

# The DASHBOARD

SPRING 2022



THE MAGAZINE OF THE GREATER ILLINOIS REGION OF THE  
CLASSIC CAR CLUB OF AMERICA



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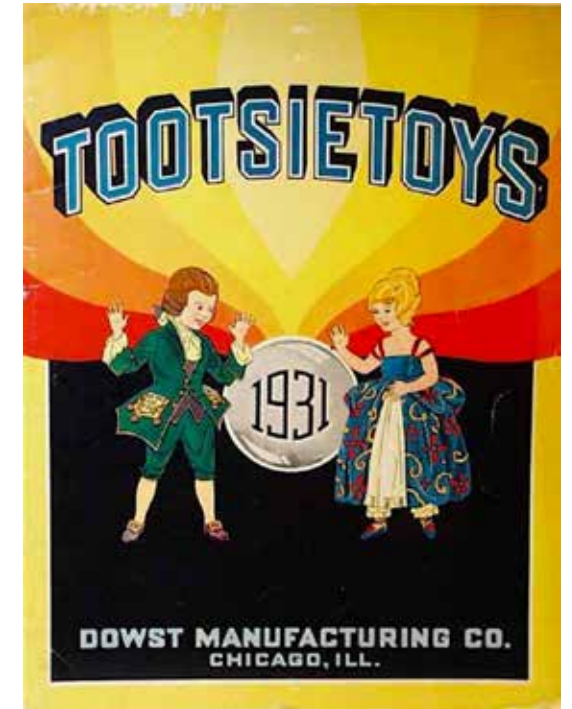


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Black & White Newsletter published 3x per year

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LETTER from the DIRECTOR

Hello Fellow club members,

What a difference a year makes. Although I will not say we are back to normal I will say that we have a lot more to look forward to this year. With the recent additions to the board we’ve seen some new events pop up, and all events take on a different flavor. I want to thank board members Dan McCarthy, Mary Alice Blum, and Gary Gerstner for creating a wonderful St. Patrick’s Day themed car event last month. Although we didn’t get the attendance we had hoped for, I’m sure mother nature had something to do with it. For those of you who did attend we checked a lot of boxes with a mini car tour, photo op, traditional Saint Paddy’s day lunch, and Irish dancing.

Alan Blum, another new board member, spearheaded our club involvement for this year’s Triton College car show on May 1st. They are expecting over 400 cars and we will proudly be displaying our classic cars in our own special section. This is a wonderful opportunity for the club to show our support to the next generation of car enthusiasts. Triton has an investment in the future of our hobby. They have a wonderful automotive technology program. Those of you who attend will have an opportunity for a guided tour of the facilities just for our club. Our club will be judging some student entries. In addition to that, will be awarding some lucky student tuition for the semester. Now is the time to get your car ready for one of the first shows of the season.

Speaking of shows, we now have at least two Car Shows scheduled for June. I’m happy and excited to say our Oak Brook Father’s Day show is back for its 53rd anniversary. I know many of you have been looking forward to this for a long time. We will take this special opportunity to acknowledge some of our longtime club members who have left us over the last several years. Please join me in celebrating their lives as we pay tribute to the many memories they left us. We will have special displays and signs acknowledging them.

I’m also happy to announce that Geneva Commons has asked us back again to be part of their Swedish Days celebration on June 25. Please mark the day on your calendar and come out and join in the fun.

This is only the beginning. We'll have much more for you to do including our annual picnic and a fall tour. I hope to see you and your car at an event soon.

CORDially,  
*Russ*

Welcome to our New Members  
Patrick Hund, Peter Hansford, Troy Russell



Board of Managers



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Webmaster	Open

Upcoming Events

- May 1 - Triton College Car Show 10 am - 2 pm
- May 19 - 21 - AACA Spring Tour - 815 - 382 - 0238
- June 3 - 5 - CCCA Museum Grand Experience - Join the GIR CARAVAN! Call John Rock 630-740-9014
- June 4 - 8th Annual Glen Ellyn Auto Fest 10 am - 3 pm
- June 19 - Oak Brook Fathers Day Car Show
- June 25 - Geneva Commons Car Show  
Call Russ 630-775-0922
- July 7 - 9 - Iola 50th Anniversary Car Show
- July 9 - Copshaholm Concours d'elegance
- July 14 - 17 - Keeneland Concours d'elegance
- July 17 - Annual GIR/POC Picnic - 11am -2 pm  
Fabyan Woods - 1925 Batavia Blvd, Geneva, IL (the same shelter as last year)
- August 21 - Pebble Beach Concours d'elegance
- August 27 - September 6 - ACD Festival
- August 28 - Geneva Concours 10 am - 3 pm
- September - Concours d'Elegance of America (formerly held at St. John's) will be held at the Detroit Institute of Arts
- September 17: GIR/RR Club - Lunch Train Details TBA
- October 4 - 7 - Elegance at Hershey
- October - AACA/GIRCCCA Fall Tour - Dates TBA
- November - GIRCCCA Annual Dinner - Details TBD



## Introducing

### Meet our newest Board Members

#### Alan Blum

Alan retired last September after working for Enterprise Holdings (Enterprise/National/Alamo) for 32 years, ending his career as an Assistant Vice President in the Liability Claims division. He has interest in a broad scope of cars, with a collection that runs from a 1931 Packard to a 2008 Audi R8. When finding storage for his cars proved difficult, he launched a second career by renovating a warehouse into a classic car storage facility. His interest in space travel inspired the name, Satellite Garage. Alan hones his skills by working side-by-side with a mechanic several times a week to maintain and improve his collection. He proudly serves on the boards of Columbia Yacht Club and the Judd Goldman Adaptive Sailing program. When not on a driving tour or sailing, Alan loves to travel the world with his lovely wife, Mary Alyce.

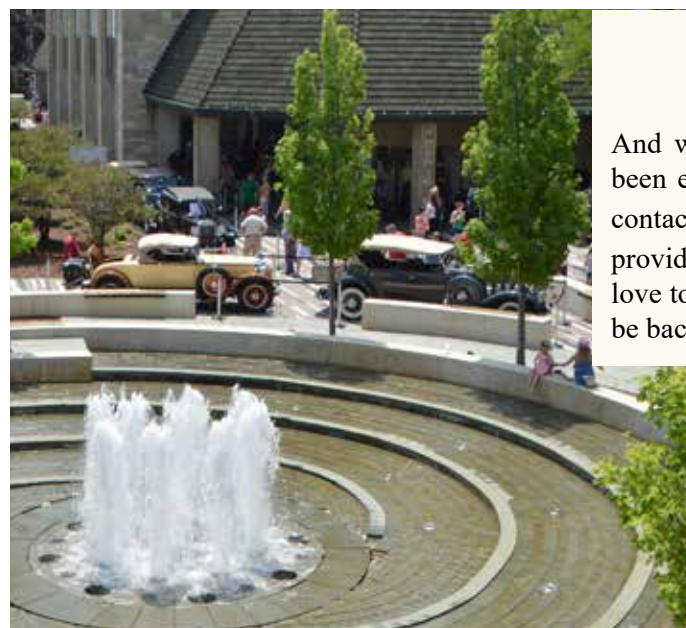


#### Mary Alyce Blum

Mary Alyce was bitten by the classic car bug when she used the money bequeathed to her by her mother, intended to pay for an eventual wedding, and bought a 1970 Karman Ghia convertible. Luckily she met a guy who loves old cars. During the pandemic, her 25-year career as a marketing director for touring Broadway shows came abruptly to an end. She took the opportunity to turn her love affair with books into a fully committed relationship as a mystery author. Her first short story was recently published and she is in the throes of finishing a full-length traditional whodunit. An avid sailor, she loves nothing more than traveling the world with her dashing husband, Alan.



## Opportunities



### The Oakbrook Show is BACK

Father's Day June 19, 2022

And we couldn't be happier! Information and Sign-up sheets have been e-mailed and are also included with this mailing. Be sure and contact Russ (630-775-0922) to get your car in the show and also to provide help with registration, parking, etc. As usual, all the cars we love to see will be parked throughout the mall, and the Big Band will be back to provide entertainment.

The club has been invited to participate in a number of events. There are a variety of opportunities to display your cars, or to get out and support the classic car hobby. Information on these events and the ones listed in the calendar can be found elsewhere in this magazine and online.



### Eighth Annual Glen Ellyn Vintage Auto Fest

Saturday, June 4, 2022 10:00 a.m.– 3:00 p.m.

Stacy's Tavern Museum & Glen Ellyn History Center.

Rain or shine event!

