

THE
HOOD RELEASE



SPRING 2013

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



1938 Cadillac Sixty Special

Owner: Larry Schick

**OREGON REGION
CLASSIC CAR CLUB OF AMERICA**

Oregon Region
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Moving?

Be sure and advise the membership chairman of the new address.

Sunshine Information

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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 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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Oregon Region CCCA 2013 Calendar of Events

January	3	Member Dinner Meeting at O'Connor's	6:30pm*
	20	Grand Hotel at the Lakewood Theater	1:30pm*
February	7	Member Dinner Meeting at O'Connor's	6:30pm*
	10	Annual Valentine Brunch and Tour*	
March	7	Member Dinner Meeting at O'Connor's	6:30pm*
	23	Milwaukie Aquarium Day Tour and Lunch*	
April	4	Member Dinner Meeting at O'Connor's	6:30pm*
	5-7	Portland Swap Meet	
	20-21	Overnight Tour TBD*	
May	2	Member Dinner Meeting at O'Connor's	6:30pm*
June	6	Member Dinner Meeting at O'Connor's	6:30pm*
	16	Strawberry Social and Tour*	
July	11	Member Dinner Meeting at O'Connor's	6:30pm*
	12	Collector Car Appreciation Day	
	21	Forest Grove Concours d' Elegance	
August	1	Member Dinner Meeting at O'Connor's	6:30pm*
	4	Columbia River Concours d' Elegance	
	TBA	Carlton Art in the Park	
	18	Lake Oswego Car Show	
September	5	Member Dinner Meeting at O'Connor's	6:30pm*
	14-21	Oregon Region Annual Tour (Contact Howard Freedman)*	
October	3	Member Dinner Meeting at O'Connor's	6:30pm*
	27	Halloween Potluck at the Freedman's Garage*	
November	3	Annual All Member Banquet and Membership Meeting*	
	7	Board Meeting to Plan 2014 Calendar*	
December	8	Annual Holiday Potluck at the Lake Oswego Heritage House*	

* Denotes a CCCA or Oregon Region CCCA sanctioned event.

Director's Message

Larry Eave, a classmate freshman at Grant High School in the fall of 1943 was not only a cool and popular guy, but the one who seemed completely knowledgeable in the General Science class of Mrs. Newcomer when we devoted a couple of weeks to automobiles.

We studied the drive train and mechanics of autos, and related subjects such as safe driving and the history of auto development and the titans of industry who changed society. Autos were still less than 50 years old, and modern development had really only been reached 20 years earlier!

Seventy years later has brought improvements, but the auto is no longer the awesome thing that it was then; technology has moved ahead exponentially, and its new challenges capture the imagination and devotion in the new generation, explaining why youth today is less enamored by the auto and many young folks even disdain the machine and the driver's license once coveted by each of us on the day of the fifteenth birthday and a learner's permit.

But there are still young folks who are thrilled by the beauty and the technology and the artistry that made up the classic era automobiles, including the many worthy non-classic makes.

Certainly I remember Pearl Harbor day—hearing the news while I worked on a Sunday morning at the Hollywood Pet Gardens—and bicycling home to tell my parents the news. But I remember, too, the day in 1939 when I saw a Cord parked on Broadway; the day I walked past a Graham Hollywood in a car lot by Multnomah Stadium; the day I saw two Rolls Royces, one with body canework, parked at 19th and Jefferson at a used car lot; an antique car show in the Grant bowl that included an American Underslung; and what I thought then was a hot rod with a super-long hood driving on East Broadway past my barber-shop, but what must have been a Mercedes.

I was just as much a “car guy” as Larry Eave In 1943, but I didn't know it yet. Larry went on to a career with General Motors and died, too young, while my auto appetite was served by joining car clubs and meeting others who were similarly inspired, including Gordon Buehrig, Herb Newport, Al Leamy's widow, Alex Tremulis, Glenn Pray, and Joe Kauffman.

When I see multi-million car sales for such as the Chrysler Thunderbolt that I once considered trading for, and for a Bugatti that I once turned down a few thousand dollars...my reaction is less regret for not buying then, and more gratification that the cars that a few of us once loved (while most folks saw them as outdated and worthless) have touched new generations with their beauty and workmanship.

This is my tribute to those who admired, drove, and saved the cars that we still treasure, and represent that era. Rather than “The Greatest Generation” I believe that we were “The Classic Generation.”

Rodger Eddy

Director, Oregon Region, Classic Car Club of America

Editor's Notes

In January I had the pleasure of accompanying Howard Freedman to the Classic Car Club of America Museum to set up the digitizing system for the Derham, Judkins, and Dietrich custom coach builder files. In this issue you will find one article about the trip, the CCA Museum, and the Gilmore Car Museum campus. And another article that explains the digitization effort, its technology, and why it is so important.

On February 15th, my birthday as it happens, we had a dry day so I had a chance to interview Larry Schick and to take some photos of his 1938 Cadillac Sixty Special, a real beauty as you can see from the cover photo. Along with the interview, you'll find a companion article titled, "The Prophetic Cadillac Sixty Special." It describes the more than half-dozen ways this landmark car was a bellwether of things to come.

Also included in this issue are articles on our *Valentine Brunch and Tour*, our evening at the theater to see "Grand Hotel," and a guest submission from Michigan Region member Rich Ray on the history of coachbuilder J.B. Judkins and Company.

Jeremy Wilson
Publication Editor

New Members

Please join us in welcoming **John Phillips** of Newberg, Oregon, and **Ron Leventon** of Chehalis, Washington to the Classic Car Club of America, Oregon Region. We look forward seeing them at our club meetings or on our upcoming tours!

Tech Session Saturday May 11

Bob Earls will be conducting a tech session in May. The topic will be Detailing and Paint, including waxing and what goes into a good paint job.

Classic Car Club of America 2013



By Sylvia Potter and Howard Freedman

Our plane landed at the Bob Hope Airport around 7 PM Wednesday February 27th. Howard & Evelyn Freedman picked us up. They had driven in for the meeting and spent a few days in lovely Carmel before the meeting; one of Evelyn's favorite places to hang-out. When we arrived at The Langham Hotel we were duly impressed. This is a grandiose old Hollywood luxury hotel with elegant ballrooms, huge chandeliers and a staff that makes you feel as though you are their special guest.

Thursday morning was spent in meetings. Howard will be reporting on those. In the afternoon we toured the Getty Villa and Museum with some of our Oregon members, John & Georgia Mitchell. The Villa was modeled after the Villa dei Papiri, a Roman

country house which was buried when Mt. Vesuvius erupted in A. D. 79.

The Villa and grounds are beautiful with a long reflecting pool, colorful flowers and herb gardens all surrounded by white ornate columns. The museum is filled with Greek and Roman artifacts and statues.

Our next stop was the Mullin Car Collection. A very unique collection of rare and elegant Bugattis, Avions Voisins, Hispano-Suizas, a Delahaye and my favorite, a maroon 1939 Delage Cabriolet.

There was a 1925 Bugatti Type 27 Brescia Torpedo showcased that had been submerged in an Italian lake for 73 years. The story goes that the owner didn't want to pay the taxes on it so he suspended it in the lake with chains

Annual Meeting in Pasadena, California



attached to a float but the chains broke sending the car 150 ft. to the bottom of the lake. There was a picture taken under water of the car before they brought it out that covered the whole wall behind the car. It was surprisingly intact but looked as if it would crumble if you even touched it.

Friday started off with meetings with George giving tips and information to regions wanting to create a more useful, entertaining and easy to navigate website. Good job George!

After the meetings we all piled onto buses for a short drive to see the Gene Autry Museum. If you're ever in the area, this museum would be well worth the stop. It not only had guns, saddles and tools of the old west but showrooms depicting pioneer days and an impressive art and sculpture gallery.

After the museum we had an excellent prime rib lunch at Tam O'Shanter Pub. Then on to the Warner Brothers Studios for a guided tour of their lot where all the magic happens. Bob and Jan Newlands joined us on this tour. It was interesting to find out that 95% of what they produce now is TV shows.

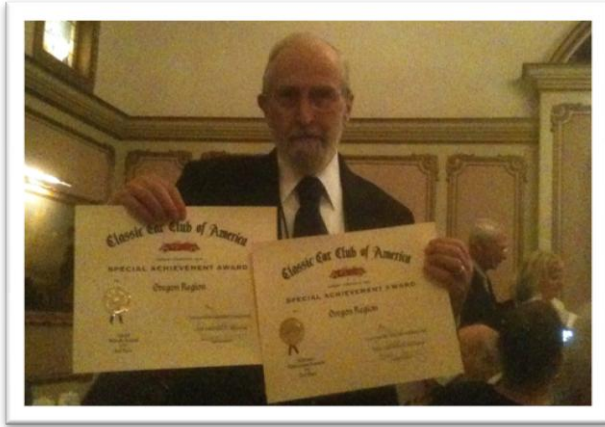


Friday night was awards night and our Oregon Region didn't do too bad. We were about in the middle of the pack on membership growth and activities but when it came to publications we got a 2nd and for the website a 1st. Nice going guys!

Saturday morning the Full Classics (r) were displayed for judging. George and I had a ground floor room that opened right onto the field where the cars were placed. How's that for luck. There were 50 of California's best plus a few transported in from Michigan, New Jersey, Arizona and Nebraska. As you might imagine this was a group of very high-end cars. George's favorites were the 1926 Mercer and the 1926 Steam-Powered Doble which drove in under its own power!

After viewing the cars we again boarded buses and were taken to The Huntington Library, Museum & Gardens. The Library is famous for its immense collection of rare books & manuscripts, including the Gutenberg Bible on vellum. Of course the 120 acres of manicured gardens was where I spent most of my time. The huge Chinese garden was my favorite. They even imported the boulders in the garden from China.

The Awards dinner was in the Viennese Ballroom of the hotel with its enormous



crystal chandeliers and elegant surroundings being a fitting venue to hand out trophies to owners of these 95 to 100 point cars.

