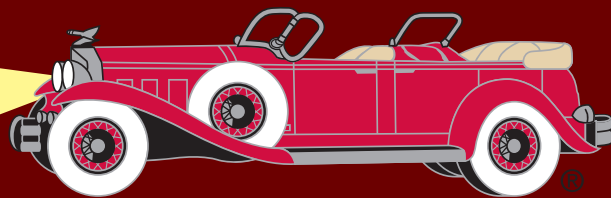


Northern Lights

The Ohio Region
Classic Car Club of America



SPRING 2018



*Tech: Brighter Lights Using Relays
Judging Seminar*

*Downsizing in the Classic Era
CCCA Annual Meeting*

Al Truelson

Director, Awards Chairman
3616 Erhart Rd. Litchfield, OH 44253
216-299-0576
allantruelson@gmail.com

Norm Cangey

Membership Chairman
21355 Hillsdale Ave. Fairview Park, OH 44126
440-333-8921
clockcangey61@att.net

Rich Fink

Secretary, Club Photographer
19130 Brookfield Dr. Chagrin Falls, OH 44023
440-384-3086
richfink@gmail.com

Bob Girardi

Club Historian
324 Substation Rd. Brunswick Hills, OH 44212
440-823-9151
bgirardi@juno.com

Andy Hussar

Club Projects
2150 Kenyon Ave. S.W. Massillon, OH 44647
330-575-3421
ahuss15@yahoo.com

Matt & Melanie Harwood

Editors, "Northern Lights"
Stan Hywet Registrar (Melanie)
9852 Ravenna Rd. Twinsburg, OH 44087
216-849-5263
Matt@HarwoodMotors.com

Bob Brown

Equipment Chairman
Stan Hywet Head Judge
635 Eastwood Rd. Hinckley, OH 44233
330-278-4318

David Heinrichs

Asst. Director, Head Judge
Stan Hywet Inner Circle
25716 Osborne Rd. Columbia Station, OH 44028
440-668-3763
HeinrichsVintageCarShop@gmail.com

Diane Truelson

Treasurer
3616 Erhart Rd. Litchfield, OH 44253
440-552-9360
dianetruelson@gmail.com

Margus Sweigard

Stan Hywet Assistant Coordinator
Editor, "High Beam"
2800 Hemlock Dr. Willoughby, OH 44094
440-942-1647
margussweigard@gmail.com

George Strom

Stan Hywet Inner Circle
646 Washington Ave. Elyria, OH 44035
440-322-6608

Allan Warner

3354 Allard Rd. Medina, OH 44256
330-239-1406
allan.warner@yahoo.com

Joan Kamper

Sunshine
9225 Lindbergh Blvd. Olmsted Falls, OH 44138
440-234-5659
Sunshine@ORCCCA.com

Josie Adams

3766 Everett Rd. Richfield, OH 44286
330-524-2653
josieadams1@icloud.com

Much appreciated Assistants to the Board
Joan Virostek, Stan Hywet Co-Coordinator
Marjorie Strom, Stan Hywet Inner Circle

Message from the (Ex-) Director

This will be my last director's message and I'm very pleased to introduce Al Truelson as ORCCCA's new director. I've done my best to keep the engine tuned properly for Al and while my leadership was reluctant, I ultimately enjoyed my tenure at the helm of this august organization.

The club has seen a few significant changes in the past few years, with some old problems still to be solved. As one of the youngest members, I wish I could say that I have a solution for how to attract younger people to the CCCA, but I don't. Part of it is surely demographics, part is changing tastes, and part is simple finances. Our lives are different today than they were a generation ago—that's not necessarily a bad thing, but it changes the role of a club like the CCCA. If anything, I like to think that I have been a positive force at all levels of the club, pushing for traditions to change and for the club to take into account that today isn't yesterday and what used to work may not be the solution for tomorrow. As I said I don't have answers, but I think part of the solution lies in having nothing more than an open mind.

It is with great relief *pleasure* that I turn over the gavel

to Al, who stepped up to lead at a time when maybe leaders are hard to find. Al has served on our board for longer than I've been a member and has been our Treasurer for nearly a decade. I've always appreciated his no-nonsense approach, his honesty, his confidence, and his remarkable ability to know exactly what to do in just about any situation. Now whether he *really* knows or merely acts like it, I can't say, but I would argue that this is the *very definition* of leadership. His friendship and guidance have been invaluable to me since I joined the board and I think it will serve our club every bit as well. I prize Al's friendship like few others I've made in this hobby, and he and his wife, Diane (who has taken over as Treasurer, by the way) both mean a great deal to my family. I hope that his influence on the club and its members will be as positive as it has been for me and my family.

Don't look for any radical changes, but a steady hand on the wheel is often what is needed most in times of transition. We certainly have that in Al Truelson. Thank you for stepping up when we needed you, Al, and best of luck in the next two years.

Matt Harwood

Director Emeritus, ORCCCA

Event Calendar

- June 17** Annual Father's Day Car Show at Stan Hywet Hall & Gardens
- July 11-14** Mini CARavan & Grand Classic (David Johnson)
- July 28** Annual Harwood Motors Open House and Car Show
- August 25** Bar-B-Que picnic (Rich & Kat Fink)
- September 15** Hot Air Balloon Festival (Harwoods)
- October 6** Drive-In Movie Night (Heinrichs)
- October 25** Clambake (Christine Snyder)



National Dues are \$70, payable to Classic Car Club of America, P.O. Box 346160, Chicago, IL 60634. Regional dues are \$25 single or \$30 including spouse. One must be a national member to be a regional member and all payments are managed by the CCCA National Headquarters in Chicago. Visit www.ClassicCarClub.org for more information or contact Norm Cangey, Ohio Region Membership Chairman.

EDITOR'S LETTER

Matt Harwood, *Editor-In-Chief*

I'll admit it: *I love car chases.*

It might be a cliché, but where would action movies be without car guys making them exciting? I could watch the car chase from "Bullitt" every single day and get the same feeling each time. The moment when Frank Bullitt's Highland Green Mustang appears in the bad guys' rear-view mirror and they realize they've been outsmarted. Or when the driver of the '68 Charger buckles his seat belt at a red light, signaling that things are about to get *serious*. There's the visceral thrill of the cars running through the gears—who cares if it's a dubbed-in soundtrack added in post-production? You can almost feel the 390's torque running through the palm of McQueen's right hand as it rests on the 4-speed Hurst cue ball.

Why do we love to watch other people drive fast?

Maybe it's the thrill of doing something we would never dare do ourselves. Sure, we've all pushed the speed limit a bit. But driving on elevated train tracks like Gene Hackman in "The French Connection?" Never!

It works best when it's not just thrown in for spectacle (well, maybe it is when you're the guys making James Bond movies) but is an integral part of the plot. "Smokey and the Bandit" was literally a two-hour car chase, an entire movie based around the idea that a fast car could keep the police so busy that they wouldn't notice a whole truckload of illegal beer sneaking across the state line. Add in a cute girl and a roaring exhaust note and who cares if Burt Reynolds' Trans Am has an automatic transmission and only 180 horsepower? The chase was the entire point.

If you watch some of the latest movies featuring realistic car chases (the Matt Damon *Jason Bourne* movies are some of the best) you'll develop an appreciation for the extraordinary choreography involved. Those chases are done entirely with practical effects, no computer graphics or other trickery, just a brilliant stunt driver making a car dance. The way Bourne blasts a Mini Cooper through Paris, evading officers on foot, on motorcycles, and in cars is as realistic as it gets. Or in "Ronin" where Robert De Niro chases a BMW sedan with a very skillful lady driver at the wheel through oncoming traffic—IN A TUNNEL! Choreographed or not, that's some impressive driving; even De Niro looks terrified (also watch for Jean Reno casually reaching for his seatbelt). It's impossible not to feel your heart race and to swerve your body as the cars dart through oncoming traffic. Next time you watch, see if you can catch yourself tensing up in time with the engine.