Speakers throughout the day in the Glen Ellyn History Center include Al Krodell on Studebaker and Aston Martin, Bill Morris on Pierce-Arrow, and Mitch Frumkin on The Advertising of Muscle Cars. For additional info contact Karen Hall: [director@gehs.org](mailto:director@gehs.org) or 630-469-1867. Registration: Jim Manak [help@lexnet.com](mailto:help@lexnet.com) or 630-858-6092

### AACA Spring Tour

May 19 - 21

Round Barn Lodge in Spring Green, Wisconsin  
Circus World Museum \* Railway Museum & Train Ride

House on the Rock Museum

Saturday Banquet at Arthur's Supper Club

Call (815) 382 - 0238 for Details



### Hagerty Cars & Caffeine Show at Road America

The SVRA Speedtour Car Show sponsored by Hagerty at Rd. America on Saturday, May 21, 2022 is open to all Classic, vintage, exotic, vintage motorcycles and collectible cars of interest. All car clubs are welcome and will receive their own corral. Each \$75.00 car show registrations includes

- 2 weekend passes (2 people Sat & Sun) to the Vintage & ICI Auto Race
- Touring laps on the Road America Race Track in your show car
- VIP parking - full access to the racecar paddock

Join SVRA for one of the most entertaining race weekends on the 2022 schedule. You will enjoy hundreds of vintage and historic racecars and the IGT series as they roar around this historic track. Come out for the day or the weekend. Register here:

<https://speedtour.net/st/?lib=product&pid=636&cat=11>

For more info email Toni Strollo at [tc@svra.com](mailto:tc@svra.com) or call 863-698-8620

### GENEVA CONCOURS d'ELEGANCE 2022

SUNDAY, AUGUST 28th

The 2022 Geneva Concours d'Elegance will include the usual display of fine automobiles and will feature the Continental Mark series through the 1976 Mark IV, Micro cars (500cc's or less), and honor the 100th birthday of the Rolls-Royce Springfield Massachusetts manufacturing plant displaying both the Springfield Silver Ghosts and Springfield Phantom I's.

As in the past, the Geneva Concours d'Elegance 2022 will have the special Car Club Display area available for collector cars gathering during the Concours.

For information and/or registration contact either Patt Barrett - [pattb@genevaconcours.net](mailto:pattb@genevaconcours.net) or 630-584-3107 or Sheila Joynt - [smab44@yahoo.com](mailto:smab44@yahoo.com) or 630-879-8884



## Pot of Gold Run

Our first event of the year is on the books, with a celebration of St. Patrick's Day. We met at Swallow Cliff North in Palos Heights, and then caravanned over to the McCord Gallery for lunch. It was a wet and chilly morning, but the company was warm, and the food delicious. Traditional Corned Beef and Cabbage, along with several sides, warmed everybody up. There was ample time to browse through the art gallery too.

Following lunch, we were treated to some Irish dancing by three lovely young lassies, all of which are champion dancers, currently vying for national honors.

As part of the day, there was a fun challenge. Everyone was on the lookout for pictures to take - one for each color of the rainbow - as they made their way over. Everyone got a "pot of gold" - put together by Mary Alyce Blum - consisting of all manner of gold wrapped chocolates! A sweet "pot o' gold" indeed.

Thanks to Dan McCarthy, who co-ordinated the event, and kudos to the McNabolas for bringing out their Bentley.



*It was a wet morning, but a few brave souls got out of their cars for a photo.*

*Gary Gerstner found an old photo of the toboggan run. Several people were reminiscing about going down that hill back in its heyday.*



Constructed in 1930 by the Civilian Conservation Corps, limestone stairs lead to the top of a former toboggan run at Swallow Cliff North (the runs were closed in 2004). The Cook County Forest Preserve recognized its increasing popularity, however, and decided to add more stairs. Today the bluff has 293 steps. During the winter, the stairs are cleared and salted and the bluff serves as an active sledding hill.



*Emmet McCarthy was our official 'greeter'.*



*Dan & Ronette McCarthy gave us some history and a few very interesting stories on the McCord Gallery, and on their own historic home.*



*I loved Mary Alyce's FUN hat!*



*We watched the dancers go through their steps.*

*Clare Arnold, Katie Wehlus, and Mary Margaret McCarthy from the Cross Keys School of Dance. (And Dan tried to tell us he's not Irish!)*



*Pot of Gold Attendees: Alan & Mary Alyce Blum, Rueben Taylor, Suzanne Terry, Ken Muellner, Terry Hall, Don Gabriel, Tom & Jean Roche, Mark Smith, Jamie Smith, John & Jennifer McNabola, Sunshine McNabola, Bud Schweppe, Heather Norton, Gary Gerstner, Dan & Ronette McCarthy, Emmet McCarthy, Maureen Blevins*



Book Review - Chicago's Motor Row

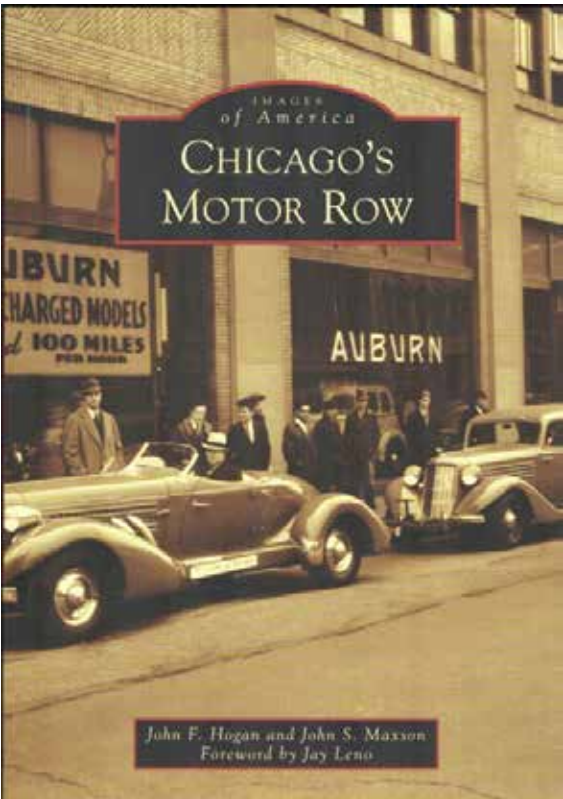
by John F. Hogan and John S. Maxson

Reviewed by Charles F. Falk

“*Chicago’s Motor Row*” is one of the latest books from Arcadia Publishers’ “Images of America” series. It reveals a remarkable tale that should spark interest for those interested in the history of that city, in urban architecture, or in the story of how automobile manufacturers began to promote sales and manage the distribution of their products once cars became easier to operate, more dependable, more useful, more affordable, and, thus, in greater demand.

Increased demand prompted car manufacturers to conclude that they could not effectively manage all sales, service, and other marketing tasks from their factories - they needed to be able to perform such functions through affiliated dealers in distant locations. Because of its early market potential, Chicago was selected to become one of the first (and largest) of those distant places. Over time, a ten-block “cluster” of auto industry-related buildings were constructed by independent businesses just south of Chicago’s “Loop” on South Michigan Avenue (from 14th Street on the north and extending to 24th Street on the south). The clustering of like businesses was innovative at the time.

Many of the buildings were purpose-built, distinctive, architecturally significant, and in some cases, elaborate and glamorous. These traits led to coining the 10-block stretch as “Motor Row.” From about 1905-1936 dealers located there offered more than one hundred makes of cars for sale. In later years, car dealers remained well-represented on



known “Car Guys,” Jay Leno, write a Foreword for the book. Clearly, Jay “dug” the story; and the perspective he generously shared about it was sincere, significant, and interesting.

Motor Row is now on the National Register of Historic Places, which will keep what remains of the original structures in place for others to appreciate in the future. Chicago people will enjoy this story, but it should also resonate for people without Chicago connections. The book is paperbound, illustrated, and has 128 pages. It sells for \$23.99. I got mine at Amazon—and I am glad I did.

Motor Row, but auto sales and service facilities also migrated out of the central city and into Chicago neighborhoods and nearby suburbs.

The authors, John F. Hogan, a well-known Chicago print and non-print media figure, and John S. Maxson, a retired executive and well-known collector car enthusiast, have put together interesting narratives that describe the rise, the heyday, and the decline of Motor Row. The narratives are richly illustrated with photos of people, cars, and structures that served as a backdrop for this time and place in America. Many of the pictures are “then and now” shots which I found fascinating. It is wonderful that the authors arranged to have one of America’s most well-

Editor's Note: I was curious to find out exactly how John managed to get Jay Leno to write the forward, so I asked him. Here is his reply.

