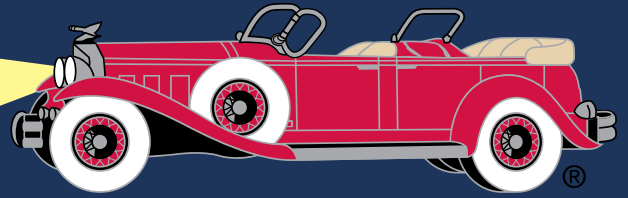


Northern Lights

The Ohio Region
Classic Car Club of America



FALL 2020



WORKING CLASS (ICS)



**TECH: THIRD BRAKE LIGHT INSTALL
TOOLS: STEELMAN CHASSIS EAR**

**DRIVE: OVERLOOK DAY TOUR
SOCIAL: FINKNIC BBQ & CLAMBAKE**

Al Truelson

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

Kathleen “Kat” Fink

Membership Chairperson
19130 Brookfield Dr. Chagrin Falls, OH 44023
440-384-3086
kathlemil@gmail.com

John Jones

Secretary
17816 Shaw Ave.
Lakewood, OH 44107
216-375-9181
kitcatjn@cox.net

Norm Cangey

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

Rich Fink

Editor—High Beam, 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, Stan Hywet Inner Circle Committee
2150 Kenyon Ave. S.W. Massillon, OH 44647
330-575-3421
ahuss15@yahoo.com

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
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

Jim Keller

Stan Hywet Committee
5255 Sandy Circle N.W.
Canton, OH 44718
330-268-2958
kellerjim@neo.rr.com

Joan Kamper

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

Josie Adams

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

Much appreciated Assistants to the Board

Melanie Harwood, Stan Hywet Coordinator & Registrar

Marjorie Strom, Stan Hywet Inner Circle

Matt Harwood, Editor, “Northern Lights” magazine

Bob Brown, Equipment manager/Stan Hywet Head Judge

In Memoriam: Moses “Morrie” Dannenhirsh January 21, 1940 - September 26, 2020

Our friend Morrie Dannenhirsh passed away on September 26, 2020. He was 80 years old.

Many of you in the CCCA knew Morrie as a regular on tours in his 1936 Buick Roadmaster sedan, but I knew Morrie since I was a child. He and my father were young lawyers together at the Cleveland firm Benesch, Friedlander, Coplan, & Arnoff in the early 1970s, and they later worked together at the Crawford Auto-Aviation Museum on the board of trustees. As a result, Morrie was frequently in our lives, always smiling and always with a kind word.

Morrie’s enthusiasm for automobiles was genuine, although he wasn’t what I would call a hard-core car guy. He appreciated them and liked what he liked (in his later years, he had me searching for a 1949 Mercury convertible for him), but his hobby didn’t define who he was. I actually appreciated that quality about him, as our conversations were often about subjects other than automobiles.

Morrie and Wendy were regulars on many tours and their combined enthusiasm often made for better travels. They were certainly never ones to shy away from an adventure, taking that 1936 Buick to Pike’s Peak and climbing to the top—no mean feat in any vintage vehicle. I’m sure Morrie’s relentless optimism and can-do attitude served them well on that journey.

In later years, Wendy and Morrie were active in several old car clubs, coordinating day tours around the area that were always well-attended and sharply organized. The last tour he organized was a 2015 trip to Hanoverton, Ohio in conjunction with the VMCCA, ORCCCA, AACA, Buick Club, Cadillac Club, and Early Ford V8 Club, a trip that drew dozens of cars of all makes and years. Our family attended that event and enjoyed it a great deal, and it was in having lunch with Morrie at that outing that our friendship grew.

After Wendy’s passing in 2017, Morrie remained active in the club and visited our shop often, surely in an effort to stay busy. Nevertheless, it was obvious that he missed Wendy a great deal and was struggling to manage the loss. You can understand how difficult it might be to comfort someone in that situation, but we did our best and often had long conversations about cars that he liked, our business, our families, and great memories of the past. I enjoyed his company and he never turned his sadness inward, remaining ever-ready with a smile and a positive attitude, a quality that I admired a great deal.

Morrie was a dedicated congregant at the Temple-Tifereth Israel synagogue in Beachwood and created the Wendy Jo Dannenhirsh Memorial Museum Fund to support the Maltz Museum of Jewish Heritage. He was private with his faith, but his heritage and his community clearly meant a great deal to him.

I will miss my friend Morrie, as I’m sure will many of you. The lights are a little dimmer today without him.

- Matt Harwood



EDITOR'S LETTER

Matt Harwood, *Editor-In-Chief*

As a group, car enthusiasts aren't really risk takers. We tend to stick to the basics, what's familiar, what's popular, and, dare I say, what's boring. 1934 Packards, 1941 Cadillacs, whitewall tires, all of that. And while I certainly don't mean to imply that those aren't all wonderful parts of the hobby (disclosure: my dream car is a 1934 Packard), I think we miss out on all kinds of great machines because we're all a little too worried about coloring outside the lines.

Now, whether that's due to a deliberate choice or lack of options, it's hard to say. Maybe nobody considers something unusual when shopping for a new old car simply because such things don't often show up at car shows and therefore they're not on enthusiasts' radar. Maybe buyers deliberately overlook the oddballs simply because they're oddballs and peer pressure in this hobby is a real thing. Safe is always safe and nobody is ever unhappy with safe. But my job exposes me to all kinds of unusual machines and I've learned that weird can be a lot of fun, too.

Quite honestly, if you want to be the star of the show, don't bring the shiniest, most expensive car; bring a shabby original or something nobody has ever seen before.

It's difficult to get this hobby to change course. You'll note that blackwall tires—which are ostensibly how most of our Full Classics were originally equipped—are only just now making a comeback and only on certain cars (usually black or light-colored cars). The same goes for traditional, muted colors in place of garish tri-tone paint jobs of the '80s (because, after all, the factory would have given the customer anything he wanted, right?). So kudos on evolving a bit there and offering a bit of authenticity instead of just focusing on flash.

But what I'm talking about is pushing yourself to own something you never would have considered. Dead-end technology, an unusual marque, or even a car that's less than perfect. Blasphemy? *Meh*.

How about a car with a sleeve valve engine, something like a Stearns-Knight, a Daimler, an early Minerva, or even a glamorous Avions-Voisin? Or even the Brewster on the cover of this month's issue? Sleeve valve engines aren't any more complex than standard poppet valve engines, although you may need a specialist if yours needs a rebuild. On the other hand, they're impeccably smooth, the technology is sound, and with fewer moving parts and better combustion chamber design, they make more power per cubic inch. Open the hood and watch the crowds form.

How about an orphan brand instead? Studebaker, Hudson, Nash, and Hupmobile all made fine cars that are on the approved list of Full Classics. I guarantee you'll always have the only one. Better yet, they're often every bit a match for their more common competition and can be purchased for literal pennies on the dollar compared to one of the big names.

Survivors and original cars are seeing some strong gains in the hobby, with preservation classes popping up in most major clubs (related: why the heck does the CCCA *still* not have such a

class?). The urge to make things shiny and perfect is strong in this club and that's the foundation of our entire judging system. Nevertheless, I'm a huge proponent of original cars simply because they tend to work better—no matter how good your shop might be, they still aren't as good as the factory. Yes, scratches, faded upholstery, rust on the undercarriage, and a grungy engine bay are often part of the equation, but none of that keeps the car from operating properly. You'll also find that original cars are incredibly liberating. Bugs? Rain? Leaving it unattended? Who cares? Certainly not the car! It already has all the bumps and bruises it's going to get. If you've ever lost sleep over leaving your car in a parking lot overnight or hesitated to head out on tour when rain is predicted, then an original car will bring you a great deal of relief because you need worry about none of those things. Add in the fact that slightly worn original cars are often far cheaper than their restored counterparts, and you end up with a car that asks for very little but delivers rewards all out of proportion to its price. And until you've taken an original survivor-type car to a car show, you don't know what being the center of attention really is. The general public will walk past restored Duesenbergs to look at an honest-looking all original car with its share of battle scars.



