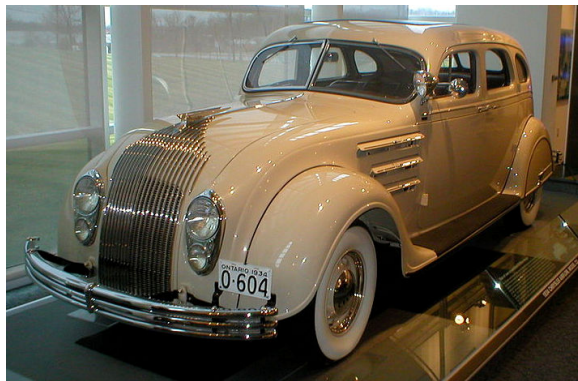
ⁱⁱ *Ibid.*, 144.

ⁱⁱⁱ *Ibid.*, 163.

economic chaos and social turbulence of the economic depression of the 1930's.”^{iv}

Widely adopted for architecture, furniture, and appliances, streamlined styling entered the automotive industry at a slower pace for a number of reasons, including:

- Dramatic change would only diminish one’s auto investment, as witnessed by Packard’s reassuring statement (1924): “The Packard you buy today will not look out of date in 1935.”
- Manufacturers did not want to outpace the public’s appetite for innovation. Disappointing sales of the Chrysler Airflow (1934-7) is often used as an example of too much too soon^v (though some historians claim consumers just thought it was “ugly.”)



1934 Chrysler Airflow © Randy Stern / Wikimedia

After World War II the atomic age had arrived, the jet age was in full swing, and Americans had their eyes on the future. They’d invented the airplane and revolutionized automobile manufacturing; why stop at streamlined styles? Why not make cars that could fly, or at least looked that way?

GM designer Harley Earl encouraged his men to, “soak up the lines of its twin booms and twin

^{iv} Donald J. Bush, “Streamlining and American Industrial Design,” *Leonardo* Vol. 7, No. 4 (Autumn, 1974), The MIT Press, p. 309-317.

^v *Ibid.*, 121.

tails” of the Lockheed P-38 fighter plane resulting in tailfins on the 1948 Cadillacs.”^{vi}



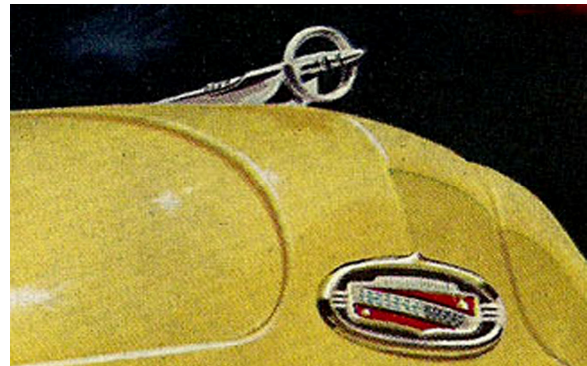
1948 Cadillac © Gedstrom / Wikimedia

Beyond wing-like fins, family sedans began sporting turbines and after-burner tail lights.



1957 Thunderbird

Exhausts exited through the rear bumper.



1951 Buick

Bomb sight ornaments were placed on fenders and hoods.

^{vi} C. Edson Armi, *The Art of American Car Design*, 1988, Penn State Press, p. 76



1963 Chrysler Turbine

Chrysler put turbine-engine road vehicles into limited production.



1959 Cadillac

And with soaring fins, jet-exhaust-port backup lamps, and four afterburner taillights, the 1959 Cadillac looked ready for take off!