Then there's just pure speed. Flat-out, pedal-to-the-metal, how-fast-will-it-go speed. Think: "Vanishing Point" with a guy named Kowalski and a white Dodge Charger in an all-out blitz to deliver the car in record time—we all know how that worked out. But seeing and hearing that big block Dodge V8 straining as it bludgeons itself against the wind makes you want to go out and plant your foot on the floor and never let up.

Then there's the pure fantasy stuff—not CGI, but chases that aren't even based in the real world. If you haven't seen "Mad Max: Thunder Road" you're missing out on some fantastic 4-wheeled chaos and not a bad movie with an ultimately uplifting message. Yes it's grotesque, brutal, terrifying, and just plain ridiculous at times (there's a guy in long johns playing a guitar that spits fire riding atop a semi-tractor as part of the antagonists' standard pursuit protocol), but few movies celebrate all things gasoline better. In Mad Max's world, gasoline is life.

Of course, being a car guy while watching a car chase can be frustrating. How many hubcaps did that '68 Charger lose in "Bullitt"—six? seven? And you just know the General Lee wasn't sticking the landing each week; hell, you could see the nose of that Charger bending so dramatically that even my 9-year-old eyes could spot it through the smoke. Sometimes knowing too much can completely ruin the fun, like in the first "Fast and Furious" movie where Vin Diesel tells everyone his father died "on the last turn of a Pro-Stock race," and that's why he does what he does. Being a car guy takes all the poignancy out of that moment because you know a Pro-Stock race is a drag race and unless his dad died turning onto the return road at 15 MPH, someone on the writing staff dropped the ball pretty badly. Being too well-versed in things automotive can sometimes wreck a movie (no pun intended).

Be happy that as car guys, the movies cater to us in a big way. Sure, it can be ridiculous, but if you pay attention to the things that are important to us, you just might find yourself playing along without even knowing you're doing it.

Happy motoring!



IN MEMORIAM: HENRY WILLIAM PETRONIS MY FRIEND HENRY

Those who knew him, loved Henry—myself included

By Matt Harwood

Henry William Petronis, 97, of Easton, Maryland, passed away on Christmas Day, 2017 of natural causes. He was my friend.

Many of you in the Ohio Region probably didn't know Henry, but he was a pillar of the hobby from its earliest days. He collected cars before it was about investments and trophies, buying cars simply because he liked them. His professional successes gave him the ability to pursue all his interests, and eventually he had amassed perhaps the most significant collection of early European cars in private hands. His cars appeared on the winners stage at Pebble Beach and at driving events around the world, and both he and his wife, Gale, were active in sponsoring and managing vintage car events for decades.

I met Henry when I went to his home in Easton, Maryland to examine and perhaps appraise some of his vast car collection. Without knowing what to expect, I drove to Maryland and met a man who would change my life. He and Gale welcomed me—a *total stranger*—into their home for a week, feeding me and entertaining me while Henry and I talked about pretty much everything *except* cars. I was immediately taken by their kindness and hospitality, which was best demonstrated when they hosted a dinner party during one of my visits whose attendees included two US Senators, the Vice President's brother, a CNN broadcast journalist, and a certain young car dealer from Cleveland. To be included and treated as an equal in that group was a kindness that still moves me today.

Henry's knowledge of cars was encyclopedic and we enjoyed trying to come up with obscure facts to stump each other and frequently finished each other's sentences as we both came to the answer at the same time. While his car collection spanned perhaps 80 vehicles at his home in Maryland, Henry knew them all—their histories, their special features, and, most of all, what he had done to repair or restore them. I remember asking which old car was his favorite; *after all, he'd owned one of everything!* He replied with



Gale and Henry Petronis at their home, Normandie, on the Chesapeake Bay

a twinkle in his eye, "I had a 1932 Alfa-Romeo 8C 2800 roadster that was wonderful to drive. Light, fast, comfortable. Great car." Then he paused, smiled, and said something that tells you everything you need to know about just who Henry Petronis was: "But you know, those post-war Plymouths are pretty good, too!"

To me, the most extraordinary thing about Henry was his humility. As I said, we often talked about subjects other than cars. Henry, despite his immense professional success, always remained humble, suggesting that he was only lucky enough to be in the right place at the right time. As I got to know him, I came to understand that this was not true—that Henry was smart, careful, and hard-working and that he had earned his success almost through sheer force of will and determination. It was an inspiration to not only see what he had achieved, but to realize that perhaps his success was *because* of his humility and kindness, not despite it.

Those who knew Henry (and Gale) know how special they were. For those of you who didn't, take comfort in the fact that truly extraordinary people do indeed exist in this world.

I wish I'd had the chance to tell Henry how profoundly he has affected my life and how grateful I am simply because he treated me like a friend.

Goodbye, Henry. I will very much miss our breakfast conversations. 🚗

EVENT: COVERED BRIDGE TOUR
FALL WRAP-UP

A fantastic weekend event with perfect weather—where were you?

Photos by Rich Fink



SOUTH DENMARK COVERED BRIDGE			
NO.	TOWN	LATTICE	BRIDGE
BUILT - 35-04-14		DENMARK	TWP.
BUILDER - 1895		LENGTH - 100'	
COUNTY H-W 219C		SPAN - 76'	
MILL CREEK		WIDTH - 13.25'	
	Bypassed 1975	HEIGHT - 11'	



DOWNSIZING OF AN ERA

The late 1930s were the end of the Classic Era

By David Schultz

Many automotive historians would agree that the end of the Classic Era coincided with the outbreak of America's involvement in World War Two. By 1941, only four of the legendary American Classic marques of the 1920s and 1930s remained: Cadillac, Chrysler Imperial, Lincoln, and Packard.

Six other automobile companies—Buick, Graham, Hudson, Hupmobile, Nash and Studebaker—who, for a few years, produced what are now considered Full Classic® automobiles were still in business in 1941, but their efforts were now focused on lower-priced automobiles. Of the six, Buick, Hudson, Nash and Studebaker were healthy, while Graham and Hupmobile were on the ropes.

The rest of the great American marques of the Classic Era were gone.

Pierce-Arrow production ended in 1938. That company had the distinction of being the only American automobile company that built luxury automobiles throughout its existence, although they considered lower-priced automobiles near the end.

E. L. Cord's automobile empire folded in 1937. Auburn had ceased production a year earlier while Cord and Duesenberg ended production in 1937.

A few years earlier—1934—saw the closing of automobile operations by Stutz, Franklin and Reo. Marmon had shut down in 1933. Cleveland's Peerless and Jordan had closed their doors in 1932 and 1931, respectively.

Most automotive historians would be quick to point out that the four luxury marques that survived—Cadillac, Chrysler Imperial, Lincoln and Packard—did so only because they moved down market; that is, they produced less expensive automobiles accessible to a greater number of buyers. By doing so, they kept their brands alive (it should also be noted that Packard was the only one of the four not supported by deep corporate pockets).

Cadillac introduced the LaSalle in 1927 as a "companion car" to the Cadillac, and that marque held

its own until 1934 (1928-1934 LaSalle's are recognized Full Classics®) when it became a more moderately-priced car using an Oldsmobile engine. Eventually, the LaSalle was eliminated and lower-priced Cadillacs entered the marketplace and dominated Cadillac sales.