It doesn't even have to be particularly rare to be weird. Melanie and I just bought this funky little 2004 Audi A4 pickup truck someone built simply because we couldn't stop looking at it. Like many weird things, it was so cheap there was really no reason not to buy it, and it attracts more attention than our 1929 Cadillac out on the road. It's also a blast to drive and just makes us smile every time we see it. So why not move a little outside your comfort zone and try something weird? 🚗



BACK SEAT DRIVER

Riley Harwood, *Editor-At-Large*

Driving 100-Year-Old Cars

I never would have imagined in my entire life that I would ride around in a 100-year-old car, let alone *DRIVE ONE* because I just turned 12. Actually, that's not true, I was just too young to realize it when I first started in this hobby. Some of the century cars I have been in were a 1909 Cartercar (which is the car I drove), a 1912 Flanders, a 1918 Packard, the 1920 Brewster featured in this issue, and a bunch of Model Ts that I rode in.

Riding in a car this old is fascinating to me because it is dazzling to be able to see something that old being driven. The Brewster is a huge, beautiful beast of a car. Watching my dad drive I could see it is not very aerodynamic and the steering is very heavy. Riding in a car that is 100 years old is spectacular but driving one is even more satisfying. Yes, I actually drove the 1909 Cartercar, which came from the same collection as the Brewster where it lived for more than 50 years! It was more like driving a golf cart than a car because you

didn't have to do the transmission and the pedals were just one to go and one to stop with no clutch pedal. Once I got the hang of it, it was exciting to be able to drive even though it was pretty slow.

Would I recommend owning a car that is 100? Absolutely. It's fun and it's amazing. It is weird to think that each year there are more and more cars that are 100 years old. I look forward to driving a lot more of them in the future! 🚗



My dad teaching me how to drive a 1909 Cartercar



Other 100-year-old cars I have been in: 1918 Packard (left) and 1912 Flanders



HISTORY: Full Classic Service Trucks

WHITE COLLAR WORKERS

**Sometimes by choice and sometimes by necessity,
Full Classics got the job done**

By Matt Harwood

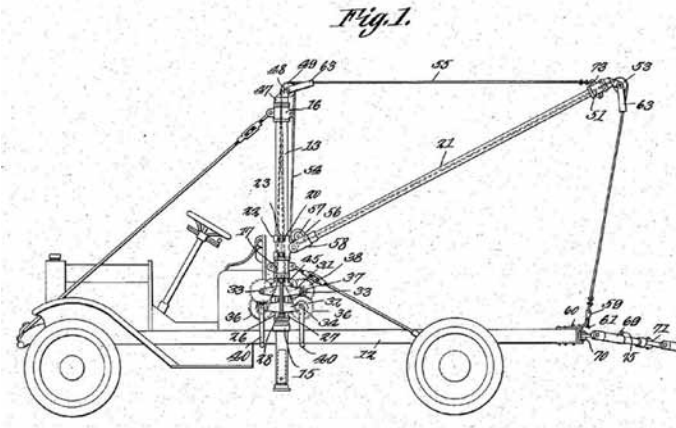
In the early days of motoring, mishaps were every bit as common as they are today, although they may have differed in severity and circumstance. The need for recovery vehicles—tow trucks, wreckers, service cars, hook trucks, whatever you prefer to call them—was apparent as soon as a team of oxen was found to be inadequate. In the '20s and '30s, enterprising dealers, service shops, and scrap yards quickly discovered that used Full Classics were a great source of heavy, over-engineered hardware. Necessity being the mother of invention, it didn't take long for these clever folks to realize that big cars with big engines could do a lot of work when they were no longer chauffeuring wealthy owners around town.



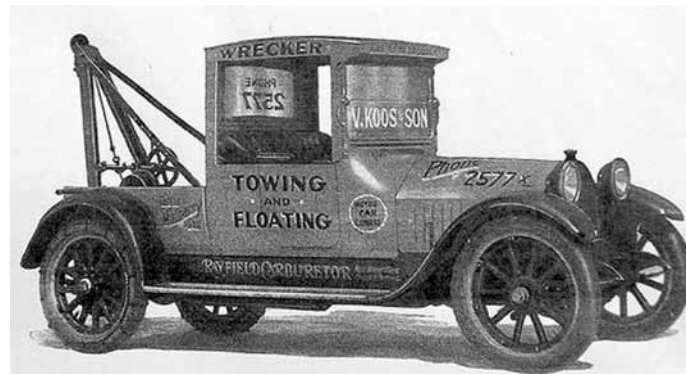
The Rolls-Royce Silver Ghost pickup that fired my interest in Full Classic trucks.

I became fascinated by Full Classic work trucks about fifteen years ago when I saw an unrestored and rather ragged Rolls-Royce pickup truck at the Glenmoor Gathering in Canton, Ohio. It certainly wasn't pretty, but it had an all-business look which, when combined with the implied elegance of the Rolls-Royce platform underneath, stirred in me an interest that has never abated. It was obviously built by an amateur, but the innovative re-purposing of that giant Silver Ghost gave it an appeal that even the finest coachbuilt body and most expensive restoration couldn't duplicate. It had greasy hands, scuffed shoes, and a glint in its eye that said it knew what it was doing. It had a purpose.

It appears that the very first tow truck was not a heavy-



duty truck at all, but rather a 1913 Cadillac. According to an article in *Hemmings Motor News*, Ernest Holmes was called to pull his friend's Model T out of a creek, where it had landed upside-down. After six men working for eight hours recovered the Ford, Holmes decided there had to be a better way. He outfitted a 1913 Cadillac, which had a beefy chassis and powerful engine, with a crane and winch that could lift damaged vehicles and drag them back to his repair shop. Holmes filed a patent for his idea in November 1917 and there are still tow trucks being built today that bear his name.



Ernest Holmes' first wrecker, a 1913 Cadillac coupe.

There is no record of any luxury automaker officially building service trucks, but quite a few high-end car dealers converted cars into work vehicles, modifying them in-house to serve a variety of purposes—after all, you couldn't expect a Lincoln dealer to arrive at a customer's place of business driving a garden-variety Ford pickup, now could you? It appears that many of these service vehicles used commonly-available truck beds from suppliers such as Holmes, Weaver, and Manley, and in-house body



Factory-built service cars or coincidental customs?

shops neatly integrated the wrecker body with the front sheetmetal of a late-model used vehicle. The results were often attractive and beautifully built, ideal for servicing their high-end clientele. Some service vehicles are so beautifully finished and so consistently designed that they almost appear factory-built, which speaks highly of the custom coachcraft available during this period.

A vast majority of Full Classic service trucks were built by enterprising independent shops using the same philosophy that led Ernest Holmes to build his first tow



Duesenberg Model A service truck. Lettering on the side reads "Duesenberg California Inc."

truck: big cars can do a lot of work! During the Depression, very few shops had the resources to purchase a new purpose-built service truck but used Full Classics, often sedans or limousines but sometimes roadsters or coupes, were plentiful and inexpensive. Limousines appear to have been a preferred choice for the most basic service cars, as the long wheelbase and divider windows made for a simpler conversion. Workmanship ranges from shockingly crude,



Shockingly attractive 1931 Cadillac tow truck, perhaps built using a factory commercial chassis and skirted fenders from a later model.

as with the Rolls-Royce that first inspired me, to extremely well crafted and beautifully finished machines that were equal to anything the factory could create. Look carefully at that lovely Duesenberg Model A service truck, which appears to have been converted in 1924 by the Beverly Auto Body Works of Los Angeles—the workmanship is entirely appropriate to the Duesenberg name.

On the other hand, sometimes finances were so tight that only the most minimal changes were made before Cadillacs, Packards, and Pierce-Arrows were pressed into service, and it's apparent that they lived hard lives once they went to work. If they were still operational, some probably

continued on page 8



Is it reasonable to believe this hard-working 1929 Cadillac 341B roadster was eventually restored?