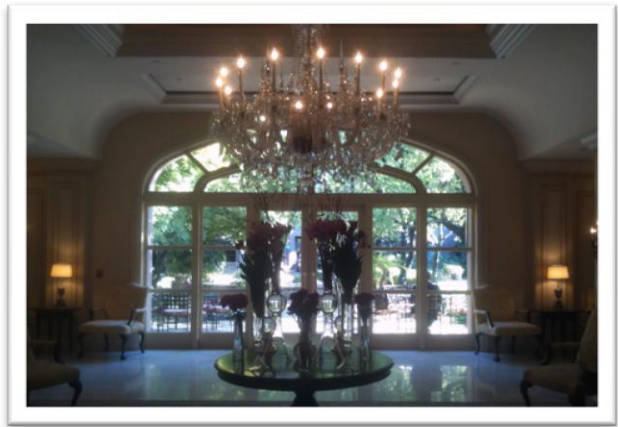
Sunday afternoon we spent with our aspiring actress granddaughter enjoying the sights and checking out some of the art work she has done for businesses around town. At 8 PM we flew home and left the make believe world known as Hollywood behind.

PS: Howard Freedman

Wonderful easy drive down to Grants Pass and over on Bob Douglas's favorite route 199 to Crescent City and down the California coast ending up in Carmel for a couple of days to make my dear wife Evelyn happy with her Carmel fix.

We arrived in Pasadena in time to pick up the Potters as Sylvia noted above; had a quick dinner with them and got back to the Langham.

Thursday morning we started off with a Club membership meeting with the obligatory reports from your Treasurer and the rest of the national Board and introduction of our two new national Board members; our own neighbor to the north, Stan Dickison and perhaps my savior as my anticipated successor as Treasurer of the national, Greg



Kosmatka, a real CPA from Michigan (I can only hope he takes me off this job next year).

Following the Club membership meeting, we had a Museum membership meeting at which I described our many improvement projects including the digitizing of some 12,000 pages of historic Durham, Judkins and Dietrich custom body designers, under the supervision and direction of Jeremy Wilson; the 20 plus video presentations of the cars in our building by David Charvet and the new construction of storage and rest room facilities that I am chasing down with the help of Board member Al Kroemer who keeps prodding me with new ideas. All of the digitized materials and the videos will be available on the Museum web site; www.cccamuseum.org.

On Saturday we had a Museum Trustees meeting at which I presided and received approval from the Trustees to proceed with the new construction and to continue on with the other initiatives that we have under way.

Saturday afternoon Evelyn and I flew home for an 80th birthday party for a dear friend and back Sunday morning so I could finish two days of national club board meetings and then we headed for home.

Great weekend accompanied by the Potters, Georgia and John Mitchell and Ron Trefry.



Special Classic Was Worth the Wait

By Jeremy Wilson

Seventy-five years ago General Motors unveiled what would become known as “the single most influential prewar Cadillac,” the Sixty Special. Created by 23-year-old William L. Mitchell, the 1938 Sixty Special was a masterpiece of design. A sporty version of the Fisher Body Series 60, it sat three inches lower and longer on a double-drop frame. It had no running boards, allowing the body sides to be pushed out to the full tread width. Also featured were large side windows in chrome frames, a convertible-shaped top with a thin roof section and notched back, an integrated trunk, and broad “suitcase” fenders to give it a more finished look.

Twenty years ago, Oregon Region CCCA member Larry Schick became acquainted with the landmark Sixty Special and began a two-decade search, ending with an acquisition last year. It was a lengthy process but worth the wait.

“I first became interested in the Cadillac 60 Special in 1992 or 1993,” said Larry. “I was looking at the March, ‘85 issue of Collectible Automobile magazine and saw an article, ‘The 1938-41 Sixty Special: The Classiest Cadillac.’ I became fascinated with the history of the car and how it

was developed, and the story that evolved with Harley Earl hiring Bill Mitchell to create a sporty fresh Cadillac.

“In 1934 Division Manager Nicholas Dreystadt noted a price gap between the LaSalle and the least expensive Cadillacs. He saw that the big V12s and V16s were going out with the Depression, and he wanted a car to bridge the gap during the transition. That became the 1936 Cadillac Series 60. In January ‘34 Harley Earl assigned William Mitchell to create another new model based on the Series 60, and that became the Sixty Special.

“I especially liked the looks of the 1938 with its Cord-like grill. In 1939 they went to a waterfall grill with chrome in between the catwalk area on both sides of the hood, and they moved the freestanding pod headlights up next to the hood, but I preferred the looks of the 1938.”

Waiting nearly two decades, Larry began searching in earnest several years ago.

“I looked at four or five before making a purchase. I flew to Chicago to look at two, then flew to San Francisco to look at a couple more. They all seemed to have things that weren't quite right and it was beyond my scope to do a full restoration. So I decided not to pursue it for a while.”



But fate intervened and Larry found the car he was looking for in Oregon.

“One day my barber asked me what I was up to and I said I'd been back to Chicago to look at an old classic car. He asked what kind of car and when I told him he said, ‘You should contact my customer Ray Dunford, he's been involved with classic cars for years and he judges cars at Forest Grove.’ So I contacted Ray and went to a CCCA meeting. Ray owns a ‘38 Sixty Special and knew Charlie Philpot who also owned one. They kept in touch about authenticity and repair issues. Ray suggested I contact Charlie to see if he had any interest in selling his car.



“At first Charlie had no interest in selling, but for months I just kept calling. He'd been working on it since 1986, for 26 years. He kept telling me he didn't want to sell it but I think he'd come to the point where he couldn't take it much farther; later he told me his wife wanted the space in the garage. I kept pestering him and at one point he told me he wished I'd just go away, but I never did.



Charlie Philpot's restoration progress

“I officially bought the car on July 21, 2012. It started and we drove it about two blocks, but it had problems with the shifter, the starter, the brakes, and steering. It looked very rust free and correctly restored as far as the chrome, paint, and the upholstery were concerned. But several details were left to do. Charlie would say he intended to work on it and to call him in a couple of weeks. However he was heavily involved in construction of the Antique Powerland Museum in Brooks, Oregon and was away much of the



1938 was the last year Cadillac would be built with hardwood main sills and seat frames.

time. So I'd call and he'd say he still hadn't gotten it sorted out, and to call in another couple of weeks.

Ultimately I just paid him and took a gamble—I figured I could get it sorted out myself.

“The car had been moved out here from Virginia and never licensed in Oregon, but VIN numbers matched and that worked out okay. The identification plate on the firewall had the trim and paint numbers. I checked these against the authenticity manual, which I bought from the Cadillac LaSalle club. The paint is Sherwin Williams Antoinette Blue; the interior is a plain grey cloth, not Bedford, but plain gray. Charlie Philpot had obtained a build sheet from Cadillac which showed its purchase from a large dealer in San Francisco named Don Lee. The ID tag also has the body number 2202 out of about 3500 built.”

Once acquired, Larry enlisted Bob Earls to help with the remaining restoration tasks.

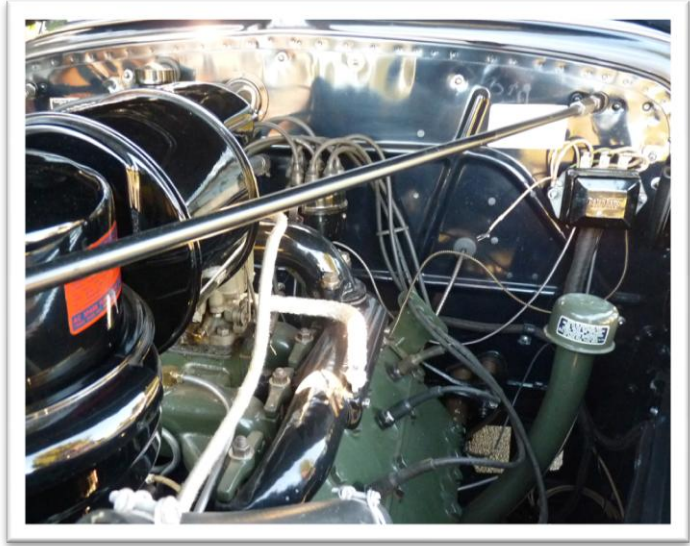
“Bob Earls was very helpful and did a masterful job sorting out everything for me. We wound up removing the steering box and sending it to Lares Manufacturing in Minnesota. Bob also put in new motor mounts, did some rewiring, installed a new solenoid, adjusted the gear shift linkage, and relined the brakes.



“Howard Freedman also really helped me a lot. He let me take the car to his shop while Bob worked on it. And there wasn't any rush to remove it when the weather turned foul. He was very supportive.”

Though this isn't Larry's first collector car, he was unsure how it would feel to drive the Sixty Special.

“You know, I really didn't know what to expect. I didn't get a chance to drive it much before I bought it. But it handles surprisingly well for a car of its vintage, size, and weight. It wouldn't be a treat to parallel park, but once it is moving, it actually handles pretty well.”



“At one time I owned '67 Austin Healey, and I now own a '63 Alfa Romeo Giulia Spider I purchased in 1979 from a lady who owned it for about three months. She bought it from the original owner and thought it was going to be a hot rod, but it's not. We'll, maybe compared to the Cadillac it is!”



If you haven't seen Larry's Sixty Special, make a point of seeing it and him at the Forest Grove Concours d'Elegance this year.

