

# Northern Lights

Ohio Region  
Classic Car Club of America



Volume 60-3

Fall 2014



## 1946 Packard 7 Passenger Limousine

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| 216-228-1169; E-Mail: highlandertnc@twc.com      |            | 440-331-4028; E-Mail: hwolk28packard@aol.com           |      |
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|  |            | Melanie Harwood, 9852 Ravenna Rd., Twinsburg, OH 44087 |      |
|  |            | 216-849-5263; E-Mail: melanie.harwood@hotmail.com      |      |

**WEB SITE: [www.orccca.com](http://www.orccca.com)**

## Photo contributors this issue:

Bob Porter, Joan Kamper,  
Doug Seybold, Joan Virostek,  
Matt Harwood, Jim Cowin

**National Dues** are \$60, payable CCCA, 1645 Des Plaines River Road, Suite 7, Des Plaines, IL 60018. Regional dues are \$25 single, or \$30 including spouse. Membership chairman can handle both local and national dues. One must be a national member to be a local member

The Northern Lights is the Official Publication of the Ohio Region Classic Car Club of America. It is published and mailed by Engler Printing, 808 W. State Street, Fremont, Ohio 43420. Editor is Bob Porter, 12540 Edgewater Drive, Lakewood, OH 44107, Phone: 216-228-1169, E-mail: highlandertnc@twc.com

## 2012 AWARD SUMMARY

**Armington Trophy** - Given for the best members Full Classic at Stan Hywet.

**W.W. Williams Achievement Trophy** - Person who contributed the most to the club over the last year.

**Good Joe Award** - Joseph Virostek Memorial Trophy - Given in recognition of a good deed or act of kindness toward another club member.

**Northern Lights Award** - Members choice of an article in the Northern Lights written by a regional member.

**Rodway Trophy** - Most Improved Classic

**Bayowski Trophy** - Most Improved Classic by a member

**Paige Palmer Award** - Person who has been a member 3 years or less and has contributed the most to the club.

**ORCCCA Touring Trophy** - Most miles driven in the last year in a Full Classic.

**Board of Managers Trophy** - Most participation points accumulated in the last year.

**Howard Davies Award** - Past Director Award - This award is given to the outgoing director in appreciation of their leadership during their term in office.

## Welcome New Members

Rich Fink, 19130 Brookfield Dr.,  
Chagrin Falls, OH 44023

Bill Neides, 5355 Muirfield Dr.,  
Pepper Pike, OH

Robert Owen, P.O. Box 204,  
Fairborn, OH 45324

David Meeker, 269 Delaware Pl.,  
Akron, OH 44303

Allan Warner, 3354 Allard Rd.,  
Medina, OH 44256

Stephen Yoder, 1100 Surrey Circle,  
Ashland, OH 44805

## BOARD OF MANAGERS SCHEDULE

First Monday of Each Month  
December 3 Joan Virostek, Hudson

## COMING EVENTS

### 2014

November 2 Annual Meeting, Sheraton Hotel,  
Cuyahoga Falls

December 14 Holiday Party, Crown Plaza Hotel,  
Berea

### 2015

March National Annual Meeting,  
Savannah, GA

## Director's Chair

We will be coming to another close of our Classic driving season here in Ohio. Thank you to those who organized an event this year. Your commitment is appreciated, and that takes our Classic autos and turns them into our club. We've toured a brewery and sampled a few, spent an afternoon talking tech and another at the theater, enjoyed a little Christmas fun in May, displayed our autos at not only the "Klock" but also the Oktoberfest and will by the time this article is printed, have enjoyed another club clam bake. Those who attended the Grand Classic at Sawmill Creek have seen first hand the hard work of Bill and Chris Snyder to incorporate activities for all. The success of the 57th Annual Father's Day Stan Hywet Car Show would not succeed if club members did not commit. Many times it is not recognized how much preparation it takes prior to the arrival of the first car, and those working behind the scenes don't always get recognition.

If you didn't enjoy having your Classic out on the road this year, maybe you're only looking at the cars. I advise you to look closer at the people as well. Not only club members but also the ones you meet admiring and sharing memories.

It's been a pleasure to serve as your Ohio Region director this year. The off-season of driving in Ohio should be filled with planning and the anticipation of the future.

If you'd like to be more involved and not sure how, contact myself or any board member.

Regards,

Dave Heinrichs,  
ORCCCA Director



## COVER CAR

This issue's cover car is a 1946 Packard limousine, owned by Bob Jones. This monster is on a 148" wheelbase, using a 356 cu. in. straight 8 engine with 9 main bearings. The model is known as the Custom Super Clipper and it cost \$4500 when new.



## Rods & Kustoms Exhibit at the AACA Museum

Submitted by Mike Dube, Ravenna, Ohio - AACA, ACD Club, CCCA

Regarding the January 24th to April 27th, 2014 Rods & Kustoms exhibit at the AACA Museum. If you are an AACA member, I encourage you to make your feelings known to the AACA.

I know the AACA is under increasing pressure to recognize modified cars. Ken Gross and others, have been making noise along these lines in the press for some time now. I have nothing against Ken, or with hobby car owners in general doing what they will with their cars. I recognize that all factions are a part of our hobby and that we all need to stick together for our common good. Having said that, I still feel that there needs to be a "last bastion" as it were, for original or restored to original cars, a role the AACA has always filled. If the "concoirs circuit" sees fit to include them, that's their business, and more power to them, but I cast my vote against when it comes to AACA activities.

Thank you, Mike Dube



# Heinen's gamble

*Chain to open a downtown store aimed at millennials and a second out-of-state market*

By Janet Cho, From the Cleveland Plain Dealer, January 26, 2014

Submitted by Joan Virostek



*Cars pulled right up to the curb at Heinen's original store in Shaker Heights. It opened in 1929.*

This is the most critical year in 85 years of Heinen's Fine Foods – the year twin owners Jeff and Tom Heinen discover if the seeds they've planted for two major stores blossom and bear fruit. Each is a multiyear multimillion-dollar gamble in the future of the family business, as well as a test of whether they can sustain Heinen's unique culture over 20 stores in Ohio and Illinois.

In May, the brothers will hoist their grandfather Joe Heinen's name atop a two-story building in the Chicago suburb of Glenview, an affluent village about 40 minutes away from the Barrington store they opened in 2012.

In October, Heinen's will anchor the former Ameritrust complex at east Ninth Street and Euclid Avenue in downtown Cleveland, symbolizing an ambitious pledge of faith in the rebirth of the grocer's hometown – even before that downtown has enough residents to support a store that size.

“The old story was ‘You can't build a grocery store if you don't have enough people,’ and ‘You can't bring people downtown unless you have a grocery store,’ so this is good timing and it's a good solution, and I do think clearly this will help the city bring people downtown,” Tom Heinen said.



*Heinen's jumped at the chance to set up shop beneath the impressive rotunda in the former Ameritrust building on the corner of East Ninth Street and Euclid Avenue*



# Stan Hywet Hall Father's Day Car Show - June 15

The 53rd Annual CCCA sponsored Father's Day car show at Stan Hywet Hall was a success. The highlighted cars for the Inner Circle were for the period 1935-1939, and nice examples were on display.

There was no threat of rain, so there were about 400 cars on the field. Nine hundred people toured the mansion, which was a record.

## Inner Circle Cars



*Morrie Dannenhirsh's 1936 Buick*



*Dick Owsley's 1937 Cadillac*



*Bob Porter's 1935 Cadillac*



*David Schultz' 1936 Pierce-Arrow*



*Ed Stifel's 1938 Packard*



*Scott Isquick's 1937 Cord*



*Dan Hanlon's 1940 Packard Darrin*



*Vintage Fire Engine on display*



# Stan Hywet Hall Father's Day Car Show - continued



*Bill Snyder's 1933 Marmon Sixteen*



*Matt Harwood's 1929 Cadillac V-8*



*Margus Sweigard's 1933 Buick 90*



*Norm Cangey's 1931 Packard 833*



*Bob Brown's 1942 Packard Limo*



*Gary Rosenthal's 1946 Cadillac*



*Carl Hummel's 1933 Packard 12*



*Regional CCCA Director Dave Heinrichs presenting National Director Dave Johnson a 1st Place Award for his class*



## CCCA Recognized Chryslers

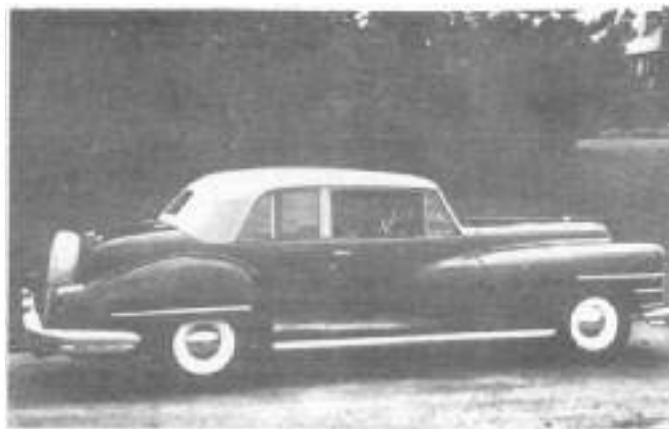
Not only are certain Chrysler Imperials built between 1925 and 1948 recognized by the Classic Car Club of America, but other Chryslers with custom bodies have gained recognition.