1938 LaSalle (original price \$1385)



1941 Cadillac Series 61 (original price \$1435)

Lincoln Twelve sales had fallen off sharply by the mid-1930s (under 1,000 annually) and it was obvious that a lower-priced car was needed to keep the marque alive. The answer arrived in 1936 with the Lincoln-Zephyr, the first successful American streamlined automobile. The Lincoln-Zephyr, powered by a smaller V-12 motor loosely based on the Ford V8, saved the Lincoln nameplate. Only 133 of the senior K-Series Lincolns were sold in 1939 compared to 22,578 Lincoln-Zephyrs; the last K-Series was delivered in January 1940. One of the greatest Lincolns, the Lincoln Continental, was introduced for 1940; it was

essentially a customized Lincoln-Zephyr and became the new standard-bearer for the marque (see feature car, page 13).



1939 Lincoln-Zephyr (original price \$1330)

The Packard Motor Company was also faced with declining sales of its senior Packards, the big eight and twelve-cylinder models, in the early 1930s. In 1935, Packard introduced the 120—a smaller eight on a shorter wheelbase. It was a sales success. In 1937, Packard introduced an even lower-priced six-cylinder car, the 110. In 1939, Packard sold 446 Twelves (the last year the Twelve was offered) and 3,962 Super Eights, while sales of the 110 totaled 24,350 units and sales of the 120 hit 17,647.



1940 Packard 120 (original price \$1240)

Things were the same at Chrysler. Like its competitors, Chrysler's luxurious Imperial experienced a steady sales decline during the 1930s and Chrysler shifted its emphasis to lower-cost Chrysler products while continuing to offer the more expensive



1937 Chrysler Royal C16 (original price \$1355)

Imperial in limited quantities. Note that the last of the Airflows, the 1937 Chrysler C7, was offered only as an "Imperial" 4-door sedan, although the Imperial name wasn't used.

The decline of the great American luxury marques was preceded by the demise of the great coach building houses. Although a limited number of custom bodies still found their way onto Classic chassis, the quantities were too small to ensure survival. The decline began in the early 1930s. One by one, these companies—Locke, Brunn, Judkins, Rollston, and Willoughby among them—closed their doors. Only Derham continued into the postwar era, surviving for a time as more of a customizer than a coach builder.

It's worth mentioning that even as the luxury car marketplace was disappearing, GM's Buick division offered a more luxurious automobile—the Limited—appealing to buyers who may have been uncomfortable driving a Cadillac, Lincoln, Packard or Imperial during those Depression years. Predictably, Cadillac managers complained to GM management about the Limited and Buick returned to its roots following the war.



1941 Buick Roadmaster (original price \$1364)

Many of the post-war models were identical to their pre-war counterparts. But when World War Two ended and automobile production resumed in full it was a very different marketplace. Ultimately, the independent manufacturers, including Packard, would not survive. But the companies' decision to go down market in the late 1930s had clearly been the right one. 🚗

David Schultz is a writer, historian, and former director of the CCCA. He is currently a judge at both the Pebble Beach and Amelia Island Concours d'Elegance and an expert on early Lincolns and cars of the Classic Era.

EVENT: CCCA JUDGING SEMINAR SPRING TUNE-UP

Updating the judging guidelines means additional training

By Matt Harwood

Photos by Stephon Chhan

Judging collector cars has long been a part of the hobby, probably since day one. The entire goal of clubs like the Classic Car Club of America is to provide an authentic pathway to the past, a window into another era, and maintaining a baseline of authenticity in the cars is the best way to do that. Judging standards vary from club to club, but they all seem to emphasize authenticity over flash as the best way to document the vehicles.

Judging can be stressful for both owners and judges, but club guidelines provide a foundation designed to ensure consistency, not only between cars but also between regions. The CCCA Judge's Handbook details the judging process, but our club is only as good as the judges doing the work. Quality judges rely on experience and knowledge, both of which only come with time and exposure to the cars, but even a novice can learn the finer points of judging by understanding the basic set of standards and practices that lie behind every club's judging program.

ORCCCA Assistant Director David Heinrichs arranged to have CCCA National Head Judge Stephen Babinsky visit the Ohio Region to discuss the revisions to the CCCA's judging program. As you've

undoubtedly heard, there are some changes to the familiar process, all designed to improve the quality of the judging. There's been some considerable consternation over these revisions, but Mr. Babinsky reports that for the most part, members are responding to the changes in a positive way.

On Saturday March 31, 2018, about 30 ORCCCA members came to Harwood Motors, the host facility, for the seminar. Mr. Babinsky made the trip from New Jersey, and thanks to Melanie Harwood's skill with the technology, the presentation was a big success. CCCA National has created an all-new judging video to not only familiarize new judges with the process, but to show experienced judges some of the changes to the judging form that they will be using in the future.

Following the video, Mr. Babinsky had a brief presentation where he highlighted some of the more important areas to be aware of during judging and emphasized that judging relies heavily on the judges and their experience. *Follow your instincts while judging* was the message of the day.

It is also important to note that **judging standards have not changed**, only the judging form itself, which



is reduced from more than 45 line items to a more manageable 22. Judges are allowed to confer, but only after a car has been judged—this is primarily designed to help spread knowledge among judges and improve education. It is still not appropriate for judges to discuss the car with the owner or each other while judging.



Steve Babinsky (center) discusses judging with Jeff Powell (left) and Dave Heinrichs

Mr. Babinsky also notes that a revised CCCA Judging Manual will be available by early summer for this year's Grand Classic events. Copies are available from National headquarters or online, and if you are at all interested in being a CCCA judge, you should familiarize yourself with the manual.

Some of the finer points that Mr. Babinsky emphasizes are to be *consistent* with your judging and to treat each car individually—it isn't being judged against the other vehicles in its class. *Courtesy* is important, so always remember to ask permission from an owner before touching his car and never open doors or hoods; this is the owner's job. Remember that you are representing the Club and we want this to be a positive experience for everyone involved. And yes, there was some discussion of how points should be deducted, which still relies on the *judgement* of each individual judge. But it is no secret that the club is concerned about the growing number of perfect scores—be fair, but don't be blind to demerits where they are warranted. And finally, if you are unsure whether a deduction is warranted, *consult with your team leader*, not the car owner or other judges, although judges may discuss issues once the car is finished being judged.

Of course, this wasn't just a technical seminar, as visitors had the chance to see nearly 100 collector cars in the Harwood Motors showroom, visit with friends they may not have seen in a while, and talk shop with experienced judges.

Thanks to Steve Babinsky, Dave Heinrichs, ORCCCA, and Harwood Motors for putting on the event. 🚗



This guy was there, too



CCCA National Head Judge Steve Babinsky conducts the seminar

FEATURE: 1947 Lincoln Continental Coupe
BIGGER & BETTER

It was the end of the line for bespoke multi-cylinder luxury cars, but Lincoln delivered in a very big way

By Matt Harwood
Photos by Abdel Carlo

There aren't many cars that can claim to have influenced an entire industry like the Lincoln Continental. Penned by Ford stylist Bob Gregorie after Edsel Ford returned from Europe and wanted a "continental" looking car for his own personal use on vacation, it became a cultural phenomenon that would span generations. Gregorie reportedly sketched the prototype in less than an hour using the Zephyr as his starting point. The body was channeled and sectioned, dropping the hood lower, he deleted the running boards, and the prototype sat nearly seven inches lower than a production Lincoln Zephyr. While on vacation in Florida, Edsel sent a telegram back to Michigan, ordering it into production and claiming that he could sell a thousand of them immediately. It was also then that he named it "Continental." The car was so lovely that Frank Lloyd Wright called it "the most beautiful car ever designed." He bought two.