Coming to the Kokomo Automotive Museum

February 8-May 1, 2013

“Ask the man who owns one-The Golden Age of Packard 1925-1947”

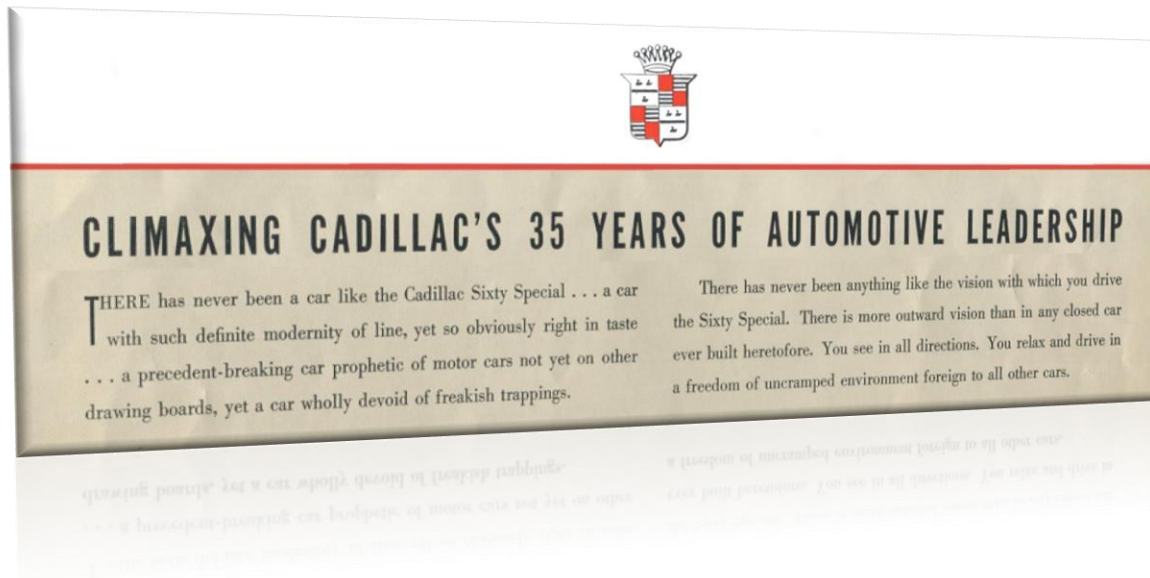
During the Classic Era (1925-1948), the name Packard was synonymous with quality, prestige, and luxury. To this day, the very presence of a Packard speaks of a bygone era of glamour and class. The Kokomo Automotive Museum is honored to host a trio of Full Classic® Senior Packards from three of Indiana’s top collectors. Gerald Mann of Indianapolis is providing a 1929 eight cylinder roadster. John Gambs of Lafayette has loaned a stunning 1938 Twelve convertible sedan, one of 25 built. Former CCA president Gene Perkins has contributed his 1940 Packard Darrin convertible coupe. In addition, three non-Classic Junior Packards will be available for viewing, a 1936 Model 120 convertible coupe, a 1939 Model 110 business coupe, and a 1942 Clipper sedan. Period advertising and a short film will round out the exhibit.

Mark your calendar for February 8, 2013 to attend the opening of the exhibit.

For more information, visit www.kokomoautomotive museum.org or contact Jeff Shively, Director of Development, at (765)454-9999, or by e-mail at Cad19651941@yahoo.com. The Kokomo Automotive Museum is located at 1500 North Reed Road, Kokomo, IN 46901.



1928 Cadillac Derham Town Car



The Prophetic Sixty Special

by Jeremy Wilson

One usually takes claims from sales brochure with a grain of salt, but in 1938, Cadillac's enthused ad writers nearly landed on the side of understatement.

“...a precedent-breaking car prophetic of motor cars not yet on other drawing boards, yet a car wholly devoid of freakish trappings.”

Could this be true? Was the Sixty Special really predictor of things to come? Was it ‘wholly devoid of freakish trappings’?

A quick browsing of a few car history books reveals even more praiseful claims than Cadillac dared to make. The Sixty Special was a design forerunner in many categories:

(The following pertain to mass produced vehicles from major US manufacturers)

- The first Detroit “personal luxury” car.
- The first car to have the hardtop-convertible look.
- The first car to have what would later become known as “notchback” styling.
- One of the first cars without running boards.
- The first car to have an extended rear deck.
- The first car to have two-piece doors with light uppers (thin chrome frames surrounding the windows).
- The stiffest frame put under a car to that time.
- Its design lines were softened into the “torpedo body” forms used by GM for nearly a decade.



1938 Cadillac Sixty Special

Any one of these may be debated, but there is no doubt the Sixty Special was as predictive an automobile as Cadillac had claimed.

With regard to the “freakish trappings” the car was a head-turner from the start, because of its sporty but dignified styling, nearly carried to an extreme. It was a luxury car that beautifully carried off the “less is more” theme, with relatively little bright work, an almost Spartan interior, but with plenty of flair.

This new model had the corporate brass concerned, and rightly so. A recession year was hardly the time to be introducing this daringly different new automobile into a severely depressed market. Its appeal was further restricted by the fact that it was built in only one body style: a four-door sedan. On top of that, it was priced at nearly 25 percent over the Series Sixty, which was mechanically identical.

But the Sixty Special was an instant hit. It outsold every other Cadillac model in its first year and outsold the Series Sixty sedan by nearly three to one.



Who gets credit for this landmark design? Bill Mitchell, a designer in his early twenties, who would succeed Harley Earl to become GM's Vice President of Design from 1958 until 1977. Over the course of his career, Mitchell was responsible for creating or influencing the design of 1949 Cadillac Coupe DeVille, the 1955-57 Chevrolet Bel Air, the 1963-65 and 1966-67 Buick Riviera, the 1963-67 Corvette Stingray, the 1975-79 Cadillac Seville, and the 1970-81 Chevrolet Camaro.

Mitchell was born in 1912. His father owned a Buick dealership and would bring home trade-ins (Stutz, Rolls-Royce, Hispano-Suiza, Isotta-Fraschini), which undoubtedly inspired Bill's love of drawing automobiles. Later, while studying engineering at Carnegie Tech, he began working in the summers at Barron Collier Advertising and attended Art Students League to refine his drawing skills. The owners of the ad agency were among the founders of what is today the Sports Car Club of America, and Mitchell spent much of his time racing and drawing racing-cars and drivers, exhibiting the sketches in the clubhouse.

The 1938 Sixty Specials are relatively rare. The CCCA national roster shows only 22 for model year 1938, and only one of those in the Oregon Region, belonging to Ray Dunford. Compare that to 75 Sixty Specials listed for the 1941 model year.

In Bill Mitchell's own words (from the oral history, *The Reminiscences of William L. Mitchell*):

Well, a good friend of Mr. Earl's, [Walter Carey] who was in the insurance business in Detroit saw my drawings and he said, "Bill, did you ever think of designing a car?" I said, "No." He said, "Well, I know a big fellow that's in charge of all design at General Motors, why don't you send your drawings out to me, and I'll get them over to him." That was in the summer of '35, and I took the summer off, from water colors and everything, just to work at my free time—to work on these designs. So, I sent them out, and in December I went to work with General Motors in 1935, and within a year, I had the Cadillac studio.

In the March, 1985 issue of *Collectible Automobile* magazine Mitchell explains the origin of the Sixty Special:

Now the Sixty Special started out as a LaSalle. You see, the LaSalle was a lower priced car and it was sportier. The LaSalle always had a sportier image than the Cadillac. But they decided this car was going to cost money, so they made it a Cadillac.

Although Mitchell is widely credited for the Sixty Special design, the inspiration and direction came through Harley Earl—along with design cues from Cord's "coffin nose" and Panhard's two-piece doors with delicate window frames.



1936 Panhard Dynamic 76X © Croquant/Wikimedia



1936 Cord 812

In Mitchell's words,

Another great thing I remember, the first car that I got credit for, and I didn't do it, because I did it under his direction, was the Cadillac '60 Special.

And from Michael Lamm and Dave Hollis' A Century of Automotive Style,

Harley Earl initially wanted the 60-S to be another LaSalle. In the back of his mind, he envisioned the third rebirth of his beloved marque (1927 and 1934 being the LaSalle born and reborn). Inspiration for the LaSalle 60-Special came from France. Earl and Big Bill Knudsen had been to the 1934 Paris Salon, where Knudsen fell head over heels in love with the Panhard 6 CS Panoramic. Knudsen especially liked the Panoramic's upper treatment: a roof and window theme inspired by that era's posh French passenger trains. French luxury railcars used arched windows with delicate, bright metal surrounds. ... Knudsen wanted to buy a Panoramic, but Earl assured him he could do that same roof better, and he brought the Panhard idea back with him to Bill Mitchell's Cadillac studio. Mitchell now did several clays with versions of the five-window roof, the two-piece doors and the thin chrome window frames rising from a rolled, molding-less beltline, much like the 1929 Buick's and the 1936 sedan in Cadillac's 1938 lineup.

But it is to Mitchell's credit that he was able to take direction and combine multiple design elements into a beautiful automobile, at age 24. Here he describes how he went about refining the look of the Sixty Special's grill:

If you look at the front of the car, you realize that if you intersect the "catwalk" with the hood, you get a "jockstrap" effect from the front view. I didn't like that. So one night we took some wood and went out on the band saw and made the wings that you see on the front of the '38 Cadillac.

Although he was young, he was the right designer at the right time. The 1938 Sixty Special is a testament to his dislike of excessive chrome and his understanding of the European "Clean and Simple" design.



Bill Mitchell's Concept Sketch for the Sixty Special

In 1939 Cadillac returned to the pointed front ends on all models and the headlights were now positioned higher and closer to the grill. In addition to the four-door sedan, the Sixty Special was now offered as a Sunshine Turret Top (sunroof sedan), and an Imperial Sedan with a sunroof and a division window. In 1940 the Sixty Special was available as a town car as well as a sedan, and the grill had heavier (and fewer) bars.

1941 saw the town car dropped, the fenders extended into the front doors, and the first incarnation of the egg-crate grill.

The Cadillac Sixty Special is on the Approved CCCA Classics list from 1938 through 1947. The model name was continued through 1976, and then resumed again from 1987 until 1993.