In 1946 two Chrysler Continentals were built by Derham of Rosemont, Pennsylvania. These cars were built to resemble the Lincoln Continental. The cars were built for Louis Rosenstiel, chairman of Schenley Industries. One was dark green and the other was dark red.

In order for these cars to built two complete cars were shipped to Derham, as Chrysler would not supply a bare chassis. A New Yorker and a Saratoga provided the starting point for these creations. The bodies were removed aft of the cowl, and new Continental like bodies were constructed. The Chrysler doors were reworked and fitted into the new bodies. The framing of the body was made entirely of ash covered in aluminum. The roof is covered in Haartz cloth, a Derham trademark. This Chrysler is unique in that it has a one-piece windshield while the standard Chryslers of the era had a two-piece windshield. The Chrysler did use three pieces from the Lincoln Continental the rear windows, windshield wipers and trunk latches.

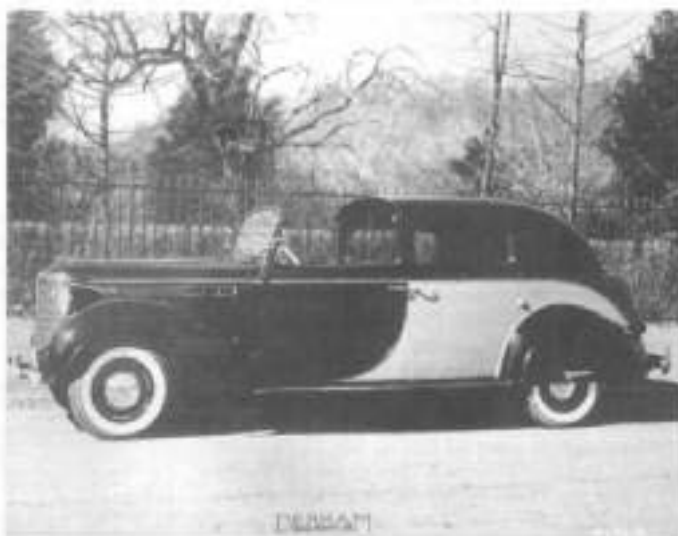
The cost of the project was \$17,000 for the two cars. Both cars are still in existence today. One belongs to WPC member Ralph McQuoid of California and the other to former member Ralph Goldman of Florida. At last report Dr. Goldman's car was in poor condition.

For more information on Ralph McQuoid's Chrysler Continental you should check out *Special Interest Autos* volume #101, October 1987.



*The 1946 Chrysler Continental as it appeared when new*

Derham was a major builder of custom bodies in the classic era and had a special relationship with Chrysler Corporation. In the late 1980s we ran a regular column called the Derham Salon which featured some of the fabulous cars built by Derham on Chrysler Corporation chassis. All of the divisions were represented Chrysler, Dodge, DeSoto, Plymouth, and even Dodge Truck. Below are three examples of there work on the Chrysler chassis of the late thirties and forties.



*1937 Chrysler Royal Town Car with painted cainwork*



*A Derham version of the 1947 New Yorker Club Coupe*



*In 1940 Derham built this Town Car on the Windsor chassis*



# 1941 Chrysler Crown Imperial Town Sedan

## Robert McAtee

Chrysler offered town sedans in the 1930s characterized by the absence of rear quarter windows that created a more formal enclosed styling. For the 1941 model year, a new town sedan body style with vent windows in rear-opening doors became available in the Crown Imperial, Chrysler, DeSoto, and Dodge. With the rear quarter window eliminated, the back doors were tastefully extended rearward over the back fender which made the rear door openings larger. This allowed the center post to be moved back a few inches to create a wider front door as well.

The larger door openings made for easier passenger access and better visibility for the rear seat occupants. The back door vent wings were better located for operation than the sedan's quarter windows. Of course the safety factor of the rear door was the most obvious advantage. If the wind would force it shut as opposed to the standard sedan's "suicide door."

For the Crown Imperial series, the town sedan was only offered for 1941. The style continued in the Chrysler, DeSoto, and Dodge series for 1942 as well as being extended to Plymouth that year. After World War II, it continued on Dodge through 1948. During the years 1941-48 it was not a big seller and sold only about a tenth as many cars as the corresponding six window sedan sold. No doubt the town sedan would have sold better had its advantages been more promoted or the premium price over the six window sedan been reduced some.

The Crown Imperial Town Sedan was an interesting automobile. It gave the buyer the finest of the Crown Imperial appointments on the C-30 (New Yorker/Saratoga) chassis. This made for a superb driving and handling machine mounted on the 127 1/2" wheelbase rather than the more cumbersome 145 1/2" wheelbase chassis of the C-33 Crown Imperial. I believe part of Chrysler's motive for this car was to offer something competitive with the Packard Clipper and Cadillac 60 Special.

Notable standard appointments that were unique to the Crown Imperial and Crown Imperial Town Sedan include Vacumatic transmission, power window lifts, marshall upholstery springs, carpeting in front and rear compartments, rear compartment assist straps, safety step lights, rear compartment reading lights, and a handbrake warning light.

Optional appointments included a division window and air conditioning which was supplied by Bishop and Babcock who also provided the system to Packard and Cadillac.

Interiors were advertised as being in such harmony and good taste as to be comparable to that of a fine home. Available selections included solid or two-toned broadcloth, striped

broadcloth, pin striped broadcloth, or shadow stripe broadcloth. Window reveals and dash were finished in woodgrain. My particular town sedan has the two-toned broadcloth option.

I always enjoy driving my toys and have put over 5,000 miles on the town sedan since its acquisition. The handling is excellent, steering is easy, seating comfort very good, the twin heaters are terrific if it is chilly, the Vacumatic works well and provides a low enough rear end ratio (3.29 to 1) for comfortable highway cruising, and the engine power is more than adequate from the 323.5 cubic inch in line motor. All in all, I consider it a superb package of outstanding and elegant styling, the finest in appointments, and an excellent driving machine.

The Crown Imperial Town Sedan is one of the featured Imperials in the Grand Motorcar & Piano Collection at Durango, Colorado, where it resides among many other vehicles including more Chrysler products. This is the same car that was featured in the WPC News in December, 1991 when it traversed the United States from New England to its new home in California. It also made the trek to Victoria for the Annual Meet of the WPC last summer.

It is a favorite of mine, and of the visitors to Grand Motorcar. Indeed when the CCCA Colorado Caravan stopped here in August of 1993, I had several offers to buy it.





## Last Battle for a Diminishing Market



## 1939 Cadillac V-16 vs. 1939 Packard Twelve



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by Arch Brown  
photos by Pat Tobin

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THROUGHOUT the decade of the thirties, while Chevrolet and Ford were engaged in a pitched battle for supremacy in the low-priced field, an equally intense contest was taking place at the opposite end of the economic scale. Cadillac was determined to dislodge Packard from its long-held status as America's premier luxury automobile. And Packard was equally determined to retain its position as "King of the Mountain."

Matters might be said to have come to a head on January 4, 1930, at the New York Automobile Show, when Cadillac upstaged the rest of the industry by showing off a magnificent new sixteen-cylinder motorcar. It was a formidable challenge to the competition, for nothing comparable had ever before been offered to the public.

Nineteen-thirty was not a propitious time for Cadillac — or anyone else, for that matter — to introduce a line of automobiles whose prices ranged from \$5,350 to \$9,700, enough in those days to pay for a small fleet of ordinary motorcars. For the bottom had fallen out of the stock market the previous October, and hard times were commencing to make themselves felt. But of course, at that point nobody could have anticipated how deep and how long the Depression would be, and in any case, by the time of the Wall Street debacle it was much too late to cancel the V-16.