*When I first had the idea to request that Jay Leno write the foreword to our book, I contacted Steve Moskowitz, president of the AACA, who I suspected knew Jay very well. I was correct but Steve said that he couldn’t help me because he already owes so much to Jay and is reluctant to reach out for another favor... But he did me the huge favor of introducing me to Ken Gross, the former president of the Peterson Museum, a prolific writer, and good friend of Jay’s. Ken explained to me all of the things that Jay was involved in and how there was no way he would write the foreword to a book. However, he did offer to send my email on to Jay with the expectation that it would not be responded to.*

*Ken went on and on about how busy Jay was and how I should forget about ever hearing from him. About three days later Jay called, apparently intrigued with the opportunity, and we were on our way. Since then I have had dozens of conversations with him and met him backstage after his show at the Genesee Theatre in Waukegan. He is a remarkably friendly person, a very engaging genuine conversationalist, and a card-carrying expert in all things automotive. A real class act!*

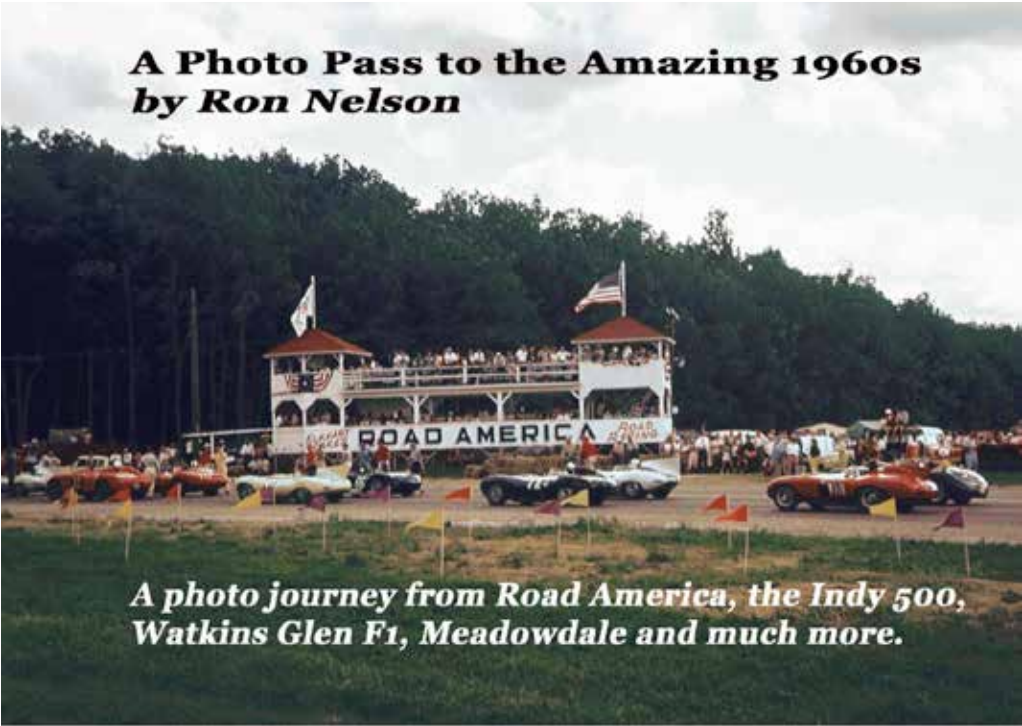


~ John

Book Review - A Photo Pass to the Amazing 1960s

by Ron Nelson

Reviewed by Maureen Blevins



If you're a fan of racing, you will no doubt enjoy this book. More than just a photographic history of auto racing in the Midwest in the 1960s, it's a peek into the personal photo album of one photographer who was there, recording it all.

You don't have to be a fan of racing either, to recognize many of the names and faces on the pages of this book.

With a foreward by Bobby Rahal, and a back cover blurb by author Tom Schultz, the pages are filled with Ron's many photographs, and includes brief essays by Steve Zautke, Len Besinger, Don Devine, Ralph Howard Hanaen, and Peter Cunningham. The book is truly an insider's look at racing in the 1960s.

As a photographer, Ron Nelson covered races at

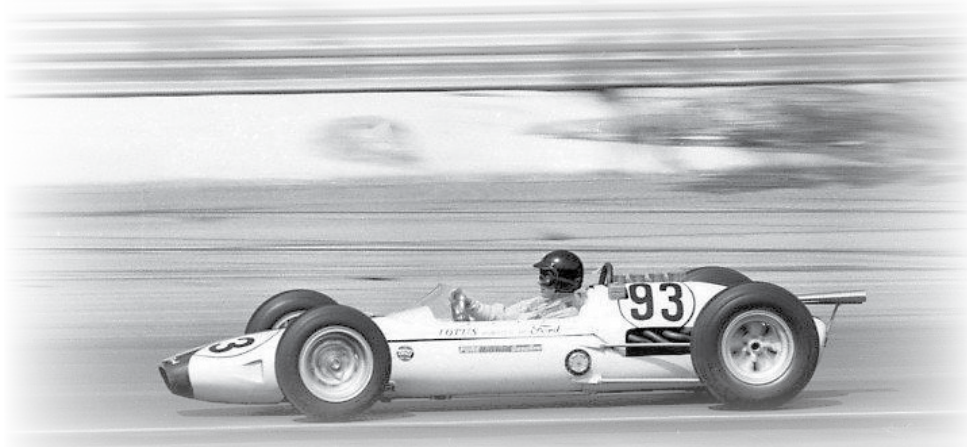
Meadowdale, Indianapolis, Watkins Glen, The Milwaukee Mile, and of course Elkhart Lake's Road America, among others. I wonder how hard of a time he had deciding which photos to use - I'm sure he has many, many more that didn't make it into the book. And oh, the stories he has to tell!

I first met Ron Nelson a few years back when we were both photographing a car event in Wisconsin. It was obvious he was a professional, but I had no idea at the time of just how much of the history of racing he has seen and been involved in. The 1960s was an exciting time in auto racing in the states, and Ron considers himself very lucky indeed to have been a part of it.

Besides being a professional photographer, Ron has worked in the advertising business, and is a co-founder of the Vintage Indy Registry, a group dedicated to the history and preservation of Indianapolis cars. Once racing is in the blood, it apparently stays there forever.



The book is 154 pages, hardbound, and is available on Amazon.com. If you happen to run into him at Road America or Meadowdale, he'll be happy to personally autograph a copy and perhaps treat you to a story or two.





Henry Ford was happy to sell you a Model T in any color you wanted, as long as it was black. Yet few know the real story of his exclusion of color, or how we came to have colorful automobiles.

Today, cars come in every color in the rainbow, and then some. It is easy to forget that the automobile must function in a wide range of environments. The engine, brakes, steering, transmission, radio, and everything else must work when the temperature inside the car crosses 120, and they must work at thirty below zero. The paint (or “coatings”) on the car must be able to withstand ice, snow, sun, mud, rocks, dents, and bird poop without flaking or cracking. Few paint applications require as much durability and longevity.

The first automobiles were made like horse-drawn carriages, carts, and wagons, sometimes by the same companies like wagon giant Studebaker, or founded by people from the carriage industry, such as General Motors’ founder William C. “Billy” Durant. Similarly, the first cars were built on a wooden frame and painted with bright, colorful lacquers and finishes.

But those finishes flaked and peeled under the greater stresses the automobile was subject to, including heat from the engine itself. More problematic, finishing cars required many coats, manually applied, and on average took three weeks to paint and dry. Some colors took up to eight weeks. Millions of square feet of buildings were required to store newly produced cars, keeping them out of the rain and dust while their paint dried.

Slow painting and drying were not a problem for the industry at first. In 1900, there were only 8,000 registered automobiles in America. Six years later (1906), there were over 100,000, a twelve-fold increase. Just seven years after that (1913), the number again rose by ten times, to more than a million cars on the road. With the rise of Henry Ford’s Model T, there were five million in 1918, ten million in 1922, and seventeen million by 1925. Everything about American life had changed, though autos still shared the streets with horse-drawn vehicles in rural areas. (Today there are almost two hundred million cars, SUVs, and pickup trucks registered in the United States).

This huge surge in automobile demand – and thus production – required faster processes at the factory. Ford began to use a baked enamel “paint” on his cars, cutting the time required for painting and drying from three weeks (or more) to three days. The process also saved money, lowering the cost of painting a car from about \$50 to \$30. Given that Ford was making up to 1.6 million cars a year in the mid-1920s, the savings were as much as \$30 million a year, equal to 15-50% of Ford’s profits, depending on the year. Ford could never have produced the company’s millions of Model T’s on time without this advancement, at

least not at the low prices he sold them for. But the baked enamel paint was only available in black. Thus, all Fords were black.