1939 Cadillac Sixty Special © Herranderssvensson /Wikimedia



1940 Cadillac Sixty Special © OSX /Wikimedia



1941 Cadillac Sixty Special



The Sweetheart Brunch 2013

by Matt Hackney

It has always been a date to carefully plan and keep on the top of the calendar, but as the New Activities Director, February 10th loomed over my head. I would need to get some candies for the tables and remember to go get roses the day before. This was only part of our prep for the tour this year.

I had entrusted Mike McCready with a long list of repairs/improvements for our '38 Packard. We asked him to repair the leak in the roof, take a look at all of the oil leaks and then grease/lube the chassis and install a heating system in the car, and install our new radials. Like a lot of cars, our '38 came from the factory without a heater, so electrical work was also called for. My "ready" to install heater leaked like a sieve, so down to the repair shop it went. The estimate was \$500 to repair the core. Needless to say, the tour was quite cold! Mike accomplished the rest of our list and returned our car to its previous dependable, "joy to drive".

Back to the tour. I stuffed roses into an antique stovetop coffee pot and wedged that in the storage/cargo compartment behind the seat (along with the chocolate) and drove out of the garage. Karla got in with her long wool winter coat (still no heater) and we wrapped her in a wool blanket.

I had driven the car from Mike's house the day before, so I knew the new radials made quite a difference. The freeway lumps and bumps were traversed with grace and agility. It was a wonderful change from the bias ply's that had the habit of throwing the car from lane to lane. Much better!



The drive over from our house to Lewis and Clark Park took about forty minutes. I planned on being early and the first one at the Park. I failed! We were early, but the Freedman's and Cox's were waiting already. The guys were "enjoying" the cool weather while the ladies stayed in the warmer and bigger cars. Car by car people arrived, several people ducked into Freedman's Buick to stay warm and to visit, while many of us relished the fact that it was not raining. By the time we left, we had five full classics on the tour ('41 Cadillac, Mona Marsh, '41 Buick, Freedman's, '31 Packard, the Cox's, '38 Packard, Hackney's, and '46 Packard, Wilson's) and four non-classics ('59 Bentley, Charvet's, '50 Chevy, Robbins', '56 Packard, Cataldo's and '53 Pontiac, Earls'.) Just in case you missed it...full classics out-numbered the non-classics! (Since we want to keep the results properly skewed, modern iron will not be mentioned...)

We left the park and headed on one of the most amazing road tours Karla and I have ever experienced. Steep climbs, hairpin turns and NO gravel! Some turns were so tight, we hesitated to see if Jeremy and



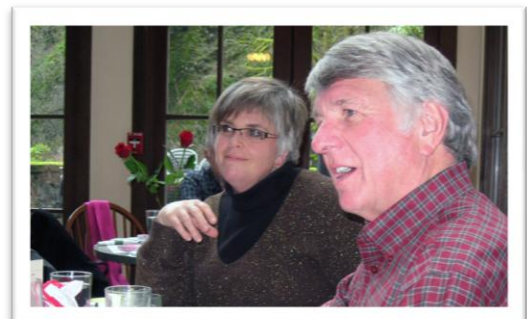
Howard would have to back up a few times to get around them. By the way, anyone who thinks a seven passenger sedan is a lumbering battleship, should attend the Jeremy Wilson School of Driving. I have never witnessed such agility with so much car – Bravo!

The scenery was awesome, we even noticed a Silo turned home/office that we recognized from watching Oregon Art Beat as well as a caboose in someone’s back yard. Most of the old highway had been repaved and was a pleasure to drive on, only the last few miles were “old” pavement and we joyfully skimmed over any potholes with our lovely new tires. When we arrived at the lodge, some of us circled around to our parking spaces while others just pulled into a full power slide to arrive. It was a beautiful and dramatic entry to a wonderful brunch.



After unwrapping Karla, we hoofed it upstairs to distribute chocolate and roses. We had three dozen roses, and we shared them with all the ladies in our group plus those in the room with us, and a few were left over for the wait staff.

The buffet was delicious and plentiful as usual and Roger Eddy concluded with Kudo’s to our membership for its dedicated support of this important group, and to the Cataldo’s (new Tour Director) for their efforts on the beautiful event. Afterward, Roger and Chris invited everyone to continue the tour up to Cascade Locks.





We had about 10 cars and their owners head up the old highway for Cascade Locks. We circled around a statue of Sacagawea at the Locks Water Front Park. We then took a short drive from the park up to the studio and Foundry.





Heather Soderberg created the sculpture of Sacagawea and many other works contributing to her worldwide recognition. The group was given an impromptu tour of the foundry and a mini class in the lost wax method of casting.

We were also given a good understanding of plasma cutting and sculpture building. After touring the foundry, we crossed the road to Heather's studio where we crowded around her past works and works "in progress" for an additional lecture on how the clay and other sculptural materials are used. At the end of the lecture, Heather herself came in and we enjoyed more question and face to face time with her.



From the studio and foundry we were free to make our way home – our drive home was warmed by a crystal clear sunny February afternoon in the Gorge. Thank you Chris Cataldo and Roger Eddy for your good route, destination and planning. This will be a very memorable Sweetheart Brunch and Tour.



*Outside the Multnomah Lodge
1931 Packard Eight Four-door Sedan – Owners: Larry and Pat Cox*



Museum Update

by Jeremy Wilson

As you know, Howard Freedman set an aggressive agenda for improvements to the CCCA Museum when he became president last year. A partial list is shown in the panel to the right.

In January we took a dead-of-winter trip to Hickory Corners so Howard could meet with the contractors for the building improvements and I could set up the digitizing equipment. For several weeks prior, we had been considering what clothes we would wear for our January-in-Michigan vacation, but somehow were blessed with warm weather. In fact, it turned out to be warmer there than here!

The CCCA museum is located on the grounds of the Gilmore Car Museum, which has over 200 cars on display. Located midway between Chicago and Detroit, it began in 1963 as the hobby of Donald S. Gilmore when his wife, Genevieve, gave him an antique car for his birthday—a 1920 Pierce-Arrow “project car.” With the help of some friends, the auto was placed under a tent and a full restoration followed. The hobby soon grew into a collection of over 30 automobiles. Mr. Gilmore purchased 90 acres of farm property and had several historic barns dismantled piece by piece and moved to the site. It was Mr. Gilmore’s wife who suggested turning the collection into a museum. It opened to the public for the first time on in July of 1966.

Planned Improvements to the Museum

- A storage and restroom addition.
- A new heating and cooling system for the library and storage area.
- Video kiosks at each of the Full Classic® cars displayed in the building.
- Digitizing of the more than 1200 Judkins, Derham and Buehrig folders.
- A redesign of the Museum website to make it easier to read and mobile friendly, and the inclusion of the digitized coachbuilder documents and the videos created for the kiosks.
- Creation of three small “period” offices within the museum to feature the furniture and memorabilia of automobile designers Raymond Dietrich and Gordon Buehrig and automotive journalist and CCCA editor Beverly Rae Kimes.



Gilmore Heritage Center

In addition to the Gilmore Car Museum and the Classic Car Club of America Museum, the Gilmore Campus is host to the Pierce-Arrow Museum, the Tucker Historical Collection and Library, the Midwest Miniatures Museum, the Franklin Collection, the Model A Ford Museum, the Cadillac-LaSalle Club Museum, and the Lincoln Museum (the last two are underway but not yet open). Also on the historic campus are a 1930s gas station and a 1940s diner.

On our first day in Michigan, I noticed how early I was eating breakfast in the lobby of the Fairfield Inn in Kalamazoo. Normally when I take a short trip, I just stay with my home time zone, but with Howard, breakfast was at 6:20 EST, which meant I was up at 5:45 (2:45 PST). Soon, we were on the way to Hickory Corners, and then entering the Gilmore Campus, arriving before the facility was even open. Fortunately, someone was there to give us a key to the CCCA Museum, and before long we were in the library, setting up the new digitizing station.



The Franklin Collection



Howard working on the building plans



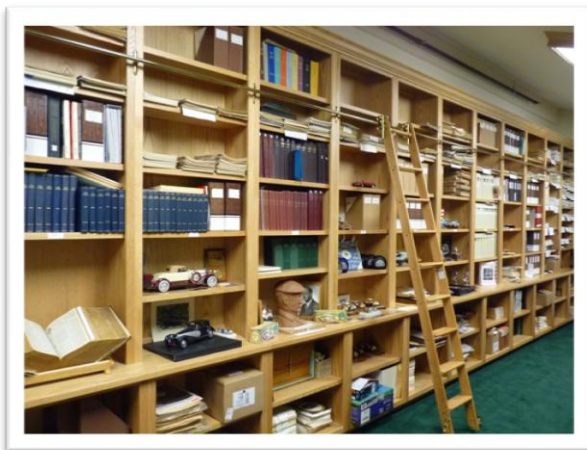
The digitizing station



The Turnquist Gallery, looking into the automobile display area

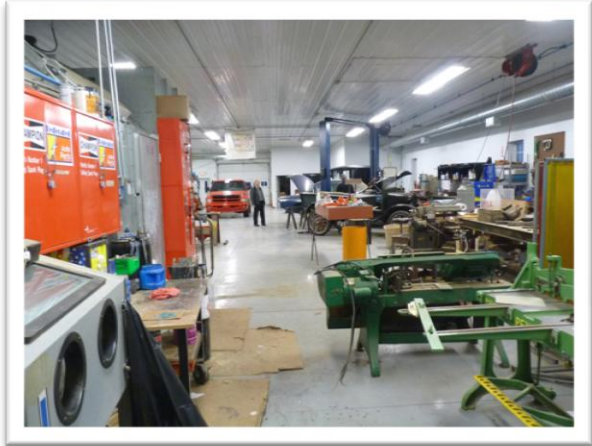
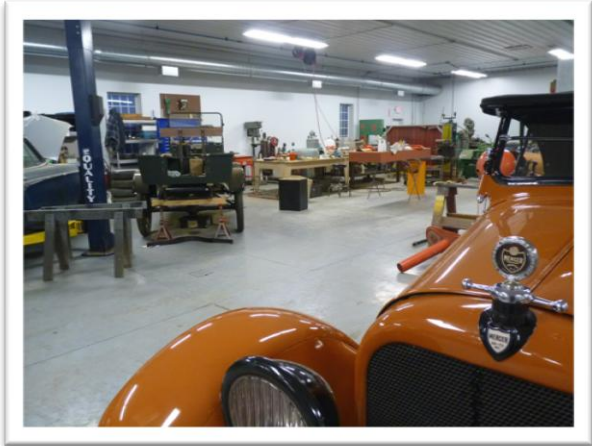