The challenge to the rest of the industry, and especially to Packard, was unmistakable. One can be certain that out on Detroit's East Grand Boulevard, the men at Packard paid close attention to the reception accorded this great new Cadillac. Long regarded as America's leading prestige car, for several years Packard had been under increasing pressure from Cadillac, its principal competitor. The 1929 introduction of the LaSalle, priced nose-to-nose with the least expensive Packards, had intensified the competition in that segment of the market. And now, here was Cadillac with a sixteen-cylinder "super-car."

Packard, of course, was not unfamiliar with the multi-cylinder game. Between 1915 and 1923 the company had built a superb 90-horsepower V-12 called the Twin Six. Selling for half-again as much as the contemporary Cadillac, this was the car that had established Packard's supremacy in the high-priced market. Yet it was the Single Six, a smaller, more reasonably priced machine introduced in 1920,



Both Cadillac and Packard made sure the number of cylinders under the hood was announced on their wheel covers.



that had accounted for the bulk of Packard's volume for the next several years.

By 1924 the Twin Six had been replaced by the Single Eight, a straight-eight that was just as big and nearly as powerful as the twelve-cylinder car, but not quite as expensive. Together with the Single Six, it pushed Packard's 1925 production to 32,125 cars, com-

pared to Cadillac's total of 22,542.

With Cadillac's introduction of its "companion" car, the LaSalle, in mid-1927, the sales gap narrowed somewhat. By 1928 production figures came to 50,054 for Packard, 41,172 for Cadillac and LaSalle combined. Which was all well and good, but it was primarily upon the high-priced models that each company's prestige depended; and ap-





Cadillac's mascot has an aggressive look to it, while Packard's traditional pelican is all curves and grace. **Facing page:** Both cars have an appearance of dignity and bank-audit solidity.

## SIA comparisonReport

*continued*

parently, in the public's mind more status was attached to the 109-horsepower Packard straight-eight than to the 90-horsepower Cadillac.

To Lawrence P. Fisher, Cadillac's general manager since 1925, such a situation was intolerable; and with his encouragement work got under way in 1926 on the development of the V-16. The operation was carried out in the deepest secrecy. Blueprints, supplies and equipment were all labeled "Bus," or "Coach," and rumors were deliber-

ately floated that a new V-12 would be forthcoming. (In fact, there was a V-12, developed simultaneously with the V-16 but introduced some months later. But the big secret had to do with the sixteen-cylinder job.)

In overall charge of the V-16 project was the division's chief engineer, Ernest Seaholm; while development of the great new engine was the responsibility of Owen Nacker, a former Marmon engineer. Unlike the familiar Cadillac V-8, which was of L-head design, the V-16 used overhead valves. Quiet operation was assured by means of hydraulic valve silencers, and smoothness was enhanced by the even firing order, resulting from placement of the cylinder

banks at a 45-degree angle to one another.

No question about it: In terms of both power and prestige, the Cadillac V-16 was well ahead of anything Packard had to offer at the time. Performance was outstanding. Displacing 452 cubic inches, the new engine was rated at 165 horsepower; and it was said to be capable of propelling the heavy Cadillacs to speeds ranging from 80 to nearly 100 miles an hour, depending on body contours, gear ratio and the weight of the coachwork.

The V-16 was also one of the handsomest powerplants ever devised. Walter McCall has described it as "the first automobile engine anywhere to bear the mark of a stylist." Wires and hoses were hidden away; valve covers were trimmed in ribbed, polished aluminum; surfaces were finished in black enamel, with bright accents.

Obviously, a response from Packard was called for. It took the form of a new Twin Six, augmenting the company's Eight and Eight Deluxe lines, and introduced as a member of the Ninth Series on June 17, 1931. (Packard, in those days, identified its cars not by model year, like the rest of the industry, but by series number.) With its veed radiator grille, tapered headlamps and aircraft-style instrument panel, this high-styled car established the pattern for the Tenth Series Packards, slated for display early in January 1933.

Presumably, consideration must have been given to matching Cadillac, cylinder-for-cylinder. But the old Twin Six had enjoyed a well-established reputation for both performance and durability, and whatever advantages a sixteen-cylinder engine may have enjoyed over a twelve were no more than marginal — and might be thought to have been offset by the increased complexity of the V-16 layout, to say nothing of the additional cost of producing it. So the decision was made that Packard's response to Cadillac would be another twelve-cylinder car.

Such was the status accorded Packard in those days that when the second-generation Twin Six was introduced, the news flashed across the ticker tape on Wall Street. Even so, there were few in those troubled times who could afford a new automobile of any kind, least of all a costly luxury model. Despite offering four lines of cars for 1932 — three eights in addition to the Twin Six — Packard's production came to just 8,018 units, an 84 percent drop from 1928's record total. Packard, along with Cadillac, found itself building superb automobiles for a market that had virtually ceased to exist. In order to survive, both firms began to think in terms of developing lower-priced cars. Not that either Packard or Cadillac was prepared to abandon the

### 1930-1940 Production Packard Twin Six/Twelve and Cadillac V-16/V-12 (Model year figures shown)

|         | Packard Twin Six/Twelve | Cadillac V-16 | Cadillac V-12 |
|---------|-------------------------|---------------|---------------|
| 1930-31 | -----                   | 3,250         | 5,725         |
| 1932    | (8th Series) 549        | 296           | 1,709         |
| 1933    | (10th Series) 520       | 125           | 952           |
| 1934    | (11th Series) 960       | 56            | 683           |
| 1935    | (12th Series) 721       | 50            | 377           |
| 1936    | (14th Series) 682       | 52            | 901           |
| 1937    | (15th Series) 1,300     | 49            | 474           |
| 1938    | (16th Series) 566       | 311           | -----         |
| 1939    | (17th Series) 446       | 136           | -----         |
| 1940    | -----                   | 81            | -----         |
| Totals: | 5,744                   | 4,396         | 10,821        |

Note: Perhaps a fairer comparison would be to show only 1932-39, years in which Packard competed in the rarified multi-cylinder market. In that event the count looks like this:

|               |       |
|---------------|-------|
| Packard       | 5,744 |
| Cadillac V-16 | 1,075 |
| Cadillac V-12 | 5,096 |

Source: Heasley, Jerry, *The Production Figure Book for US Cars*



upper end of the market.

Packard's new twelve-cylinder engine, at 445.5 cubic inches and 160 horsepower, was very nearly a match for the Cadillac V-16 in terms of both displacement and horsepower. And it was a fresh development, rather than a derivative of the earlier Twin Six. This time the cylinder blocks were inclined at a 67-degree angle to one-another, rather than the 60-degree placement used for Packard's earlier 12-cylinder engine. That seems odd, when you think of it, since a 60- (or 120-) degree layout is required to provide a V-12 with precisely equal firing intervals. Any disadvantage resulting from this configuration is purely theoretical, however, for the second Twin-Six engine ranks with the Cadillac V-16 as one of the smoothest engines ever designed.

At first, Packard employed custom and semi-custom coachwork exclusively, with prices starting at \$5,800 for the Dietrich-bodied phaeton. This was about \$700 lower than the Fleetwood-bodied V-16 in the same body style, though of course it was still beyond the reach of all but the very rich. Then in January 1932 the Twin Six line was expanded to include several factory-bodied styles, priced as low as \$3,650 for the 2/4 passenger coupe. (This is not to suggest that \$3,650 could be considered a "low" price, but by way of comparison, the Fleetwood-bodied Cadillac V-16 coupe sold, at that time, for \$5,800.)

Not only was the Twin Six substantially less costly than the V-16, it was also several hundred pounds lighter. Thus, Packard enjoyed a distinct edge in terms of power-to-weight ratio, as well as price. And while neither car could be called a hot ticket on the sales floor in those depressed times, the big Packard outsold the Cadillac V-16 by margins as high as four to one. (It should be noted, however, that the Cad V-12, introduced during October 1930, undoubtedly stole some sales that would otherwise have gone to the V-16.)

With the coming of the Tenth Series, on January 5, 1933, the Twin Six name was dropped, and the car was known thereafter as the Packard Twelve. The company was taking no chances that the public might look upon the twelve-cylinder engine as a warmed-over version of the 1915-23 unit, which was by then seriously outmoded. Sales were somewhat better than those of the Ninth Series, but at 520 units the volume fell far short of profitability. Production of the Cadillac V-16, meanwhile, hit a new low of 126 for the 1933 model year. Even the Cadillac V-12, somewhat less expensive than the Packard Twelve, found only 953 buyers that year.