During this same era, the DuPont family of chemical fame had invested in General Motors with their gunpowder profits from World War I. By 1920, the DuPont’s were in control of General Motors, which struggled to catch Ford. Also in 1920, the chemists at the DuPont company began to develop cellulose-based paints. Soon working with General Motors’ chief technologist, inventor Charles Kettering, by 1923 the DuPont and GM labs had invented Duco Paint. Duco dried faster than baked enamel, was just as cheap to apply, and could be made in any color. It was also brighter, stronger, and more durable than baked enamel.



1926 Durant

In 1924, General Motors introduced Duco paint on the Oakland, a brand priced above Ford and Chevrolet. The



model was called the “True Blue Oakland.” Over time, the Oakland make was replaced with the Pontiac brand. GM soon offered Duco paint, in a large range of colors, on all its cars. This program was enthusiastically supported by GM’s Chief Executive Officer, Alfred P. Sloan, Jr., who had always believed that “eye appeal” was an important

factor in car sales, a very different opinion from that of his competitor Henry Ford.

In 1925, DuPont also made the paint available to other automakers.

The Model T had run its course by 1927. While Henry Ford had put all his energies into one model of one car, General Motors’ Chevrolet offered more options at slightly higher prices. In addition to the popular Chevrolet, GM produced step-up models by Oakland/Pontiac, Oldsmobile, Buick, and

at the top of the line, Cadillac. GM also offered bigger engines, more interior features, and focused on enclosed bodies, while Ford still made a lot of open “touring” Model T’s.

In 1927, Henry Ford stopped the production of the Model T and closed his plants for months, before introducing his next car, the Model A. In the meanwhile, GM led by Chevrolet became the market leader in the American auto industry, a position the company held for most of the twentieth century. Being the first big automaker to offer colors was just one element in that success, but an important one. Ford gradually responded to GM’s strategy, including colors on cars.



DuPont continued to invent new automotive coatings: Duco was followed by the even better Dulux paints. General Motors went on to become the largest and most successful manufacturing company on earth – and the DuPonts at times

### What Is the Most Popular Car Color Today?

Volkswagen recently described the current color situation in the U.S.: “If you drove down an American street and looked only at the new vehicles, you might be forgiven for thinking you’re in a black-and-white movie.”

A 2019 study by iSeeCars looked at 9.4 million vehicles ranging from 2014 to 2018 model years, and found that 23.9% of the vehicles were white and 23.2% were black. The next two most popular paint colors, at 15.5% and 14.5%, were gray and silver. These have been the most common car colors for a decade.

From the 1950s through the 1970s, U.S. roadways were filled with cars of all shades. So why the change? “Color is always shifting, and our color perception is always evolving depending on what we see, what we observe and what we live with,” said Volkswagen Senior Color and Trim Designer Jung Lim “Limmy” Park. “Color preferences really reflect the unique social and cultural trends and even geography

owned half of General Motors.

In the century since Duco, a continuous stream of new automotive “coatings” has been invented. New systems of painting also developed. One of the most successful systems charges the paint and the car bodies with positive and negative charges and then uses electrical attraction to bond the paint to metal.

DuPont eventually sold their automotive and industrial coatings operations. That business is now a separate \$4 billion public company, Axalta. Axalta is the second largest maker of automotive coatings and finishes in the world, after giant PPG, formerly Pittsburgh Plate Glass, but now out of glass and entirely devoted to the paint business. Germany’s BASF, Japan’s Nippon Paint, and others also provide coatings for cars at the factory (the OEM market: Original Equipment Manufacturer). Additional companies like RPM International and Sherwin-Williams, overall the largest paint maker, also make specialty automotive and industrial paints.

In those same intervening decades, other companies besides General Motors have prospered by placing greater emphasis on “eye appeal” than their competitors. IBM, Apple, and Target all come to mind as companies which have historically considered design a key element in their business strategy. But a great example remains General Motors and the way in which the company dethroned the once-invincible Henry Ford.

*Reprinted with permission. Gary Hoover is Executive Director of the American Business History Center.*

*This article originally appeared on the [American Business History Center website](#) on October 8, 2021*

[of a region].”

There are a number of theories as to the prevalence of more somber car colors in America. During times of economic uncertainty people tend to be conservative with their money. While a different color on your car may not increase its cost, the mindset of keeping things simple and avoiding anything flashy has been known to carry over. A similar trend occurred following the Great Depression nearly a century ago.

As for cultural influences, there are some that suggest our car color choices are defined by our obsession with technology. Apple is the world’s most valuable company and its muted-color logo is recognized around the world. “Prior to Apple, white was associated with things like refrigerators or the tiles in your bathroom,” Sandy McGill, chief designer for BMW DesignWorks told Motoramic.com. “Apple made white valuable.”

But we know that trends change. Once the demand for new colors is there, the supply will eventually come with it.





## Anniversaries

by M. Blevins

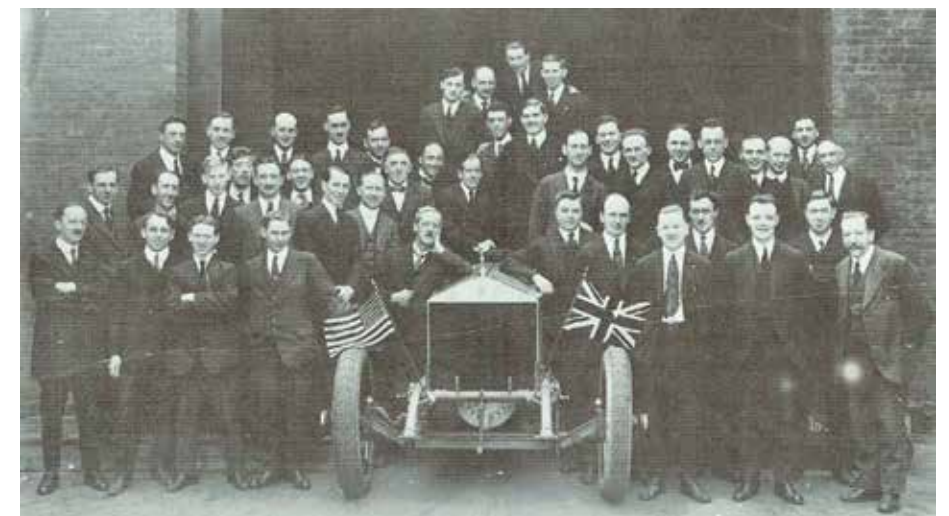
In January of 1921, a **Rolls-Royce** Silver Ghost rolled off an assembly line in Springfield, Massachusetts. It was eventually followed by 2,945 others.

"These Rolls-Royce 'Springfield' Motor cars benefited from the creativity of US coachbuilders including Brewster, Willoughby, Merimac and Hollbrook, and brought us some wonderful early commissions," notes a news release celebrating the centennial of the American production by British car firm Rolls Royce.

Silver Ghosts joined the 'Springfield Phantom' in 1925 and the plant produced 1,703 of those.

Owners of Springfield Rolls-Royces included President Wilson, the Guggenheim and Bloomingdale families, "and perhaps the most famous," Rolls-Royce notes, was "fictional Socialite Jay Gatsby with his 1922 Silver Ghost."

After World War I, Charles Stewart Rolls' partner Charles Johnson saw that the US market was in better condition than the British economy and decided that assembly in the US was a way to avoid paying the duties that made their cars more expensive for American customers. In 1919, Rolls-Royce purchased the American Wire Wheel Co. factory building in Massachusetts.



*The Springfield supervisory staff poses with the very first US-constructed Silver Ghost.*

Building their cars in America didn't make them all that less expensive. Prices ranged from \$12,930 to \$15,880, the most expensive of American-made vehicles.

The first 25 cars produced there were made entirely of imported parts, but thereafter, the coachwork for the Springfield-built cars was produced in the US. Various American coachbuilders provided the bodies. Rolls opened its own body-building shop in 1923 and in 1926 acquired Brewster, a leading American coachbuilding firm, popular with Rolls' customers.

**Jaguar** started operations in 1922 as Swallow Sidecar Company, making motorcycle sidecars. Two friends, William Walmsley, aged 30 and William Lyons, aged 20 lived on the same street in Blackpool, in England.

Walmsley had been making sidecars and bolting them onto reconditioned motorcycles. Lyons had served his apprenticeship at Crossley Motors in Manchester, moving to Blackpool Sunbeam dealers, and eventually to Brown & Mallalieu, as a junior salesman.