Those first-generation Continental cabriolets and coupes were Lincoln's top-of-the-line models, offering high style and exclusivity in an era when such things were quickly vanishing from the market. Following the war, Lincoln was the only remaining 12-cylinder American luxury car maker and the Continental became an icon for its dramatic styling and comfortable road manners. In the years that would follow, the ubiquitous "continental kit" would appear on everything from Chevys to Cadillacs, and became a styling trademark for every Continental that would follow, right into the 21st century with the Mark VIII.

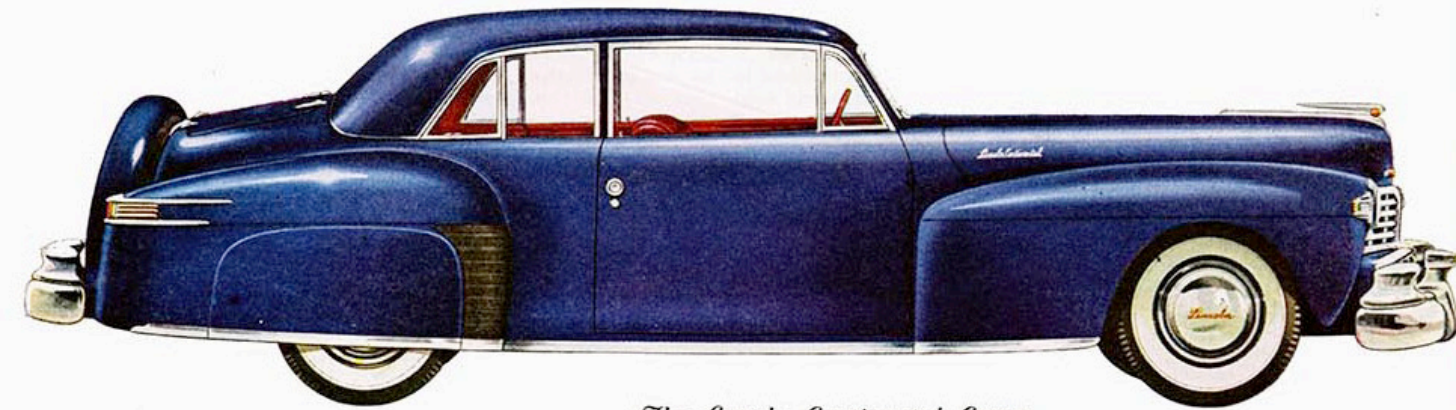


Post-war Continentals received a new front end

The post-war Continentals were not much changed from the 1942 model, which was an all-new design introduced just a few months before America joined the war. To get them to market quickly, the post-war cars received only a revised grille with integrated fog lamps, a look that many believe was an improvement over the 1942 design. The rest remained very much the same, including the fender skirts, sweeping fenders, and, of course, the spare tire mounted out back, creating one of the most handsome cars of the period. Make no mistake, the Continental remains a *very big car*, although it's neatly disguised from every angle (even from behind the wheel) by clever design and engineering.

This lovely 1947 Lincoln Continental coupe is a proven CCCA tour car and has been in Bob Young's collection for more than a decade. He discovered it as

continued on page 14



The Lincoln Continental Coupe

*Nothing
could be finer*



Lincoln

When available, white sidewall tires at extra cost.

Style (continued)

a half-finished restoration project and pulled it home on a trailer. Over the next few years, the Continental was restored with the intention of making it a first-rate tour vehicle. Refinished in a color that's fairly close to the original Lincoln Maroon, it has a handsome yet



The Lincoln remains a very impressive car from any angle

sporting look that remains immensely appealing. Personally, I find the coupe variants to be more attractive than the convertibles (particularly with the top up), and from a driver and rear seat passenger's standpoint, the coupe is far more accommodating with large rear windows that make the interior feel bright and airy. Fender skirts were part of the design from the beginning, but I have to admit that the Continental can be equally handsome without them.

Most of the chrome trim was restored at the same time, so while it shows some very minor signs of age, it remains in excellent condition. Most notably, the grille is almost completely pit-free, which is astounding on these cars—the grilles rarely look this nice no matter how fresh the restoration due to the use of “pot metal” in its construction. It wears all three taillights, as original, with the center light acting as the stop lamp and the outer two showing the turn signals and taillights, as was customary at the time. Note the handsome integrated bumper guards that frame the spare tire mounted in back and, of course, the push-

button door latches that were probably a bit of a hassle in normal use (especially in the winter!) but sure do make for clean lines!

The well-restored interior is beautiful as well as comfortable. The tan cloth and leather seats look correct and the theme is echoed in the door panels. Plush tan carpets feel suitably luxurious and the

body-colored dashboard provides welcome contrast. The big steering wheel makes the massive luxury car easy to handle and you'll note that the horn button is the only place on the entire car that the 12-cylinder engine is advertised. Gauges are just beautiful, with ornate faces and gold numerals, and they're joined by modern dials under the dash for more accurate engine monitoring. Controls for the headlights, choke and throttle, and ignition are arranged on either side of the radio speaker, and since the heater/defroster unit was an accessory most often installed by the dealer, those controls are under the dash to the left of the steering column. Just before the war, Lincoln pioneered the hydraulically-actuated power windows and seat, which are driven

by a large electric pump under the hood and when properly maintained, they work quite well. The back seat is surprisingly spacious and includes a drop-down armrest. Oddly enough, those large rear windows don't open so rear seat passengers must content themselves with the small vent windows instead. The trunk is quite deep; with the opening up high, it's a little tough to load and unload. Such is the price of high fashion.



Familiar Lincoln hood ornament was not the hood latch in 1947 as it was on earlier models



Handsome dashboard is clean and uncluttered

292s have proven to be durable and reliable in regular use. Thanks to a comprehensive rebuild when the car was restored and 10 years of light driving and careful sorting, this one runs superbly. It starts easily with just a bit of choke and idles with a smooth V12 burble that's difficult to quantify but immensely appealing. You should take heart in the fact that it was patterned after the venerable Ford flathead V8, which means it's durable, easy to service, and extremely smooth. 180 pounds of torque is available as low as 400 RPM, which makes the big Continental feel fairly responsive, and it's genuinely attractive under the long, pointed hood. Ford Green engine enamel looks right on the block and heads, which flank an aluminum intake manifold with the generator on top, much like the V8 Fords. A large air cleaner helps keep the 12 quiet and luxurious and you'll note a very unusual adjustable voltage regulator on the firewall, a device I've ever seen before.

Lincoln was still a few years away from offering any kind of automatic gearbox, so the only transmission available in the Continental was a 3-speed manual with synchromesh and a column-mounted shifter. In 1947, the options list included a Borg-Warner overdrive unit, such as the one found on this car, as well as a Columbia 2-speed rear end. You could order either or even *both*, although both might be considered

overkill for the little V12 and its modest torque. The overdrive combines with 4.44 gears in the rear end to make the Continental feel lively on city streets and confident even on today's

highways. We have discovered that second gear with overdrive is just about ideal for regular driving around town, minimizing shifting and letting the hardware do the work as intended, dropping in and out of overdrive much like an automatic transmission. A soft suspension and long wheelbase absorb bumps with ease even though Henry Ford continued to insist on a solid front axle with a transverse leaf spring—they nevertheless made it work quite well. Henry also grudgingly switched to hydraulic braking just before the war in 1939, and by 1947, the Continental's brakes were as good as any other on the market—a good thing given the car's rather substantial size and



Luxurious back seat big enough for adults

weight. It currently wears proper wide whitewall tires, but period advertising suggests that the whitewalls were optional *where available*. Post-war shortages put whitewall tires in short supply, but can you imagine a