Commencing with the introduction of the Twelfth Series, on August 30, 1934,



Packard's twelve-cylinder engine was stroked a quarter of an inch, raising its displacement to 473.4 cubic inches, and boosting the horsepower to 175. And then on January 5, 1935, Packard invaded the medium-priced field with the One-Twenty. (This was the company's second attempt at building a more moderately priced car, by the way. The first, known as the Ninth Series Light Eight, was dropped after only one year when it was found that it could only be sold at a loss; and worse, it stole sales from the potentially profitable Standard Eight, whose engine it shared.)

Not only did the One-Twenty (see SIA #47) sell for less than half the price of the cheapest senior model, known by that time simply as the Packard Eight; it incorporated some important engineering improvements that wouldn't be seen on the more expensive lines until the coming of 1937's Fifteenth Series. Perhaps the most important of these developments — certainly the most widely recognized — were independent front suspension, featured by Cadillac since 1934; and hydraulic brakes, which Cadillac adopted a full year before the big Packards got around to it.

Nine months after the debut of the One-Twenty, Cadillac responded with its new Series Sixty (see SIA #89). Substantially higher in price than the One-Twenty, it managed nevertheless to undercut the cost of the cheapest 1935 Cadillac by nearly \$800.

The One-Twenty and the Series Sixty promptly became the volume lines for their respective manufacturers, while the classic models were produced in minuscule numbers. Cadillac, especially, fared bitterly disappointing sales of its twelve- and sixteen-cylinder cars, though the LaSalle and the Cadillac "60" were doing well. During 1937, a relatively good year for the industry,

General Motors was able to sell only 50 Cadillac V-16s and 478 V-12s, compared to 13,636 Cadillac V-8s and 32,005 LaSalle. Packard did somewhat better in the luxury department, with 1,300 Twelves leaving the factory. But it was the medium-priced Packards, the One-Twenty and the newly introduced six-cylinder One-Fifteen, that accounted for 94 percent of the company's volume and probably all of its profit for the year.

With the arrival of the Fifteenth Series, in September 1936, Packard's senior lines were reduced by one. On paper, it was the Eight that had been eliminated, while both the Super Eight and the Twelve were retained in the line. Closer examination reveals, however, that the Fifteenth Series Super Eight borrowed the engine of the Fourteenth Series Eight, rather than that of the Super Eight — and its wheelbase as well. A bit of badge-engineering here, it appears.

Styling was little changed, except that the radiator shell was given a 30-degree slant and "suicide" front doors were no longer used on the factory bodies. The adoption of hydraulic brakes and independent front suspension provided greater safety and an even more comfortable ride. And thanks to the new front suspension, the heavy vibration dampening bumpers — previously a feature of the senior Packards — were no longer needed. They were replaced by a lighter, simpler design.

By this time, major product planning decisions had been made at both Cadillac and Packard. At Packard it had been determined that the Seventeenth Series Super Eight would be a smaller, lighter and much less expensive car than its predecessors — priced, in fact, to compete with the Cadillac Series Sixty. Plans also called for phasing out



*continued*

| Specifications: '39 Cadillac V-16 vs. '39 Packard Twelve |   |   |
|--|---|---|
|  | 1939 Cadillac V-16  | 1939 Packard Twelve   |
| Base price   | \$6,000 f.o.b. factory w/ standard equipment                                    | N/A (convertible sedan, \$5,395)  |
| Engine   | 135-degree, L-head V-16, cast en bloc   | 67-degree V-12, modified L-head, cast en bloc                           |
| Bore x stroke  | 3.25 x 3.25 inches  | 3.4375 x 4.25 inches  |
| Displacement   | 431.4 cubic inches  | 473.4 cubic inches  |
| Compression ratio  | 6.75:1  | 6.30:1  |
| Horsepower @ rpm   | 185 @ 3,600   | 175 @ 3,200   |
| Torque @ rpm   | 324 @ 1,700   | N/A   |
| Taxable horsepower                                       | 67.6  | 56.7  |
| Main bearings  | 9   | 4   |
| Fuel system  | 2 Carter dual downdraft carburetors, 2 camshaft pumps                           | Stromberg EE-3, 1.5-inch dual downdraft carburetor, mechanical pump     |
| Lubrication system                                       | Pressure  | Pressure  |
| Cooling system   | 2 centrifugal pumps   | Centrifugal pump  |
| Electrical system  | 6-volt battery/coil   | 6-volt battery/coil   |
| Exhaust system   | Single  | Single  |
| Clutch   | Single dry plate  | Single dry plate  |
| Outside diameter   | 11.5 inches   | 12 inches   |
| Actuation  | Mechanical, foot pedal  | Foot pedal, vacuum-assisted   |
| Transmission   | 3-speed selective, synchronized 2nd and 3rd gears; column-mounted lever         | 3-speed selective, synchronized 2nd and 3rd gears; column-mounted lever |
| Ratios: 1st/2nd/3rd/Reverse                              | 2.39/1.53/1.00/2.39   | 2.46/1.53/1.00/2.98   |
| Differential   | Hypoid  | Hypoid  |
| Ratio  | 4.31:1  | 4.41:1  |
| Drive axles  | Semi-floating   | Semi-floating   |
| Torque medium  | Rear springs  | Rear springs  |
| Steering   | Sawtooth worm and double roller   | Worm and roller, using needle bearings                                  |
| Turning diameter   | 47 feet   | 45 feet   |
| Turns, lock-to-lock                                      | 4.63  | 5   |
| Brakes   | 4-wheel internal, drum type   | 4-wheel internal hydraulic drum type, vacuum-assisted                   |
| Drum diameter  | 14 inches   | 14 inches   |
| Effective area   | 258 square inches   | 330 square inches   |
| Chassis and body   | Body-on-frame   | Body-on-frame   |
| Frame  | Rigid X-type with reinforced side-members                                       | Perimeter type with X-member  |
| Body construction  | All steel   | Steel over wood framing   |
| Body type  | Convertible sedan   | 7-passenger phaeton   |
| Front suspension   | Independent, coil springs, torsion rod sway eliminator                          | Independent, coil springs, torque arms                                  |
| Rear suspension  | Rigid axle, 62-inch x 2.5-inch semi-elliptic springs cross-link sway eliminator | Rigid axle, 60.5-inch x 2.25-inch semi-elliptic springs                 |
| Shock absorbers  | Double-acting hydraulic   | Delco double-acting   |
| Wheels   | Pressed steel, drop-center rims   | Steel disc, drop-center rims  |
| Tires  | 7.50/16 6-ply   | 8.25/16 6-ply   |
| Wheelbase  | 141 inches  | 139.375 inches  |
| Overall length   | 220.625 inches  | 225.781 inches  |
| Overall width  | 77.625 inches   | 74.75 inches  |
| Overall height   | 69.625 inches   | (convertible sedan, 67.44 inches)                                       |
| Front track  | 59 inches   | 59 inches   |
| Rear track   | 62.5 inches   | 61 inches   |
| Minimum road clearance                                   | 8 inches  | 9 inches  |
| Shipping weight  | 5,350 pounds  | (convertible sedan, 5,890 pounds)                                       |
| Crankcase capacity                                       | 11 quarts   | 10 quarts   |
| Cooling system capacity                                  | 30 quarts   | 40 quarts   |
| Fuel tank  | 26.5 gallons  | 30 gallons  |
| Transmission   | 2.5 pounds  | 4.5 pints   |
| Differential   | 6.5 pounds  | 6 pints   |
| Horsepower/c.i.d.  | 4.29  | .370 (based on weight of conv sedan)                                    |
| Lb./horsepower   | 28.9  | 33.7  |
| Lb./c.i.d.   | 12.4  | 12.4  |
| Lb./sq. in. brake area                                   | 20.7  | 17.8  |
| Top speed  | 100 mph   | N/A   |
| Acceleration (high gear): 10-25                          | 4.8 seconds   | N/A   |
| 10-60 mph  | 16.0 seconds  | N/A   |
| Model year production                                    | 138 (Cadillac V-16)   | 446 (Packard Twelve)  |

the Twelve at the end of the 1939 season. There simply wasn't enough volume to justify the expense of tooling up for a new model; and Packard was preparing, however reluctantly, to withdraw from the super-luxury market.