A series of name changes, involving the word Swallow, eventually evolved into SS Cars

Limited and finally to Jaguar Cars Limited. The sidecar business was by then owned by a different company, and was sold by Jaguar to an aircraft maintenance firm, Helliwell Group, in 1946.

The first car Lyons and Walmsley worked on intending to build and sell in any quantity was the Austin 7, a popular and inexpensive vehicle. For their show car, a dealer was persuaded to supply an under-the-counter Austin 7 chassis. (Coachbuilders required Austin's prior approval or warranties might be voided).

In 1929 an open 2-seater by Swallow was built on an Austin 7 chassis. Priced at only £175, the Swallow, with brightly colored two-tone bodywork and a style that imitated the more expensive cars of the time, proved popular in the prosperous late twenties and in the following depression. It was followed by a saloon version: the Austin Seven Swallow Saloon. Jaguar first appeared in September 1935 as a model name on an SS 2½-litre sports saloon.

*Left: William Walmsley, 1923*

*Right: William Lyons, 1922*





## My Airship Adventure

by Chuck Derer



Let me shake some cobwebs from my brain. Sometimes details get lost but the main part of an adventure like this always stays in the head and in the heart. Through my [RidesWithChuck YouTube channel](#) I have been able to finagle a number of interesting rides wearing my Media hat. Mainly in cars, including many of our GIRCCCA members, but I have had some great WWII bomber rides for instance. Reading in one of the newspapers that a zeppelin was coming to the DuPage Airport really got me excited. The Zeppelin NT (new technology) in question was the Farmers Insurance airship owned and operated by a company called Airship Ventures. The name of the ship was Eureka. There was a number to call and I was on my way.

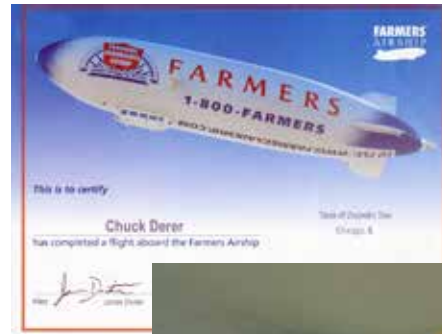
Airship Ventures operated from 2008 to 2012. In 2011 they did a cross country tour, the 2011 Zeppelin Tour. Up until then most of its existence was spent in California. In 2012 they lost the Farmers Insurance sponsorship. The airship was then disassembled and returned to Germany where it was built. I'm glad I got my ride when I did.

I arrived at the appointed time at the airport. The airship was docked at its mobile mooring station. At 246 feet it is fifteen feet longer than a Boeing 747. It was impossible to miss. At the time it was one of only three Zeppelin NTs in the world, the others being in Japan and Germany. The passenger load was only 12. I was one of the very lucky few. Not having the press credentials of say, the Chicago Tribune and arriving with a small inexpensive video camera that I had mounted on a short dowel rod, I was viewed with a bit of suspicion. "What do you have in your socks?" I was asked, "My feet" was the quick and correct answer. We all went through a short safety briefing, then we went outside for the ride.

When the zeppelin is moored it is really a giant weather vane. It needs to be able to follow the wind. It needs to be able to safely rotate in a 500 foot unobstructed circle. The airship was slowly moving with the wind as we boarded one at a time. Once inside it felt like a luxurious bus. We

strapped in and the ship slowly moved laterally til it reached a point where it could lift off. The motors that are attached to the body of the ship can control its direction. It can go forward, sideways and reverse. When we reached 1000 feet up it cruised at 30 miles per hour but was capable of going 70. As I recall, a couple of the windows were open and you could safely stick your head outside. The window in the lavatory offered a spectacular view.

We followed the Fox River for a while and spent time over St. Charles. It was kind of neat to see our giant shadow following Roosevelt Road. There is a large bench seat at the rear of the ship with a very wide window. This seemed to be the spot that we all decided to have our pictures taken. My smile was almost as wide as the window. There were motors outside guiding the airship but I can't say that I remember hearing them. All I truly remember is the gentle way that it rose, flew and eventually landed. My T-shirt from the event is one of the only T-shirts that I wear in public that has words on it. That to me says it all.



My take away from this....  
When an opportunity to take a ride in something like this comes along - Do Not Hesitate.



Chuck Derer is the former editor of Up To Speed



In this day of beautiful cars, it is remarkable to find the emblem of one designer on so many distinguished models. Character in design and workmanship places Coachwork by Murray in the front rank at this year's motor shows.

Murray standards are exemplified by these new creations for—

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*The Murray Corporation  
of America ~ Detroit*

# Coach Work by Murray





**1931 Packard 833 five passenger coupe**  
Wheelbase: 134.5" Original MSRP \$2675  
Riverhead Green and Bonaventure Green

Alan Blum acquired this car in November of 2019 - from a website called bringatrailer.com. I'm not sure how many classics go through there, but this one did. I asked if he wasn't a bit leery about buying a car like this sight unseen. "No. Not really. It was offered by a reputable dealer," he explained, adding that "I've never seen so many photos of one car, there must have been a hundred." Photos showing every aspect of the car, including the underside, gave him confidence.

"I couldn't believe no one was bidding on this car." So, he put in a bid, fully expecting there would be "five or ten more" bids to drive the price up and out of his range. But there weren't. As he watched the clock wind down he suspected there would be a last minute bid to knock him out of the running, and he doubted he'd met the reserve in any case. But the gavel came down. SOLD! He called his wife. "We just bought a Packard." Still, he was somewhat shocked at it's perfect condition when he actually saw it in person.

The car is pristine, as clean and shiny as it undoubtedly was on the showroom floor in 1931. Alan said this is how he

bought it. Talk about luck.

The car originated in Buffalo, New York, making its way to the Midwest, spending some years in Ohio, at the collection of Jack Bowshier who eventually sold it, along with several other cars to a Mr. Waldorf, in Michigan.

Waldorf commissioned a complete restoration in 2011, sparing no attention to detail. The car was repainted in the two-tone green, original Packard colors, with the red accent stripe. The bright work was replated, and all lettering re-engraved. It is absolutely perfect. The engine was also rebuilt at that time.

The car was sold again in 2013 to a Mr. McGee in Ontario, Canada who maintained a showroom of classic GM cars. Deciding shortly thereafter that it didn't fit his theme, he sold it, and it now resides in the Blum's garage. Records state that there are just over 50,000 miles on the car.

Mary Alyce enjoys the car scene as much as Alan does. Not only does she drive the cars, but she occasionally bids at auction and buys some of her own as well. Her taste seems to run to small and sporty - a Karman Ghia and a Morgan are two of her acquisitions.

A spotless, fully restored interior - so beautifully done, with the look and feel of original upholstery, I had to ask if it was in fact, the original. Replated and restored fittings from the dash to the rear window; ash tray, window levers, wood trim, etc. make this a true representation of a by-gone era of excellence and elegance.



Pull down privacy shades, complete with ornamental tassels in the rear passenger compartment are fitted to the back and the side windows.





A Trico Visionall Wiper system features three wiper blades that use engine vacuum to move the wipers side to side.



319 cubic inch L head straight eight with nine main bearings. 100 HP with four speed manual transmission. At some point, the car has been fitted with overdrive, making it a great car for the road. "Too clean" Alan said of the engine. "It looks like we never drive it." In fact they do drive it, just "not as much as we'd like to".

Dual side mounts make this car look elegant from any angle.



The standard eight coupe was the only Packard model of that year to offer an integral trunk within the body. This one is also fitted with the optional luggage rack. We all understand the license plate!



## FOR A DISCRIMINATING CLIENTELE



*The fragrance of perfumes and incense was the very breath of life to the monarchs and nobles of ancient Assyria. Assurbanipal fostered the distilling of rare flowers and highly rewarded those whose art produced a new and lovely odor. Thus throughout all history advancement in every art has been achieved through the appreciation and patronage of the great and the discriminating*

To own a Packard is to enjoy luxurious transportation. Yet a Packard is not a luxury. Packard ownership is not necessarily the hall-mark of great wealth—it does indicate sound judgment. For Packard ownership need cost no more than motoring in any other car of like size and power, whatever its price.

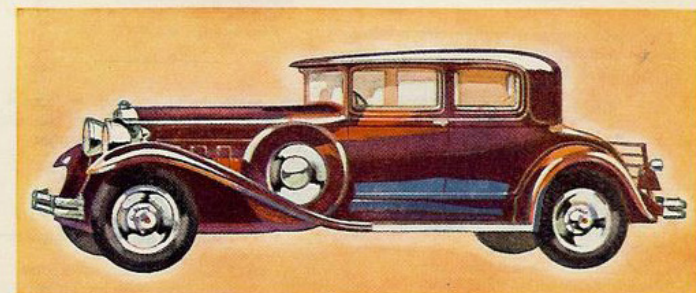
There is but one really important cost in motoring. It is depreciation—the natural loss in value suffered through years of use. Owners of the Packard Standard Eight find that they can keep it far longer than was their

habit with cars of lower price and less distinction—thus, depreciation cost is no greater. Operating costs are virtually the same—and need not be considered.

