BUMPER GUARDIAN

Spring 2019

1935 Bugatti Type 57

Owned by: Brian & Randy Pollock

PNR CCCA & Regional Events

Details can be obtained by contacting the Event Manager. If no event manager is listed, contact the sponsoring organization.

May - HCCA Tour (Puyallup Elks)
PNR Contact: Open

June 23rd - Picnic at the Dochnahls
PNR Contact: Denny & Bernie Dochnahl

July 4th - Parade at Yarrow Pt.
PNR Contact: Al McEwan

July 21st - Forest Grove Concours
Contact: Oregon Region

August 5th - Motoring Classic Kick-Off
Contact: Steve Larimer & Val Dickison

August 18th - Pebble Beach Concours
Contact: No PNR Manager

August 31st - Crescent Beach Concours
Contact: Colin & Laurel Gurnsey

September 8th- 17th - PNR CARavan
PNR Contact: McEwan's & Dickison's

November 6th - Annual Meeting
Contact: Frank Daly

December 8th - Holiday Party
PNR Contact: Frank Daly

On the Front Cover

1935 Bugatti

Owned by Brian & Randi Pollock

On the Rear Cover

Vintage Bugatti Advertisement

CCCA National Events

Grand Classics®

June 2, 2019 . . . . . Michigan Region

July 11-14, 2019 . . . . . Chesapeake Bay Region

Date TBD . . . . . SoCal Region

September 14, 2019 . . . . . Cobble Beach, Canada

CARavans

May 10-17, 2019 . . . . . New York Legends CARavan

September 8-17 2019 . . . . . Canadian Adventure

Director's Message

Greetings, Classic Enthusiasts!

Well, what a start to 2019 we've had! It seems that if it wasn't raining, it was snowing here in the Northwest. Some of us escaped for a week or three down to Arizona to join in the Auction Week festivities there. There's always lots of representation and participation of the PNR-CCCA down there and we have a great time. Thanks to the Ellisons for once again hosting a fantastic cocktail party for our group, and if you haven't done Arizona in January, you should consider it!

Given the weather, I doubt that there have been many Classics on the road lately, so let's hope that changes soon. The first multi-day event on MY calendar is the "P-Car Tour" on May 8 – 12. These are always extremely nice, convivial tours and this year's circle route will start in Mt. Vernon and spend the first night in Hope, B.C. The second night will be in Penticton, B.C., and the third and fourth nights will be in Omak, WA before we return home on the 12th. This tour was graciously rescheduled from its usual September dates so that it would not conflict with the CCCA CARavan.

Why is it called the "P-Car Tour"? I thought you'd never ask! The tour is organized by CCCA Members Bill &

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Pacific Northwest Region
Classic Car Club of America

The Bumper Guardian is the official publication of the Pacific Northwest Region, Classic Car Club of America. The region was founded in 1963.

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Board of Managers' Meetings:

1st Wednesday at
The Danz Garage, Totem Lake, Kirkland
5:00 Social Gathering, 6:00 Dinner/Meeting.
Minutes on the web and available upon request.

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Regional membership is available only to Classic Car Club of America National members.

Advertising Policy/Rates:

The Bumper Guardian will print classified advertising free of charge to members on a space available basis. Display advertising rates are available on a prepaid basis only.

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1935 Bugatti Type 57 Chassis No: 57236

Owned By Brian & Randy Pollock

I purchased my 1935 Bugatti Type 57, serial number 57236 from Michael McConnell in 1977. Michael had inherited the car from the original owner, his father Wilson McConnell, who had passed away in 1964.

The history of 57236 is recorded in the American Bugatti Register and Data Book, published in 2018, which states as follows:

"This Bugatti chassis was produced in October 1934 with engine 136. It was ordered as a rolling chassis for the amount of Frs. 40,677 on November 2, 1934. It was delivered December 12, 1934 to Bugatti agent Colonel Sorel in London, together with its sister car chassis 57235. At that time Bugattis were only sold in "rolling chassis" form leaving the buyer to arrange with an "approved" coachbuilder to supply and install a chosen body.

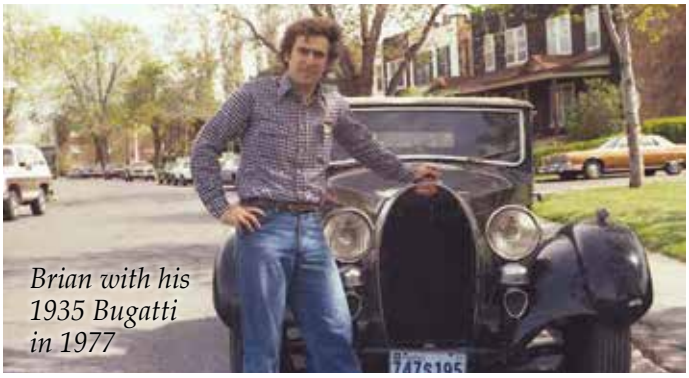
This car was ordered by Wilson McConnell after he visited the London Motor show at the end of 1934 where he had seen a similar car (possibly 57169), having a lovely 4-seater cabriolet body by famous coachbuilder James Young of Bromley. Young was important enough to have their own stand at the London Motor show. McConnell was already a Bugattist, owning a type 44 which he had bought in 1928. He had some modifications performed in 1936, adding an updated 1936 inlet manifold and a Scintilla Vertex magneto, which he claimed considerably improved the car's performance. McConnell later moved with the car to Montreal."