Concept Cars of the 1950s

Thus, American automobiles of the 1950s were influenced by jets and rockets, just as were the cars of the 1930s by streamlined airplanes. Previews to the latest in jet age styling were offered to consumers and the press in the form of concept cars. A few well-known examples are:

Ford

- '58 Volante
- '50 Continental
- '58 Nucleon
- '55 Lincoln Futura

Chrysler

- '51 K-310

- '52 C-200
- '54 Plymouth Explorer
- '54 Dodge Firearrow
- '54 DeSoto Adventurer
- '55 Chrysler Falcon

GM

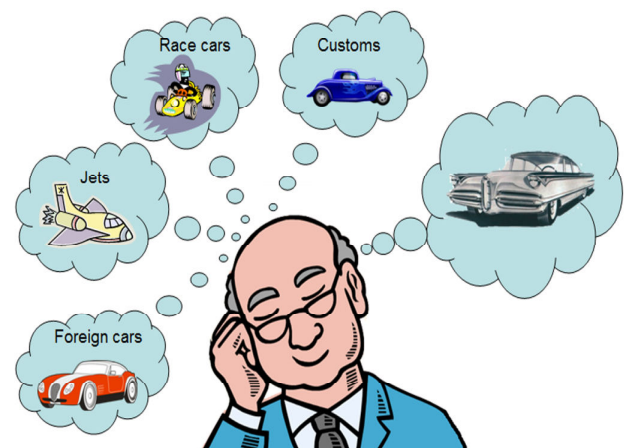
- '51 LeSabre
- '51 Buick XP 300
- '53 Cadillac LeMans
- '53 Buick Wildcat I
- '53 Buick Wildcat II
- '54 Pontiac Bonneville Special
- '54 Firebird
- '55 Chevrolet Biscayne.

All of these vehicles were ahead of their time. They were intentionally striking and, as such, were too advanced for production.

Understanding the design influences on these cars may help answer the aforementioned questions.

Design Influences on the 1950s Concept Cars

To create their showpieces, automotive designers combined contemporary influences with their own creativity and brand forms.



European styling, aeronautical designs, race cars, and “hot rod” customs all played a part in the concept design process. Not to be

overlooked is the competition that existed among American manufacturers.



1955 Chrysler Dart Concept

Chrysler and GM entered into a race to see who could successfully market the tallest fins. Competition also abounded as to who could dream up the most futuristic car.



GM Firebird I © Karrmann/Wikimedia

Concept Analogs of the 1920s and '30s

Returning now to the questions posed above,

- What then were the analogs to concept cars in the '20s and '30s?
- Did "futuristic" vehicles of any kind exist?
- If so, what effect did they have on the styling of the CCCA Classics?

It may be easiest to start with a prewar/postwar non-classic example and work backwards.

Harley Earl's 1938-9 Buick Y-Job is considered a 1930s concept car, and it clearly laid the foundation for the 1950 Buick Convertible.



1938-9 Buick Y-Job

Notice how the Y-Job front fenders continue past the A-pillar into the front door.



1950 Buick © Lars-Göran Lindgren/Wikimedia

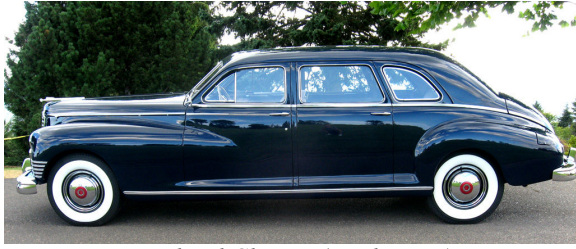
The 1950 Buick's fenders continue all the way to the rear.



*1941 Packard Clipper Darrin
Recreated by Tom Sumner
Photo © Rex Gray/Wikimedia*

As with the postwar Buicks, the 1941 Packard Clipper, a Full Classic, may also have been influenced by the Y-Job. Automotive designer "Dutch" Darrin claims his original design "called for a sweeping front fender-line that carried right through the doors to the rise of the

rear fender, similar to a custom Clipper I built later for Errol Flynn.”^{vii}



Packard Clipper (production)

Although the front fenders of the production Clipper’s stopped mid-front door, they definitely went past the A-pillar, as with the Buick Y-Job. Did the Y-Job influence the classic 1941 Clipper?