Packard cars—Standard Eights, DeLuxe Eights and Individual Custom creations—are owned

by the wealthy, it is true. This is because Packard cars are good investments. Wealth generally reflects the type of judgment which selects a Packard—knowing that the best is always the least expensive in the long run.

Why not apply the same reasoning to your own motoring? The prestige of Packard ownership is a definite asset. If you are paying for Packard luxury and distinction—why not have a Packard?



ASK THE MAN  
WHO OWNS ONE

# PACKARD







A Brief History of Car Locks

by M. Blevins

Originally, cars didn't have locks. After all, they were basically open carriages, with no windows or even doors. Only the wealthy had cars, and other than chaining it to a post, one would have to remove the steering wheel to prevent it from being stolen. Pretty inconvenient, but a little harder to misplace than your keys I would imagine.

The first auto key was introduced in 1910, but that only locked the ignition. Vehicles often had a separate rotary switch to close the electric circuit before driving off. Starting those early vehicles was a complex procedure; once the ignition circuit was closed and the car ready to go, the driver had to get out and turn the crank at the front of the vehicle. Theft was not much of an issue although there was no protection for any valuables left inside an unattended vehicle.

In 1911, Bosch started supplying ignition switches requiring a key. Drivers had to stick the key in the ignition switch and turn it to the on position. Without this tiny, unspectacular-looking key in the lock, it was impossible to turn the ignition knob.

During the 1920s, as cars began to have doors, windows, canopy tops and closed roofs, it became necessary to protect them from vandalism and theft.

As hardtop cars evolved, keyed locks with pin or wafer tumblers were soon standard equipment, often operable with the same key that unlocked the ignition and started the engine.

In the 1940s, Chrysler manufactured vehicles equipped with ignition tumblers that could start cars. Auto doors included cylinder locks like those used for home doors. Locking systems were entirely mechanical, with no electronic parts.

To keep costs down, car makers used just a few key patterns so new keys could be made easily and cheaply. Unfortunately, that meant that your neighbor's key might work in your car, too. Thieves had only to equip themselves with a handful of keys to try out on any car. Many car door locks well into the 20th century had a code stamped on the outside of the lock cylinder. All a key-maker needed was the code to cut a new one. It didn't matter if it was your car or not.

Different companies developed different systems, but until the 1960s most cars had a separate key for locking the doors and a second one for locking the ignition. Locks could be picked however, and there were any number of lock picking devices available. Thus, lock technology was ever being developed.

Today, we can open cars with our phones. Most cars don't even have keys - we just push a button, which is not all that new by the way. Let's just hope they don't decide to resurrect the crank start.



Bosch ignition coil for automobile ignition systems 1908



1911 - lockable ignition coil



1912 separate ignition lock, fitted discreetly to dashboard



A thing of the past

A Brief History of Windshield Wipers

by M. Blevins

Windshield wipers were invented by a woman - one who didn't even drive. Riding a New York street car during a snowstorm in 1902, Mary Anderson watched the driver continually stop the vehicle to get out and clear the windshield before driving on. She went home and invented her "window cleaning device" patenting it in 1903. Much as she tried to interest manufacturers and motor car makers in her device, they were not interested.

In 1919 inventor William M. Folberth patented the first automatic, non-hand-driven windshield wipers. These wipers used a vacuum-powered system that eventually became standard equipment on automobiles.

Automatic windshield wipers which use blades were introduced by brothers William M. and Fred Folberth from Cleveland, OH. Their invention drove the action for the wipers by directing exhaust air from the engine manifold to an actuator which moved the wiper blade back and forth. This technology can be seen in U.S. Patent No. 1,420,538, titled Windshield Cleaner, issued to the brothers in June, 1922. The blade design was more desirable to consumers than rollers, but using air from the engine manifold caused the wipers to speed up or slow down with the vehicle. A more consistent wiping speed was needed.

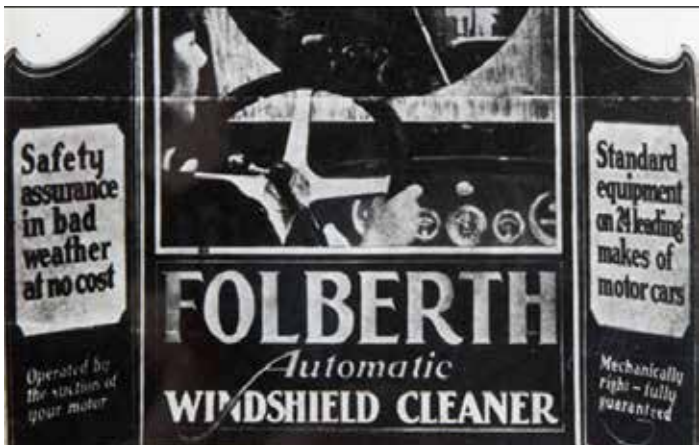
In 1916, John R. Oishei of Buffalo, NY got into an accident with a bicyclist due to lack of visibility, and was inspired to create an improved wiper mechanism. In 1917 Oishei founded the Tri-Continental Corporation in Buffalo, New York. Perhaps history's most successful windshield wiper company, Trico is still in business today.

In 1917 Trico came out with 'Rain Rubber', the first mass-produced, commercially available wiper blade. In 1920 Oishei was issued U.S. Patent No. 1,362,175, entitled Cleaner for Windshields and the Like. A spring-pressured operating arm ensured that the wiper maintained a consistent force against the glass. The growth of companies like Trico and Bosch, which introduced a rear-window wiping system in 1926, showed that the practical nature of windshield wiper systems was becoming more widely accepted.

The next revolutionary innovation was the intermittent wiper system, created by Robert Kearns of Detroit, MI. On his wedding night in 1953, a popped champagne cork almost blinded him in one eye. Somehow, that freak accident inspired him to create a motorized wiper technology that would eventually be installed in millions of vehicles, and he would go on to receive multiple patents in the field of windshield wiper technologies.

Kearns showed his technology to the Ford Motor Company but was never compensated. He filed lawsuits seeking licensing fees from several car makers and eventually received tens of millions in settlements.

Trico is still maintaining its hold in the field. U.S.



1921



1923 - The crescent cleaner



1927 - Two blade system

Patent No. 8,819,889, entitled Windshield Wiper Assembly, achieves a lower cost of manufacture while also addressing undesirable noise and vibration experienced with wiper use.

Novel technologies are still being pursued in wiper innovation. British car maker McLaren Automotive, for example, is researching the use of ultrasonic force fields to clear debris from windshields, which would remove the traditional wiper blade altogether.



## If You're NEAR...

by Charles Falk

...Northeast Indiana I recommend that you find your way to the City of Auburn, Indiana and take in the Auburn, Cord, Duesenberg Museum (the ACD).

Because of its fame and quality, many readers will already know the reason to head for the museum but for those unfamiliar with it, it has been created to illustrate and preserve the history of some of the finest automobiles ever built - not just in the United States, but in the world, and of the company which built them. Those, of course, are the vehicles carrying the brand names of "Auburn," "Cord," and "Duesenberg."

Brandon J. Anderson, Executive Director & CEO of the ACD, has written that the ACD "...is a testament to the vehicles that were conceived, designed, engineered, built, marketed from this National Historic Landmark treasure that is now our museum. The Art Deco architecture and styling of the building both speak to dominant, unimpeded forward motion and future thinking, which represents the status of the Auburn Cord Duesenberg Automobile Museum...As the stewards of such a rich and diverse collection, we look forward to expanding upon the history and heritage we preserve."

now forget. After seeing images of many of the museum's cars in magazines, I was mightily impressed to see its great cars "live and in-person." I also took note of the building - which was part of the manufacturer's production complex when the cars were first produced.

My second exposure to the museum was more recent. I could not believe the terrific changes that had been made in the complex. First, the building, grounds, and parking facilities now provide a high-quality setting suitable for the high-quality of the cars and related automobilia exhibits contained therein. Second, the number of cars and exhibits has increased. Third, there is now a significant area within the museum devoted to "other" Indiana-built cars. I do not recall such an exhibit on that first visit. For me, that exhibit created new knowledge about how significant the State of Indiana was in the early development of the automobile industry.