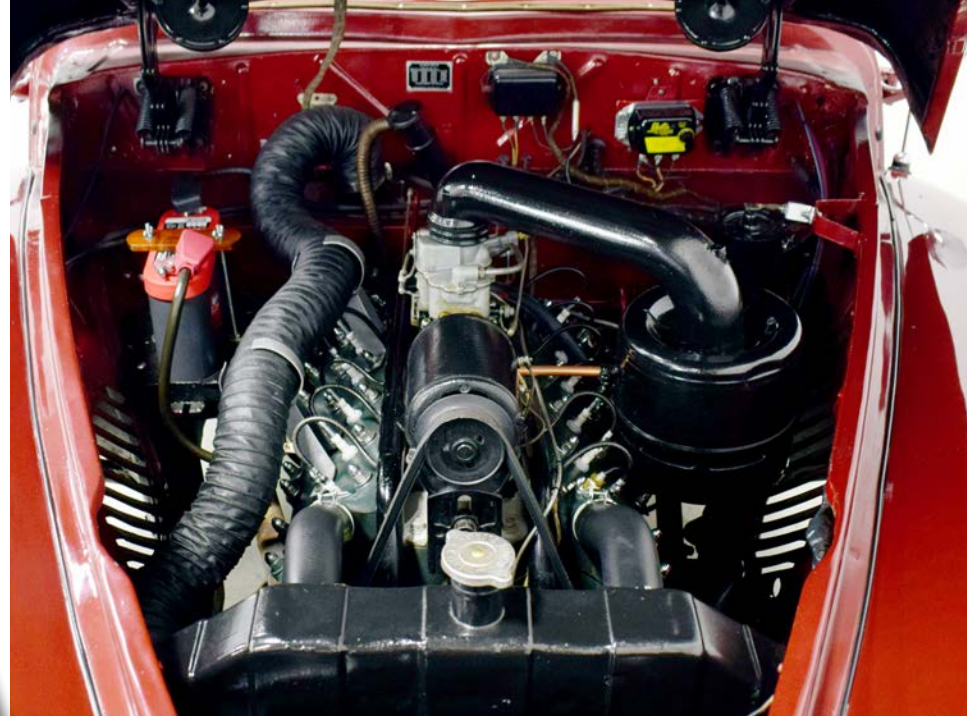


1947 Lincoln Continental
Owner: Robert Young, Valley City, OH

Style (continued)

Continental without them?

It's also worth noting that the Lincoln Continental was the first approved post-war CCCA Full Classic, and it's easy to understand why they made that initial exception. It embodies everything that defines a Full Classic: dramatic styling, a multi-cylinder powerplant, and exclusivity. It also remains one of the most affordable of all Full Classics, making it a fantastic entry-level



Smooth, compact Lincoln V12

Classic that still commands respect everywhere it goes. All one needs to do to explain to a layman why the Continental is special is open the hood—seeing those twelve spark plugs neatly lined up on either side of the engine makes a very compelling statement. The luxury it represents is undeniable, and with overdrives, good brakes, and a comfortable ride, they make competent tour vehicles with very pleasant road manners.

Lincoln Continental. As the ad says, *Nothing could be finer.* 🚗

SPECIFICATIONS

Year:	1947
Make:	Lincoln
Model:	Continental Coupe
Original Price:	\$2622
Engine:	292 cubic inch V12
Horsepower:	120
Torque:	225 lb.-ft. (estimated)
Transmission:	3-speed manual + overdrive
Final Drive:	4.44:1
Wheelbase:	125 inches
Curb Weight:	4250 pounds
Brakes:	Hydraulic 4-wheel drum
Wheels:	15-inch steel wheels
Tires:	7.00-15 Lester whitewall

Bob Gregorie *Father of the Continental*

Born on October 12, 1908, Eugene “Bob” Gregorie started his career as a designer as a young man living in New York. His interest in steamships led him to an apprenticeship in yacht design. After a brief time with a shipbuilder in New Jersey, he was hired by the prestigious naval design firm of Cox & Stevens (later known as Gibbs & Stevens) where Gregorie received his formal training in design.

It was after the stock market crash in 1929 and the beginning of the Great Depression that Gregorie came to Michigan. He arrived in Detroit hoping to find a career in automotive design. Although Gregorie’s past design experience had mostly been in boats, he was confident that he could make a comfortable transition into automotive design.

At twenty-one, Gregorie started his career in automotive design at General Motors; however, due to the immediate and widespread effects of the Great Depression, Gregorie was let go after only a short period of time. Fortunately, it was not long after that Gregorie met Edsel Ford and in 1932, at the age of twenty-four, Bob Gregorie was hired by Ford Motor Company.

Gregorie started his career at Ford by designing a car for Ford of Europe, called the Model Y. Looking very much like a 3/4-scale 1934 Ford, the Model Y was well received by the English, French, and Germans. That success, combined with Gregorie’s compatibility with Edsel Ford and his own creative design innovations, led to his becoming the chief of Ford’s new Design Department in 1935, when he was only 26 years old! Some of Gregorie’s best known creations were the dramatic 1939 Lincoln Continental, and the trend-setting 1949 Mercury, but you can see his hand in almost all production Fords from 1935 to 1948. Many also credit him with the aerodynamic Lincoln Zephyr, although he always modestly claimed that he merely revised a Briggs design at Edsel Ford’s request.

Gregorie left Ford Motor Company soon after Edsel Ford’s death in 1943. He returned a year later, at Henry Ford II’s request, only to leave after two years due to conflicts with top management. At the relatively young age of 38 he left Detroit for Florida, never to return. In Florida, Gregorie returned to his roots and designed yachts for the next 50 years, but never another automobile. Gregorie lived in Florida until his death in 2002.

-Matt Harwood



From the Collections of The Henry Ford



TECH: INSTALLING FOG LIGHTS HIGHLIGHTS

Auxiliary lighting can add safety and value to your Full Classic

By Matt Harwood

There aren't many more impressive sights than a big Classic with a full set of lights. Auxiliary lights of all kinds—Pilot Rays, Guide Lights, Woodlites—were popular accessories throughout the Classic Era and remain popular today. And they weren't there just for their good looks, they were functional; with the relatively tepid output of contemporary 6-volt bulbs, additional lights were the most effective way to put more illumination on the road. Installing a set of auxiliary lights on your Full Classic can add safety, value, and style.

I recently acquired a set of factory fog lamps for my 1941 Buick Limited—the unusual rectangular design was unique to 1941 Buicks and I was eager to replace the undersized non-functional generic fog lights it was wearing when I bought it. When installed at the factory or by the dealer, these lights included a switch in the dash that matched the other switches



and integrated with the headlights. It's a tidy setup.

Even though my Buick is not a show car, my goal was to have a period-correct installation that looks right for a 1941 vehicle. That meant no plastic wires, no modern crimp connectors, and if I was going to use zip ties (*the single greatest invention since fire, if you ask me*), I would do my best to hide them. I found a rather rare NOS fog light switch for the instrument panel on eBay, and also bought a vintage Delco headlight relay (more on relays in a moment), some 12/2 armored cable for the exterior wires, and some cloth-covered wire in various colors and gauges that would look right and be easy for future owners to identify. (Incidentally, I bought all my wire and terminals from Rhode Island Wiring Service, whose catalog is available online.)



Only cloth-wrapped wires look right in vintage cars

Unless you buy restored fog lights or a brand-new reproduction set, you may have to do some reconditioning to get them into working condition. My lights were in good cosmetic condition and needed little more than a good polish, but the wiring inside was bare and the weather seals were crumbling.



Rare 1941 Buick fog lights in good condition, but they needed to be re-wired for safety.

I obviously had to address those issues before I could install them. It took some searching to find new sockets that would accommodate the 12-gauge wires needed for 6-volt electrical systems (remember that with half the voltage, 6-volt systems require twice the current of a 12-volt system, and therefore heavier wires). Most parts store sockets use 18-gauge wire, which is much too small for anything on a 6-volt car. After some searching online, I found sockets that would work with a little creative cutting and soldering.

