

# The Hood Release



Oregon Region • Classic Car Club of America

Winter 2015

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



1937 Cord 812 Convertible Coupe  
"The Amazing Car Art of John Berkey"

**OREGON REGION  
CLASSIC CAR CLUB OF AMERICA**

Oregon Region  
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www.oregonccca.com

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**Editor**

Jeremy Wilson  
10035 NW Skyline Heights Drive  
Portland, OR 97229  
jeremywilson@popularrestorations.com

**Moving?**

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

**Sunshine Information**

Evelyn Freedman  
503-246-5667

**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.

**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** is available on a prepaid basis. Please contact:

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## Oregon Region CCCA 2015 Calendar of Events

<b>January</b>	<b>25</b>	Play (The Snowstorm) CoHo Theatre + dinner after
<b>February</b>	<b>15</b>	Valentine's Tour & Brunch at Multnomah Falls*
<b>March</b>	<b>7-11</b>	CCCA Annual National Meeting in Savannah, Georgia*
<b>April</b>	<b>9-12</b>	Portland Swap Meet at the EXPO Center and PIR
	<b>25-25</b>	Three day, two night tour – Route & Destination TBD*
<b>May</b>	<b>16</b>	One Day tour and Lunch – Portland Gardens*
<b>June</b>	<b>5-7</b>	CCCA Museum Experience in Hickory Corners Michigan*
	<b>10-18</b>	PNWR CARavan, Coeur d'Alene, ID – Canada*
	<b>27</b>	Strawberry Social, Mt. Tabor Park*
<b>July</b>	<b>17-19</b>	Oregon Region Grand Classic at the Forest Grove Concours d'Elegance*
	<b>18</b>	Grand Classic Dinner - Red Lion on the River, Hayden Island*
<b>August</b>	<b>2</b>	Concours d'Elegance – Fort Vancouver, WA
	<b>23</b>	Lake Oswego Car Show
<b>September</b>	<b>12-20</b>	Oregon Region Fall Tour – Northern California Redwoods*
<b>October</b>	<b>1</b>	Planning Meeting at O'Connors Restaurant 6:30 PM
	<b>16-18</b>	Tour – still in Planing stages
	<b>25</b>	Oregon Region Annual Meeting Dinner – location TBD*
<b>December</b>	<b>13</b>	Holiday Pot Luck Party – location TBD*

### Monthly Membership Meetings

6:30 PM at O'Connor's Restaurant, 7850 SW Capitol Highway, Portland  
Jan. 8, Feb. 5, Mar. 5, Apr. 2, May 7, Jun. 4, Jul. 2, Aug. 6, Sep. 3, Oct. 8, Nov. 5

\* Denotes a CCCA or Oregon Region CCCA sanctioned event.

## Director's Message



2015 is going to be an exciting year for our region.

On July 19th, we will be hosting a CCCA "GRAND CLASSIC" at the Forest Grove Concours d'Elegance on the beautiful grounds of Pacific University. The weekend will begin on Friday July 17th and includes a driving tour with museum and winery stops, and banquets.

Other highlights for the year will be our annual Valentines Brunch, the "Strawberry Social", the Oregon CCCA Annual Meeting and our "Holiday Party." We will also have two one-day tours, a three-day tour and our annual long tour (known as Howard's Tour), which will go to Northern California this year in September.

I hope to see you at Monthly Meetings and in your Classic on the road.

***John Mitchell***

Director, Oregon Region, Classic Car Club of America

## Editor's Notes



Our cover image this month is by famed Americana calendar artist John Berkey. You will undoubtedly enjoy looking at some of the advertisements he created for U.S. Steel Oil Country Goods, included in this issue along with a companion article by Jim Pinkoski, a collector of Berkey's artwork. Let me take this opportunity to thank Jim for providing us with the story and images.

Three years ago Howard Freedman asked if I would be willing to serve as editor for the *Hood Release*. Up until that time I had never assembled a magazine so it was a learning experience, one that I have truly enjoyed.

Beyond learning how to put the publication together, it has given me a chance to get to know our membership better and also the history of their Full Classics<sup>®</sup>.

This will be my last issue although I will be happy to help the next editor come up to speed in any way I can.

And finally, thanks to our readership and member contributors!

***Jeremy Wilson***

Publication Editor

# Winter 2015 Update

## A Little “News” from the National Front



Our Museum Board approved re-roofing our main building, which was last done over twenty years ago. Through the wonderful world of nature, the job was completed mid December with a cost of about \$77,000. The new roof required a tear off of all of the old material.

When the new work was done it included about three inches of closed cell insulation under the new shingles, which will add to our interior climate control.

And speaking of climate control, at the same time the Board approved the roofing replacement, we agreed to enter into a contract to add heating to our buildings up to 40 degrees, cooling down to 80 degrees, and full-time humidity control.

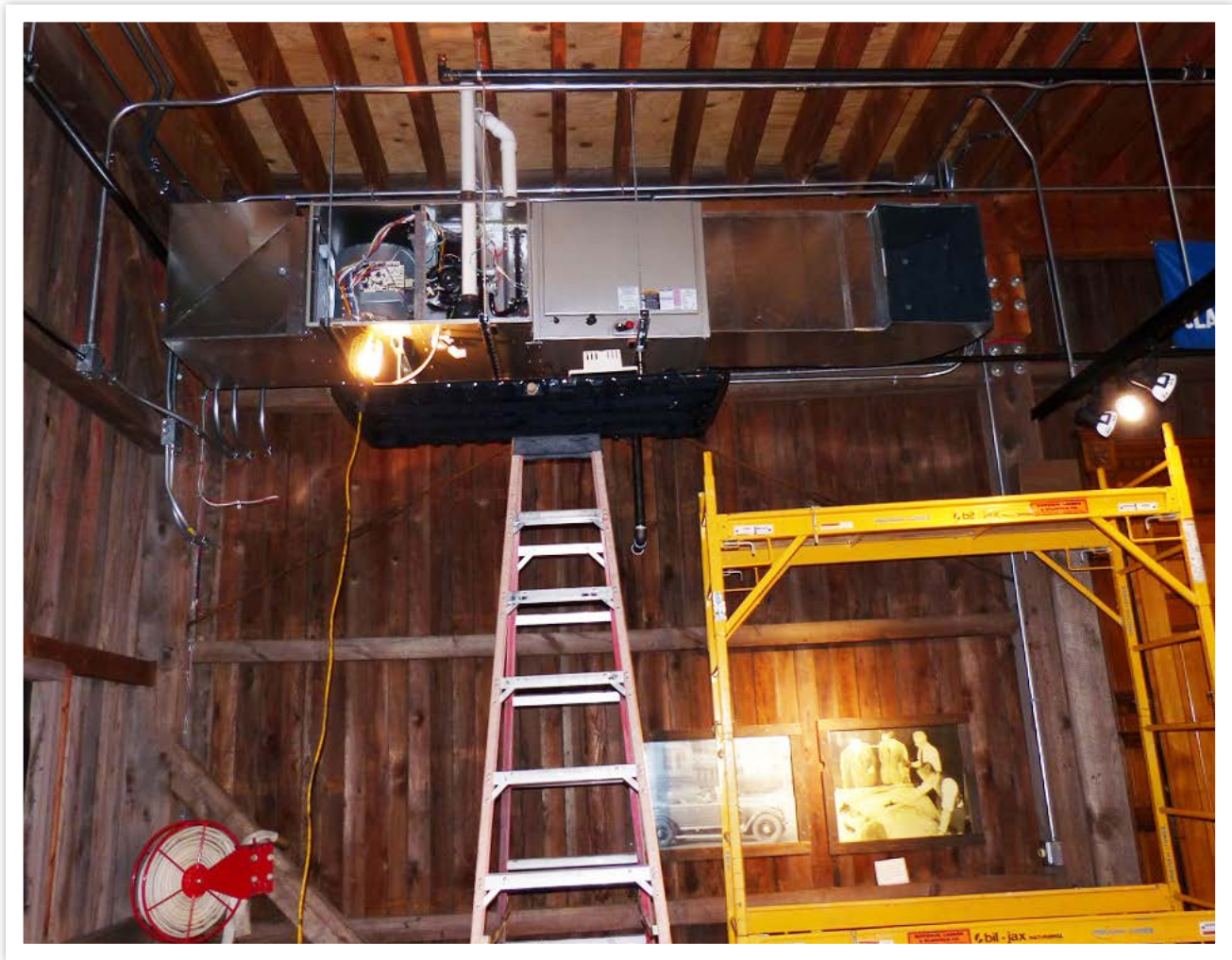
Humidity is the main villain that we have been dealing with. This whole project is in the final installation and testing phase