I posed this question to members of the *Society of Automotive Historians* and as always received many cordial responses. Several members pointed out that a number of American and European cars had much smoother front fenders (integrated with the body) than the Y-Job. The 1933 Pierce Silver Arrow is one example.

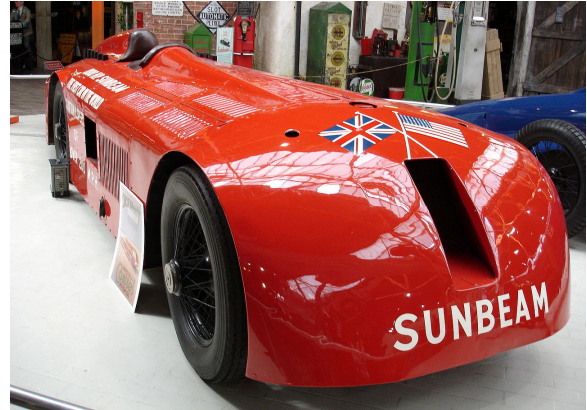


1933 Pierce Silver Arrow

Marketed with the slogan “Suddenly it’s 1940” the Silver Arrow was definitely a trendsetting, futuristic car; a “concept car analog of the ‘30s.”

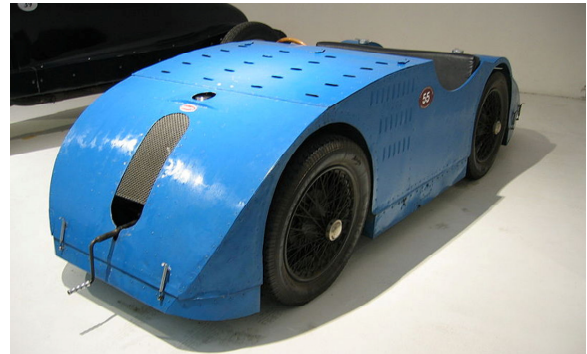
The Silver Arrow had envelope front fenders, but not a full-envelope body like the Packard Clipper. Did any earlier cars pioneer this styling feature? I asked Mike Lamm, coauthor of *A Century of Automotive Style*. He pointed out that envelope bodies go back to the land speed record cars of the mid to late 1920s, such as the Sunbeams driven by Henry Seagrave.

^{vii} Automobile quarterly: Volume 34, Issue 1. p10.

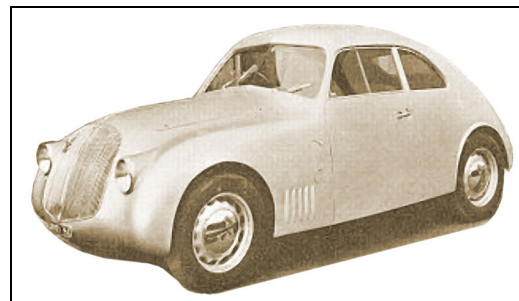


1926 Sunbeam (aka “Mystery” and “The Slug”). Seagrave regained the land speed record on March 29, 1927 in this 1000 horsepower Sunbeam at the Daytona Beach Road Course at 203.79 mph. He was the first person to travel over 200 mph.

Similarly styled and predating the Slug, was the 1923 Bugatti Type 32, nicknamed “The Tank de Tours.”

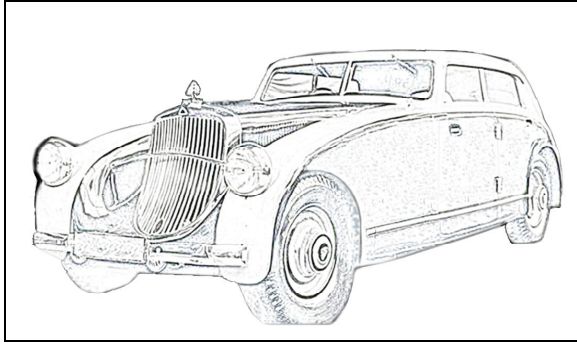


1923 Bugatti Type 32. Five Type 32s were built but discontinued because of high-speed handling problems arising from their short wheelbase.