The Marvin Tamaroff Mascot Collection



Museum Library (clay bust of Gordon Buehrig)

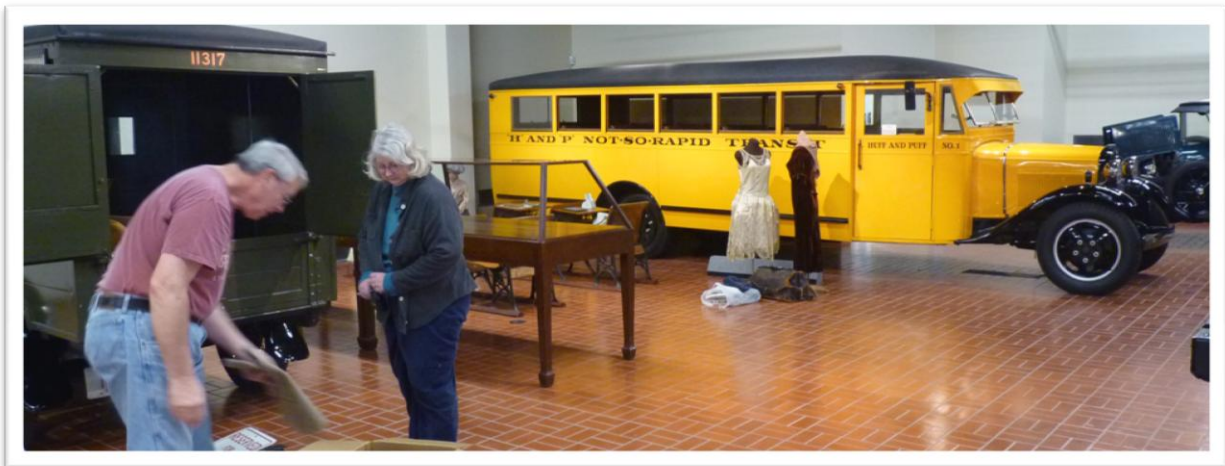
I spent the bulk of my stay setting up the digitizing station and training Andrea to scan letter size documents and photograph large documents. Once scanned or photographed, the images are cropped and analyzed using optical character recognition (OCR) software. They are then saved in high resolution PDF format so they may be easily viewed on the Museum website (see the companion article in this issue titled “Digitizing Our Custom Coach Archives.”)



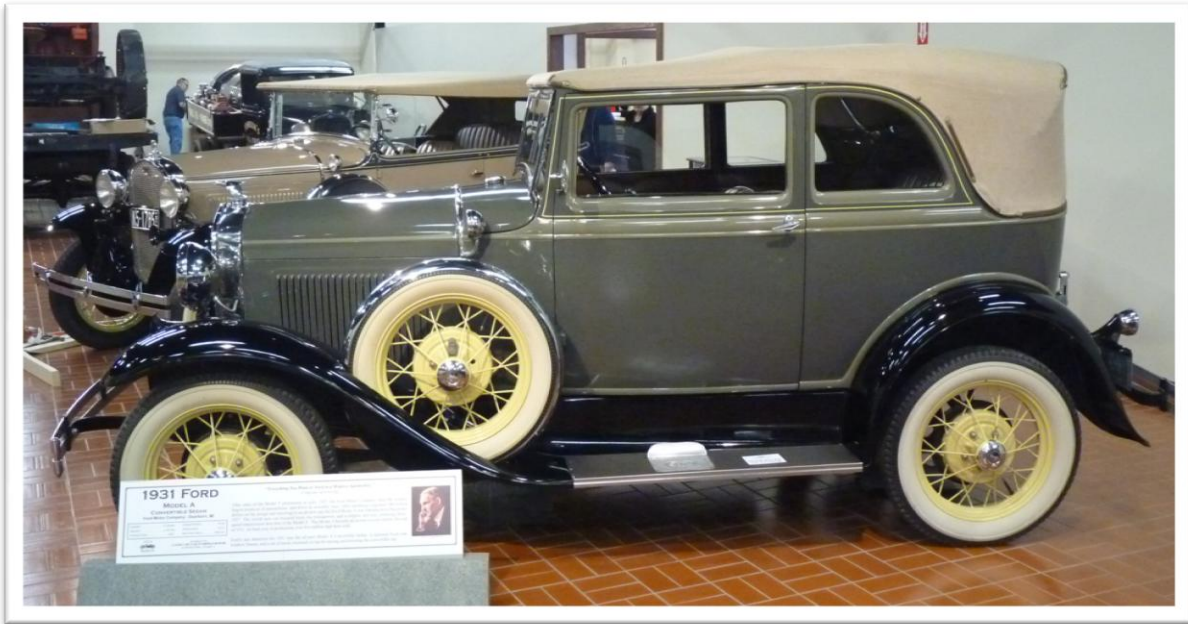
Early one morning before the Museum building was open we were able to visit the Gilmore Museum Restoration Garage, as one of the employees had arrived early. Along with functioning as a restoration facility, the garage is host to a “High School Auto Restoration Program,” which has been in operation since 2009. The students are certainly lucky to have a chance to learn the trade in such a first-class facility.



On the afternoon of our last day we took a tour through some of the other museums including the Model A Ford Museum. There were plenty of volunteers on hand attending to last-minute details in preparation for that museum’s grand opening.



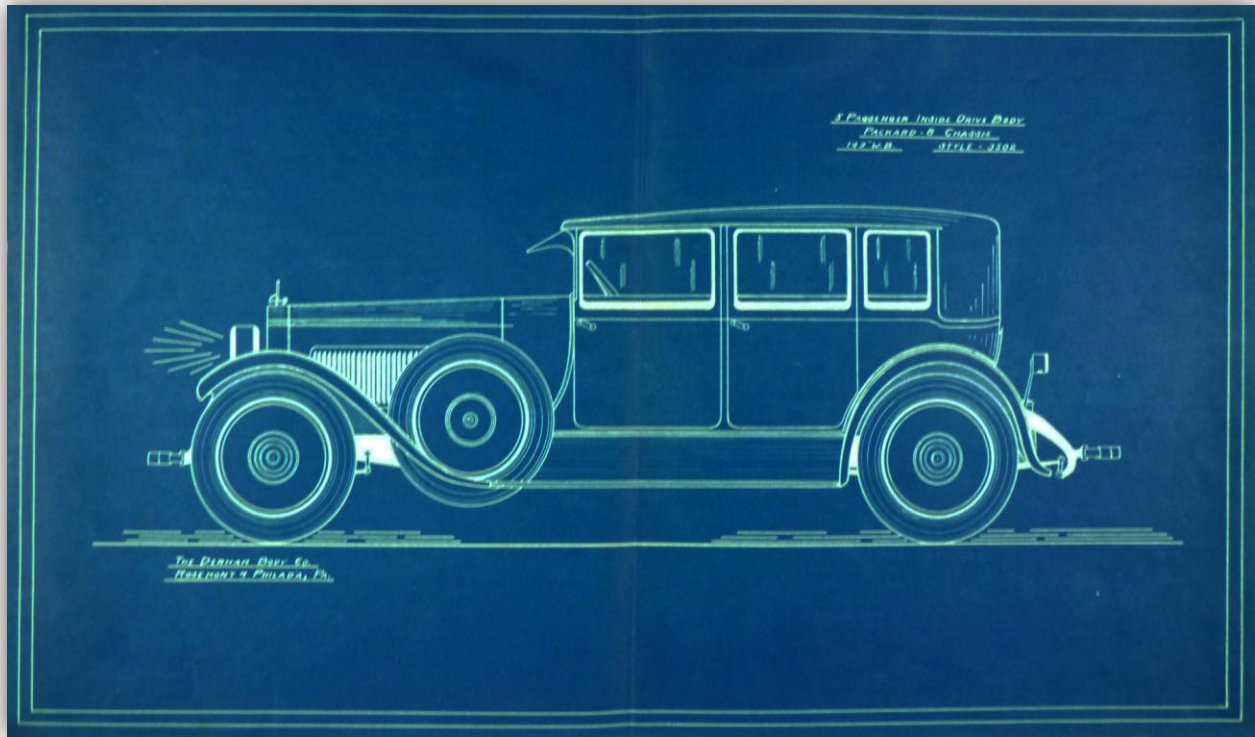
Beyond the usual sedans and cabriolets, there is a school bus, a wrecker, and a tractor, all converted from Model A chassis. On loan from the CCCA Museum is a rare 1931 Model A Convertible Sedan, featuring fixed side windows with tracks for raising and lowering the top.



What really caught my eye, though, was a Model A chassis with virtually every part cut away so you can see how everything operates. I mean *everything*, including the tire, radiator, and battery.



With our jobs done we headed back to Grand Rapids to catch our plane homeward. I'm looking forward to my next trip to Hickory Corners. There is simply too much to see in a day or two, and new exhibits and even new museums are being added every year.