now. The entire system, under the direction and supervision of Board member Lee Barthel, is running close to \$140,000.

As part of the climate control system, we have added three-phase power into our building, which will allow for more economical and efficient power.

Not to be outdone, our office lady, Jessica, has completed all of the Derham digitizing (some 25,000 pages of material) and has started on the Judkins files. In addition she has assumed other office duties under the supervision of our Executive Director Katie and, of course, with the help of Dale Wells, our tireless volunteer who lives in Kalamazoo.





We have started digitizing all of the Classic Car Club of America magazines and Bulletins starting at the beginning more than 60 years ago. That work is being done on high-speed, two-sided digitizing equipment here in the Portland area under the direction of our webmaster and digitizing manager, Jeremy Wilson.

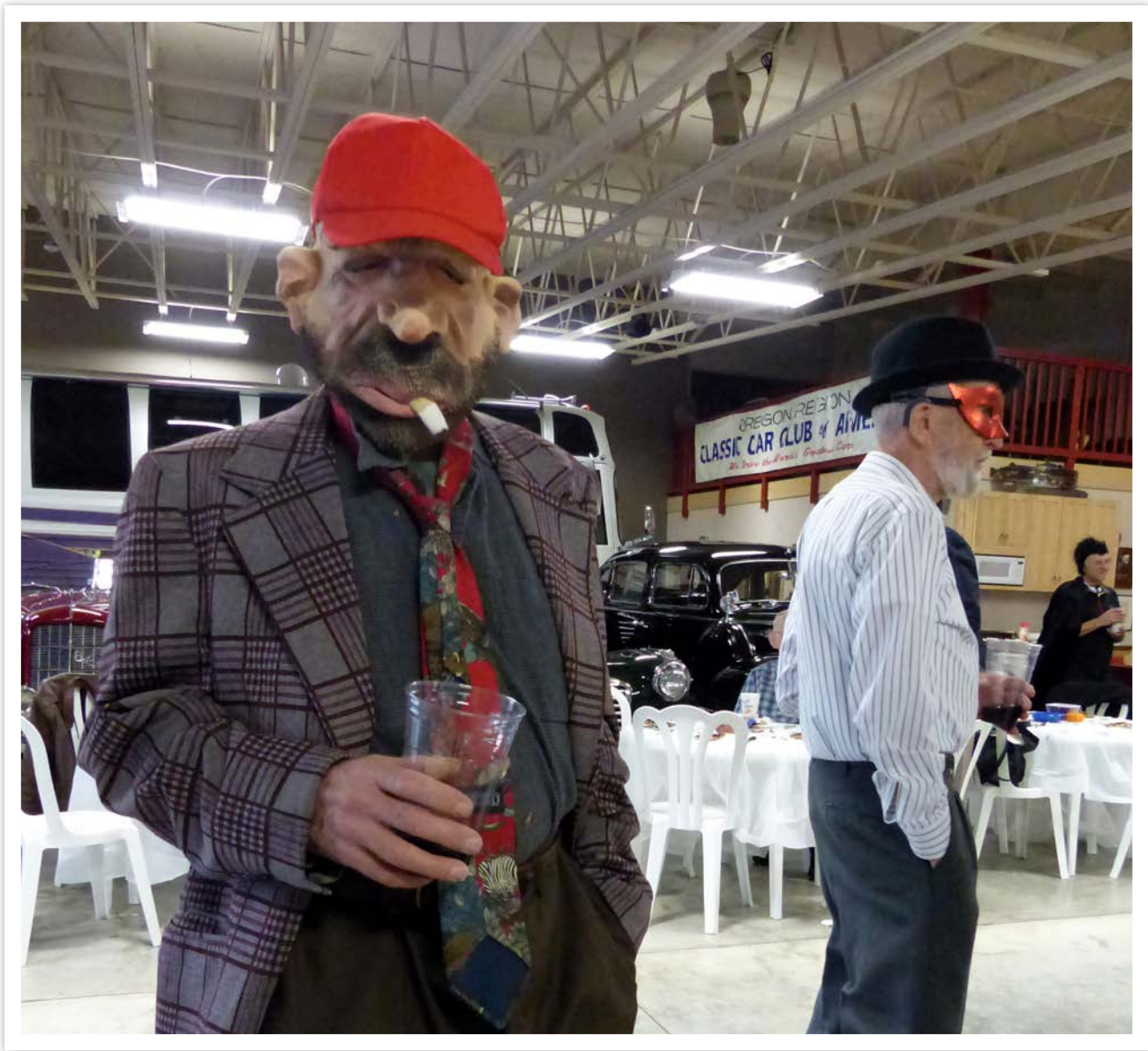
We have preliminary plans for modifying our building entry to make it much more user friendly and attractive. We hope our Board will be positive in authorizing this effort, at our next meeting.

With what has been going on, you can see how important each and every one of our members is to this wonderful facility. Without your continued support, we could not move ahead to maintain our superiority.

On a last note, don't overlook our 2015 Experience! Packard is the marque - the dates are June 5 -7 and we need you all along with all Packard automobiles to make a tremendous show with Leigh and Leslie Keno as our Grand Marshalls.

***Howard Freedman***

Treasurer, Classic Car Club of America  
President, Classic Car Club of America Museum



## **It Was Weird and Scary at Gideon Street**

*by Evelyn & Howard Freedman*

It started a couple of days ago with mopping the floor, fluffing all of the cars in the garage and setting up tables and decorations for our annual Halloween party and what a party it turned out to be.