1937 Lancia Aprilia by Boneschi

Eventually the full-envelope race-car look appeared in European concepts such as the 1937 Lancia Aprilia by Boneschi.



1932 Maybach Zeppelin Jaray

Predating the 1933 Pierce Silver Arrow and Lancia Aprilia, and with a full-envelope body, was the 1932 Maybach Zeppelin Jaray. In the 1920s, Paul Jaray had secured US patents for automobiles with streamlined bodies. Jaray was successful suing Chrysler for the Airflow, although his settlement was eaten up by legal costs.^{viii} Additional suits against Pierce Arrow, and Willys Overland fizzled because the companies were going broke. Patent suits aside, the Maybach was without doubt ahead of its time.

Conclusions

In the 1920s and 30s, “Concept Cars,” (futuristic cars built for public display), were not routinely displayed at auto shows as in the 1950s and later. These bellwethers were seen instead on European race tracks, or as limited production sports cars and sedans, both in Europe and the United States.

For later model classics (1941-8), especially the Packard Clipper, inspiration for the swept-through front fenders and envelope body style can be seen in the 1938-9 Buick Y-Job, the 1923 Bugatti Type 32, the 1926 Sunbeam “Slug,” and the 1932 Maybach Zeppelin Jaray. All of these automobiles were well ahead of their time and as such may be judged “futuristic” concept car analogs.

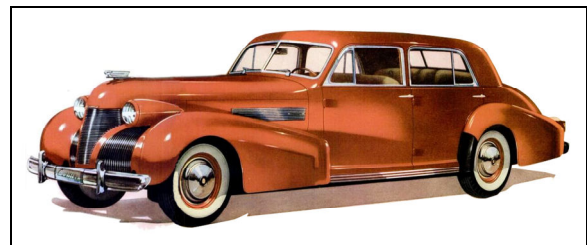
Now what can be said analogously for the 1940 and earlier classics?

^{viii} Vincent Curcio, *Chrysler: The Life and Times of an Automotive Genius*, Oxford Press, p550.



1936 Panhard Dynamic 76X © Croquant/Wikimedia

Author Mike Lamm comments that the 1936 Panhard Dynamic 76X encouraged Harley Earl’s two-piece doors; windows are framed separately with thin, bright metal, on the 1938 Cadillac 60 Special.



1938 Cadillac 60 Special

That’s one example. Can you think of others?

Here are some additional questions to encourage the conversation about the styling roots of the CCCA Classics:

One SAH member said that as the traditional design of the long hood, etc. became obsolete, only the Cord 810 and 812 came up with a modern design for a classic. Would you say there are others?

Would you agree that Harley Earl’s Buick Y-Job was the first true concept car?

Send your answers to:

jeremywilson@popularrestorations.com

Achieving Perfect Wheel Balance on the Pre-war Cars

By Chas Vyse



Correct assembly order of the lead weighting disks (variable number as necessary), conical washers and 'cotton reel' cover. Three of these assembly's are fitted to each road wheel. The lead washers are made from 1.2mm lead 'flashing' available from Builder's Merchants. They must not bind inside the cover, as it will make it difficult to remove them. Use the large washer that goes on top of the cover as a template when marking out. You will find the lead is easily cut using a large pair of scissors. Fill the cover completely with lead disks and then drill through the hole in the cover, to accurately form the holes in all the lead washers.