Original drawing of a 1928 Packard Derham, from our Derham archive

Digitizing Our Custom Coach Archives

by Jeremy Wilson

In addition to its unique collection of “Full Classic” automobiles and its world-class mascot collection, the Classic Car Club of America Museum is home to a fine automotive library. The library comprises many hundreds of books and magazines, and a large automotive literature collection. But most significantly, the Museum is preserving the archives of the people who contributed to the making of the Classic Era: The files of the custom houses of Derham and Judkins as well as the papers of Ray Dietrich.

In keeping with its tradition of exemplary stewardship, the CCA Museum has undertaken the task of digitizing these files (over 1200 folders and more than 10,000 documents in all). The purpose of this project is threefold:

1. To preserve a facsimile of each and every document in a medium that will never deteriorate.
2. To allow interested parties to examine archive content, free from the wear and tear associated with handling and photocopying.
3. To provide a mechanism with which one may, from anywhere in the world, quickly search the archives by coachbuilder, marque, year, or keyword. For example, searching for “1941 Cadillac” should make available a list of all documents containing that phrase.



To facilitate this task, we have set up a state-of-the-art digitizing station at the museum. The basic elements are a personal computer, an Epson V600 photo scanner, and a Panasonic Lumix DMC-FZ60 camera with a tripod and four desk lamps.

The Epson photo scanner delivers extraordinary quality scans at a resolution of up to 6400 x 9600 dots per inch. Furthermore, it came bundled with optical character recognition software that allows us to create searchable PDF documents. This means we will be able to put our entire archive collection online (photos, typewritten documents, etc.) and quickly retrieve any one of more than 10,000 documents by date, coachbuilder, marque, or keyword.

The Epson scanner can handle legal size documents, but the archives contain much larger blueprint drawings and build sheets. Scanner prices rise prohibitively for oversize documents and taking the fragile and irreplaceable documents to a copy center is not an option.

However, thanks to the advancement of digital camera technology, we were able to solve the problem by creating what is called a “copy stand.” In our case, we have combined a camera, tripod, and lighting to allow the photographing of documents up to 18 X 24 inches.

SPECIFICATIONS

THE DERHAM BODY COMPANY

Name:- PACKARD MOTOR CAR CO. OF NEW YORK, 1861 BROADWAY, NEW YORK, N.Y.
 Ship to: Via: Delivery:- Date of order: 7-23-26
 Chassis: Packard Type: Eight Wheel Base: 143" Steering post:

Their body No. Drawing No. 3502 Job No. 1978 - 1979

Body style: (2) 5 pass. Inside Drive with div. Material Selected ash & aluminum
 Seats front: Two pass. Division: None
 Rear: Three pass. Division: None
 extra: None Arm rests: None Slide plates: 1807
 Doors front: Two Locks: 33-X Hinges: Exposed Hdls. inside 1806
 side: Two Locks: 33-X Hinges: " Hdls. outside Nothnagle S
 " pull-to 1826
 Mouldings: As per sketch (fin. Outside: Bright nickel Hdls. regulator 1859
 Finish inside: McFar. Tillsbury pattern platinum Division: ~~None~~ Yes
 Window Regls. no-jump-fence doors: Yes Offset Rear seat: Yes QUARTER:-Yes offset leather
 Arm rests front seat: None Cabinets: None back color?
 Inlaid panels: None Back light: As per draft
 Instrument board: Standard
 Finishing mouldings: ~~to match P.K. cases #210~~ to match P.K. cases #210

TRIMMING: Later
 Material rear seat:
 Style rear seat: Two button pleated
 Laces: Self lace
 Doors front: With pockets
 Cushions front: Two
 rear: One
 pillows: One
 Floors front: Standard metal bound
 rear: Carpet & rubber mat
 Top style: As per sketch
 material: St. gr. leather color ?
 curtains: See silk curtains
 envelope: None
 Slip covers: None
 Foot cushions: See foot reat
 Hair: Standard

Front seat:
 Front seat: Two button pleated
 Springs: Trenton lace web
 Rear: Plain

Silk curtains: At all windows except fore doors
 on trigger type platinum finish

PAINTING:
 Under body
 Upper panels
 Mouldings
 Striping body
 Chassis color
 striping
 Guards color
 striping
 Top bows
 Top irons
 Monogram

Radiator color
 Hood color
 striping
 Wheels color
 striping
 Windshield
 Window offsets
 Coat-of-arms

ASSEMBLING:
 Battery box: Standard
 Brackets head: Standard
 side:-
 rear:-Standard
 Cabinets: None
 Cigar lighter: In smoking case
 Dash: Standard
 Dictaphone: Type E with G horn platinum finish
 Foot rest: Bar type ~~on~~ *Hand side*
 Guards front: Standard
 rear: "
 splashers: "
 Hood: ""
 License bracket: "
 Lights dome: #1800 Step: 1 right #1left
 cowl: None Corner: None
 pillar: None Wheel: None

Watch on bracket over division
 Grid rails on rear panel
 Wiring complete by builder
 Megaphone: See dictaphone
 Robe rail #1866 on division
 Running boards: Standard
 covering: "
 Steps
 Smoking case: P.K. 210 with cigar lighter
 Specials: See remarks
 Switches: F-1808 plate
 Telephone: See dictaphone
 Tire carriers:
 Size tires: Standard
 Toilet case: P.K. 210 no watch
 Top: Exposed
 Trunk rack ?
 Ventilator top of cowl
 side Yes
 Windshield: One piece
 Cool box: Under front seat

Example 1. 1928 Packard Derham build sheet photographed from an oversize document



Example 2. An oversize photograph of a 1938 Buick Derham

The example images shown are reduced in size, but all the documents in our digital archive are high resolution and capable of being clearly reproduced at their original size.

Many of the folders in the archives contain absolutely fascinating correspondence between the coachbuilder and the automobile manufacturer. The first folder I examined revealed how a 1928 Packard Derham created considerable angst between Derham, waiting for an overdue chassis from Packard, and Packard, when the vehicle was delivered. Correspondence with Packard was addressed to a Mr. G. C. Parvis, Manager, Custom Body Department in at the Packard Building in New York and Derham was based in Philadelphia. In addition to build sheets and drawings, the folder contains many letters—and telegrams when the levels of urgency escalated. Upon its arrival in New York, the Packard Derham had defects and, interestingly enough, these were farmed out to the Rollston Company to correct.

THE ROLLSTON COMPANY

INCORPORATED

YOUR ORDER No. _____

AUTOMOBILE BODY BUILDERS

PHONE, LACKAWANNA {4830
{4831

OUR ORDER No. 8083

601 WEST 47TH STREET
NEW YORK

BILL No. **5494**

Dec. 13th, 19__ 192__

M Packard Motor Car Co.,

Terms: Net Cash

1861 B'way., City.

Mrs. L. Boettger's DERHAM SEDAN M.N.225113

Eliminate squeaks in and around rear seat and wheel housing and floor boards-
Do necessary repairs to division window and regulators to work properly and eliminate rattles-
Rectify paint condition on cowl and on left front broken drum

\$ 23.78

File Body 1978

Passed - 1-3-28
H4

WE GUARANTEE THAT THE GOODS LISTED HEREIN WERE PRODUCED IN ACCORDANCE WITH THE FEDERAL CHILD LABOR ACT OF SEPTEMBER 1ST, 1916.
THE ROLLSTON COMPANY, INC.

Then, after delivery to the customer, the newly-built custom Packard developed paint problems, not pleasant news for the coachbuilder to receive from 100 miles away in 1927 (see letter on Packard stationery, next page).

We are now set up and underway with the digitizing system. From time to time we'll be reporting our progress and will let you know when the first collections are on our website, ready for your viewing.



TELEPHONE: COLUMBUS 8900

NEW YORK CITY,
BROADWAY AT SIXTY-FIRST STREET
BROADWAY AT SHERMAN AVE. NEAR 196TH ST.
LONG ISLAND CITY, QUEENS BLVD. AT HILL ST.
BROOKLYN, 1050 ATLANTIC AVE.
NEWARK, 198 CENTRAL AVE.
HARTFORD, WASHINGTON ST. AT PARK
SPRINGFIELD, 721 STATE STREET

PACKARD BUILDING
BROADWAY AT 61ST ST.
NEW YORK, N. Y.

December 22, 1927.

The Derham Body Company
237 S. 12th Street
Philadelphia, Pa.

Gentlemen:- Att. Mr. J. P. Derham

May we have your permission to render you invoice
for the work which we have had done to your body
1978.

In addition to the above defects the wood moulding
at the base of the windshield which is used as a
finish on the inside is cracked.

I regret to further advise that since the work
has been done as enumerated on the Rollston invoice
that further defects have developed in the paint,
as per telephone conversation with the customer
today.

Very truly yours,

G. C. Parvis
G. C. Parvis

Manager-Custom Body Department.

GCP:EC

file 1978

Copy Stand Specifications

Not being a photography expert, I spent several days experimenting with the camera settings and finally enlisted the help of a professional photographer for some final fine tuning. The exact settings are included here in case anyone else has occasion to photograph large documents.

The lighting needs to be very white, so we are using 100-watt-equivalent compact fluorescent lamps (CFLs) with a color temperature of 5000K (daylight), and the desk lamps are from Home Depot. Note: The idea with the lamps is to illuminate the space without pointing them directly at the documents. You can see in the photo of the digitizing station (earlier in this article) that the lights are pointed at approximately 30 degrees to the document. We are using a Harbor Freight inclinometer to maintain the desired angle.

The tripod must be able to support a camera that points down from the top. The Benro A-150EXU has this capability.

With the copy stand installed, it is just a matter of taking photographs of documents and transferring them to the computer via a USB cable. Microsoft provides free downloadable software to do this (Windows Live Photo Gallery).