The first lady in the door was so dolled up that Evelyn and I did not even recognize her until husband George showed up - it was Sylvia Potter and she had on a great get-up. They brought George Riehl with them and it was good to have the second George with us for the evening.

Next in the door were two people that were totally off the wall. Our immediate past Regional Director showed up with buck teeth, cigarette hanging out of his mouth and was one ugly mechanic that I would not consider allowing to work on a little red wagon! Wow what a pair.







Another blond bombshell walked in with some kind of a goosey looking fellow and neither of them were recognizable. Myrna and Gary Geddes finally uncovered enough to become real people again.

The Sheik of Arabia and his Sheikus arrived without their entourage and left their white horses and carriage across the street on the light rail line.

Some deadbeat bum from Vancouver, and his lovely black-haired lady, showed up. Later the Bum decorated our Packard and only Packard people could understand that.

Cameron McCready was all boxed in and looking good as only he can do.

Food galore and drink (I got fired as wine supplier a couple of years ago for providing two buck chuck and MD 20/20) were plentiful and at the end of the evening, there were a few scraps left.

I cannot begin to express my personal appreciation to Robert and Frankie Douglas for all they do for us with our events. Also Bob Earls and our onsite (from time to time) wax man Mark Gerke for all of their help setting up and cleaning up.

A great party! Under the able management of our Director John Mitchell and his fair haired (but red headed Indian lady) Georgia, for handling our silent auction, we have \$142 in the bank account for the Region.



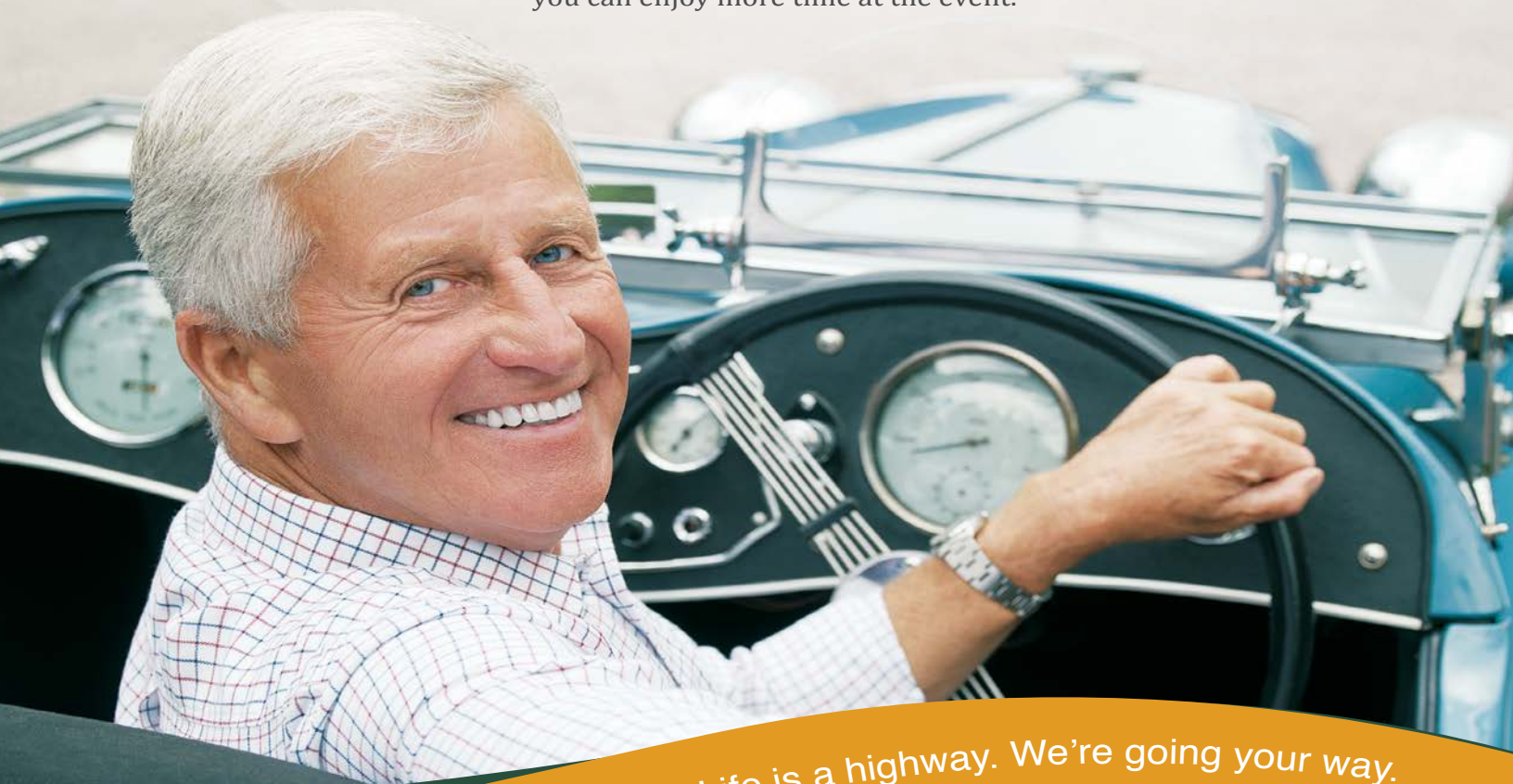
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Let us handle the transportation of your prized possession so that you can enjoy more time at the event.



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## Like a 'Bolt Out of the Blue...