Naturally, no public announcement was made of the forthcoming demise of the Packard Twelve. But to those who knew what to watch for, the signs were apparent enough. The huge, 144-inch-wheelbase models had disappeared at the end of the Fifteenth Series. Just fourteen body styles each were catalogued for the Sixteenth and Seventeenth Series, down from 24 in the Eleventh Series. And although ten of the 14 remaining models bore Packard factory bodies, all of them were produced on individual order only. The last of the great Packard Twelves left the factory on August 8, 1939. Cadillac had won the contest by default.

In a sense, however, it was a hollow victory. For although Cadillac underscored its status by introducing a completely redesigned Sixteen for 1938, the new model was destined to have a short life. Priced midway between the previous V-12 and V-16 Cadillacs, and intended to replace them both, this second-generation Supercar shared with the eight-cylinder Series 75 its freshly restyled Fleetwood bodies — 12 of them, ranging from a smart convertible coupe to a formal town car. In fact, apart from differences in the grille, hood louvers and some minor trim items, the V-16 could hardly be distinguished, visually, from the V-8. Except, that is, for its price tag, for it cost some \$2,140 more than the eight-cylinder version. Put another way, for the price of a V-16 sedan the buyer could have a Series 75 Cadillac in the same body style, with a Buick Century convertible and a Master Deluxe Chevrolet thrown in for good measure. Since the eight-cylinder Cadillac was a thoroughly competent performer in its own right, it is small wonder that the V-16 ran into a wall of buyer resistance.

First year sales of the new model totaled just 315, which must have been a bitter disappointment to general manager Nick Dreystadt, and after that it was downhill all the way. Just 138 of these fine automobiles found buyers in 1939 and 61 in 1940. And when that season drew to a close, Cadillac gave up the struggle.

Still, the second-generation V-16 was an interesting car, and a fine piece of engineering. The original sixteen-cylinder engine had been very expensive to produce. Cylinder banks were cast separately, and of course a great deal of





time and attention had gone into the engine's appearance. It was a very tall engine, thanks to the combination of overhead valves and the narrow, 45-degree "Vee." Thus it was found to be quite unsuitable for the lower hood lines that were coming into fashion. Nor did it accommodate itself readily to downdraft carburation.

The second-generation Cadillac V-16, in contrast, was a "square" engine, with bore and stroke each measuring 3 1/4 inches. The block was a single casting, with cylinder banks set at an angle of 135-degrees to one another, in what looked almost like a "parake" layout. The new mill, six inches shorter, 13 inches lower and 250 pounds lighter than its predecessor, had fewer than half as many parts as the original V-16. Accordingly, it was a good deal cheaper to manufacture. The L-head configuration was used this time in lieu of overhead valves; and hydraulic valve lifters replaced the previous combination of mechanical lifters and hydraulic silencers. Displacement, at 431 cubic inches, was 4.6 percent smaller than the earlier type; yet horsepower remained at 185, same as the final edition of the ohv V-16. And if the L-head lacked the earlier V-16's remarkable good looks, it didn't matter very much; for thanks to its nearly flat shape together with its placement, low in the engine compartment, it wasn't particularly visible, anyway.

But the day of the "supercar" had passed. The Packard Twelve and the Cadillac V-16 were both relics of a by-gone time, the like of which we shall never see again.

## Driving Impressions

For our comparisonReport subjects, SIA called once again upon General William Lyon, who has in his Southern California collection a superb Packard Twelve phaeton and an equally fine Cadillac V-16 convertible sedan, both of 1939 vintage.

For many years Packard had been noted for its smartly styled phaetons; but by the mid-thirties demand for that body style had all but disappeared. Packard's last factory-bodied phaeton was a member of the Fourteenth Series, which may cause knowledgeable readers to wonder about the Seventeenth



*Above left: Packard rear-seat passengers enjoyed lots of leg room even with auxiliary seats up. Above and below: Caddy and Packard were no strangers to gas pumps. Caddy tank holds 26 gallons; Packard, 30.*



Series example pictured here. That's where the Derham Body Company, of Rosemont, Pennsylvania, comes in.

Founded in 1887 as a carriage-building enterprise, Derham became an early supplier of coachwork for fine motorcars. Prominent among its customers were the Packard distributors in Philadelphia and New York. And while Derham became known especially for its formal, chauffeur-driven body types, it also produced the occasional sport coupe — and during the thirties — some attractive open types.

As the Depression deepened and demand for custom-bodied automobiles dried up, one by one the famous coachbuilders closed their doors. Derham survived in large part by modifying factory bodies. In some instances sedans were converted to town cars; at other times softly padded tops were added, smaller rear windows were fitted, or the configuration of the greenhouse was altered.

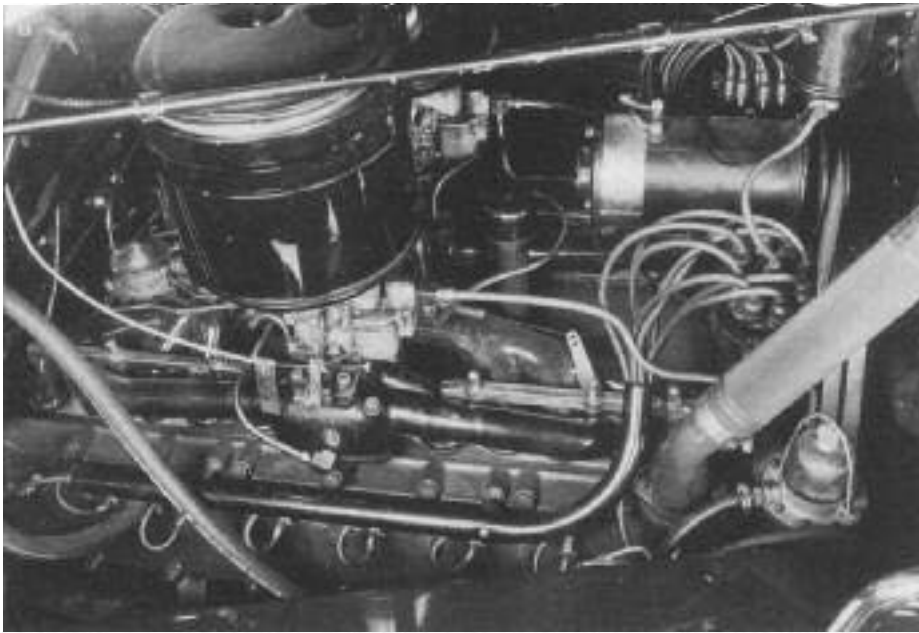
In the case of our comparisonReport Packard, Derham worked its magic on a

convertible sedan, transforming it into the smart phaeton pictured here. How much the firm charged the original owner for this modification, we have no way of knowing. Today, the operation would be prohibitively expensive; but skilled labor was still comparatively cheap in 1939, so the cost may have been relatively reasonable. Added during the transformation was a pair of jump seats, not normally available in the convertible sedan. (Notice, by the way, how smoothly and neatly the top folds. Derham's workmanship, whatever it cost, was obviously of the highest quality.)

Our Fleetwood-bodied Cadillac, on the other hand, is strictly a stock example, though it is a very rare car. During the 1940 season, only four convertible sedans were built on the V-16 chassis, this one bearing body number four. The body is all-steel, in contrast to the Packard as well as the first-generation Cadillac V-16, both of which employed composite wood and steel construction.

*continued on page 58*

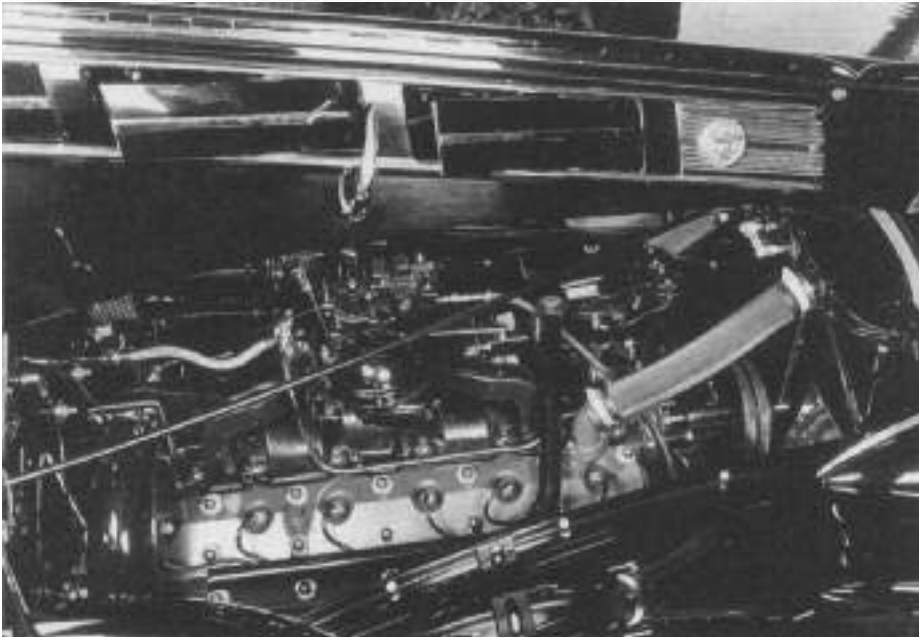




## SIA comparisonReport

*continued from page 35*

**Above:** Caddy's engine was nearly horizontally opposed at 135 degrees. **Below:** Packard's venerable Twelve debuted in 1932. This car is one of 446 built in '39, the engine's final year. **Above right:** Derham was one of few coachbuilders to last past WW2.