Most auxiliary lights ground themselves through their housings and mounting brackets. A good ground is critical for optimal performance in a 6-volt system, so I decided to run a separate ground wire. I purchased 12/2 armored cable for the lights, which provides both power and ground, looks period-correct, and



12/2 armored cable with some shrink-wrap as a strain relief looks quite correct and should last many years

12-gauge wires should be plenty big enough to handle the current requirements for a set of vintage fog lights. I found some flexible weather-stripping at a home store that would work well enough to seal up the housings and used some silver polish to brighten up the reflectors. Inside, I soldered the ground wire to the bulb socket itself. After a few hours of tinkering with the lights and I had them looking and working as good as new. While I was at it, I painted the mounting hardware black to stay out of sight under the car.

Step two is installing the lights on the car. Most fog lights have universal mounts that attach to the bumper brackets like clamps, although there's often a splash pan on later cars that might require some modifications. Fortunately, the mounting holes for the Buick's old fog lights were ideally placed for the new ones, so the mounting hardware just dropped



Bench testing the rebuilt fog lights

into place and clamped to the bumper brackets underneath. Nevertheless, it's easy to understand why a separate ground wire is a good idea: the mounting hardware is painted, the bumper brackets are painted, the bumper brackets are bolted to a painted frame, and it's all covered by nearly 80 years of grime and rust. You might get a ground path through all that, but why not be certain? Add a ground wire.



Relay mounting location and connections

The next step is simply connecting the lights to ground, a switch, and power (you can see my wiring diagram on page 24). Checking my Buick's factory wiring diagram, I noticed that almost every electrical accessory and lighting circuit in the car runs through the headlight switch. I don't know why, but Buick engineers made it the hub for all the interior wiring; in fact, there's a heat-sink built into the switch itself! I had genuine concerns about adding more current and wires to that bundle, so to help ease the load, I used a relay for the fog lights.

Lights (continued)

A relay is an ideal way to reduce the load on a circuit while improving performance (*you can read more about relays in the sidebar*). The relay acts as a remote switch that carries all the heavy current, eliminating the need to run it all through the dash switch. The dash switch becomes nothing more than the *trigger* for the relay, drawing only enough power to switch the relay on—a fraction of the current the lights draw. Less heat, less current, and lighter gauge wires all make the in-dash installation a lot safer (and easier!).

There are relays available at your local auto parts store (most relays don't care if there's 6 or 12 volts running through them), but they really don't belong on a Full Classic. Instead, I purchased an NOS Delco headlight relay. It was about \$25 on eBay and is ideal for the fog light installation. Note that if you use an NOS relay like this, be sure that it's for lights, *not a horn relay*, which isn't designed for continuous duty. There are multiple designs, but they all work about the same way and typically come with a helpful wiring diagram.



Flag terminals are period-correct and handy, but soldering is required

I found a spot under the hood to mount the relay where it would be protected from moisture and heat, yet was close enough to the fog lights that the armored cables would reach, eliminating an additional splice. You'll note that the relay grounds itself through its mounting feet (refer to the wiring diagram that comes with your relay—some may require a separate ground wire), so I cleaned the mounting surface to bare metal



The BAT terminal on the voltage regulator provides a full 6 volts to the relay

and installed the relay using two sheet metal screws and some dielectric grease to keep it sealed.

From there it's just a matter of connecting the right wires to the right terminals on the relay. I initially planned to simply splice the two fog light power leads together and connect them to a single 12-gauge wire from the relay, but realized that if someone has to remove a fog light in the future, they would have to cut the wires. Instead, I connected each power lead directly to the output terminal of the relay using period-correct flag terminals. I used two more flag terminals on the ground wires and secured those under one of the relay's mounting screws. Fortunately, I left the armored cable leads long enough to reach the relay—*don't cut anything until you're sure it fits!*

I also had to figure out how to get +6 volts to the fog lights. You can pull power directly from the battery or starter solenoid, but if your car has a voltage regulator



Relay connected [yellow/red = +6V power, red/white = from dash switch, black = ground, white (behind wiring harness bundle) = 6V to fog lights]

you can also pull it directly from the BAT terminal. This is what I chose to do. I used 12-gauge wire from the BAT terminal to the input terminal of the relay, big enough to handle the amperage. You'll note that this particular relay has a built-in fuse, but if yours does not, consider adding an in-line fuse in this wire to protect the entire circuit. To determine the size of the fuse you'll need, calculate the amperage of the circuit: divide the total wattage of the bulbs by the voltage of the system. For example, these fog light bulbs are 25 watts each, giving me $2 \text{ lights} \times 25 \text{ watts} / 6 \text{ volts} = 8.3 \text{ amps}$. Therefore, I installed a 10-amp fuse. Remember that shorter lengths of heavier-gauge wire will have less resistance and more power will reach the bulbs (which means brighter lights), so it's beneficial to run your wires as directly as possible and to pull power from nearby sources. And nothing is more important on a 6-volt electrical system than good, clean grounds!

The last step is to connect the dash switch to a 6-volt power supply and to the relay. Since the power required for the switch is only a few milliamps, it doesn't really matter where you get power for it



NOS factory fog light switch before installation in the dash

from a purely electrical standpoint. On my Buick, I decided not to worry about integrating the fog lights into the headlight circuit, which involved tapping into the headlight switch and the high-beam circuit, and instead installed it as a simple on/off switch. However, I figured that if the fog lights were on, I should

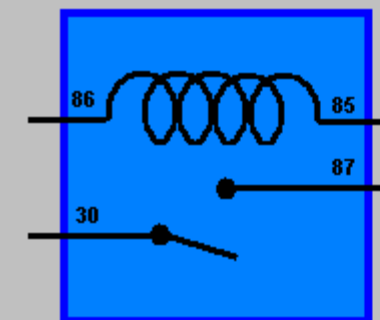
continued on page 24

What's a relay?

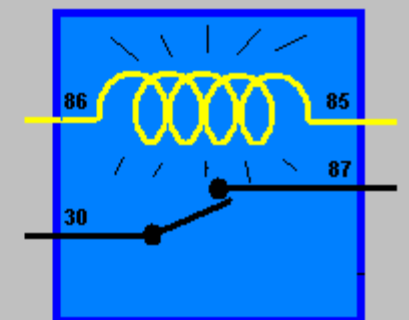
Relays in a car's electrical system are like remote switches. Not only can they be placed just about anywhere, but they can handle much heavier loads than a standard switch, particularly an antique switch in a 6-volt electrical system. On a pre-war vehicle, consider all the wires, current, and heat running through components like steering column headlight controls and ignition switches. Relays can take much of the load off those critical components, improving reliability, performance, and, most importantly, *safety*.

In simple terms, a relay is an electromagnetic switch with a high current side and a low current side. The high current side is built to carry large current loads, say, for lights, horns, radios, heaters, or other electrical devices. The low current side is the trigger, *or switch*, that activates the high current side—it's just an electromagnet that pulls the high-load switch closed. Using a relay for your headlights, for example, will relieve the ancient original headlight switch of carrying ALL the current for the headlights and instead it carries just enough juice to trigger the relay. Instead of 15 or 20 amps running through the switch, you might have only 60-90 milliamps because the relay is delivering the full 20-amp load to the headlights. That's less heat, less resistance, and fewer chances of having a problem with vintage wiring. Better yet, you can place the relay closer to the device it's powering to cut down on resistance and improve performance. With only six volts to work with in a Classic automobile, every little bit helps!