*by Rodger Eddy*

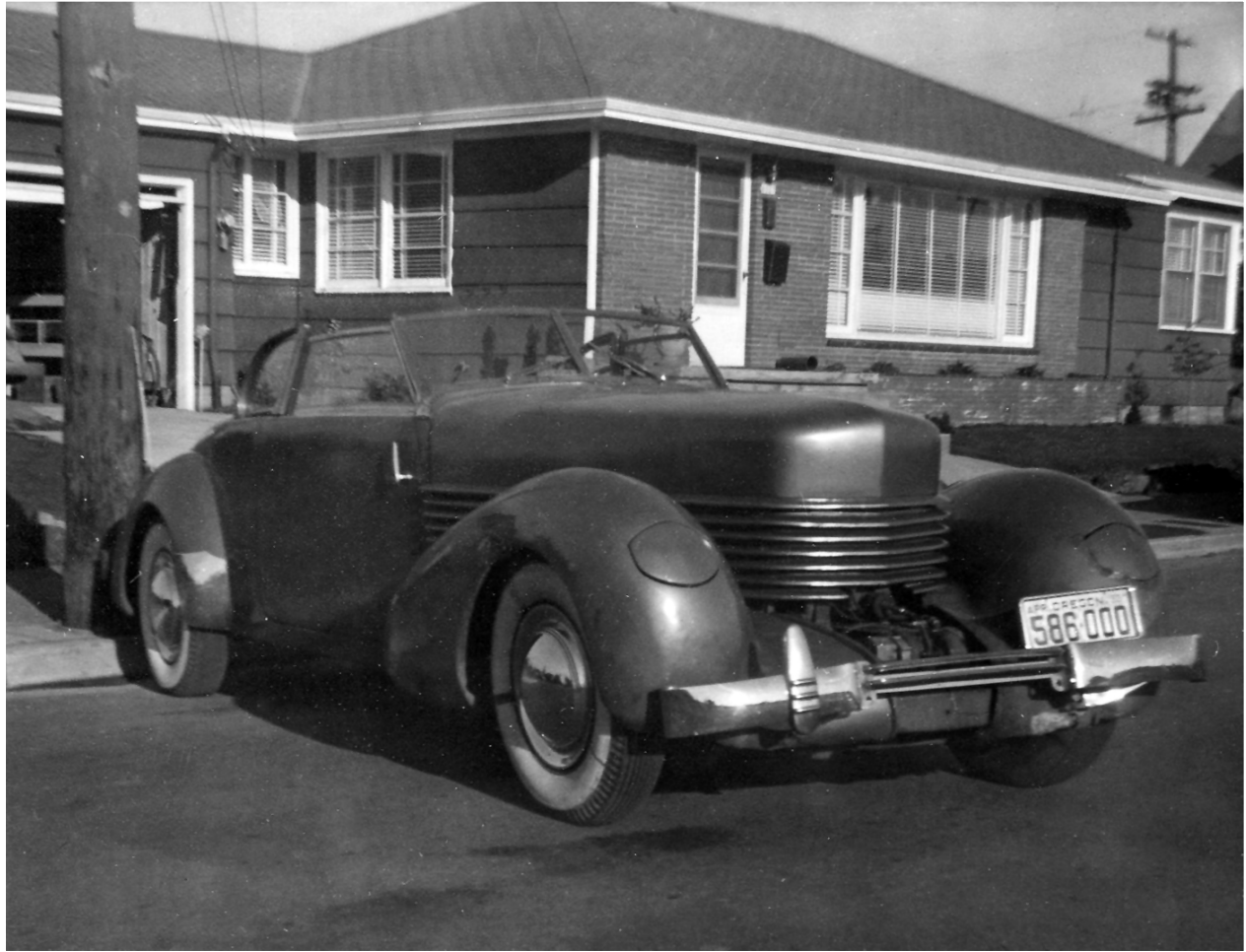
Quick! Decide!

Would you rather have a Cord convertible or a Thunderbolt?

What's a Thunderbolt, you ask? Chrysler built six of them in 1941 a slab-sided hardtop retractable that disappeared into the coupe body at the push of a button, hidden headlights, and all four wheels skirted. The car was designed by Alex Tremulis, the same guy who added the Cord external supercharger pipes for 1937.

The Thunderbolt was companion to the Newport, a dual cowl phaeton of similarly stupendous design, with about the same number of examples specially produced.

If memory serves, it was summer of 1952 when I spotted an ad in *The Oregonian* classifieds for a 1941 Chrysler Thunderbolt, for sale at a used car lot on NE Sandy Boulevard at about 100th Avenue. It was a Saturday, so what better than to drive out the short distance from 80th and Siskiyou where I lived with my parents, driving of course my 1936 Cord phaeton that I had brought back after graduation from the University of Oregon a month earlier. One of my car friends—also knowledgeable enough to know what a Thunderbolt was, went with me. The freshly restored Cord, in gray purple and beautiful white top, added to the atmosphere at the used car lot. The asking price for the Thunderbolt, as I recall, was around \$2000. (The car sold new in 1941 for \$8,250, and although any car was still pricey so close to



the end of WWII when no cars were produced, there was little interest in the cars that were to become “classics.”)

We looked the Thunderbolt over. It was beautiful, and in decent but not pristine condition. The car lot owner was more interested in the Cord than we were in the Thunderbolt. He looked at the gleaming Cord and suddenly offered to trade it straight across for the Thunderbolt.

So, quick! Decide! Would you rather own the Cord or the Thunderbolt?

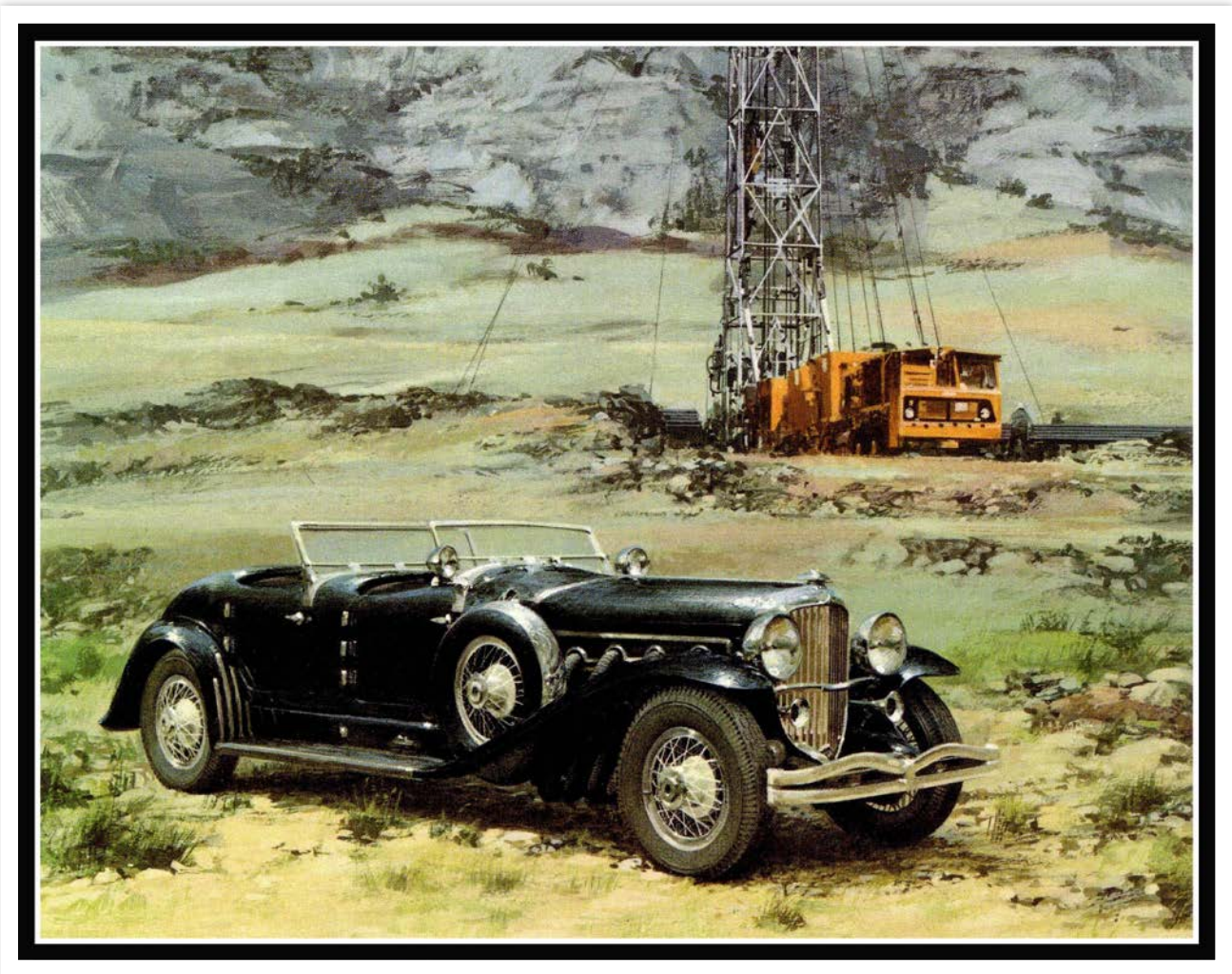
Well, at age 22 I surely wasn't looking ahead to 2005 when Thunderbolts and Newportts would be selling for a quarter to half a million dollars or more, while Cords might be worth half as much.