Up until recently, achieving perfect wheel balance on a Rolls-Royce or Bentley spoked wheel has been quite difficult, in as much as a custom made splined attachment needs to be fitted to a tyre shop dynamic wheel balancer to balance the wheel accurately. I never did find a tyre shop that had this attachment. Though I did discover that a major wire wheel rebuilder in the UK does have a dynamic balancer suitable for a Rolls-Royce wheel. However this firm do not use the original Derby balancing method and instead stick lead weights to the rim of the wheel in the manner of a modern car. Visually unacceptable in my view. So the only recourse is to static balance the wheel manually, using the original lead disk method; but which is nothing like as accurate as dynamic wheel balancing. Static balancing becomes even more inaccurate if the car is fitted with wheel disks, which have to be removed in order to access the wheel weights and which therefore do not form part of the balancing equation. A lesser known solution to achieve *perfect* wheel balance, is to additionally use zircon grade ceramic beads. The beads are poured into the inner tube and then whenever the car is driven at a speed of circa 20mph or more, the beads distribute themselves around the periphery of the tube, to precisely counter balance any imbalance in the wheel, tyre, disk combination.

Bead distribution takes place by way of centripetal, rather than centrifugal force. It 'works' in a similar way to a domestic spin dryer. When the wet clothes are loaded into the drum and the dryer is first switched on, the drum wobbles alarmingly on it's flexible mounting as the unbalanced load starts to rotate. But centripetal force quickly acts to redistribute the clothes into the familiar tangle and the now balanced rotating drum, spins up to high speed smoothly and perfectly in balance.



2 Five ounces of beads are needed for each 19 inch wheel/tyre. 6 ounces for a 20 inch wheel.

To balance a wire wheel, first statically balance the wheel by using the original lead disk method. Strip off any wheel disks that are fitted. Note that some coach builder's such as Barker, fit a bracket inside the disk, on the periphery opposite the valve extension. The purpose of this bracket is to counter balance the weight of the valve extension. Other coach builder's didn't bother with this nicety. If your car has wheel disks with no counter balancing bracket fitted, then after removing the disks, refit the valve extension to the wheel and let it hang loose, so that it becomes part of the weight to be balanced. Next check that a front hub has no play and rotates easily and smoothly with no trace of the brake binding. Mount the wheel/tyre to be balanced to this front hub and tighten down. Remove the three 'cotton reel' covers from the lead weight mounting studs and remove all existing lead washers. Note that early cars do not have covers over the weights. Taking the valve as a datum point, position the wheel at 12 o'clock and hold it absolutely still. Then gently release the wheel. If the wheel rotates as it almost certainly will, add one, two, or more lead disks to the 'light' side and run a quarter inch BSF nut down finger tight on the stud. Add a nut to the two other naked studs, to cancel the weight of the nuts out. Repeat the exercise at 3 o'clock and add more lead disks as required. Continue by positioning the wheel at 6 o'clock and adding or subtracting lead weights as necessary. Then the same for 9 o'clock. The aim is to be able to finally position the wheel at any point on the clock face, hold it motionless, let go and observe zero wheel rotation. When you've reached this happy state, the wheel will be statically balanced. Note that it is quite common for an old wheel to be so out of balance, that it will need a full complement of lead disks on one stud, with the second and third stud sparsely populated or indeed empty. Tighten the 5/16 BSF nuts (conical washer underneath) and refit the 'cotton reel' covers, with another bigger conical washer under the domed nut.



3 Ceramic beads being injected using an applicator.

Replace the wheel disk(s) if fitted and then deflate the tyre and remove the valve from the inner tube. Position the valve at 6 o'clock and pour in 5 ounces (142 grammes) of ceramic beads for a 19 inch wheel; 6 ounces (170 grammes) for a 20 inch wheel into the inner tube. You will need to use a tiny funnel and pour quite slowly. Ceramic beads (zircon quality) can be bought from abrasive blasting suppliers, or more conveniently from www.dynabeads.co.uk who also supply a handy injector.