Workers (continued)

survived the wartime scrap drives and there are stories of some of these cars remaining in service into the 1950s and even the 1960s. There is a well-known and rather crude-looking 1932 LaSalle tow truck that started life as a coupe, was converted to the tractor for a fire department's hook-and-ladder unit, and was relatively recently in service as a rescue and recovery vehicle at a drag strip in Massachusetts.

The survival rate for these types of vehicles is extremely low, and it's not unreasonable to assume that many were simply scrapped when their useful life ended. Perhaps a few others were discovered and restored back into their original forms or used as parts cars for other restorations.

Today, a handful of these remarkable vehicles still exist in their modified form, either as survivors or as beautifully restored examples of custom coachbuilding with a utilitarian

attitude. We're able to spot clues as to their origins, giving us a better window into the period and the relatively low values placed on formerly expensive yet obsolete luxury cars. Many still wear coachbuilder tags or distinctive coachbuilt features like the "Brewster windshield" that was popular in the late 1920s. More expensive conversions used commercial beds or even custom-built wrecker bodies that matched the styling of the original coachwork, but less expensive conversions show shortcuts like rear doors that are still in place and simple wooden framing. Some of the luxury accoutrements found in these cars remained after the conversion: gauges, ornate instrument panels, beautifully finished door hardware, and even in some cases, expensive upholstery, although leather was still the most common choice due to its low-maintenance nature. It's probably not a reach to think that even shops on a limited budget wanted to preserve at least some of the luxury image of the original cars.

These wonderful workhorses give us yet another window into the Classic Era. While it may pain purists to see such splendid automobiles cut up and used as simple tools, I personally find the combination of luxury and utility to be extremely appealing. These machines also represent a kind of gray area for the CCCA: are they still Full Classics? Most retain at least some of their original bodywork and many were converted in-period. They were certainly embraced by dealerships, as well as by the manufacturers themselves, and provide the upscale image that the marques represented.

Personally, I am searching for just such a machine as the next Full Classic addition to the Harwood permanent collection, the scruffier, the better. I can imagine nothing I would enjoy more than driving a Full Classic with some dirt under its fingernails and a working-class attitude. I may even try my hand at building my own; after all, repurposing was the entire point of these unusual vehicles! 🚚



Very original 1924 Lincoln wrecker.



Stunning restored 1928 Lincoln L service car built from a custom limousine (note distinctive Brewster windshield). Now owned by Mike Silvera of Minden, Nevada.



1920s Pierce-Arrow wrecker obviously built from a 4-door sedan (note rear doors still in place and apparently operational).



Early service car built from a 'teens Locomobile.



1929 Packard 640 tow truck built from a Holbrook limousine (I've tried twice unsuccessfully to buy this truck—ed.).



Beautifully built 1930 Packard service car (note how the belt molding continues into the bed).



1925 Packard 326 tow truck likely built from a roadster. In use by Black's Auto Service of Lobethal, Australia until the late 1950s and now on display in the National Motor Museum in Adelaide Hills, Australia.

LINCOLN SERVICE BULLETIN
LINCOLN MOTOR COMPANY Division of FORD MOTOR COMPANY
Vol. 4 August, 1927 No. 8

Service Car

Fig. 43

THE Ford Motor Company, Retail Division, Boston, Mass., has had the service car shown above in operation for some time. They state that they have found it very profitable to them and that it excites much favorable comment from Lincoln owners.

The car was built up from a used limousine—the rear compartment being cut away, and the front compartment forming a driver's cab. Built into the body back of driver's seat is a small gasoline tank carrying 5 gallons of gas, and a 12-foot rubber hose for emergency road service. This method does away with handling cans, funnels, etc. A tool box is on the side to carry a necessary supply of parts for emergency service—a charged battery, brake bands, starter generator, water hose, etc. A rear wheel is carried in one fender well, and a front wheel in the other. The body is cobalt blue with gold rim and lettering. The hand rail, etc., is nickel plate.

Lincoln Factory Service Bulletin describing how the Boston Division of the Ford Motor Company converted a Lincoln limousine into a service car. (Image courtesy of David Schultz)

BRAKING NEWS

Low-profile third brake light can dramatically increase safety on the road

By Melanie Harwood

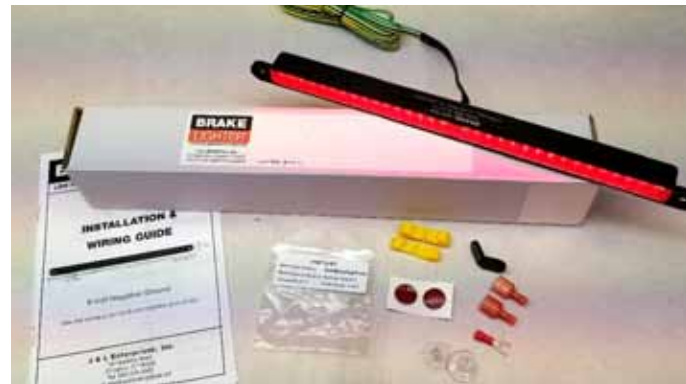
Driving on tours and with other old cars means seeing the back ends of a lot of different vehicles and over the years I have come to know what to watch for and where to look for brake lights. When you are with a group of other old cars, we are all usually driving in the same manner and following the same directions. We know what to watch for on the cars ahead of us because we have noticed the layout of their back end as we hit the road. But what about the times we are driving with modern cars behind us and their distracted drivers?



Even with bright LEDs, their size can make old car brake lights difficult for modern motorists to see.

Most modern cars have a third brake light designed for high visibility. When we hit the brakes in a modern car, we don't really worry about driver behind us not noticing our brake lights. In our antique cars, however, most drivers don't know where to look and may not notice we are braking, leading to a lot of close calls. With taillights down low or dim 6-volt bulbs that are not very visible in daylight, how can we expect them to know we're stopping? That's where the **Brakelighter**, a weatherproof high-visibility LED center brake light, comes in. I frequently follow Matt's 1941 Buick since we each take an old car to drive on tours and to events. I know where to look when he is slowing or stopping but even though he installed LED bulbs a few years ago in order to have *brighter* brake lights, they can still be tough to see if you don't know *where* to look or are distracted.

With the amount of time we spend driving our old



\$60 Brakelighter kit includes everything you need.

cars, I asked Matt to install a third brake light for safety in traffic. If you aren't comfortable working on wiring yourself, I suggest finding someone to do it for you. It is an inexpensive (\$60), easy project with enormous impact as you will see. In fact, we're so pleased with the Brakelighter that we've ordered additional Brakelighter units for our 1929 Cadillac and 1935 Lincoln.

Best of all, the Brakelighter is an LED so it uses almost no electricity and the small housing is inconspicuous and removable so it doesn't attract attention—until you need it!

Installation of the Brakelighter is easy: secure the LED housing and connect the wires to your taillights and a good ground. Instructions are included for a variety of applications, depending on whether you want the LEDs to act simply as a high-mounted brake light or to also flash with your turn signals. On early cars, obviously there are no turn signals and the Brakelighter cannot operate as turn signals where no signals are present. Our 1941 Buick uses separate bulbs for turn signals (visible below the right brake light in the photo on the left), which would have added a degree of difficulty to the installation, but there are instructions for that situation. There are also instructions for cars that use shared signal/brake lights. We felt that the high-mounted brake light function was the most critical safety feature so we chose to have the Brakelighter operate solely as a single brake light, which simplified the installation—it took about 45 minutes from start to finish. Follow along as we install the Brakelighter in our 1941 Buick. 🚗

Brakelighter
www.brakelighter.com
 860-916-3582
jsbieback@sbcglobal.net

FIG. 5 YOU HAVE: A 6-volt (negative ground) system with brake lights only, and it does not have directional signals.
 YOU WANT: The BrakeLighter™ to function with the brakes.