Partly as a result, the Cadillac is the lighter of these two cars by at least 500 pounds. (We can't give an exact figure, since we do not know the Packard's precise weight. It is safe to assume, however, that it doesn't vary much from that of the convertible sedan from which the phaeton was derived.)

The Packard had been treated during the mid-1980's to a thorough, four-year restoration by Richard Martin; while the Cadillac, purchased at auction during 1988, needed considerable mechanical work when General Lyon acquired it. A previous owner had gone through the engine and clutch, but hadn't made much of a job of it. Cylinder walls needed honing, and a ten-inch clutch plate had been installed instead of the 11.5-inch type specified by the factory. John Sobers, who maintains General Lyon's cars, replaced the rings and bearings and did a proper valve job, as well as installing the correct clutch. Today, both cars perform like new.

There is ample front leg room in both of these cars; and even the tallest rear-seat passengers are able to stretch their legs at full length. Seating, in both instances, is marvelously comfortable. The same is true of the ride; in both cases, the suspension is on the soft side, without being mushy.

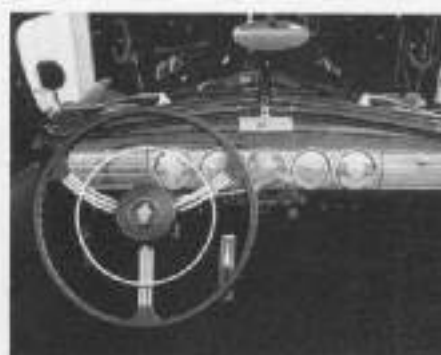
We have found no performance statistics on these two cars; but beyond question the Cadillac, with a 16 percent advantage in power-to-weight ratio, is the quicker of the two. This is not to suggest that the Packard is any slouch. It's a fast, powerful automobile by anyone's standards. Starting in top gear at ten miles an hour, we drive each of the cars up the long, winding, relatively steep driveway leading to the Lyon home. Both the Cadillac and the Packard picked up speed so rapidly that



halfway to the top we had to ease off on the throttle!

In some respects, the Packard is the easier car to drive. Both clutch and brakes are power-assisted, so only minimal pedal pressure is required. The Packard also has substantially greater braking area than the Cadillac, which uses the same binders as the lighter, less powerful Series 75 V-8. So the advantage goes to Packard in this respect.

Neither car is built for hard cornering. These are luxury cars, after all, not hot rods; and they lean over rather sharply in fast turns. Steering effort, though considerable, is somewhat less than we expected, given the weight of these machines. The Packard has the advantage of needle bearings in the steering mechanism. But the Cadillac, in addition to being a quarter of a ton lighter, uses smaller-diameter tires. The result, it seems to us, is about a stand-off in terms of steering ease. (Robert E.



Cadillac dash design is severely modern, while Packard retains more traditional appearance. Both cars display superb woodgrainings.

Turnquist, writing in *The Packard Story*, observes that "Although the Twelve was fitted with 8.25 x 16 super cushions, the 7.50 x 16 six-ply gives it better handling qualities and the interchange is recommended.")

Both cars are fitted with steering column gearshift controls, standard equip-

ment on the Cadillac since 1938 and available as a \$240 option on the Seventeenth Series Packards. In both instances shifts are easy; though the Packard's linkage is tighter and its action somewhat more precise. Both transmissions are synchronized on second and top gears. A few of the Packard

## 1939

It was, in many ways, a pivotal year.

In some respects, it was a time for celebration. During June, Britain's King George VI and Queen Elizabeth, parents of the present monarch, paid a visit to the United States and Canada. Great International Expositions were held that year at either end of the continent, one opening in San Francisco on February 18, the other staged in New York, commencing on April 30. Exhibits ranged from Sally Rand's tantalizing fan dancers and Billy Rose's spectacular Aquacade, to sophisticated science demonstrations that gave the world an intriguing glimpse into the future. It was, at least superficially, a happy time.

But still, the signs were ominous. Americans were altogether too well aware that Hitler's troops had marched into Austria during March of the previous year. Six months later, having virtually handed Czechoslovakia over to the Nazis, Britain's Prime Minister, Neville Chamberlain, had newly proclaimed "Peace in Our Time." But Germany was not among the 60 or so nations that participated in our two World's Fairs, and in our hearts we knew that for the long run there could be no peace. With dread we anticipated the sound of the opening salvos. We hadn't long to wait, for Hitler's invasion of Poland followed on September 1, 1939, and Europe was at war once more.

Meanwhile, despite whatever anxieties we may have felt, most of us here in the United States experienced little change in our lifestyles. We were reminded by the isolationists among us that two great oceans protected our shores, and the possibility of attack — not to speak of invasion — seemed very remote. So we read John Steinbeck's *The Grapes of Wrath* and contemplated the plight of the Dust Bowl refugees. We marveled when Captain James W. Chapman, Jr., of the Army Air

Corps, piloted his plane from Washington, DC, to Moscow and return in just five days, one hour and 55 minutes' flying time. And we were outraged when the Daughters of the American Revolution, citing her race as their reason, barred Marian Anderson — arguably America's greatest contralto — from giving a concert in Constitution Hall. (An open-air concert in Lincoln Memorial Park was quickly arranged by a committee which included First Lady Eleanor Roosevelt, and a crowd of 75,000 people turned out to hear Miss Anderson sing.)

On Broadway we watched as *Life With Father* opened what would become a record-breaking, eight-year run, totaling 3,224 performances. And in the realm of popular music we listened to Tommy Dorsey's hit recording of "I'll Never Smile Again," the Ink Spots' interpretation of "If I Didn't Care," and Benny Goodman's rendition of "I Didn't Know What Time It Was." We heard Kate Smith sing Irving Berlin's "God Bless America," little knowing that in time it would become virtually a second National Anthem.

Baseball turned 100 that year, according to the reckoning of Cooperstown, New York, where the game is said to have originated. The New York Yankees, paced by Joe DiMaggio, celebrated the occasion by beating Cincinnati 4-0 in the World Series; and DiMaggio, to nobody's surprise, was designated the American League's Most Valuable Player.

The movies, too, provided a welcome escape, featuring pictures like *The Wizard of Oz*, with 16-year-old Judy Garland heading a superb all-star cast. Then there was a delightful political satire called *Mr. Smith Goes to Washington*, starring Jimmy Stewart and Jean Arthur. *The Women*, consisting of Norma Shearer, Joan Crawford and Rosalind Russell, may have foretold the coming of feminism, but Hollywood

paid little attention — yet — to what was taking place on the other side of the world.

The automobile business was evolving rapidly. Packard's Alvan Macauley had observed in 1933 that "there is not the quality, style, performance, or prestige differential between the low-priced car of today and a Packard that there was in 1925." Macauley's statement was even more true in 1939 than it had been six years earlier, for by that time even Chevrolet and Ford could boast 85 horsepower — 25 more than the Packard Six of 1925. Typical highway speeds had risen from 40 or so to 55 or even 60 miles an hour, and hydraulic brakes provided stopping power to match. Independent front suspension in most of the inexpensive cars had provided them with riding comfort that rivaled that of the limousines of an earlier generation. Styling clearly showed the influence of the classics. (Compare the lines of the 1939 Chevrolet, for example, with those of that year's Cadillac. And of course a major selling point of the medium-priced Packards was the fact that they looked almost exactly like the expensive "senior" cars that continued to be produced across the street.)