Here are the camera settings we are using for the Panasonic Lumix DMC-FZ60 camera:

- 1) Mode: Manual
- 2) Photo Style: Standard
- 3) Picture Size: 16M
- 4) Quality: Fine
- 5) AF Style: AFS
- 6) AF Mode: 23-Area
- 7) Metering Mode: Center Weighted
- 8) Aperture Value: 8.0
- 9) Shutter Speed: 13
- 10) ISO Increments: 1EV
- 11) White Balance: White Set 1



Originally I set the camera's "White Balance" to 5000K, the same as the compact fluorescent lamp color, but the photos were coming out with a green cast. The white balance may also be set by photographing a piece of absolutely white piece of paper. This worked far better.

One more note: When using a copy stand, all other lights in the room should be off, so only the "daylight" created by the lamps enters the camera.

Thank You Notes

In the past our club has made donations to charities each holiday season. This year, instead, we decided to give a gift directly to a family in need. It was done anonymously, but somehow this thank you note made it back to our director. It is gratifying to see that the donation was so well appreciated.

Thankyou so very much for the Christmas blessing. It helped more than one can imagine. A Mother dreams of happy children. You made their dreams and mine easy to fulfill. Thankyou so much for being so thoughtful to think of us. Thankyou from all of us.
Love,

On the 27th of December our club hosted an open house and introduction to the world of Classic Cars for young and old alike. The event started out at Evelyn and Howard Freedman's Gideon Street Garage and car collection starting at ten-thirty in the morning and later moved to Eagle Creek, Oregon to visit the Bill Jabs car collection. There were about twenty young people, both girls and boys ranging in age from six to eighteen, and then about ten adults, some club members and others not. Here are a couple of the thank you notes we received.

Dear Howard,

The experience you shared with my boys and myself, was fabulous! One we will always remember. Thank you so very much for the lesson on cars and, of course, the joy of seeing and even touching such beautiful cars. It is so amazing and I know this memory will be stored in their minds and prayerfully a lifelong love for cars will come from it!

Thank you very much.

Susan and her boys

Dear Howard,

We were so excited when Jan and Rodger Eddy invited us, and grandchildren, and friends to visit your warehouse of beautifully restored cars. We had a wonderful time. What a great adventure! And we learned so much about the inner gears, the wheels, and the axle movement and even the "where and why" of the gasoline. We enjoyed it all.

Thank you so much for sharing your "passion." Let's hope our young people find their "passion" as well.

Most sincerely,

Helen and Bill Abernathy

Grand Hotel: Stylish Drama

by Victoria Wilson



William A. Drake's original 1932 film screenplay was based on his own play adaptation of Vicki Baum's novel *Menschen im Hotel*. Produced as a Broadway stage play, its ensemble cast of stars were occupants of a between-wars German hotel, all struggling with either finances, health, or social standing, across multiple storylines. The entire movie cast was from MGM's star-making 'film factory', and the film marked the first major use of a large all-star cast that would later be copied in *Dinner at Eight* (1933), *Airport* (1970), *The Poseidon Adventure* (1972), and *The Towering Inferno* (1974), among others.

The story was glossily remade as *Week-end at the Waldorf* (1945), with Ginger Rogers, Lana Turner, Walter Pidgeon, Van Johnson, and Edward Arnold, set at the Waldorf-Astoria Hotel. A West German feature film titled *Menschen im Hotel* appeared in 1959. The story was adapted into two Broadway stage musicals: *At the Grand* in 1958 with musical diva Joan Deiner as the ballerina, and *Grand Hotel: The Musical* in 1989

starring Liliane Monteverchi - which ran over 1,000 performances on Broadway and won five Tony Awards. It was this stage musical adaptation that the CCCA of Oregon members saw on the afternoon of January 20, 2013.

Grand Hotel the musical, with book by Luther Davis and music and lyrics by Robert Wright and George Forrest, with additional lyrics and music by Maury Yeston, has enjoyed long running success. The show's 1989 Broadway production garnered 12 Tony Award nominations, winning five, including best direction and choreography for Tommy Tune. Big-name cast replacements, including Cyd Charisse, helped the show become the first American musical since *Big River* to top 1,000 performances on Broadway.

"People come, people go, wave of life overflowing...Come, begin in old Berlin, you're in the Grand Hotel."



“It is 1928 in Berlin, Germany. What schemes and dreams lie behind each of the doors of Europe’s most opulent and extravagant hotels—at one of history’s most dangerous and thrilling times? Come, spend a night or two. Perhaps you will find your fortune there, perhaps you will find true love, perhaps all of your dreams will come true. Perhaps . . .”

Lakewood Theater’s production was a Portland premiere of this work, directed by Bruce Blanchard with musical direction by Chris Hubbard.

A well-acted and produced musical, the rather dark stories contrasted with the liveliness of the music and dancing. Political correctness was not the rule of the day during this period of history, and the production was faithful to this. But the stories intersected and resolved satisfactorily, giving us an entertaining, revealing and sobering look at European life across socioeconomic and racial lines. The subject matter was definitely for adults, but the Lakewood’s production did the original film proud. We enjoyed their work, and afterward debriefed at Manzana’s in Lake Oswego while the sun still shone. A good way to spend a chilly winter afternoon—I was glad to be in Portland in 2013, not in Berlin in 1932!



1941 Buick Limited Series 90



1932 Duesenberg Model J by Judkins © Ramgeis/Wikimedia

Coachwork is a Heritage

by Rich Ray

Katie Robbins recently loaned me a very interesting vintage promotional booklet printed by the J.B. Judkins Company. It is an interesting piece of advertising probably handed out to potential customers to convince them that a custom Judkins body was the best choice for their new car.

While there is no publication date in the booklet, there are a couple of clues to its age. First, a statement in the concluding paragraph of this 34-page document points out that the Judkins plant “is busier than ever before in its seventy-two years of active life.” Since the company was founded in 1857, a little math puts the year of publication as 1929. Second is a sketch of a Judkins-bodied car described as “modern,

“This article will not go into great detail on the history of Judkins, since it was thoroughly covered in a six-part series in the Classic Car in 1964, based on Judkins company archives subsequently donated to the CCCA Museum by Constance Judkins Bowman, daughter of John B. Judkins.”



1932 Lincoln KB Coupe by Judkins

thoroughly automotive in spirit, Judkins' designers look ahead" that bears a strong resemblance to a 1930 Cadillac. So this document was published at the height of the custom body era, when customers for luxury cars often purchased just the chassis from the auto manufacturer and then had a body custom made to their tastes by an independent coachbuilder.

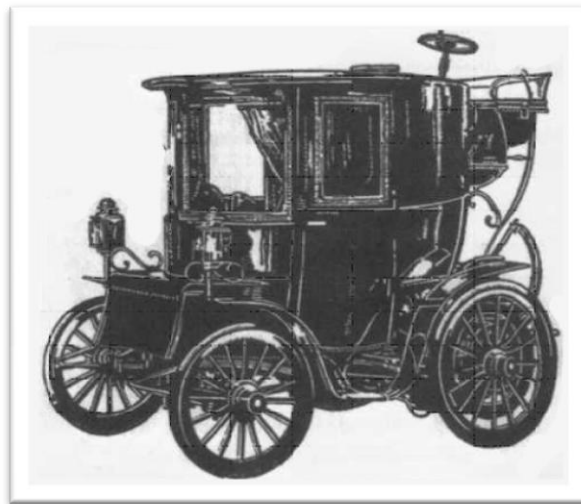
Judkins was one of the two largest coachbuilders in the Classic era, along with Brunn & Company, and was among the group of well-known coach builders who started out in the horse-drawn era following only Brewster and Quinby in age. Like most of the coach builders of the era, Judkins is most closely associated with one auto manufacturer, Lincoln, in their case. Like the others, Judkins was often approached by a customer to custom design a body to their tastes, but they also offered a catalog or "pattern" book of designs to help guide the customer. They produced thousands of series-built and full custom bodies with production averaging around 500 bodies per year at the peak.

The CCCA website lists 60 Judkins-bodied cars belonging to members: three Duesenbergs, one Packard, one Pierce-Arrow and the rest Lincolns. This article will not go into great detail on the history of Judkins, since it was thoroughly covered in a six-part series in the Classic Car in 1964, based on Judkins company archives subsequently donated to the CCCA Museum by Constance Judkins Bowman, daughter of John B. Judkins.

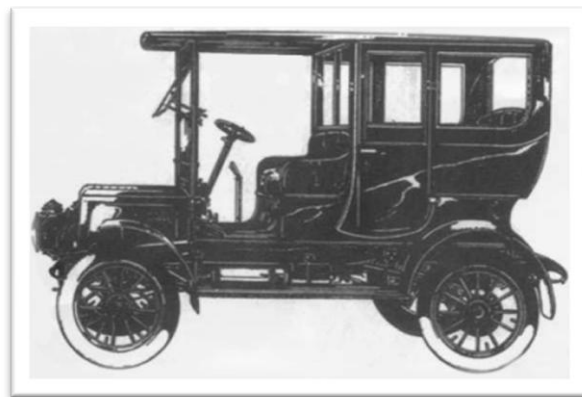
While a well-established company prior to the Classic era, much of Judkins success during the period was due to its chief designer, John F. Dobben. His father had been a coachbuilder for Queen Wilhelmina of the Netherlands and began his career in the Pope-Hartford body shop. He was chief draftsman for J. M. Quinby & Sons until they closed in 1917, and then he went to work for Judkins. He was responsible for the design of all Judkins bodies from 1921, when



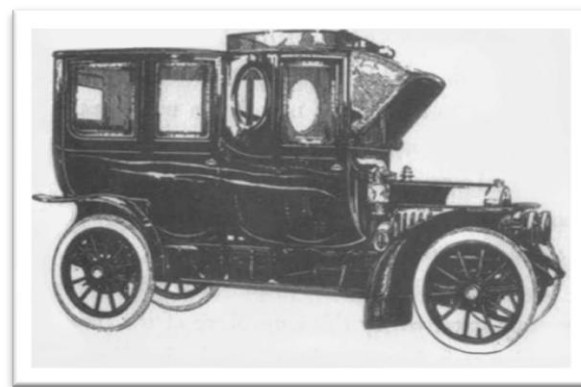
Luxury attained new heights in the brougham of 1890