The wheel/tyre/disk will now be in perfect balance and will stay that way for the life of the tyre; you can of course use the inner tube with the beads inside on any other tyre. If you have unwittingly been driving around with unbalanced wheels, the effect of perfectly balanced wheels is really noticeable. The whole car will now appear to drive more smoothly with a steady steering wheel. And you can expect expensive tyres to last that much longer. Ceramic bead balancing can also be employed on the later cars with pressed steel wheels and tubeless tyres, but the system is not suitable for modern ultra low profile tyres. Bead balancing is an established practice in the commercial sector. Truck wheels operate in a tough environment and are often kerbed. Substantial weights are usually needed to balance a big truck wheel, which means that car style clip-on rim weights would not remain in place for long. Beads inside the tyre are used instead - sometimes held in suspension in a specialised gel. Some commercial operators have claimed a 15% increase in tyre life using ceramic bead balancing, as the wheels remain in perfect balance over the life of the tyre.

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The Last of Its Kind, Patrol Torpedo Boat 658

By Robert Douglas



Bow armament on PT 658, a 37mm Oldsmobile M9 auto cannon center front, an M4 20mm Oerlikon auto cannon right and 8 5" rocket launch tubes on either side.

Over the past few weeks I have had a unique opportunity, a chance to visit the past.

A friend of mine, Gale Plummer, is an expert with superchargers and he has been helping with the restoration and fine-tuning of the superchargers on PT 658, the last fully operational and combat fitted PT Boat in existence. We went down to the small Navy Reserve Station on Swan Island here in Portland where PT 658 is docked. He has been going there to help by checking and adjusting the air fuel ratios, spark plug gap and heat range all critical to fine tune and maintain the superchargers on its three 5M 2500 Packard Marine V 12 engines. These three engines develop 1,500 horsepower each giving the skipper the ability to bring 4,500 horsepower to bear when it was needed.

I was looking forward to this visit, as I had never been on a PT Boat before. We went down to the boathouse and walked in, what a sight, beautiful yet at the same time very sinister. She is long, low and sleek, 78 feet long, 20 feet wide, with just over five feet of draft and forty-eight tons. They were pound for pound the most heavily armored boat ever made for or by the United States Navy. Here is her armament list:

1. 40mm Bofors M3 cannon: 4 round clips, 130 rpm, 2890 fps muzzle velocity, range 5420 yards 2lb projectile weight.
1. 37mm Oldsmobile M9 auto cannon: 30 rd magazine, 125rpm, muzzle velocity 2000 fps, range 8875 yards.
2. Twin 0.50 cal Browning M2 Machine Guns: belt fed, 550 rpm, muzzle velocity of 2930 fps, max effective range 2500 yards, max range 4.2 miles, air cooled, recoil operated, gun length 61.5 inches, 24 inch barrel, gun weight 84 pounds, 710 gr. FMJ bullet, powder charge 235 grains. Weight of 100 rounds of linked M2 ball in ammunition can is approximately 35lbs.
2. M4 20mm Oerlikon cannons: 60 round capacity magazine, 480rpm, muzzle velocity 2740 fps, range 5500 yards, 8.5 oz round weight.
4. Mk13 Aircraft Torpedoes: (600lbs. warhead) 22.5 inch diameter, 13' 6" long, 33.5 knot speed, weight 2216lbs., range 6300yds (3.5 miles) filled with 2800 psi air, grain alcohol and water to run a steam turbine turning gear operated counter rotating propellers. Used Mk8 Contact Exploder.
2. Type C 300lbs. TNT depth charges: Manual depth setting and manual release.
2. Small arms Thompson .45cal SMG, M1A 0.30cal Carbine.
1. Smoke generator: 35-gallon refillable, releasing Titanium Tetrachloride gas as a dense white smoke.
2. 5" diameter Rocket launching batteries of 8 rockets each.
1. US Navy "SO" Type Radar: This radar was fitted on PT Boats beginning in 1943 and was later replaced towards the end of the war with SJ. Both were 3000 MHz with 50kw pulse, surface search radars made by Raytheon. Approximate range was 25 Nautical Miles. The Navy's use of radar gave us a distinct advantage over the enemy throughout the war.