My Cord was prettier than the very striking Thunderbolt, and it was in better condition. (The Cord would remain more valuable than the Thunderbolt for many years, until the rare show and special cars finally caught the fancy of hobbyists.)

“No, thanks,” I replied.

The Thunderbolt owner was not surprised.

We admired the nifty Chrysler for a while longer, and then drove away, feeling very much on top of the world in the sleek, futuristic Cord, the most beautiful thing on the road.



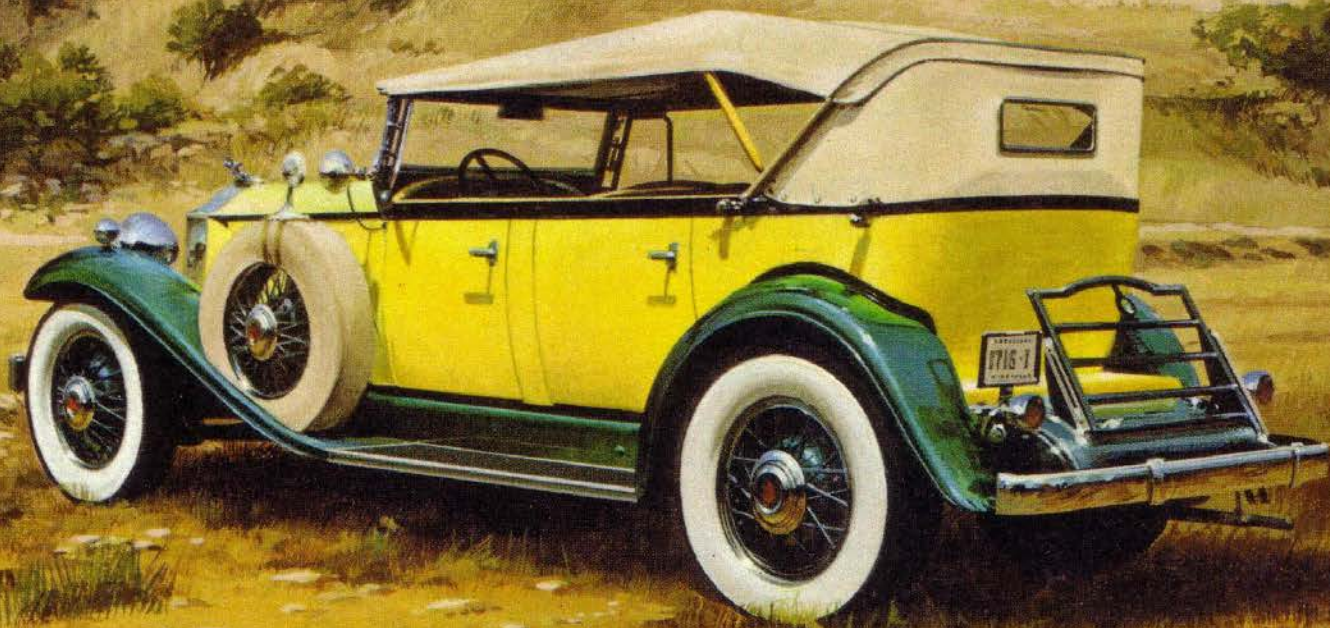
## The Amazing Car Art of John Berkey

*by Jim Pinkoski*

John Berkey always loved drawing cars! He was born in 1932 and grew up in the days when the great classic cars were being made, and his sister Janice has told me that when John was young he used to go to the downtown car dealerships and get the promotional flyers and draw those cars in the borders of those flyers.

Berkey was a self-taught artist, and in the mid-1950s he became an Americana calendar artist and did hundreds of paintings for Brown & Bigelow, including 17 Texaco calendars from 1964-1980, and another series of calendars for the General Tire Company. His art also appeared in Road & Track magazine, covers and illustrations for Popular Mechanics, a series of spectacular ads for Otis Elevators, story illustrations for Reader's Digest, art prints for Delta Queen, and nature paintings for Sports Afield.

Berkey eventually became best known for his spectacular science fiction spaceship book covers and his dramatic movie poster art for such films as the 1976 remake of *King Kong*, *The Towering Inferno*,



## When Packard was producing this classic, we came out with the first special alloy drill pipe and casing.

That was well over 40 years ago. And our special alloy products later became API drill pipe and casing, long standards of quality in the oil industry.

U.S. Steel has led the way with more than thirty oil country tubular innovations. Many are still workhorses in the oil field—like our K-55 casing, the 8-round thread and the buttress thread, recently introduced on 20" OD casing.

The latest development from U.S. Steel is 13<sup>3</sup>/<sub>8</sub>" OD quenched and tempered casing. Buy USS 13<sup>3</sup>/<sub>8</sub>" OD high strength casing up to 72 lbs. per foot produced by the quench and temper method. Take advantage of its better toughness properties and higher impact values at low temperatures in designing your next critical well.

Ask your USS Oil Country Distributor for data on 13<sup>3</sup>/<sub>8</sub>" OD quenched and tempered casing and our other oil country goods. Or write, United States Steel, Pittsburgh, Pa. 15230.



**Oil Country Goods**

Still first in the patch.



## **When Pierce Arrow was setting a standard for excellence, we were setting standards for API.**

If you wanted quality and workmanship in 1926, you bought a Pierce Arrow dual cowl phaeton—and tubular products from National Tube Company—then a subsidiary of U.S. Steel. As a matter of fact, the original API specifications were taken entirely from National Tube specifications that year.

Today, many U.S. Steel “firsts” are still the pick of the oil patch. Like our S-135 Drill Pipe, P-110 and V-150 Casing, Buttress Thread Tubing, and Buttress Thread Casing, recently made available in 20” OD.

In the early '50s, the trend to progressively deeper wells foretold the need for higher strength casing. Recognizing this, U.S. Steel developed USS V-150 Casing, a quenched and tempered product with 150,000 psi minimum yield strength, still the highest strength casing on the market.

Ask your USS Oil Country Distributor for data on V-150 and our other oil country goods, or write United States Steel, Pittsburgh, Pa. 15230.