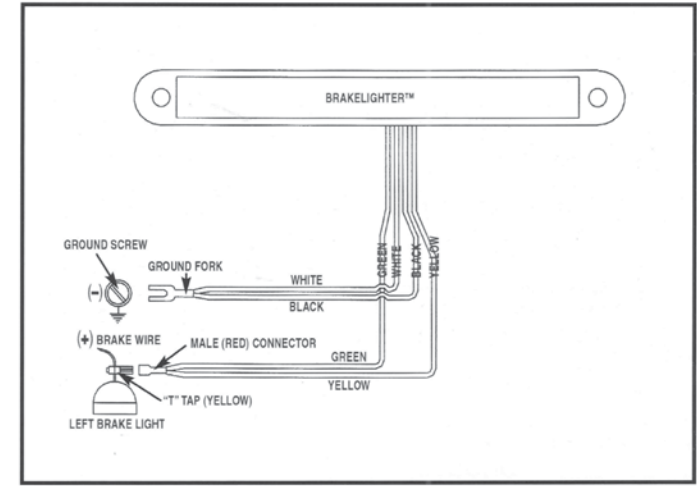


FIG. 5 RESULTS
 When you use this wiring diagram the BrakeLighter will:
 1) Turn "on" when you apply the brakes.

Included instructions are easy to follow.



Install the Brakelighter LED housing where it will be most visible. For our Buick with a sloping rear window, we ordered the optional angle brackets.



Route the wires (G, B, W, Y) inconspicuously to a place where they can be connected to the taillight wiring. We connected the Buick's wiring in the trunk.



Connect the wires to your existing brake light wiring as shown in the wiring diagram. There are two pairs of wires (power and ground for each half of the Brakelighter). We opted not to use the plastic wire taps included with the kit and instead soldered the wires into the harness near the taillight. For the ground, we used the taillight housing itself, which is also the ground for the factory brake light and turn signal.



Then test. The Brakelighter is big and bright!

Brewster & Co.

Automobiles



DEMI-LIMOUSINE BY BREWSTER & CO.

All styles of bodies ready for mounting. Cars complete with the best makes of chassis in stock and ready for delivery. All engine and body repairs done in minimum time and by highest grade workmen only.

Brewster & Co.

Broadway and 47th Street, New York

FEATURE: 1920 Brewster-Knight Town Landaulet

EARLY ELEGANCE

In the Nickel Era, Brewster was both a coachbuilder and bespoke automobile manufacturer

By Matt Harwood

Most collectors have heard of Brewster & Co., most likely because of their impeccable reputation as a custom coachbuilder of the highest order. Or perhaps because of the appealing Brewster-Fords of the 1930s with their distinctive heart-shaped grilles. Or through their relationship with Rolls-Royce in the late 1920s. But even many experienced collectors don't realize that Brewster also built their own line of bespoke luxury cars from 1915-1925, the Brewster-Knight.

J.B. Brewster & Co. was America's oldest coachbuilding firm—literally. Elder William Brewster arrived at Plymouth Rock with the Puritans in 1620 and 168 years later, his great, great, great grandson, James, was born. James Brewster would found J.B. Brewster & Co. in 1810, setting up his carriage manufacturing shop in New York City. In short order, J.B. Brewster & Co. was known throughout the United States as a coachbuilder of the highest order, offering quality and cutting-edge (such as it was) styling. By paying his employees regularly and well, Brewster was able to attract the top craftsmen in the industry, and their work became so highly sought that Brewster even exported carriages to wealthy customers in Cuba and South America. Eventually, James Brewster's sons and grandsons would helm the company, with his grandson William Brewster guiding the company, now called Brewster & Co., into the 20th century. Brewster would build its last horse-drawn carriage in 1911.

By 1910, Brewster & Co. was importing chassis from overseas, including Renault, Panhard, and Delauney-Belleville from France, plus a variety of luxury cars built on Crane Simplex chassis sold under their own name. But the dawning of World War I interrupted the supply of chassis



from Europe and Brewster & Co. were forced in a new direction.

In 1915 Brewster introduced an all-new motorcar under their own name and built entirely in-house, including the engine, which licensed the Knight sleeve valve design. There are stories of the roof of the Brewster factory being covered with cast iron engine blocks awaiting final machining and assembly. The 125-inch chassis was ideal for city transportation and the sleeve valve engine, with its quiet operation and plentiful torque, was the perfect partner. Each Brewster-Knight was built by a team of craftsmen largely working as subcontractors in the Brewster factory, a tradition harkening back to the earliest days of coachbuilding. Each team would bid for the job and complete it under the watchful supervision of a master craftsman who would ensure that the car met the high standards set by the company.

continued on page 14

Elegance (continued)

Brewster also kept a library of each prominent family's crest, ready to apply it to any vehicle they built, along with a long list of custom colors to match, some of them exclusive to that family's bodywork. Brewster's proprietary paint process contained no varnish and was far more durable than contemporary finishes, although the downside was that brush strokes used to apply it were often visible. Other manufacturers tried to duplicate the process but apparently none succeeded.

A wide variety of body styles were offered on the all-new chassis, among them the collapsible Town Landulet seen here. The Brewster-Knight automobiles evolved very little over their 10-year production cycle, so this 1920 example shows some minor stylistic changes but few mechanical updates versus its older siblings. It appears to be a typical town car with a temporary roof over the driver's compartment, but the entire rear compartment's roof also folds to create an open-air touring car. Brewster invented the first functional roll-down windows, which, combined with folding window frames, allow the car to run alfresco.



Front seat is covered in 100-year-old leather (and some duct tape) yet remains surprisingly comfortable today

Now celebrating its 100th birthday, this handsome Brewster-Knight Town Landulet has enjoyed just three owners over its lifetime and shows 11,715 original miles. It has been repainted, as the brush-applied finish started to fail in the 1950s, but is otherwise original, including the interior and engine. The most recent owner purchased the car in 2004 from its second owner of 58 years, an enthusiast in Cleveland, Ohio, who reportedly drove the Brewster to the Hershey swap meet in Pennsylvania each October.

Despite the relatively compact 125-inch wheelbase, the town landulet has an elegant and imposing look, nearly seven feet tall and featuring Brewster's familiar oval radiator shell (itself a near carbon copy of the Delauney-Belleville unit). The repainted body wears 70-year-old dark blue paint, as original, with traditional black fenders



Gauges offer comprehensive view of engine vitals



Warner speedometer and 8-day rim-wind clock were optional accessories

and body moldings highlighted with a gold pinstripe. The shape of the rear compartment directly recalls the grand horse-drawn carriages of the past, while the semi-enclosed driver's compartment with doors was the most significant design change during the marque's 10-year history.

Brewster's quality speaks quietly and doesn't grab your attention instantly, but once you spend some time examining the car's many wonderful details, the company's dedication to exceptionalism becomes more apparent. The wood-framed doors still swing true and require almost no effort to close. The all-aluminum bodywork remains smooth and ripple-free, and despite the 1950s repaint, the brush-applied finish on the dash shows typical Brewster quality. Tall doors make it easy for rear seat passengers to climb in and out even with top hats, and both rear doors are equipped with delicate little dead bolt locks secured with a skeleton key.

And it's just that sort of conservatism that makes the Brewster special. They knew their customers wanted quality in the Old World way, with impeccable good taste being more important than trends or fashion. Nevertheless, the Brewster-Knight was easy to recognize and was widely regarded as the most expensive car you could buy in 1920 (nearly twice the price of a top-of-the-line Pierce-Arrow with enough left over to buy a pair of Model Ts).