Though recently added for the safety of the public, in combat trim there were no lifelines, railings or other obstructions on the smooth deck; after all they would be in the way when it was time to "go to work". These boats were a single purpose machine, not a pleasure craft.

After getting a chance to look at the outside of the vessel we went aboard where we went around on the deck, down into the crew and officer quarters then back up topside and down into the engine compartment. In this small space there sat the three gigantic Packard engines and one small four-cylinder generator engine over to one side.





The V 12's sit two amid ships, one on each side and one in the center to the stern, each powering one 28" propeller. The engines each weigh in at 3,100lbs. and have 2,490 cubic inches of displacement. They are 60-degree V12's with dual overhead cams, four valves and two spark plugs per cylinder, supercharged and intercooled producing (as stated earlier) 1,500 horsepower each and run on 104-octane leaded aviation fuel. They have a 6.4:1 compression ratio, a 6 3/8" bore and a 6 1/2" stroke. At idle each engine consumes about 20 gallons per hour and at full throttle just over 166 gallons per hour, each. Now lets do the math, at idle all three engines will be consuming 60 gallons per hour and at full throttle all three engines will be guzzling right at 500 gallons per hour! Keep in mind that these boats were specified to be able to maintain 42+ knots (50mph) fully combat loaded in Open Ocean. The fuel tank capacity is 3,000 gallons, which then gives the boat a full-throttle range of about six hours or about 300 miles. Most of the time they ran a bit slower which gave them an average range of 520 miles on a full tank and you thought that the fuel economy on your 472 cubic inch V12 Packard automobile was bad!

When we were in the engine room they fired up one of the engines to bring her up to temperature, decibel reading, 105 decibels! Loud, yes but what a sweet sound. When it was up to temperature they checked the pressure from the super charger, took plug readings and checked other vital functions and found the engine to be in good running order. The next step was to pull the plugs and closely examine them for heat range and mixture reading to see if they needed to change heat range on the plugs. The next step will be to do an O2 sensor check to make sure everything is dialed in correctly. While the engine was running I went up on deck for a minute just to see and hear the exhaust as it was being blown out below water line,

what a great sound and the sweet smell was amazing, far different than that of our cars! The lead must add to the aroma.



Supercharger specialist Gale Plummer left and PT Boat restorer and guide Tom Cates right.

As fascinating as the mechanicals of the boat are the most important part of the visit was to be able to visit with and listen to the veterans that were there. These men had a lot to share and brought the reality of life on these boats into very sharp focus. As they would speak there was a look in their eyes that I have seen before in the eyes of those that have been in combat. As I stated before these were not pleasure craft, there was no romance, camaraderie yes but there was also a lot of backbreaking work, sweat and fear. The hull of the boat is two layers of $\frac{3}{4}$ " mahogany with a layer of waterproofed canvas between and no armor plating. They said that the safest place to be when you were being shot at was between the two forward engines on the floor. One gentleman was a mechanic working on the engine and watching bullets come in one side of the hull and blow out the other while still running a wrench. These stories of both the good and bad times makes you truly appreciate the sacrifice of this generation that unfortunately is fading all to quickly. For it is their sacrifice which has made so much of what we now have possible.

I would like to thank Gale Plummer for making these visits possible but all of us owe a large debt of thanks, not only to the men that served on these boats but also to all the people who work tirelessly to restore and maintain this piece of our nations history. Thank you from all of us!