**Oil Country Goods**  
Still first in the patch.

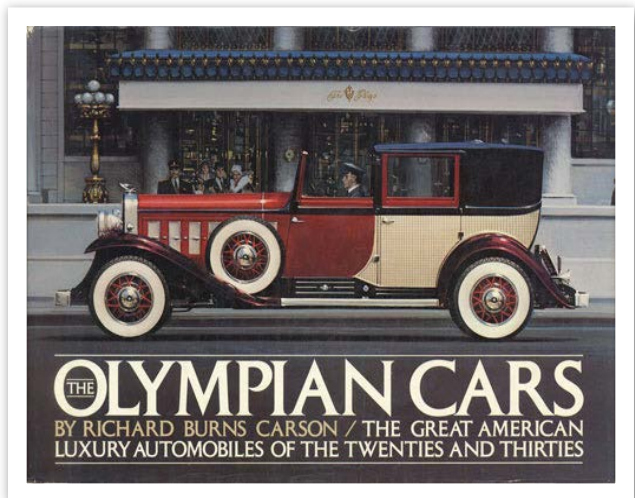
*Orca*, and the very first *Star Wars* movie, etc.

In the 1970's Berkey did a beautiful series of car paintings for U.S. Steel Oil Country Goods ads, and some of those accompany this article. Berkey painted a wide range of subjects, but classic old cars and cars in futurist settings held a special place in his heart—sadly, John Berkey passed away in 2008—but his art lives on!

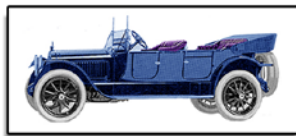
To see more of John Berkey's car art and his Texaco calendars, etc., visit my website at:

[www.pinkoski.com/john-berkey-artwork/cars.html](http://www.pinkoski.com/john-berkey-artwork/cars.html)

*All images courtesy of Jim Pinkoski  
[www.Pinkoski.com](http://www.Pinkoski.com)*



*Nearly every Classic Car buff is familiar with The Olympian Cars. Berkey is the artist for the cover image.*



**All Packards!  
and  
Full Classics!**

June 5  
**Barbecue!**

June 6  
**Country Tour!**

June 7  
**The Experience!**

**Grand Marshalls  
Leigh and Leslie Keno!**

## The Classic Car Club of America Museum

**THE CCCA MUSEUM BOARD OF TRUSTEES**

REQUESTS THE PLEASURE OF YOUR COMPANY AT THE

### 2015 CCCA MUSEUM EXPERIENCE

THIS YEAR'S EXPERIENCE WEEKEND WILL TAKE PLACE June 5-7, 2015

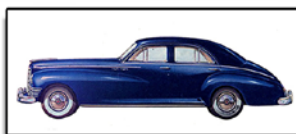
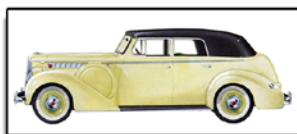
AT THE CCCA MUSEUM IN HICKORY CORNERS, MICHIGAN\*

THE THEME FOR THE 2015 EVENT IS ALL PACKARDS 1899 THROUGH 1958

\*Located on the Gilmore Car Museum Campus where you can enjoy seven partner museums housing over 500 quality automobiles, motorcycles, steam era vehicles, and much more.

Download the entry form at [www.cccamuseum.org](http://www.cccamuseum.org).

Questions? Contact Howard Freedman at [info@cccamuseum.org](mailto:info@cccamuseum.org) 503-234-8617





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OREGON REGION CLASSIC CAR CLUB OF AMERICA



**VALENTINE BRUNCH & TOUR**  
**MULTNOMAH FALLS LODGE**  
**SUNDAY, FEBRUARY 15, 2015**

**It is a tradition that our first tour event of the year is to celebrate Valentines day at the beautiful Multnomah Falls Lodge.**

**To reserve your place for their scrumptious Brunch, and a fun tour, please submit \$33 per person by check made out to Oregon Region CCA addressed to:**

**Georgia Cacy Mitchell**

**PO BOX 2289**

**Lake Oswego, OR 97034**

**The RSVP Deadline is February 6, 2015**

We will again meet at Lewis & Clark State Park off I 84, Exit 18, just past Troutdale, at 9am, and depart at about 9:30am to arrive at Multnomah Falls by 10:15am.

Our goal again this year is to get more of our Classics on the road – Bring a Classic, just like all the people did in the 1920's, 30's and 40's.



*Bentley 8-litre Sports Saloon, Weymann Fabric, by H J Mulliner 1930 ©André Ritzinger@wikimedia*

## **Classic Fabric Bodies**

*by Christine Snyder*

Reprinted with permission from the Florida Region *On the Road Again*, Spring 2013.

When one mentions fabric bodies, one name comes to mind, Weymann. Even though there would be many imitators of his design, Charles Terres Weymann was known as the king of the fabric builders.

C.T. Weymann was born on an ocean liner in the middle of the Atlantic Ocean in 1891 to a French mother and an American father. This gave him dual citizenship. He was schooled in France and flew for the French during the First World War. The decorated war hero turned his interests to automobiles after his stint in the service was over. He was very successful in the development and marketing of a vacuum operated exhaust fuel pump, Jaeger dash instruments, as well as spare tire carriers, door locks and trunks. These profitable ventures made it economically possible for Weymann's most aggressive and celebrated business venture, the automotive "flexible fabric body."

Introduced at the 1921 Paris auto show, some 70,000+ Weymann fabric bodies would be produced before the custom body market dried up in the '30s.

The flexible fabric body would prove to be a boon to European automobile manufacturing. In contrast

to the stiffer, stronger chassis built by the Americans, the French were known for their weaker, more flexible chassis-frame. This was okay for the open cars, which were more capable of flexing with the chassis, but it was disastrous for the closed car, which was subjected to all kinds of stress and strain. The French tried to overcome the problem of the closed car by reinforcing them. This added weight made the cars impractical. The Weymann flexible fabric body allowed for the flexibility the French needed, as well as lighter weight for speed.

Also, low production techniques in France made fabric bodies a more viable solution to the European problems mentioned. As the fabric body installation did not lend itself to high volume production lines, as were found in Detroit, production costs could be kept more in line with the mostly hand assembled steel-bodied European cars.

The Weymann body altered the way Europeans thought of their vehicles within two years of its debut. Weymann bodies boasted a unique construction—a wooden framework (ash was used for its light weight and strength) was held together by 1/8" thick metal plates. The wood pieces were not allowed to touch each other—this was done to prevent squeaking. The bodies were built directly on the chassis, and this feature not only saved weight but made the car lower and sleeker. Its lower center of gravity and weight reduction made the car more safe, as it was less apt to flip over. Weymann had made closed cars flexible, affordable, faster, sleeker, more comfortable and safer.

The wooden frame was then covered by a strong duck-like fabric, coated with layers of lacquer-paste. The final product was called Zapon. This lacquer-paste had a colored pigment to it; hence the vehicle's color. The bodies were padded with horse hair, which was tacked into place between the outer fabric and the inner liner, usually oil cloth for waterproofing. Aluminum panels were used for support for the padding in highly curved areas. The Weymann body became THE European body of the 20s.