Driver's accommodations improved somewhat over the Brewster-Knight's 10-year life, with this car offering reasonable protection for the chauffeur. Black leather was standard, of course, and the leather in this car is unquestionably original-issue. Someone at some point made some rather crude repairs with black duct tape, but to Brewster's credit, the seats remain comfortable today (Brewster made a big deal over their vented cushions that eliminated settling and crushing over time). Left- or right-hand drive was available at the customer's discretion, and the controls are contemporary: clutch on the left, brake in the center, accelerator on the right, with the 3-speed manual shifter using the familiar H-pattern. Cast aluminum floor boards offer superior durability when compared to rubber-covered wood, and every opening between the road surface and the interior was carefully sealed with a custom-fitted leather boot. Instrumentation is fairly complete by the standards of 1920, including a Warner speedometer/odometer with trip meter, an ammeter, oil pressure gauge,



Rear compartment's condition reflects Brewster's extraordinary quality. Note the pushbutton on the armrest and speaker for talking to the driver

and built-in thermometer that indicates both actual temperature and whether the engine is cold, cool, warm, or hot so it can be viewed at a glance.

In back, the beautifully crafted passenger compartment is more like a fine parlor than an automobile. Brewster offered an endless variety of materials, with this car being fitted with off-white wool broadcloth throughout, including on the door panels and headliner. Patterns and styles are—once again—very conservative but superbly crafted and the fact that it remains in such outstanding condition after 100 years is testament to the quality of Brewster's work. Two occasional seats fold down from the front bulkhead and the divider window does indeed retract vertically. Note that the window frames are hinged at their bases and a small locking pin is built in, allowing them to

fold flush with the door panels when the top is retracted. Other luxurious features include a delicate Jaeger clock and an electric speaking tube to communicate with the driver. There's also a hidden switch under one of the armrests to control the overhead courtesy light, which still works.

Period advertising highlights Brewster's attention to detail:

Between each fold of Brewster upholstery, a shell of fine curled hair is filled and rounded with soft swan's down. The springs are firm at the front of the seat and the lower part of the back cushion; soft and resilient at the back of the seat and upper part of the back cushion. The armrests are not ornaments; they are long, wide and soft—a real comfort, designed to fit the arm and wrist. Note Brewster reading light, strong enough to read a time table.

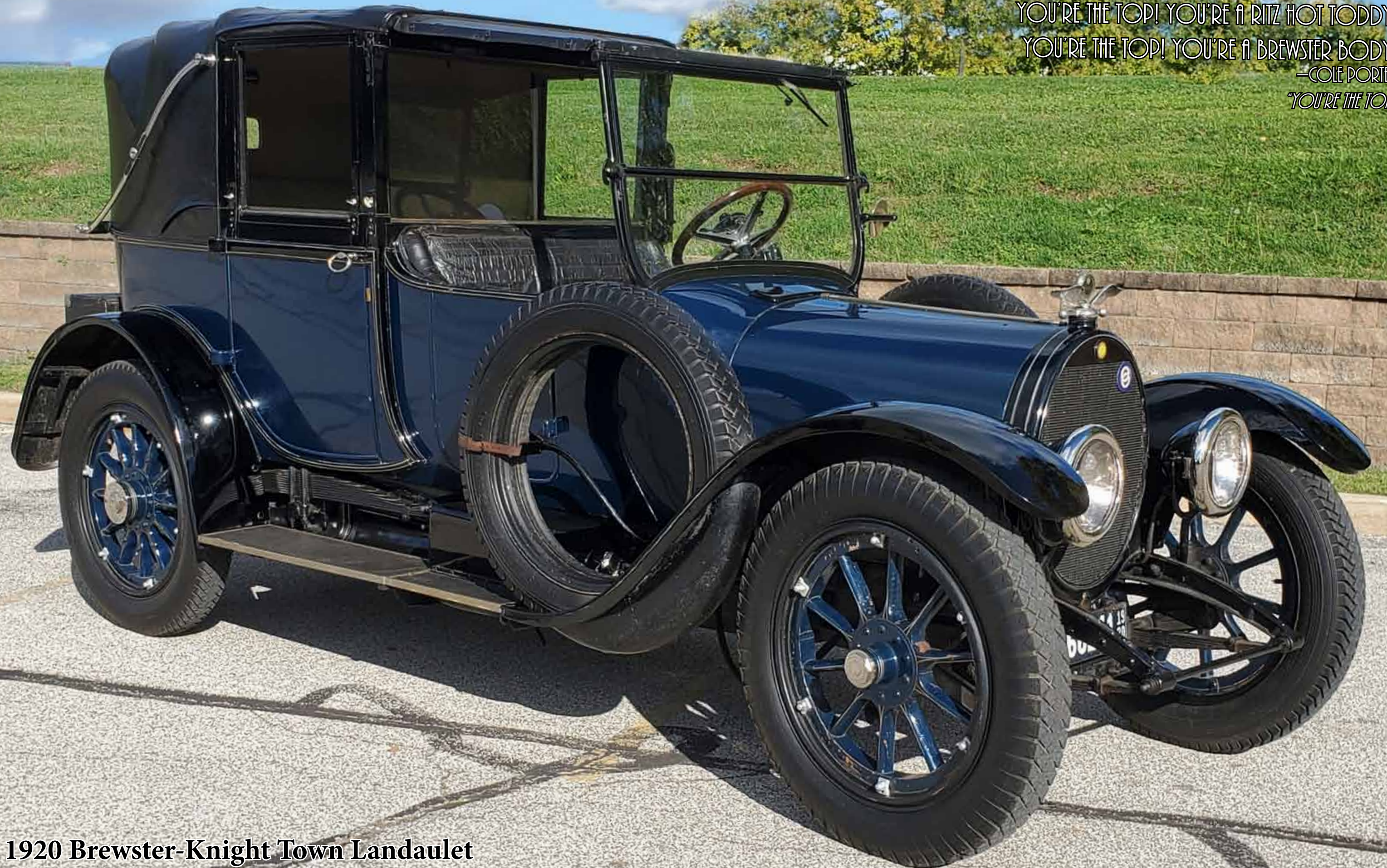
Although Brewster licensed the Knight sleeve valve design, the engine was of their own specification and construction. Displacing 276.5 cubic inches, the big 4-cylinder was designed for effortless low-speed driving and near silent operation. The cast iron block is affixed to a cast aluminum crankcase and with centrally-mounted spark plugs, the Knight engines were pound-for-pound more powerful than their competition. The Brewster version used its own bespoke carburetor, made by Stromberg, as well as a Bosch high-tension magneto instead of a distributor. Both the water pump and the lovely cast aluminum cooling fan are driven by a chain inside the crankcase and the electrical system is 12 volts, which makes it very easy to maintain today.

This all-original engine has never been apart, and yes, like most sleeve valve engines there's a little smoke at start up, but as the engine warms up and clearances tighten,



276.5 cubic inch sleeve valve engine has never been apart and runs superbly

YOU'RE THE TOP! YOU'RE A RITZ HOT TODDY.
YOU'RE THE TOP! YOU'RE A BREWSTER BODY.
—COLE PORTER
"YOU'RE THE TOP"



1920 Brewster-Knight Town Landulet

Elegance (continued)

the smoke disappears to little more than a wisp from the tailpipe under load. Thanks to a recent service by Dave Heinrichs and that 12-volt electrical system, it starts almost instantly, whispering to life with little more coaxing than a modern fuel-injected V8. It's notably smoother than many of its peers, particularly those with four or six cylinders, and there's enough torque on tap that once it is in high gear, downshifts are largely unnecessary.



Trunk adds storage. Leather roof covering is in remarkable condition for being a century old!

Brewster also built their own transmission, a standard 3-speed manual sliding gear unit, obviously without synchromesh. It's joined to the engine by a conical clutch, but take-up is smooth and not at all grabby like most cone clutches. Thanks to the low mileage, shift action is exceptionally crisp, needing only a quick double-clutch for clash-free shifting, and as I mentioned, high gear is good for 90% of the driving you'll encounter. It isn't designed for speed, but cruises easily at 35 MPH with plenty in reserve although greater speeds would seldom have been used on crowded city streets of the 1920s.