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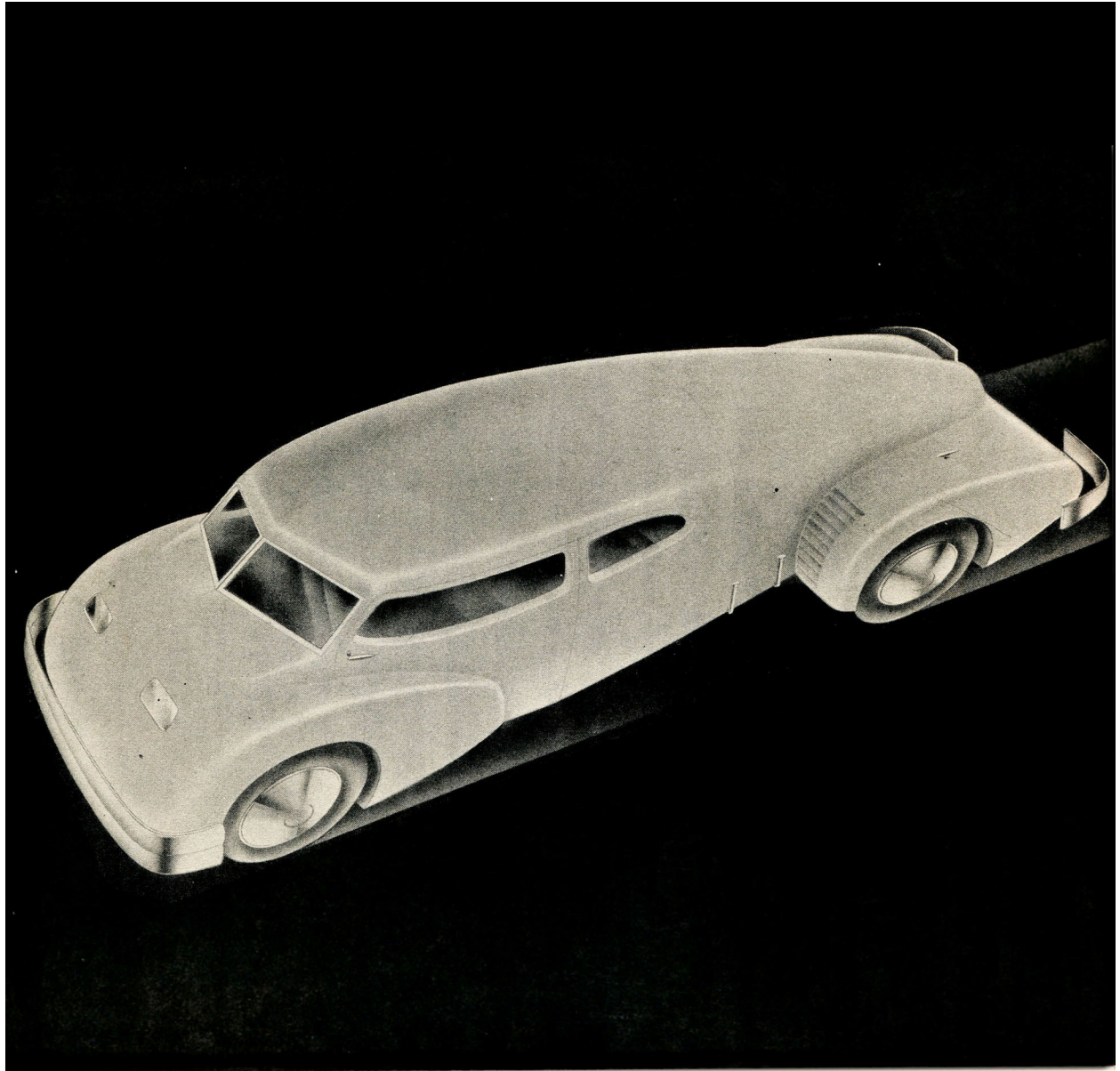
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THE MODEL D, Walter Dorwin Teague's Mamon of the future. Conceived almost a quarter century ago, this dream car is still far ahead of its time. Whether or not one accepts this silhouette as ideal for a road borne structure, its artistic purity and functional aspect is obvious. Here is further illustration of the values to be achieved when the integrity of design is respected and artistic genius is given free rein.