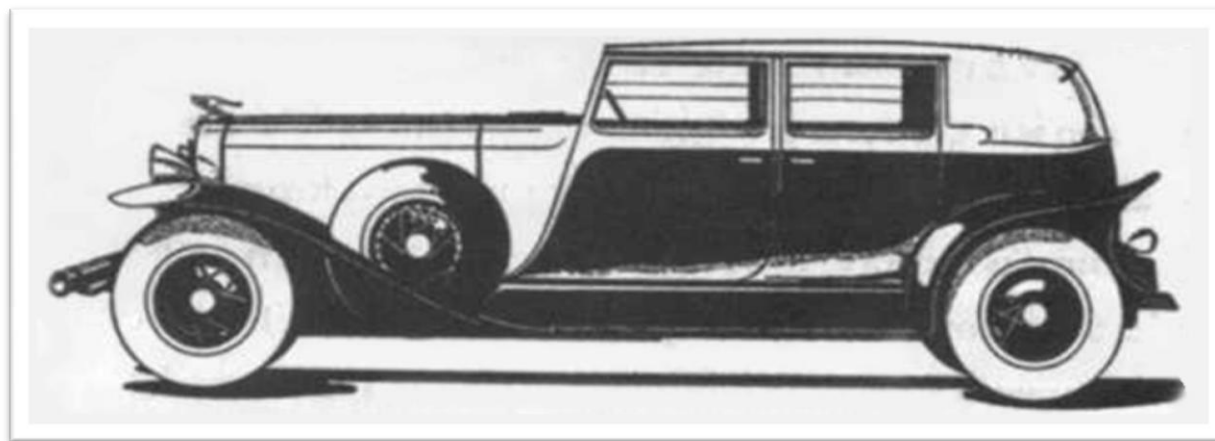
Body styles remained unchanged for the first horseless carriages



Models for 1907 were still clearly carriage bodies



Fully enclosed—a significant forward step in 1910 design



Modern, thoroughly automotive in spirit, Judkins designers look ahead

they were building six bodies a week, through their peak of 24 per six-day week in 1928.

Judkins' association with Lincoln began in 1921 when a Boston Lincoln dealer ordered a custom four-passenger sedan body from Judkins for a new Lincoln chassis. It was a major aesthetic improvement over Lincoln's rather staid standard bodies. Henry M. Leland, Lincoln's founder, was well recognized for his mechanical, but not design, abilities. The favorable reception of this body led to an immediate order for 50 more followed by another 374 over the next year. Over the period through 1939, Judkins produced a total of 5,904 custom and series-custom bodies for Lincoln, more than any other coachbuilder.

Judkins also built over a thousand bodies for Winton, 200 for Packard, 27 for Duesenberg (some designed by Duesenberg's Gordon Buehrig), as well as Cadillac, Locomobile, Marmon, Mercer, Pierce-Arrow and Stearns-Knight. Most were series-built customs, but many were full-custom designs.

The booklet details the founding of the company by John B. Judkins in the lower valley of the Merrimac River in Massachusetts, which was the home of poet John Greenleaf Whittier, buggy makers and the mills of Lowell and Lawrence. After six years as an apprentice and master trimmer, Judkins started his own firm with \$300, building a two-wheeled, one horse "shay" buggy as his first product. Entries in their accounting records shown in the booklet tell how a chaise buggy was sold for a carload of potatoes or a large supply of tea, which was then used to pay the workmen in lieu of cash. The firm thrived through the shakeout in the buggy business—from 72 shops in the 1870's to two in 1929. Thus, Judkins was able to proclaim itself as "the builders of fine coachcraft for three generations." Judkins first automobile body job was an order for twenty bodies for a vehicle for the Electric Vehicle company of Hartford. Judkins experience with closed bodies served them well since the bodies they produced were almost exact duplicates of the horse-drawn brougham bodies they had been producing.

The booklet includes a series of product sketches that do a great job of illustrating the transition of body design from the horse-drawn to the automobile era. It took twenty years for Judkins to complete the transition from manufacturing horse-drawn to automobile bodies in 1910. Looking at the series of five sketches, one can see the common design flavor carried through the transition, particularly the gently curving vertical line starting from windshield pillar to the bottom of the body.

The booklet concludes by presenting the parallels between the construction of the modern car body and the fine closed carriage body of the late-nineties, including the structural framework, joinery, reinforcing castings, hand fitting. This description is "why the Judkins plant, cradled here in the New England hills, is busier today than ever before."

However, this "busyness" was not to last and by 1934, the economic depression brought the custom coachbuilding business to a trickle. In 1936, to keep the plant operating, Judkins started producing traditional barrel-roofed diners marketed as Sterling diners. While the popularity of these diners appeared to possibly save the company, an economic slowdown caused a large number of customers to default causing the company to finally close in 1942, 85 years after its founding and 12 years after publication of this booklet.

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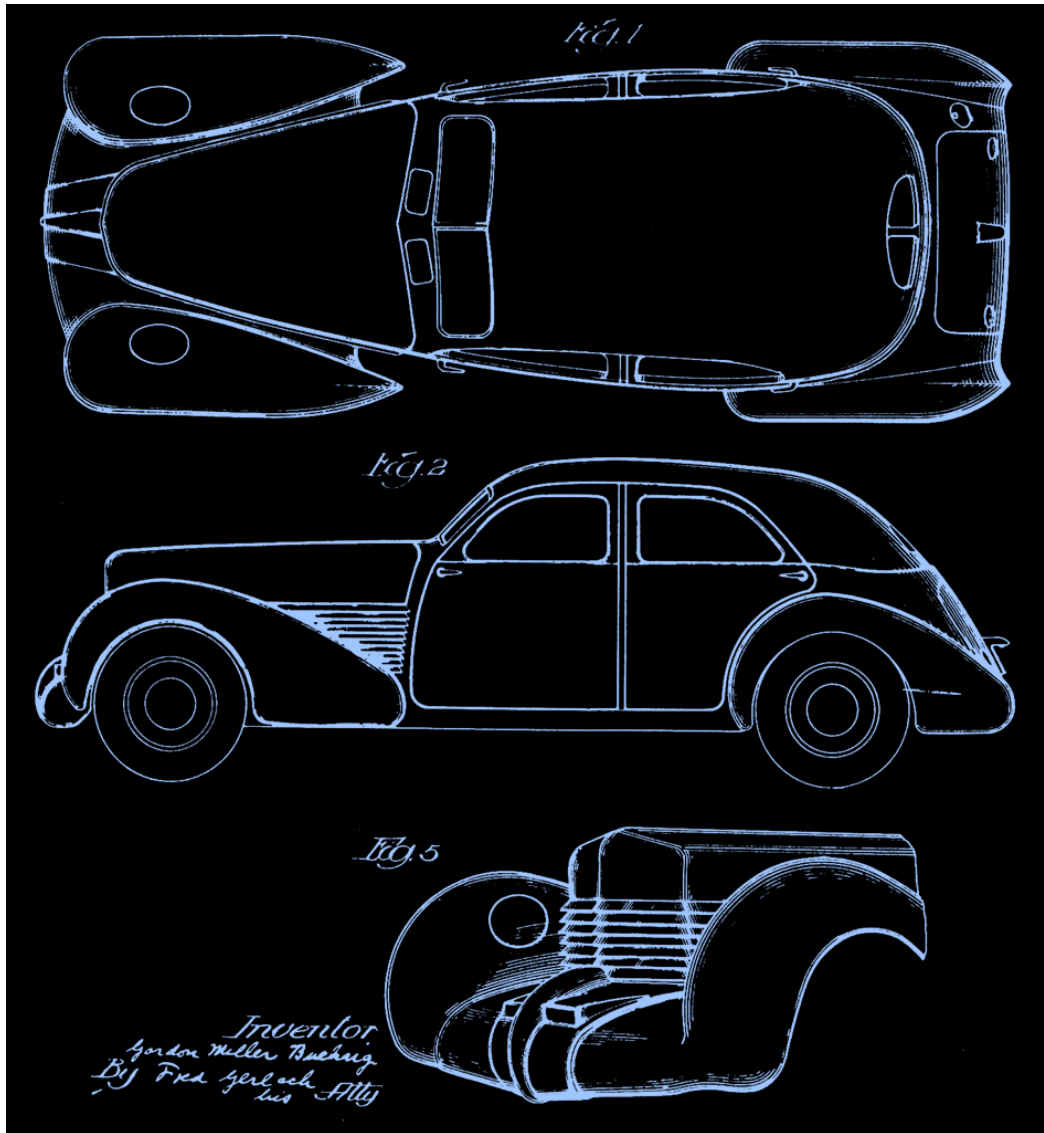
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UNITED STATES PATENT OFFICE

97,897

DESIGN FOR AN AUTOMOBILE

Gordon Miller Buehrig, Auburn, Ind., assignor, by mesne assignments, to Auburn Automobile Company, Auburn, Ind., a corporation of Indiana.

Application August 5, 1935 · Serial No. 57,946 · Term of patent 7 years · To all whom it may concern:

Be it known that I, Gordon Miller Buehrig, a citizen of the United States, residing at Auburn, in the county of De Kalb and State of Indiana, have invented a new, original, and ornamental Design for an Automobile, of which the following is a specification, reference being had to the accompanying drawings, forming a part thereof. Fig. 1 of the drawings is a top plan view of an automobile, showing my new design and illustrating the oval-shaped casing elements of the collapsible headlights flush with the fenders, that is, in the position in which they are disposed when the headlights are in their inoperative or collapsed position. Fig. 2 is a side elevation. Fig. 3 is a front elevation. Fig. 4 is a rear elevation. Fig. 5 is a perspective of a portion of the front end of the automobile. I claim: The ornamental design for an automobile, substantially as shown and described.

GORDON MILLER BUEHRIG