My latest exposure to the museum came in July 2021 when I sat in on "The ACD Museum," a presentation by Mr. Anderson (via Zoom) within an on-line meeting of the Packards of Chicagoland club. In an entertaining manner, Mr. Anderson summarized the museum's attraction's, history, and current programs.

### A Short History of the Company

The Auburn Automobile Company (AAC) grew out of The Eckhart Carriage Company that was founded by Frank and Morris Eckhart in 1874. Like many carriage makers, the company turned to producing early automobiles. Its own efforts, and a series of acquisitions, fueled the company's growth and in 1903 it became the Auburn Automobile Company. The company

built fine cars and did well until the World War years when supply and financial problems arose.

In 1919 the Eckhart family sold out to an investor group that hired Errett Lobban Cord to be general manager of the firm from that time onward. Cord grew the reputation of Auburn cars, prompted the development and manufacture of the front-drive Cord automobile (which debuted in 1929), and purchased the famed Duesenberg Motor Company out of receivership in 1926. The Auburn Automobile Company became a company of substance. 1931 was the company's best year - when it sold 33,000 automobiles and earned a \$4.1 million profit. But economic realities and other negative factors affected the company during the Great



Depression, and the firm declared bankruptcy in 1937. The AVCO company picked up many of Auburn's assets, but they were not inclined to manufacture more Auburn cars. Auto enthusiast and writer, Aaron Warkentin, summed up the life of AAC as follows: "Like a dying star, AAC burned the brightest just before its death, with their automobiles earning many speed and endurance records. Even today, Auburns are revered for their elegance and performance."

### A Short History of the Museum

As noted, after the company failed, its facilities and assets were acquired by others, and, in some cases, assets changed hands many times. As buildings were altered and re-purposed by new owners, their condition and appearance degraded. In the 1970's, several Auburn community leaders came to believe that the city was "missing out" by not capitalizing in some way on the area's storied involvement in car manufacturing. As a result, some car-related events were developed to bring tourists to the area. These efforts morphed into the annual "Auburn Cord Duesenberg Festival" - which was quite successful. With that success in mind, it prompted the group to think about developing something more "permanent" that would allow for an on-going celebration of the city's automotive heritage. And, by 1973, some of these community leaders formed the not-for-profit "Auburn Automotive Heritage" organization to pursue the viability of the concept.

Not long after the formation of the Heritage organization, the then-owner of the Auburn Automobile Company headquarters building became interested in selling it. Those in the newly formed Heritage group, after assessing the feasibility and cost of buying and renovating the building, embarked on a fund-raising campaign that would enable it to purchase the complex. They raised the money, restored much of the building, and on July 6, 1974, formally opened the Auburn Cord Duesenberg Automobile Museum.

The museum is unique because it may be the only automobile museum that operates within a structure that was purpose-built for the firm that manufactured and displayed many of the cars now being shown in it. When the ACD Museum initially began to operate in the Auburn Automobile Company corporate headquarters and retail showroom building in Auburn, it had an imposing 66,000 square foot, three-level structure, built in the classic Art Deco style of architecture. This building, designed in the late 1920's, served as the automobile company's corporate headquarters and retail showroom from 1930-1936. By 2001, the museum was well-established and able to make a 36,000 square foot addition to the original building. Recent changes have given the museum even more space.

Being able to see the terrific, featured, vintage cars arrayed

today on the very same floor where they were displayed when new, some eighty-five or ninety years ago, adds a "specialness" to this museum. Before entering, visitors will first notice its imposing Art Deco facade. Once inside, they make their way through the elaborate 12,000 square feet of automobile showroom spaces (which feature a very classy staircase that rises from the first to the second level of the building). From there, visitors can move on to view nine automotive-themed galleries, and the engineering, design, and general administrative offices in other parts of the building. The several offices and tech development spaces are shown today as they would have appeared in the 1930's.

The museum building was just one of the buildings on the campus of the original Auburn Automobile Company manufacturing operations in Auburn. Like the headquarters, these other buildings had many occupants over the years. One of these, a 1920's structure used by the Auburn Automobile Company was also "rescued" by a different ownership group who developed the "National Auto & Truck Museum" which opened in 1988. Though entirely different organizations, the two museums reportedly have a useful, cooperative working relationship with one another.

### About the Cars and the Collection

The museum's overall collection is arranged in three



As might be expected, about half the cars in the collection, or on display, represent the marques which the museum celebrates: Auburn, Cord, and Duesenberg. In their time, these cars were terrific and are today among the most prized and sought-after collector automobiles. The following characteristics explain buyers' admiration: innovative and/or high-quality design and engineering; superb reliability; and they were often daring in their appearance. When new, these cars were expensive and sometimes owned by celebrities. Those attributes gave the cars a certain "cachet" or "magical quality" in the eyes of the public.

My first exposure to ACD Museum came many years ago when I found myself in the Auburn area for reasons that I



principal areas. First, the Automobile Collection; second, the Archives; and third, the Small Artifact Collection. The Archives include photos, advertising and sales materials, correspondence, and periodicals relating to the Auburn, Cord, and Duesenberg automobiles, and to the larger automotive sector. The Small Artifact Collection includes items relevant to the company, its vehicles, and accessories. When the museum opened in 1974, it owned few, if any, automobiles and relied heavily on supporters who loaned their cars to it and made it possible for the fledgling museum to have something to display. Currently, according to CEO Anderson, the ACD owns 119 vintage, collectible and special automobiles. About half of the cars contribute





1936 Auburn 852 Supercharged Phaeton



1936 Cord 810 Westchester Sedan



1930 Duesenberg J Convertible Sedan

to the focus of this collection which, of course, are vehicles carrying the Auburn, Cord, and Duesenberg marques. It also owns a boat and two vintage aircraft which have connections to the Auburn Automobile Company.

The second largest group in the museum are other cars manufactured in Auburn or elsewhere in Indiana. Over time, eleven different makes of automobile were made in Auburn alone. Many Indiana-built cars are exhibited in the “Cars of Indiana Gallery”. They include the following marques:

Stutz, Studebaker, Haynes, Haynes Apperson, La Fayette, American Simplex, Overland, and Marmon.

Matthew Litwin, writing in *Classic Car* magazine, offered an astonishing statistic concerning the significance of the state of Indiana in car manufacturing. He wrote that in the era leading up to World War II, there “were no fewer than 357 (auto) manufacturers, of which 82 were located inside Indianapolis alone.” Those are big numbers to absorb, but another source affirms that the state was an “epicenter” of such activities in the industry’s early years and, in 1919, was second only to Michigan in this regard.

The third group of cars are those not manufactured in Indiana but significant in their own right and highly desired by collectors. Examples are cars produced by Cadillac, Packard, Pierce Arrow, Rolls-Royce, and Sterns-Knight.

Today, cars on display are often a mix of museum-owned and cars on-loan from their owners.

The Hagerty Group, which insures collector cars, has compiled a list, with photos, of about 116 cars owned by the ACD Museum. Readers may want to consult this source, or the ACD Museum Web site, to get a better idea of what can be found at the museum. My review of the Hagerty list indicates that the featured marques the museum owns includes: 31 Auburns, with the oldest being a 1904 model and the newest being a 1936 model; sixteen Cords - the oldest being a 1929 model and the newest being a 1937 model; ten Duesenbergs - the oldest a 1921 model and the newest a 1934 model.

All the cars in the museum are of interest, but some draw more attention than others; A 1927 Duesenberg Model X Boattail Speedster - a real eye-catcher, only twelve of them were manufactured; A 1932 Auburn 12-16A Coupe is one of only four known to exist; A replica 1931 Cord L 29 which is thought to be one of the more interesting cars in the Cord lineup.

I may have missed some, but the following Indiana-built cars are now in the collection: 1908 McIntyre 251 and a 1909 McIntyre “High Wheel”, 1924 Marmon 34, 1910 Lexington Minute Man Six, 1920 Apperson 8-20, 1915 Studebaker Model SD and a 1932 President, 1919 Cole 885, 1931 Stutz S-16 (Chassis), 1894 Black Prototype, 1952 Crosley Supra Roadster, 1916 Premier 6-56, 941 Graham Hollywood.

While not a car, as a possible “homage” to the company’s founders, there is a 1900 Eckhart “Spring Buggy” in the collection.

The “Cars not Built in Indiana” includes dozens of cars. Among this group, the following particularly appealed to me: Several Packards from the 1930’s, a 1923 Stutz, a 1935 Chrysler Airflow, a 1930 Cadillac 452, a 1936 Pierce Arrow, a 1931 Ruxton, a 1948 Lincoln Continental and a 1937 Lincoln Zephyr

#### What’s Ahead for the Museum?

In comments on the museum website CEO Anderson

wrote: “The vision for the future will set the stage for new exhibits, programs, tours, events, partnerships, and ways to experience and be a part of the museum...This includes additional emphasis on our historic building, Art Deco architecture, design and engineering, art, automobiles, history, and the legacies of the men and women who shaped the past.”