The suspension was modeled after the Rolls-Royce Silver



Steering wheel controls feature stylized "B" emblem

Ghost and features a solid front axle on semi-elliptic leaf springs and cantilevered leaf springs suspending the rear axle, all designed to keep the chassis short. Ride quality is superlative for the period, smooth and not at all bouncy, and despite the tall

bodywork, handling is confident. Steering effort is light at anything but a dead stop and although the brakes are only on the rear wheels, they are internal expanding type and quite effective for the car's mass and performance. In fact, due to its largely aluminum construction, the Brewster-Knight is lighter than many of its contemporaries; for instance, it is nearly 1000 pounds lighter than rival Packard Twin Six. Wood spoke wheels with standard demountable rims are painted to match the bodywork and carry contrasting pinstripes for an ornate look.

Brewster automobile production ended in 1925 when the firm was purchased by Rolls-Royce, who wanted Brewster to body the Springfield Silver Ghost exclusively. Sadly, the Springfield factory folded in 1935 and Brewster returned to custom coachbuilding. Their most notable bodies were the Brewster-Fords, right-sized and easy-to-drive town cars with elegant appointments and distinctive styling on the familiar Ford V8 chassis. Sadly, that venture would not survive the Great Depression, either.

Some 473 Brewster-Knight automobiles were built between 1915 and 1925, with most experts agreeing that fewer than 25 remain. This handsome town landulet represents Brewster at the peak of their talent and is a fantastic relic of early custom coachbuilding at the dawn of the Classic Era. 🚗



12-volt electrical system makes for nice bright brake and headlights

SPECIFICATIONS

Year:	1920
Make:	Brewster-Knight
Model:	Town Landulet
Original Price:	\$10,700
Engine:	276.5 cubic inch inline-4
Horsepower:	50
Torque:	160 lb-ft. (estimated)
Transmission:	3-speed manual
Final Drive:	5.03:1
Wheelbase:	125 inches
Curb Weight:	4060 pounds
Brakes:	Mechanical 2-wheel drum
Wheels:	Wood spoke wheels
Tires:	35x5

Charles Y. Knight A Different Drummer

Charles Yale Knight was born in Indiana in 1868 and made his fortune as the publisher of a farm journal called "Dairy Produce." In 1902, he purchased a Knox automobile to travel between farms for business purposes but was dissatisfied with the Knox's noisy poppet valves and their constant need for adjustment. Being familiar with farm-based steam engines and their sleeve valve operation, he embarked on a mission to build a better gasoline engine.

Knight went through several iterations of his sleeve valve engine, including one where the entire engine block reciprocated to open and close the valves. By 1905, after undergoing testing in Elyria, Ohio and with the financial backing of Chicago entrepreneur L.B. Kilbourn, he had a viable prototype capable of powering an automobile. In 1906, the Silent Knight was introduced at the Chicago Auto Show with a powerful 40 horsepower engine and a whopping \$3500 price tag.

The advantages of the Knight engine were noteworthy: quieter operation thanks to two lubricated concentric sleeves rather than traditional valves that would snap closed on their seats, a centrally-located spark plug for optimal ignition, and a valvetrain that required zero maintenance or adjustment. The disadvantages, of course, were that the high-precision sleeve valve design was more expensive to build and it was difficult to seal the sleeves completely, so they were known for burning oil (a trait which has been greatly exaggerated by history and time).

Sadly, Knight found few automakers in the United States interested in licensing his design. However, the emerging luxury car market in Europe was extremely receptive to the quiet Knight engine. Daimler, Minerva, Peugeot, Panhard et Levassor, Avions Voisin, and even Mercedes all licensed the Knight design and built splendid machines that were smoother and quieter than much of their competition. Daimler built a magnificent V12 sleeve valve engine and in 1927, Avions Voisin built an 8-liter sleeve valve monster that held the 24-hour endurance record by posting an average speed of 113.4 MPH.

Around the same time, American automaker John North Willys toured Europe in a sleeve valve Daimler-Knight, covering 4500 miles in 15 days. The Daimler's performance and reliability convinced Willys to adopt the sleeve valve engine for his cars built in the United States.

Because of Willys' mass-production and economies of scale, the Knight engine became affordable and the Willys Overland was the most successful sleeve valve car of all, with more than half a million units built between 1914 and 1933. Other noteworthy American Knight licensees include Stearns, Stoddard-Dayton, and Brewster.

By the early '30s, however, the development of the hydraulic valve lifter and improved valvetrain metallurgy made the sleeve valve engine obsolete. Another piece of fascinating technology fell by the wayside of progress. The Panhard et Levassor Dynamic was the last car to use a Knight sleeve valve engine, with production ending in 1940.

Little is known about Charles Knight's final years, but he had to have been satisfied with the impact he had made on automobile design. He died in 1940, just as the final sleeve valve engines were going out of production.



-Matt Harwood

TOOLS: Steelman Chassis Ear

LISTEN CAREFULLY

If you're having trouble finding an unwanted noise, the *Chassis Ear* can be an invaluable tool

By Matt Harwood

Squeaks and rattles in my old cars make me *crazy*. I suppose it's natural that any old car would develop some creaks and groans as it ages, but as far as I'm concerned, a luxury car should act like a luxury car, regardless of how old it might be. I'm relentless in tracking down every unwanted sound I hear, but that's often easier said than done. The very nature of an automobile's construction means that vibrations can travel through metal and wood components and arrive at your ear seemingly from a very different location than they originated.

Or perhaps it's a sound that only reveals itself at speed and can't be easily replicated in your garage or even on a lift. Conditions on the road are often far different than simply wiggling the various parts of a stationary car.

What to do?

A good friend of mine is a skilled mechanic whose full-time job is maintaining a stunning collection of cars in Florida, including a recent Pebble Beach Best Of Show winning Duesenberg J. He obviously knows his stuff. I mentioned that there was a particularly vexing rattle coming from underneath my 1941 Buick Limited and I just couldn't find it. I was, of course, the only one could hear it (*take from that what you will*) but it was irritating nonetheless. He recommended a device called the "Chassis Ear," which is designed to address exactly this problem.

The Chassis Ear is simple: six clip-on microphones with long leads, a control box, and a set of headphones. Attach the mics to the various components around the car that you believe may be creating the sound and listen as you drive. The mics are color-coded, so you can listen to each one individually and by making notes, you can quickly identify noises on the road.

They also make wireless versions of the Chassis Ear and versions that work using the Bluetooth on your phone, but given the infrequent use that it will see in my shop, the lowest-cost wired setup works just fine for the job I need it to do.

By working one section of the car at a time, you can identify the noisy culprit fairly quickly, ranging from loose parts to worn bearings to squeaky bushings. Now that I have a Chassis Ear, I wonder how I got along without it—I even found issues I didn't know I had! Price is less than \$100 and it's a tool you'll have forever. 🚗



Chassis Ear is simple yet ingenious



Control head with channel selector and volume control



Color-coded clip-on microphones



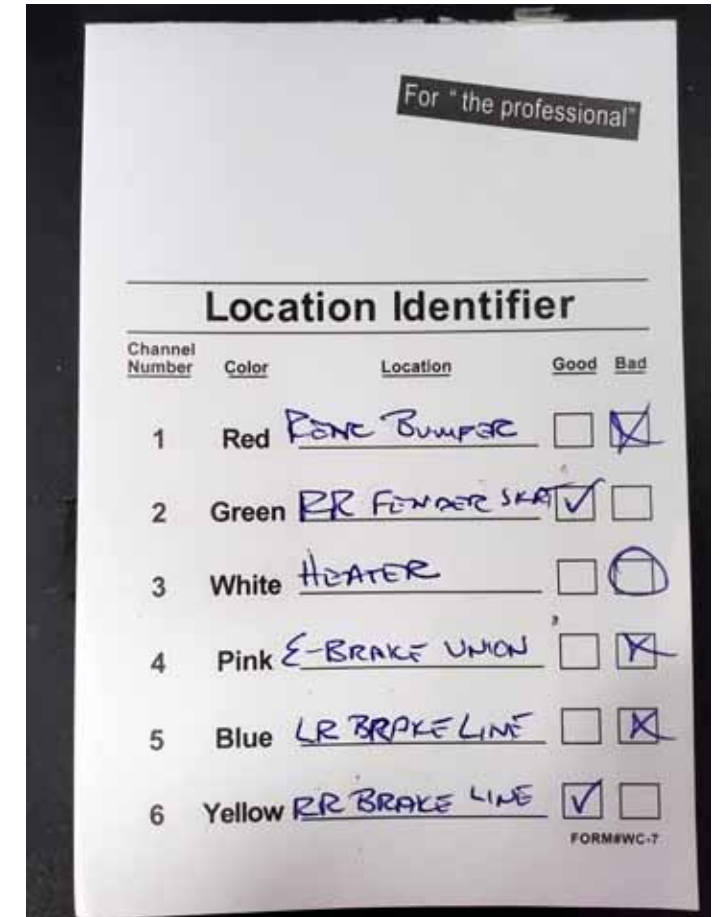
Chassis Ear microphone attached to the Buick's E-brake cable to trace an odd buzzing rattle