But the remarkable progress made by the industry in mass-producing fast, high-quality, moderately priced automobiles was only part of the story. Economics, too, played a role. During the depths of the Depression, when unemployment stood at record highs, coach-builders and producers of what we now call "Classics" had been able to hire highly skilled labor for a virtual pittance. By decade's end, that would no longer be the case, and the painstaking hand work that went into the production of the cars of the Classic era would soon be beyond the reach of even the wealthiest citizens — if, indeed, such craftsmanship could be found at all.



## SIA comparisonReport

continued

Twelves in this series were built with vacuum-assisted gearshift mechanisms, but this car is not one of them.

Both engines are counterbalanced for smoothness, and both are whisper-quiet; but thanks to its use of composite construction, sound insulation is better in the Packard. The result is that, without taking anything away from the Cadillac, the Packard has a slightly more luxurious "feel" than its rival.

So, which to choose, if this were 1939 and we were given that option?

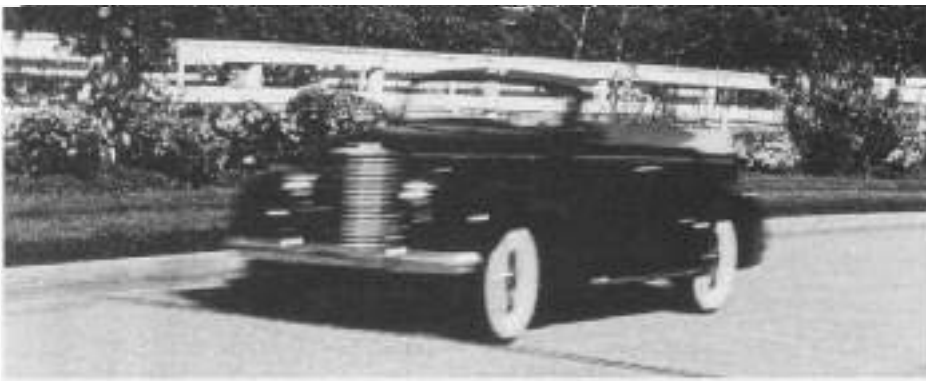
Hard to say; for the answer really depends upon one's priorities. The Cadillac is a much later design than the Packard. There's an immediate awareness of the difference in both styling and performance. The Cad is faster, livelier, a little nimbler than its competitor. On the other hand, there's a hard-to-describe "feel" of luxury in the Packard that the Cadillac can't quite match, and despite styling that was already four years old when this car was built, it was still, in 1939 — and remains today — an exceptionally handsome automobile. Packard also has the advantage in cost: Comparing stock convertible sedans, in 1939 the Packard was priced about \$600 below the Cadillac. Were the Cadillac's four additional cylinders worth the price of a new Chevrolet business coupe?

Perhaps not, as far as we are concerned, but that's a personal judgment, and a highly subjective one. □

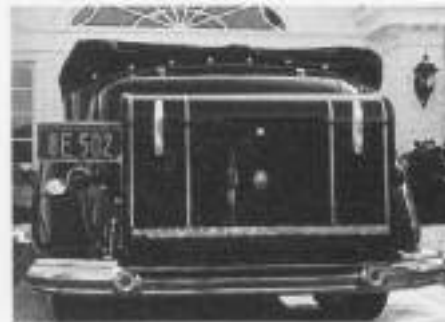
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Our thanks to *Vic Fink*, Hillsborough, California; *Allan Jones*, Byron, California; *Bud Juneau*, Brentwood, California; *Janet Ross*, Librarian, National Automobile Museum, Reno, Nevada; *John Sobers*, Trabuco Canyon, California. Special thanks to *General William Lyon*, Newport Beach, California.



**Above:** Both cars develop bagsful of torque at low rpm for impressive high-gear performance. **Below:** Accessory trunk gives Packard a bit more flash at the back compared to Caddy.



1940 Cadillac V-8 convertible sedan. Same body and chassis as the 1938-40 V-16 cars. The main styling difference is the grill.



# CCCA Grand Classic, Sawmill Creek Lodge



*David Schultz with Bill Snyder's 1930 Stutz*



*Norm Cangey's 1930 Packard*



*Margus Sweigard's 1932 Buick*



*Doug Seybold's 1940 Buick*



*Al Truelson's 1946 Cadillac*



*Steve Yoder's 1930 Packard*



*Bob Porter's 1935 Cadillac*



*Matt Harwood's 1929 Cadillac*



# CCCA Grand Classic, Sawmill Creek Lodge, Sept. 4-7

Sawmill Creek Lodge is just east of Sandusky, which in turn is home to Cedar Point Amusement Park. Besides checking out various restaurants, shops, and the Merry-Go-Round Museum in Sandusky, many members opted to take a cruise on Lake Erie. Wine tasting was also available.

But Mother Nature had her way later. It rained all

night and most of the morning. The owner of the Lodge decided to open the adjoining convention center, and our cars were driven in on wall-to-wall carpeting! Clear plastic strips were put under each car, and we quickly wiped the cars off. Then judging commenced. The sun came out on the way home. Thanks to Bill and Chris Snyder and crew for an excellent weekend.



*Scott Isquik's 1939 Rolls-Royce*



*Andrew Davidson's 1936 Bentley*



*George Quay's 1927 Pierce Arrow*



*Peter Schlacter's 1937 Cord*



*Dan Hanlon's 1941 Packard*



*David Johnson's 1938 Packard Darrin*



# CCCA Grand Classic, Sawmill Creek Lodge, Sept. 4-7



*Margus Sweigard & Dave Johnson enjoying the cruise*



*Gene Tareshawty & Bill Snyder*



*Sally Sinclair with Chris Snyder*



*Caught ya!*

## Celebration to Mark 50th Anniversary of Glenn Pray's Corvair – Powered Cord 810

By Kurt Ernst, Reprinted from Hemmings blog, April 21, 2014



*Continuation Cord 8/10 Sportsman. Photos courtesy Felix DeGeyer.*



In August 1964, a once-proud automotive name rose from the ashes like a mechanical phoenix. With longtime brand devotee Glenn Pray at the helm, the Cord Automobile Company began producing coffin-nosed Cords in 8/10 scale, constructed with modern mechanicals and space-age body materials. Next month, those devoted to one of the world's first continuation cars will gather to celebrate the car's 50th anniversary.

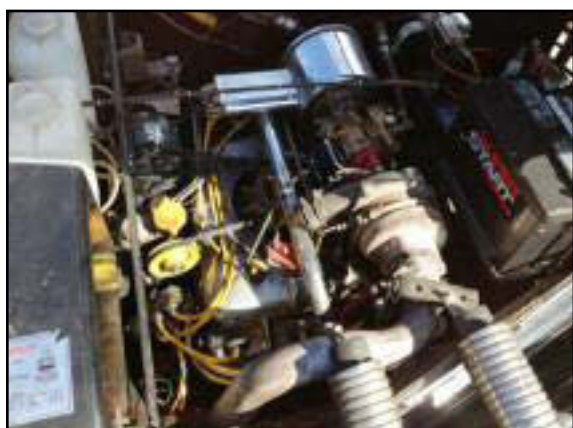
Glenn Pray, who died in March 2011 at age 85, was not an automaker by trade. An Oklahoma shop teacher who turned wrenches in his spare time for supplemental income, Pray had a passion for Cord automobiles that ran to his boyhood days, and owned 13 Cords of his own. When the corporate remnants and spare parts of the defunct Auburn Cord Duesenberg Company hit the market in 1960, it was Pray (with financial backing from



Chevrolet dealer Wayne McKinley) who acquired them. From there, it was a logical next step to resurrect the Cord name on a new automobile, though neither Pray nor McKinley had the skills to design a new car from the ground up.

Enter Gordon Buehrig, the designer of the original Cord 810, who convinced Pray that the time was right for a smaller version of the same car, carrying the Cord name. Buehrig, then employed by Ford, created a clay model of the proposed car and even supplied an answer to one of its most daunting engineering challenges by suggesting the use of the existing Chevrolet Corvair's drivetrain. In the absence of a better, readily available front-wheel-drive solution, the Corvair's transmission, differential and engine were repurposed for the new Cord, kept in the same orientation with the differential centered over the drive wheels, the transmission in front and the engine in the rear. Though the output from the Corvair's air-cooled, horizontally opposed six-cylinder engine was a modest 140 horsepower, it was sufficient to provide acceptable performance in the scaled-down Cord. At 100 inches, its wheelbase measured 8/10 that of the original Cord 810, and the playful "Cord 8/10" name was quickly embraced by Cord employees and the media alike (although officially, the car was also the Cord Sportsman).