In other remarks, Anderson reported that the museum leadership is extremely interested in developing ways to interest more young people in cars; about the collector car hobby, and about the museum. A Director of Education has recently been employed to develop ways of meeting these goals. Overall, the general idea is to keep the museum and collection “fresh” and to offer more events and activities that give supporters and visitors reasons to visit the museum more frequently and/or to become more involved with it.

The City of Auburn is a small and pleasant community with a population of about 12,000. With its long history in automobile manufacturing, it is easy to see why it bills itself as “The Home of the Classic.” Several interesting restaurants and bars are available in Auburn, and automotive enthusiasts might also be interested in visiting “The National Automotive and Truck Museum” (on the grounds of the ACD Museum), “The Early Ford V8 Foundation and Museum,” and “The Kruse Automobile Company Museum” (that includes the “International Monster Truck Museum and Hall of Fame,” and the “Northeastern Indiana Racing Museum”.

Because it was within a short walking distance from the ACD, I briefly looked inside the National Automotive and Truck Museum at the time of my last visit. It has about 100 vehicles in its vintage building. The “must-see” vehicle there is one of the city bus-sized 1940 General Motors “Futureliners” that toured the country in that era to highlight advances in science and technologies that were being incorporated in automotive manufacturing.

#### The Auburn Cord Duesenberg Festival

For more than sixty years, the City of Auburn has hosted the annual “ACD Festival” during the Labor Day Weekend. On this weekend, one could visit all the museums, see and



interact with collector car owners who bring their machines to Auburn for the weekend, catch a glimpse of celebrities, participate in, and be entertained by other events and activities available to visitors during this time.

#### The “Bottom Line”

I have had the pleasure of visiting more than thirty car museums in this country and abroad. Because of the number and quality of the cars, displays, exhibits, and the setting, I rate the ACD Museum as one the “top five” that I have seen.

Although this museum will have great appeal for the automobile enthusiast, I believe people who are not so interested in cars would be pleased to see the cultural and historical aspects of what is presented. I recommend at least two-three hours for a visit.

#### The Details

Address: 1600 S. Wayne Street, Auburn, Indiana 46706

Web Site: [www.AutomobileMuseum.org](http://www.AutomobileMuseum.org)

Hours: Currently 9:00 a.m. to 5:00 p.m. Seven days a week. Closed Thanksgiving, Christmas, and New Year’s Eve.

Phone: (260) 925-1444

Cost: \$ 12.50 for adults; \$7.50 for those under eighteen;

Kids under six are free; and the family rate is \$32.00

Parking: Ample, adjacent to the museum, and free. Can accommodate RVs.

Food: Not available on site. Several eating options are available within a short distance from the museum.

Handicapped accessible: Yes

Gift Shop: Yes

#### Resources Consulted

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Thanks to Brandon J. Anderson, Executive Director & CEO, for his help and cooperation in confirming museum details. Photos Courtesy of the Auburn Cord Duesenberg Automobile Museum, Auburn, IN.



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JUNE 3-5, 2022

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**FRIDAY, JUNE 3**

Visit the CCCAM's new installation of the Permanent Collection (in the new 11,000 sq. ft. addition) and, in conjunction with Experiencing American Luxury, the Museum will host the exhibition Experiencing American Luxury of the Harlem Renaissance. Highlighting the exhibition will be Bill Bojangles Robinson's, (the famous tap dancer of stage and screen) 1935 Duesenberg as well as materials on the arts that transformed American culture in the 1920's and 30's.

The Grand Experience with judging and awards of these wonderful automobiles with a winners parade and presentation.

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The Classic Car Club of America defines a Classic as a “Fine” or “Distinctive” automobile, American or foreign, built between 1915 and 1948. Generally, a Classic was high-priced when new and built in limited quantities. Other factors, including engine displacement, custom coachwork and luxury accessories help determine whether a car is considered to be a Classic. \*Cars prior to 1925 are currently under review.

For complete information go to the website :[http://classiccarclub.org/grand\\_classics/approved\\_classics.html](http://classiccarclub.org/grand_classics/approved_classics.html)

A.C.	Cord	Horch*	Maserati	Squire
Adler	Corinthian	Hotchkiss	Maybach	S.S./SS Jaguar
Alfa Romeo*	Cunningham	Hudson	McFarlan	Simplex
Alvis	Dagmar	Humber	Mercedes	Simplex-Crane
Amllcar (considered)	Daimler	Hupmobile	Mercedes-Benz	Stearns Knight
Apperson	Daniels	Invicta*	Mercer	Stevens Duryea
Armstrong-Siddeley	Darracq	Isotta-Fraschini	M.G.	Steyr
Aston-Martin	Delage	Itala*	Miller	Studebaker
Auburn	Delahaye	Jaguar	Minerva	Stutz
Austro-Daimler*	Delaunay Belleville	Jensen	Nash	Sunbeam
Ballot	Doble	Jordan	National	Talbot
Bentley	Duesenberg	Julian	Owen Magnetic	Tatra
Benz	Dupont	Kissel	Packard	Templar
Biddle	Elcar	Kleiber	Paige	Triumph
Blackhawk	Excelsior	Lafayette	Pathfinder	Vauxhall
B.M.W.	Farman	Lagonda	Peerless	Voisin
Brewster	Fiat	Lanchester	Pierce-Arrow	Wasp
Brough Superior	Fox	Lancia	Railton	Wills Ste Claire
Bucciali	Franklin*	LaSalle	Renault	Willys-Knight
Bugatti	Gardner	Leach	ReVeré	Winton
Buick	Georges Irat	Lincoln	Richelieu	
Cadillac	Graham-Paige/Graham	Lincoln Continental	Roamer	
Chadwick	HAL	Locomobile	Rohr	
Chrysler	Heine-Velox	Lozier	Rolls-Royce	
Cole	Hispano-Suiza	Marmon	Ruxton	

to be a member of The Classic Car Club! All you need is an appreciation for these fine automobiles. We encourage you to join our tours and events too! Not everyone owns a Full Classic®, but everyone can join the fun.

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## from the Rumble Seat ... the editor's page

This issue marks an anniversary of sorts for me. I have been editor of The Dashboard for seven years as of this issue - my first being the summer 2015 issue. I'm not sure how many more years the club will keep me around, but I'm proud to be a part of it. It's been a fun time; attending events, getting to know the cars and most of all, getting acquainted with the people of this club.

I've always liked old cars, and this club has given me an opportunity to be around some of the most fabulous 'old cars' of all time. Photographing the Cover Cars, being able to get up close to them and find out about their history is an enjoyable aspect of this job. Sometimes, I even get a ride and that always makes me want to search the antique car market. I miss having one!

After two years where we did almost nothing, we are finally getting back to being able to meet and hang out, and just in general, 'get a life'. It's exciting. Never again will I take anything for granted. It's nice to see an event calendar again! My own calendar on a wall in my office has actual events written on it. For nearly two years all I had to write on it was what day garbage pick-up was. It was the highlight of my week! Then there was Zoom. Everybody zoomed. If you wanted any kind of contact at all, you had to zoom. I appreciate zoom, I really do, and sometimes, it's a blessing. But you can't 'zoom' a car show, you can't zoom an annual dinner, you can't zoom a hug.

There are some exciting car events coming up - some traditional, some brand new. I know I'll see many of you over the coming months. Just smile when you see me coming with my camera. I'll be ever so grateful to put those smiling faces on the pages of future issues of The Dashboard. It's been far too long since we've seen most of them. Let's just hope the weather cooperates. It can only make those smiles bigger and brighter.

*Maureen*

p.s. I hope you enjoyed this issue of the Dashboard!



## From the Mailbag

Hi Maureen,

Just finished going through the recent issue of the Dashboard. As usual, you've done a terrific job. ... Importantly, you've either shown or reminded the membership of how many opportunities the club provided in spite of 2021 being such a difficult year that presented so many obstacles to event planners.

The Board deserves kudos for this.

Best,

Charles

## Call for Stories and Ideas

If anyone has an idea for an article you would like to submit, please do so! I know you all have some pretty good stories to tell. I am ever so grateful for those of you who have shared. Keep 'em coming!

If you are interested in contributing a regular column please contact me. I am open to ideas. Let's talk!

And remember - If you have a car you would like featured, don't be shy! Give me a call at 815-483-8216.







The Magazine of the Greater Illinois Region of the  
Classic Car Club of America