4 LEAD RELAY



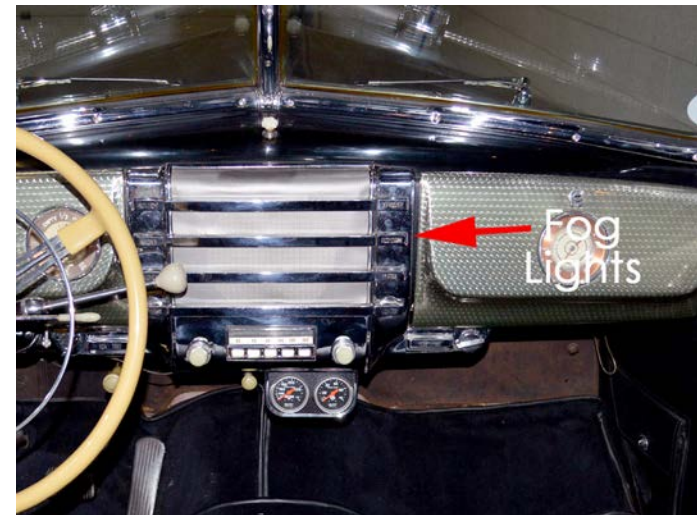
RELAY 'OFF' (coil unpowered)



RELAY 'ON' (coil powered)

Lights (continued)

probably have the taillights illuminated at the same time, so I tapped into the taillight circuit to power the fog light switch. This way the fog lights will work *only* when the taillights are on—meaning only when the parking lights or headlights are on. Better yet, turning off the headlight switch also turns off the fog lights, regardless of the fog light switch's position. An elegant solution! Since the fog light switch is only drawing a few milliamps instead of the entire 8.3 amps the fog lights require, it will not overload the taillight circuit nor add stress to the headlight switch itself (I am using LEDs in my taillights, which reduces the load even more).



Using an OEM fog light switch means that it integrates perfectly with the dashboard.

With all that in mind, I ran a 14-gauge wire between the taillight terminal on the headlight switch to one of the terminals on the fog light switch, and

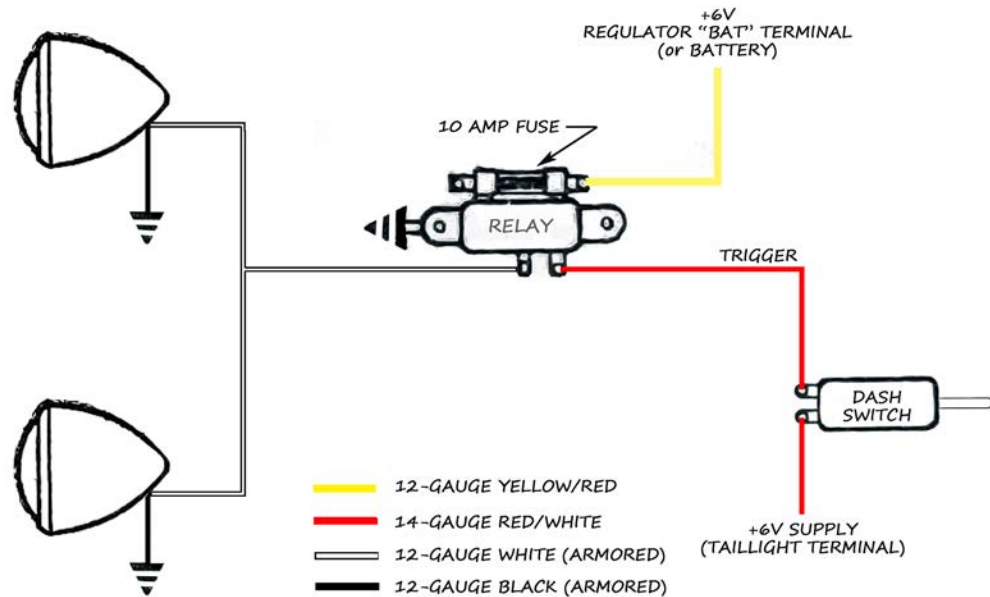


Fog lights work properly and look great!

another 14-gauge wire from the second terminal on the fog light switch to the trigger terminal on the relay. There was some minor disassembly required to get the switch into the dash (where it replaced a dummy ACCESSORY knob) but once it was in place it looked factory installed.

Everything works as expected. The parking lights and headlights work normally, and by pulling out the fog light switch, the fog lights illuminate only when the parking lights or headlights are on. Turning off the headlights turns off the fog lights as well. There is a satisfying CLICK from the relay under the hood whenever the fog lights are powered up and they look fantastic on the front of the car, day or night.

Just be sure they're aimed correctly so you don't blind oncoming motorists. Fog lights are designed to shine low and to the sides, so make sure they aren't shining up into anyone's eyes! 🚗



EVENT: WINTER BONFIRE

WINTER FUN

Who says there's nothing to do in the winter?

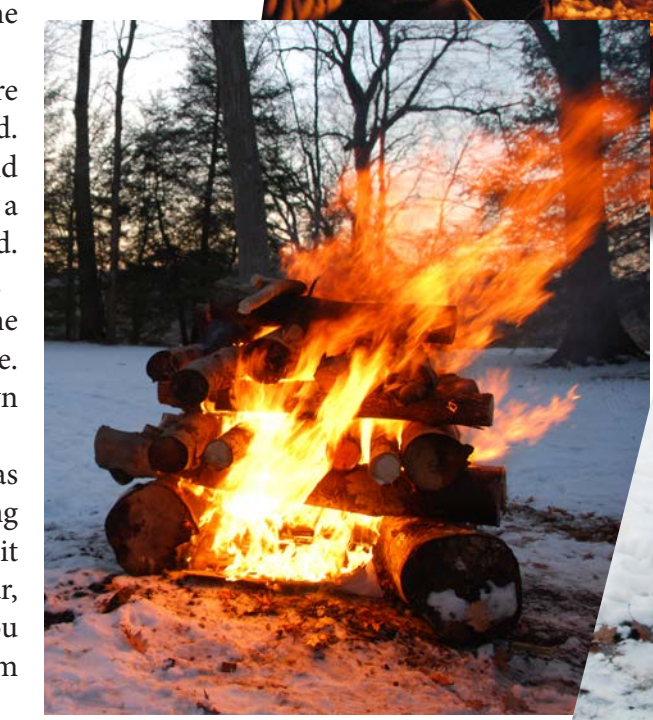
By Margus Sweigard
Photos by Rich Fink

The sixth annual ORCCCA bonfire was held on Saturday night January 20th in the woods behind Margus and Vicki Sweigard's home. Twenty members and guests enjoyed dinner before going out and starting the bonfire with only *one* match (and one can of lighter fluid). In deference to prior years' difficulties in lighting the fire, calls went out for a virgin sacrifice, but none could be found.

The weather for the bonfire was perfect, just as advertised. There was snow on the ground and the temperature was a balmy 40 degrees with no wind. Stars were twinkling in the sky.

We were glad to see some newer members at the bonfire. Welcome to David & Marilyn Plich, and John & Kathy Jones.

A dark shadowy figure was also hanging out entertaining our guests. His paws barely hit the ground. He is Buddy Bear, our new puppy. Next year, you won't even be able to pick him up! 🐾



EVENT: CCCA ANNUAL MEETING **MIDWESTERN MEET**

Branson, Missouri provides a fun place for an annual meeting

By Matt Harwood

If you haven't attended a CCCA Annual Meeting, maybe it's time you gave it a try. For the past two years in my capacity as regional director and this year on behalf of ORCCCA's new director, Al Truelson, Melanie and I have enjoyed our trips around the country, seeing other regions, and visiting with members in different parts of the country. Annual meetings not only provide a chance to make new friends and renew old friendships, but they're also integral to club business, with meetings focused on club operations and improving every aspect of the organization.