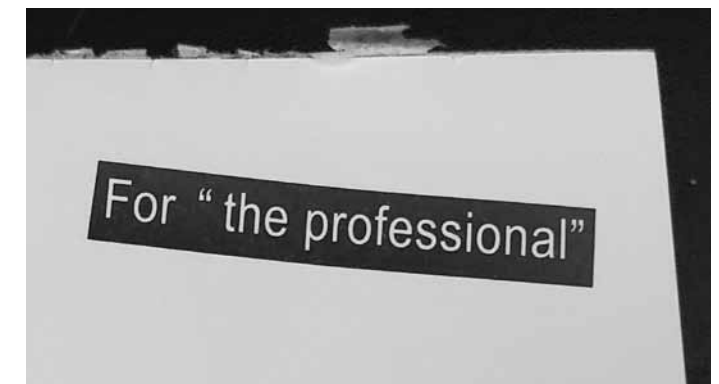
Route the leads to the control head taking care to avoid hot or moving parts. It's only temporary so they don't have to be anchored.



Connect the leads to the control head and locate it in a place where you can change channels as you drive (or have a helper do it)



Tool comes with a note pad to identify where you've attached each microphone. I developed my own shorthand: ✓ means no sound and the part is OK, X means there's a noise, and O means inconclusive.



I was amused that the note pad has this notation at the top. I guess that describes my mechanical acumen: professional-ish

Steelman Chassis Ear
www.steelmantools.com
 855-706-1550
support@steelmantools.com

EVENT: Harwood Road Masters Day Tour

TRIP TO THE OVERLOOK

A small day tour just so those of us tired of being cooped up could have something to do

By Melanie Harwood

Matt and I envisioned the Harwood Motors Road Masters as a group of old car fans who love to drive doing just that—hitting the road for an adventure. Our first event was supposed to be a 3-day journey circumnavigating Lake Erie and visiting Canada, but obviously the situation in the world today made that impossible. Undaunted, we looked for alternatives.

Mike Dube has hosted multiple ORCCCA Annual Meetings at the Overlook Grill in Kent, Ohio, and we've always found it to be a lovely setting. A beautiful lake out back, great facilities, and nice people who always make us feel welcome. Given that a lot of restaurants were suffering during the COVID shut down, Mike thought a visit might give our friends at the Overlook a boost if we showed up with a bunch of old cars and hungry people. We put out the call to the Road Masters for a road trip to the Overlook Grill on August 16 and they answered.

The Harwood Motors Road Masters doesn't really have a set of rules other than the vehicles must be older than 1970 (mostly because Matt doesn't want to acknowledge that vehicles younger than he are "antiques"). The only real requirement is a good attitude and the willingness to drive, get your car dirty, and enjoy the journey rather than the destination.

A fairly diverse group of cars (and owners) met at Harwood Motors at about 10 AM and hit the road about 10:30, which would put us at the Overlook right around lunch time. We laid out a circuitous route that offered interesting, quiet roads and little traffic, as well as a long enough drive to make it worthwhile. The Overlook had their parking lot ready for us and box lunches that we could enjoy with appropriate social distancing on their patio, in the parking lot with our cars, or down by the lake out back. Food was delicious, the company was great, the cars were gorgeous, and everyone had a great time despite dark clouds gathering in the afternoon.

And don't worry, this was just a trial run. Look for some serious long-haul touring from the Road Masters as soon as it's safe to do so! 🚗



EVENT: Fink-Nic Barbecue

SUMMER DONE RIGHT

An Ohio Region tradition restarted by the folks best suited to do it

By Rich Fink

It was another beautiful day for the 2nd semi-annual "Fink-nic" BBQ on August 30th. We had a great turnout, with about 50 people and at least a dozen Full Classics® in attendance.

The idea for the BBQ came from my dad. Bert Fink was the (Northern) Ohio Region director when I was in high school back in the early 1980s. I recall having events like a BBQ, clambake, and even a pot-luck dinner at our house in Gates Mills. It was something that everyone seemed to enjoy and all you had to do was show up, eat, and have fun! I really missed those events while I was living in Georgia for 30-some years. But now that my wife and I are back in northeast Ohio again, we thought it would be fun to continue that Fink tradition. Personally, I think my dad is up there helping us, as we've had perfect weather for both events.

The BBQ was hot, plentiful, and delicious, and many people went back for seconds or even thirds! We also had over a dozen pies, so no one went home hungry.

We know many people weren't able to attend this year due to concerns over COVID. We look forward to hosting another BBQ in the future, and hope we see many more of y'all there! 🚗



Rich & Kat Fink (with Buster), hosts for the day



Jerry & Jean Gentner's 1941 Cadillac Series 62



Hungry visitors line up for BBQ lunch



Mike Kochilla's 1937 Packard Twelve Coupe Roadster



Great to see old friends (finally)



Rye Dalton's 1941 Cadillac Series 62



BOREDOM: Things to watch when you're stuck at home

DRIVE TIME

Have you seen all these auto-related movies and shows? Maybe now's the time!

By Matt Harwood

Winter is coming, car events have been canceled for months, and most folks are stuck indoors with nothing to do. There's only so much internet surfing and wrenching you can do each day, so how to fill that time? How about watching some car stuff on TV? If you have any of the various streaming services, here are some shows and movies to watch that perhaps you haven't seen. It is by no means an exhaustive list, of course, but I wanted to offer a variety of choices so that no matter your interests, there's something here for you. Don't worry, I'll skip the obvious stuff like "Bullitt," "Fast & Furious," "fix and flip" shows, and other commonly cited car-guy programming.

Ford vs. Ferrari. You've already seen it, right? If not, you really should—it's absolutely fantastic. It isn't really about Ford or Ferrari, or even Carroll Shelby, although he obviously plays a major role. No, this movie is nothing more than a love letter to driver Ken Miles. If he was even half the man he appears to be in this film, he was a giant among us. If this doesn't hit you in the feels, please turn in your keys:



Top Gear (UK version with Clarkson, May, and Hammond—is there any other?). You may not "get it" at first. That's OK. Give it 5-6 episodes to find its legs and get to know the hosts and you'll love it. *Trust me.* The first series is forgettable and James May isn't yet on staff, so you can safely skip it. It really hits its stride around series 4 or 5 when the BBC decided to start spending a whole lot of money on it. I don't care if you think Clarkson is an insufferable idiot (he is, but remember he gets paid to do it), the chemistry between the hosts, particularly on their extended adventures in other countries, makes for some extremely high-quality TV. Add in the fact that it's lavishly, expensively, and artfully produced, and you get what is arguably the finest car show (that is actually not at all about cars) ever created. PS: You can safely consider Amazon's "The Grand Tour" to be more of the same.

Comedians in Cars Getting Coffee. Hosted by Jerry Seinfeld, who gets his hands on interesting cars, then takes funny people out for a drive and to get coffee in unpretentious places. In fact, the whole thing is completely unpretentious despite the remarkable cars and the stature of the host and guests. It's all about interesting people being themselves and talking about everything *except* cars.