Weymann not only directly built fabric bodies in his own facility, he also licensed other coach builders and manufacturers in Europe to build Weymann bodies, using his techniques. Weymann bodies were built on Bentleys, Rolls-Royces, Delages, Hispano-Suizas, and even on a Bugatti-Royale. Gurney-Nutting, one of Weymann's licensees, brought up these features when promoting the Weymann body:

1. Absolute silence.
2. As durable as any other body.
3. Withstands rough roads and speed.
4. No squeaks, rattles or draughts.
5. Absence of drumming and rumbling.
6. Lightness increases operation economy and speed.
7. Most luxurious.
8. Perfect comfort in any weather.
9. Less expensive than custom built composite bodies of similar quality.
10. Easily cared for.
11. Easy to wash and clean.



*1926 Bentley 3-Litre Saloon, Weymann Fabric, by Gurney Nutting ©Thomas's Pics@wikimedia*

## 12. Easily repaired in case of accident.

With the tremendous success of the Weymann fabric body came the inevitable imitators. Their success was nothing compared to Weymann's. Who can even recognize the names Barkerlite, British Flexible, Labourdette's Silensouple, or Royal?

Still, the Weymann body was not without its drawbacks. Sometimes the padding made the vehicle look "pregnant," and it looked "boxy" around the curves. Rover, who carried a Weymann license, solved the latter problem by adding aluminum panels at the curves to smooth over the padding. They, however, patented these modifications. Another problem was finding sources for springs that would be light enough for the body work. Probably the most disliked feature of the Weymann body was the dull finish. The trend to brighter finishes was coming along. Weymann realized this, and when he tried to overcome the dull finish problem in the late 20s, he did serious damage to the fabric body market. He had developed a fabric that could show a higher gloss, but by doing so he added weight and cost, which had been the fabric body's highest selling point from the beginning. The problems

notwithstanding, Weymann coachwork, by the late 20s could be considered an absolute guarantee of high style and luxury.

While Weymann was enjoying tremendous success in Europe, a man by the name of Kenneth Childs tried to open up a U.S. market for fabric bodies manufactured in America. He formed the Fabric Body Corp. in 1923 in Detroit. He used a fabric similar to Zapon, called Meritas cloth. His production methods were more in line with America's than was Weymann's. Childs' bodies were not fitted directly onto the chassis in production, so they could be made in a separate facility and shipped to a different state for assembly. He took a very handsome Packard he had fitted with one of his bodies on the road, hoping to drum up interest from the auto manufacturers. Even though there was some interest shown from such companies as Hudson, Marmon and Auburn, Childs got only one sizable order, from the Mengel Body Co. to build deluxe "leatherette" bodies for the Ford Model T. (nc). As the Mengel Body Co. soon after got out of the body building business, Childs' success there was short-lived. He then tried to interest the custom coachbuilders, but again with little success.

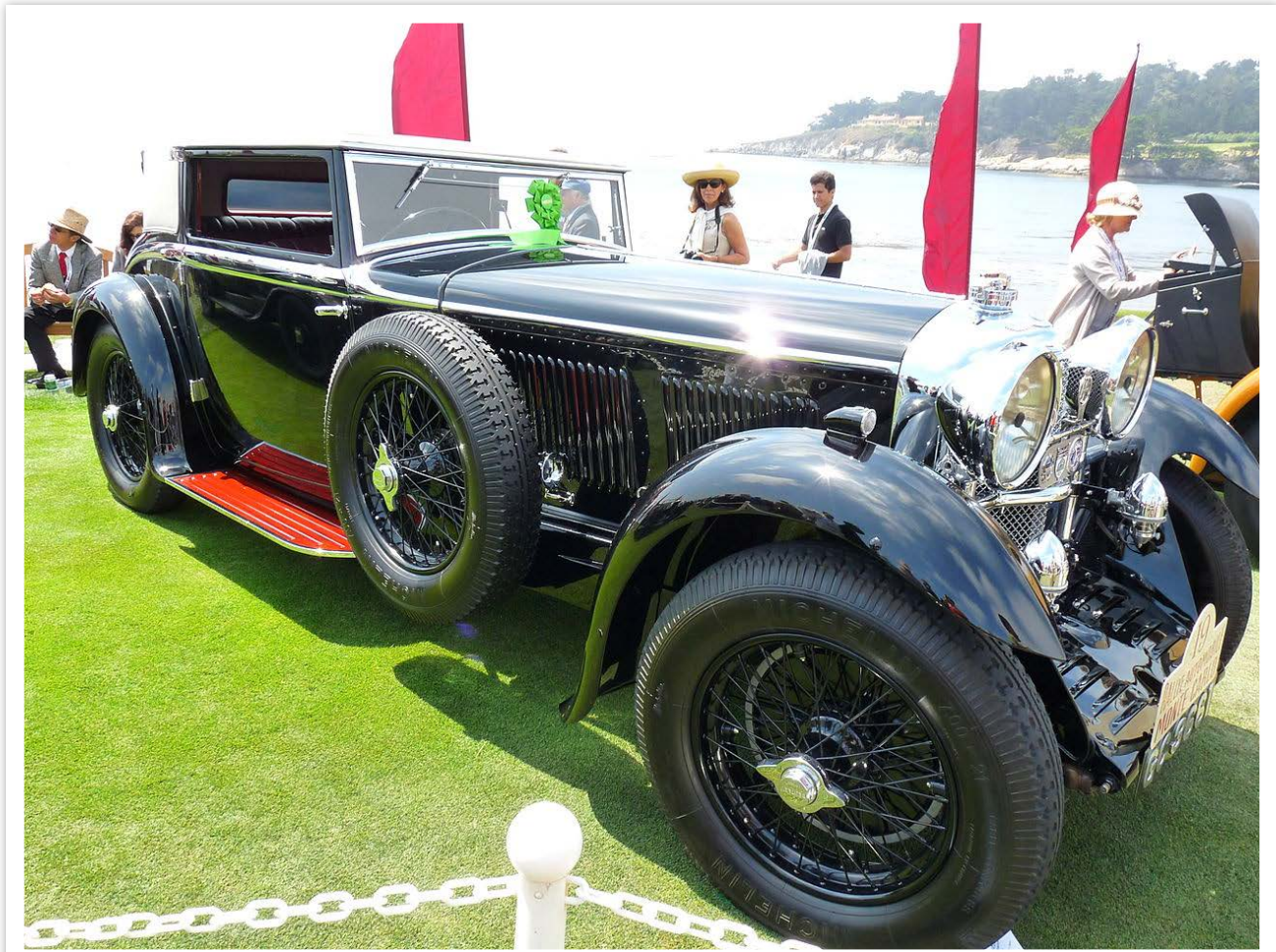
When Weymann finally came to America, he found the going almost as tough as Childs had. His first licensee in the U.S. was the Yellow Cab Co., who at first thought the idea of a fabric body cab was great because it would cost less and weigh less, thereby being cheaper to operate. But after rethinking the proposal, Yellow decided against the fabric body cab. The reason being that a taxi takes a lot of abuse from patrons, and Yellow didn't believe the fabric body would hold up to that abuse.