Business

Our first meeting was the National Board meeting on Thursday morning, where Carrol Jensen was elected the 2018 CCCA National Director, a welcome change to the club's management. Outgoing Director Tom Jones did a fantastic job, but if there's one person who can get things done, it's Carrol Jensen. Congratulations to Carrol!

Other topics of discussion included various ways to increase membership. Jay Quail explained that the club has been giving away free digital memberships as a way of encouraging new people to get involved with the Club. In addition, Jay has proposed a discount membership that would provide "electronic only" publications to those same types of members, again in hopes that it would promote an increase in membership roles. There was some disagreement, with some members suggesting that instead of attracting new members, this discount membership program might actually decrease revenue as existing members

might choose to downgrade their memberships to the less expensive digital-only version. The Board decided to try the program on a limited basis to see how it unfolds.

We also attended the Regional Relations meeting, which focuses on cross-region participation in events such as tours and Grand Classics, as well as sharing resources. The Editor's meeting covered challenges regarding content, costs, and again, shared resources such as recycling articles from other regions.

Meetings usually wrapped up by 11 AM or so, but

the days were far from over. Buses departed shortly thereafter for all the day's events.

Fun

The other reason to attend an Annual Meeting is to see fantastic collections and museums that might not otherwise be open to the public. This year, Melanie and I brought our sons Cody (age 12) and Riley (age 9) with us to the Annual Meeting, as we regretted not



Branson Belle dinner theater

not seem like a lot, but as a working family of four, it largely precluded the Harwoods from attending most of the events, museums, and collections with the rest of the CCCA members. It was hard to justify the cost and the hassle of taking kids on a bus tour and several members made it clear that the children were not appreciated. We did manage to score ourselves tickets on the Branson Belle with the rest of the group, a live song and dance show on a real paddle-wheel riverboat, which we all enjoyed. It was disappointing to sit on the sidelines for most of the week, but we did find quite a few entertaining things to do on our own



Branson Belle paddle-wheeler was a lot of fun

taking them with us to Reno last year. We always like exposing them to other parts of the country and hoped that Branson would have history to share as well as some fun. Unfortunately, we were again disappointed this year to find that each day's events were packaged as a single charge that included transportation, admission fees, and in some cases, meals. If you're a wealthy retired couple, \$250/day per person might

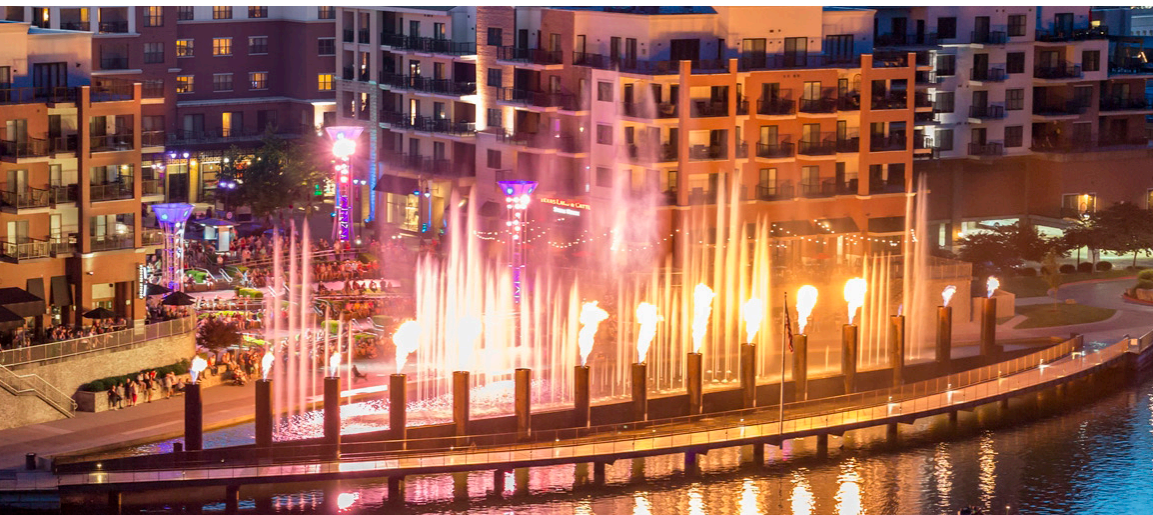


Auto & Farm Museum offered 90,000 square feet of machinery



Just some of Steve Plaster's amazing collection at the Evergreen Museum

while in Branson, including an afternoon racing go-carts up and down a massive tower with ramps. It's just a shame that the CCCA continues to ignore the needs of families with children, paying lots of lip service to attracting younger members but not really doing anything to accommodate them when they actually



This awesome fountain and shopping plaza was just across the street from our hotel

The 2018 CCCA Annual Meeting was April 11-14 in Branson, Missouri, a city well-known for being tourist-friendly and the entertainment capitol of the Midwest. The meeting was hosted at the Hilton Branson Convention Center, a first-rate facility that offered meeting rooms and a larger ballroom for both the awards banquet and the Grand Classic held on Saturday morning. In between, there were excursions and day trips to various collections, museums, and other points of interest that kept everyone busy for the entire four days.

Branson (continued)

show up. It was particularly frustrating to try to attend the Regional Awards Banquet only to find that it was a multi-course meal—after more than two hours of sitting and we'd only eaten salads and bread, the kids were out of gas and we had to leave before the awards even started. One fellow summed up our experience pretty well when we tried to visit the hospitality suite shortly after our arrival but found it too crowded to stay: "Looks like the new people don't want to hang out with the old farts!" Sadly, it feels like the inverse is true.

Nevertheless, we had a lot of fun as a family and saw a part of the country none of us had ever visited before. Add in a great judging seminar by Steve Babinsky (*the one he previewed for us earlier in April—see page 10*) and a Grand Classic with about fifteen fantastic Classic automobiles, and it was a busy four days. 🚗



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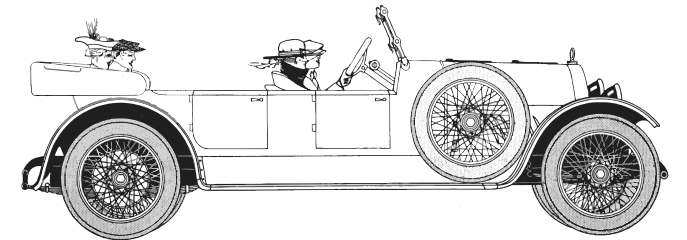
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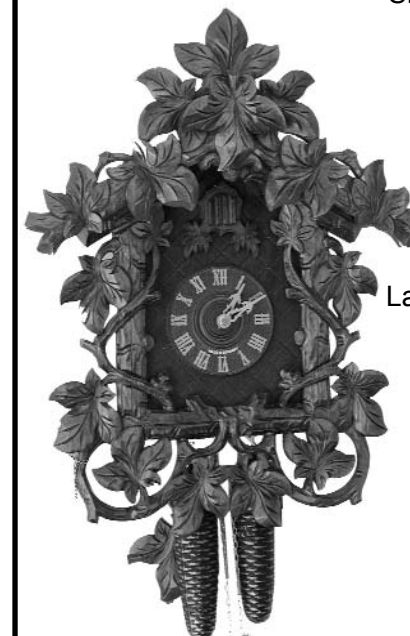
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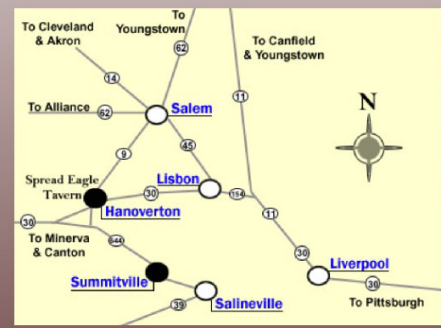
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