Perhaps the Sportsman's most unique feature was a body made from U.S. Rubber's "Expanded Royalite" thermoplastic material, consisting of two sheets of ABS plastic with a layer of ABS foam sandwiched in between. The new material was light, strong, and by U.S. Rubber's calculations, significantly cheaper to tool than steel. In a bit of sensationalistic advertising, driver **John Fitch** piloted a Cord 8/10 Sportsman (the fourth production car built now lost to history) through a two-layer brick wall at 30 MPH to show the strength of Royalite. While the car came through the stunt with some degree of damage, it was nowhere near the amount one would expect from a comparable steel-bodied car; when denting did occur in the real world, Royalite could be repaired with only the use of an industrial heat gun to warp the material back into proper shape.



*Some continuation Cords were fitted with the 180-horsepower turbo-charged Corvair engine.*

Looking for an automotive application to highlight its new "synthetic steel," U.S. Rubber agreed to provide the Cord Automobile Company with the tooling necessary to create the 8/10's body panels, and further agreed to provide marketing and PR support. This certainly helped the Cord Automobile Company move forward in building the 8/10, but further funding would be needed to take the car (and the company) into full production. A talented public speaker (and by all accounts a charming spokesman), Pray had little trouble attracting investors to assist with funding the new Cord, but this ultimately proved to be his undoing.



*Glenn Pray, with a line of continuation Auburns built after the continuation Cords.*

With investors taking an active role in the management of the company, the Cord 8/10 Sportsman was rushed into production before Pray believed the car was fully sorted. When the same investors required a component-by-component accounting of the parts used in the 8/10 before Pray had finalized its construction, Pray pushed back and refused to compile the requested information. In January of 1966, he was ousted from the very company he'd founded, and six months later, in July of 1966, the Cord Automobile Company shut the doors of its newly constructed Tulsa, Oklahoma, factory for good.



*Felix DeGeyter's collection of Glenn Pray continuation Cords.*

That would not be the final chapter on the Cord 8/10, however, as the assets of the company were sold to the Sports Automobile Manufacturing Company (SAMCO) in March 1967. SAMCO produced another 13 examples of the Cord 8/10 before introducing a new design variant that utilized a rear-wheel-drive layout. This, too, proved temporary, and SAMCO ceased building Cords in 1970.

The Glenn Pray Auburn-Cord Group will celebrate 50 years of the Cord 8/10 Sportsman with a gathering of Auburn, Cord and Duesenberg automobiles at the original factory (known as the Pickle Plant) in Broken Arrow, Oklahoma, on May 9 and 10. The event will include car shows, parts sales, a Glenn Pray Goodie Bin auction, and an awards banquet that coincides with Broken Arrow's Rooster Day Celebration. Though the event honors the Cord 8/10 Sportsman and recognizes other Auburn, Cord and Duesenberg models, owners of any make and model are welcome to participate. For additional details, visit [ACDFactory.com](http://ACDFactory.com).

- See more at: <http://blog.hemmings.com/index.php/2014/04/21/celebration-to-mark-50th-anniversary-of-glenn-prays-corvair-powered-cord-810/#sthash.mJDwJKKeu.dpuf>



# Berea Clocktoberfest August 15

Rudi and Joan Kamper hosted the second Clocktoberfest on August 15. For those who don't know, the Kampers own Suburban Clock Co. in Berea. For several years we have been going to the car show at Berea's Oktoberfest, hence the play on words.

Although the turnout wasn't as large as last year, there

were a couple of firsts. In front of the store was a fellow playing a hand cranked band organ, drawing people in. In the lot behind the store were four musicians playing German "om pa pa" music, while spectators enjoyed beer and brats and a tour of the facilities.



*Doug Seybold's 1940 Buick Limited*



*Musicians taking a break*



*Matt Harwood drove this 1948 Lincoln Continental convertible with modern drive train. It's For Sale!*



*June Cangey with 1931 Packard*



*Al Truelson, Bob Brown, and Dave Heinrichs ready to distribute trophies*



*Joan Kamper*



**Berea Clocktoberfest . continued**



*The sign says it all!*



*Members resting in the shade - Mike Kochilla, Phil Masters, Al and Diane Truelson, Jean and Jerry Gentner*



*Band Organ admirers*



*Organ Grinder*



*Mike Kochilla's 1937 Packard*



*Bob Porter's 1935 Cadillac*



*Al Truelson's 1946 Cadillac*



*Jerry Gentner's 1941 Cadillac*



# A Guide to Newspapers

1. The Wall Street Journal is read by the people who run the country.
2. The Washington Post is read by people who think they run the country.
3. The New York Times is read by people who think they should run the country, and who are very good at crossword puzzles.
4. USA Today is read by people who think they ought to run the country but don't really understand The New York Times. They do, however, like their statistics shown in pie charts.
5. The Los Angeles Times is read by people who wouldn't mind running the country, if they could find the time - and if they didn't have to leave Southern California to do it.
6. The Boston Globe is read by people whose parents used to run the country and did a poor job of it, thank you very much
7. The New York Daily News is read by people who aren't too sure who's running the country and don't really care as long as they can get a seat on the train.
8. The New York Post is read by people who don't care who is running the country as long as they do something really scandalous, preferably while intoxicated.
9. The Miami Herald is read by people who are running another country, but need the baseball scores.
10. The San Francisco Chronicle is read by people who aren't sure if there is a country or that anyone is running it; but if so, they oppose all that they stand for. There are occasional exceptions if the leaders are handicapped, minority, feminist, atheist dwarfs who also happen to be illegal aliens from any other country or galaxy, provided of course, that they are not Republicans.
11. The National Enquirer is read by people trapped in line at the grocery store.
12. The Seattle Times is read by people who have recently caught a fish and need something to wrap it in.

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## Concours D'Elegance, Stan Hywet Hall September 19-21, Akron, OH

With the demise of the Glenmoor Gathering Concours d'Elegance in Canton last year, the area lost one of its premiere events. David Schultz, who was involved with the Glenmoor's past Concours, was very familiar with Stan Hywet Hall and it's annual Father's Day car show sponsored by the Classic Car Club of America.

He worked with personnel at Stan Hywet to have a Concours in the style of the Glenmoor Gathering. A week-end package was offered, with a countryside driving tour

available, as well as a fashion show, a tour of the Rock and Roll Museum in Cleveland, art show, and dinner at the Firestone Country Club.

The success of his efforts could be seen at the show on Sunday, where 180 elegant cars were registered, including 7 Packard Darrins and 14 Pierce-Arrows, and a who's who in owners and judges. Well done, David!



**Concours at Stan Hywet - Packard Darrins . . . continued**



*1940 Packard Darrin, Dan Hanlon*



*1942 Packard Darrin, Dan Hanlon*



*1940 Packard Darrin Sport Sedan, Gene Tareshawty*



*1938 Packard Darrin, David Johnson*



*1937 Cord, Al Pilz*



*1928 Auburn Speedster, Richard Harding*



*1931 Duesenberg, Joseph Cassini*



*1929 Isotta-Franchini, John Shibles*



**Concours at Stan Hywet - Pierce Arrows . . . continued**



*1928 Touring, Dick Kughn*



*1935 Convertible, Sam Lehman*



*1924 Roadster, George Quay*



*1933 Coupe, Bob Brown*



*1936 Limousine, John Steckbeck*



*1936 Town Car, Robert Sands*



*1931 Sport Sedan, Terry Ernest*



*1929 4 passenger Sedan, Steven Scharfeld*



**Concours at Stan Hywet - Misc . . . continued**



*1948 Chrysler Town & Country, Steve Martis*



*1938 Buick-Lancefield, John Beebe*



*1933 Rolls Royce, Bill Davis*



*1941 Cadillac, Dick Kughn*



*1929 Packard, Darla Hancher*



*1931 Marmon Sixteen, Greg Dawson*



*1938 Lincoln, Blaine Conrad*



*1926 Duesenberg A, Steve Babinski*





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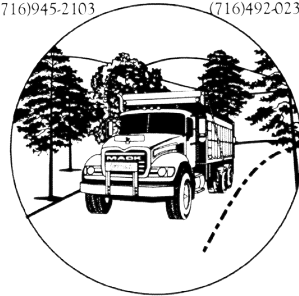
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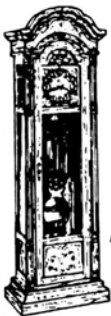
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