Weymann's one bright spot on the American scene was the Weymann Stutz. The Stutz Motor Car Co. was just coming out with its Safety Stutz, and felt that the safety features inherent in the Weymann fabric body would be a nice added feature to this new automobile. Weymann set up his Weymann American Body Co. in Indianapolis in 1926. He brought over key personnel from Europe to run it. Stutz was very excited about their association with Weymann, and advertised this association as the ability of the American public to have a "truly European" car, built in America, without the evils of importation, long waiting periods for delivery and easy accessibility to parts.

Weymann had named ten Stutz models of 1928 after French towns such as Chamont and Monte Carlo. Prices ranged from \$4,200 to \$5,000. Though well received, the Stutz Weymann did not set any sales figures on fire. (However, Preston Tucker, the designer of the non-Classic Tucker automobile owned a Weymann Stutz Monte Carlo.) Touted were its low roof line and worm drive, as well as the sun-roof, which was a feature brought over from Europe and introduced in the U.S. on the Weymann body.

Using his work for Stutz as his basis, Weymann tried to expand his business in the U.S. He did succeed in getting orders from some of the major manufacturers, but they did not progress beyond the prototype stage. Some of the manufacturers he did work for were Pierce-Arrow, Cord (the L-29 faux cabriolet), Marmon, Peerless and the J Duesenberg sedan. In fact, Duesenberg became a respectable customer. Weymann and his successor, A.H. Walker Company, built a total of 19 bodies for Duesenberg.

In 1931, Weymann introduced a semi-rigid body, still somewhat flexible, but made more rigid with aluminum panels. However, the product became cost prohibitive and never received the interest that the fabric body had. Things had changed in European car making, and Weymann in all areas except a few, became a thing of the past.



*1930 Bentley Speed Six Sportsman's Coupe, Weymann Fabric, by Gurney Nutting ©Craig Howell @ wikimedia*

In the U.S. the fabric body automobile never took hold, and for several reasons—the first was because of our sturdy auto-construction, we didn't have the need for flexible bodies as France did. Also, specialized labor to construct these bodies was not to be found in this country (we used tradesmen whose expertise was in steel working), and the Weymann manufacturing techniques did not lend themselves to the assembly-line principles we were already using in America. Weymann needed volume sales to make inroads here, which he did not have.

Even though the fabric body had limited success in the U.S., C.T. Weymann made an everlasting name for himself, not only here, but also in Europe, with the tremendous success of his Weymann Fabric Bodies, which we are still able to enjoy today.

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## New Members

Please welcome our newest members, Dave and Becky Hemp of Millville, California. The Hems are now members of both the Oregon and Pacific Northwest Regions.

They own two Full Classics®: "Blackie," a 1933 Packard 1004 Super 8 Dual Cowl Sport Phaeton with 21,800 original miles, designed by Dietrich. "Blackie" has not been shown anywhere since 2002 but just previous to that time scored 100 points in multiple concours. Their second Full Classic® is "Dandy," a 1930 Studebaker President Roadster that Dave drove in the Great American Race in 1984. It has an interesting history in that it is the first Studebaker inducted into the CCCA as a Full Classic® in the mid to late 70s.

The Hems expect to bring "Blackie" to the Forest Grove Concours d'Elegance and Grand Classic in July.







*6 Volt Powermaster PowerGen Alternator 82056 - SummitRacing.com*

## **Charge It**

*by Bob Earls*

You're driving along at night in your classic, lights on, heater fan keeping things toasty, and the radio is playing Glenn Miller. After a while you notice the lights are dimming, the heater is barely putting anything out, and the radio is playing slower (I'm kidding about the radio). The old generator just isn't able to keep up with demand. A bigger battery won't do anything other than just prolong the inevitable. A generator with more output would be better, but it still won't charge at idle. And since most old cars are 6 volt with positive ground your options are limited. What to do?

We had this dilemma with Howard's '53 Packard, which has 3 heater motors (1 in front, 2 in back). As luck would have it there are a couple of companies that make 6 volt, positive ground alternators.

There are many advantages to an alternator, the main one being that they charge at idle. The standard alternator of choice (in the hot rod industry) is the Delcotron made by Delco Remy that's filled up the batteries of all GM cars since the early 60s. The early ones used an external regulator, but in the late 60s they started incorporating an internal regulator. This became known as the "one-wire" alternator. All that was necessary for the alternator to function was one wire to the battery. There were a couple of other connections that allowed it to work with the "idiot light" on the instrument panel. Pretty straight forward and uncomplicated...if you had a 12 volt, negative ground system.

A few years ago a company called "Fifth Avenue Auto Parts Internet Garage ([www.fifthaveinternetgarage.com](http://www.fifthaveinternetgarage.com)) started rebuilding Delcotron alternators for 6 volt systems. They claim it doesn't make any difference whether it's positive or negative ground. That doesn't make sense to me, but I don't have the technical expertise to make a case one way or the other. They're also a good source for electrical components for Borg-Warner overdrives. The alternators are around 215 dollars. For purists the only drawback is that it's in a modern aluminum alternator case.

Another outfit is "Quality Power" ([www.qualitypowerauto.com/item\\_24/6-Volt-Alternators-Positive-Ground.htm](http://www.qualitypowerauto.com/item_24/6-Volt-Alternators-Positive-Ground.htm)). Here again, they also convert existing Delco alternators, but they have a positive ground option. They're 135 dollars, and for that price I have to think they're rebuilt, used units. They have many other parts available, but their main focus is hot rod and off-roading.

And finally, the one we chose. Ordering through Summit Racing we bought a Powermaster alternator ([www.summitracing.com/parts/pwm-82056](http://www.summitracing.com/parts/pwm-82056)). This URL will take you to the appropriate page that shows a positive ground unit. If you want a negative ground unit the part # is: 82057. These are really cool units because they look almost exactly like a generator. They're completely new. The alternator part takes up the front half of the case, the back half is empty. The mount spacing is set so they're essentially a bolt-on where the original generator went. They look great and will fool most everybody. They are, however, a little spendy at 430 dollars.

All these units put out 50 amps at idle and up to 70 underway. There are various pulley diameters and belt widths available as well. The single wire system is slick. Like I said, all you do is run a 10-gauge wire from the alternator to the battery (or starter solenoid). That's it. You can just tape up the old wires that used to go to the generator and hide them. The regulator is just there for looks. The only drawback is that cars that use an idiot light for charging won't have that any longer. Ammeters will still work, though.

Another electrical component I'm trying out is a slick turn signal setup for old cars. Although they work great I hate the looks of the Signal-Stat boxes that hang off the steering column. They look more appropriate in a Freightliner than a '34 Packard. We've looked at older turn signal units, but they are either set up for just tail lights that have two separate bulbs or don't work in conjunction with the brake light switch. This new unit is a little black box (of course) that hides under the dash and it's actuated by a small toggle switch that can also be hidden under the dash. They're available in 6 or 12 volt, positive or negative ground for about 135 dollars from "Restoration Supply" ([www.restorationstuff.com/products.html](http://www.restorationstuff.com/products.html)). These guys have lots of amazing small parts and wiring...stuff you never know where to get. I'm in the process of putting one in Jon Gaddis' Brewster. I'll let you know how it turns out, but it's a slick looking unit.

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