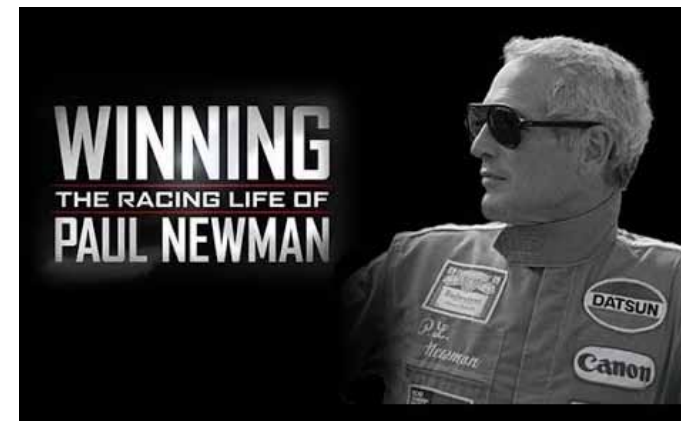
Senna. A documentary on one of the greatest (if not *THE* greatest) Formula One drivers of all time. Cut short in his prime, Ayrton Senna showcased almost unlimited potential and dominated F1 for the few short years in which he was a competitor. Even if you don't care about racing or Formula One, it's an emotional gut-punch of a movie that's eminently watchable since it is made from actual period footage, not re-enactments. Was he the greatest of all time? You'll have to watch and decide.



Jay Leno's Garage. Probably already on everyone's list, but still worth a mention. On the one hand, Jay is pretty awkward for someone who hosted a late-night TV talk show for 20 years. On the other, he's a genuine car guy who loves the machines and has hands-on experience finding, fixing, and driving them. Some of the cars are his own, some are owned by his guests, but they're all worthwhile. Jay doesn't know as much as he would like us to think he does, but the cars are wonderful and his passion is legit.



Winning: The Racing Life of Paul Newman. A documentary produced with tangible affection by comedian and gearhead Adam Carolla. It shows you the Paul Newman who preferred to live far away from the camera's eye where he simply wanted to be a regular guy who loved to drive. If you asked him, Paul Newman would surely have told you he was a racer, not an actor.



The Gymkhana Files. Ken Block is one incredible driver and people give him incredible cars in which he does incredible things. Dramatic cinematography, stunts that you think surely must be computer fakery (they aren't, because they show you exactly how they do it), and one amazing scene after another. And did I mention this guy can drive?

Grand Prix. Yes, Steve McQueen's "LeMans" usually ends up at the top of lists like this, but I would argue that "Grand Prix" is the superior film. "LeMans" celebrates the hardware but "Grand Prix" is a story about people, with James Garner as the brash American and Yves Montand who steals the film as the cynical yet surprisingly vulnerable French Ferrari driver Jean-Pierre Sarti. To add authenticity, the racing scenes are 100% real.



On the Beach. Yes, it's a real downer of a film about the end of the world. But there's also a magnificent auto race at the end that is as exciting as anything you'll see today. It's probably also the only time you will see [now] priceless Ferraris, Maseratis, and Gullwing Mercedes actually doing what they were designed to do and suffering for it—it was the end of the world, why drive carefully or preserve the cars? And how can any movie with Gregory Peck and Fred Astaire be bad?



Drive/Baby Driver. I put these two films together because they're basically the same movie: reluctant but talented getaway driver does business with bad guys but has a good heart and ultimately tries to do the right thing. In between, there are some great car chases and a lot of "that guy sure got what was coming to him" moments. Neither is as deep nor as satisfying as you'd hope, but we're talking about car movies not Academy Award winners, right?



Rush. You can argue that this movie was just trying to cash in on some auto racing nostalgia by showcasing the "rivalry" between drivers James Hunt and Niki Lauda, but in between all the drama you'll find period race cars being used as intended. Director Ron Howard somehow managed to recruit these relics and put them back on the track to create fantastic period-looking race footage. You'll also enjoy Lauda ripping a battered Lancia sedan through the Italian countryside with passengers on board screaming in terror.

Got other shows or films you'd like to recommend? E-mail us (NorthernLights@orcca.com) your favorites and we'll feature them in the next issue. Enjoy! 🏎️

EVENT: ORCCCA Clambake

WRAP UP

It's been an interesting year, but the annual ORCCCA Clambake made things seem normal

Photos by Rich Fink



A trio of 1940s Cadillacs.



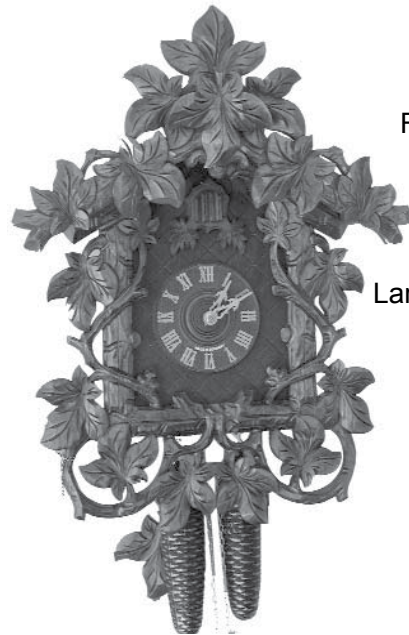
Most people don't realize that the Ohio Region is home to virtually every single 1940-42 Packard 160 convertible coupe ever built.



Special thanks to Bob & Diane Brown for hosting the ORCCCA Clambake each year at Ironwood Golf Course!

Suburban Clock & Repair

Since 1953 in Berea, Ohio
440 234 4027



Full service repair and restoration

Watch Batteries

Largest selection of clocks in the Midwest

Grandfather Clock house calls

76 Front Street
Berea, OH 44017

www.SuburbanClock.com

Come to our Clocktoberfest Celebration this Summer!
www.Clocktoberfest.com

We have the Restoration Tools you Need!



TP TIP TOOLS & Equipment

1940 Cadillac 4-dr Convertible

In the area? Stop by our Car Museum - over 50 cars on display - plus antique signs, and memorabilia!

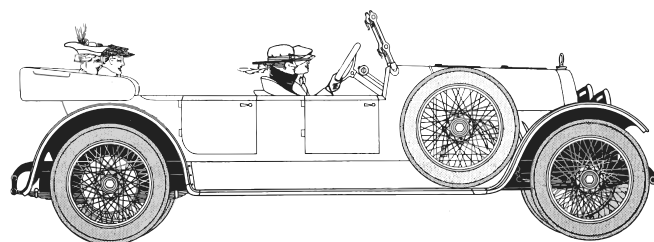


Open Saturdays
10am to 3pm

www.tpcarcollection.com

7075 State Route 446, Canfield, OH

Appraisals & Pre-Purchase Inspections



David Schultz

50+ year CCCA Member and CCCA Master Judge
Specializing in Classics and pre-war antique motorcars

(234) 521-0974

david Schultz.us@gmail.com

1221 Providence Rd. NE • Massillon, OH 44646



www.VintageMotorCarsUSA.com

30325 Solon Industrial Parkway Solon OH. 44139

Call Lee Wolff @ 216-496-9492

email Lee@VintageMotorcarsUSA.com



SOLD

1931 Cadillac V8 355 A Phaeton

Visit our website to view our inventory

"We are selling classics"

We will **BUY** your classic, antique or special interest car

\$200 sells your car



SOLD

1936 Cord Westchester Sedan

RESULTS



If you've been thinking about selling your Classic, but are overwhelmed by the number of options, we can help. Find out what your fellow club members already know: you've got a friend in the business.

Whether you're buying or selling, we're as passionate about your Classic as you are.

Knowledge. Trust. Results.



Ph: 440-565-5335
Fax: 440-565-2352

1333 Highland Rd.
Macedonia, OH 44056

www.HarwoodMotors.com

SPREAD EAGLE TAVERN & INN
Hanoverton



10150 Historic Plymouth St.
Hanoverton, OH 44423
330-223-1583



Your Classic Car Destination!

www.spreadeagletavern.com