I first saw the car at the Ferrari dealer in Montreal at Luigi Sports Cars. Luigi was given the job of making the Bugatti run again after having sat idle for over 10 years. When I saw the car, I said to Luigi that if it became available for sale, I would be interested in buying it. A few weeks later, after it was in "running order", Luigi called me and said it was for sale. He mentioned the price and I immediately agreed to it. Deal done! He made all the arrangements with the McConnell family to transfer the title.

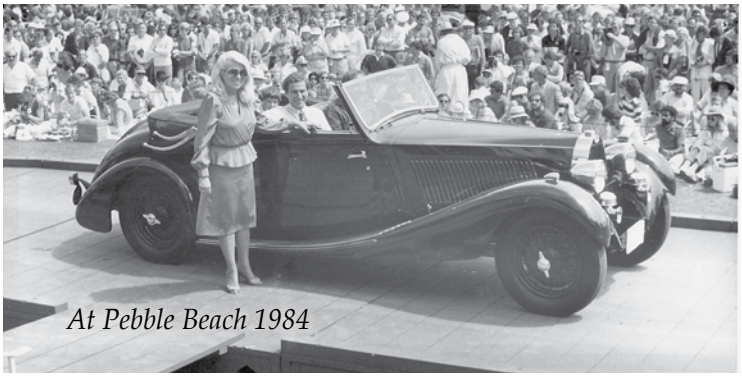
I drove the car home although there were some issues. The main fuel line was completely blocked with congealed old fuel and the engine would only run using a lashed-up fuel container Luigi had mounted under the hood. Also, the choke cable was not attached and that led to a small fire under the car from over-choking when starting since there was no flame arrestor on the Stromberg UUR2 carburetor. Fortunately, I was able to extinguish the fire very quickly by using my jacket.

Shortly after purchasing the Bugatti we moved our family to Vancouver, BC. Then, in 1980, I entrusted a full restoration of the car to Edwin Arnold, a local well-renowned craftsman located nearby in Surrey, BC. The car's condition was such that although it had only 36,000 miles on it, it was cosmetically tired and the engine needed refreshing. When viewed with today's desire for keeping cars as original as possible and not restoring them, this car was not a candidate for that type of preservation.

The restoration took a little over 3 years to complete after which, we entered the car in the 1984 Pebble Beach Concours d'Elegance. We were very fortunate to win 'First in Class' which was an incredible thrill. Since that time, we have driven the Bugatti in several Bugatti rallies in Vermont and California. We have also participated on two CCCA CARavans.



Brian with his 1935 Bugatti in 1977



At Pebble Beach 1984

1934 Bugatti Type 57 Chassis No: 57161
Owned by David & Adele Cohen

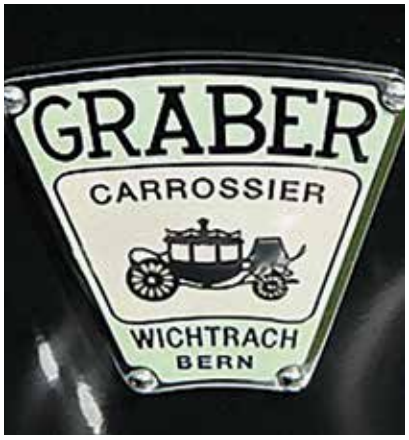
This Bugatti was sent to Graber to have its new body fitted. According to records found in Switzerland this is the first T57 to receive a body designed and built by Graber.

The first owner was a doctor residing in Zurich. I do not have much information about the next owners. The car made its way to the USA at some point and was repainted in new shades of brown and yellow with white wall tires.

The car then went to the UK and was registered as EB 57 and, at that time, was painted black.

I acquired this car in the nineties in the UK. She was pretty tired and standing in a pool of oil when I first caught site of her. A full mechanical rebuild (body off) was undertaken by Duttons in the UK. The body was redone in Vancouver by Kevin Clark and is she is now wearing dark green paintwork.

The car has been shown at Pebble Beach – display only and later at Kirkland where it won its class.



Graber (also known as Carrosserie Hermann Graber) was a coach-builder based in Wichtrach in central Switzerland. Of the various Swiss coachbuilders, Carrosserie Graber is likely the most well-known and successful.

In 1924, Hermann Graber, then aged 21, took over his father's wheel making business and quickly reconfigured it for the production of car bodies.

The company's first car, a two-seater cabriolet-bodied Fiat 509 was presented in 1927. Two years later a Graber bodied Panhard & Levassor 20 CV won the Concours d'Elegance at St. Moritz as a result of which the "Carrosserie Graber" business became known across Europe.

In the '30s Hermann Graber was well-renown for his beautiful convertible and coupe body designs and for his perfect craftsmanship. Graber designed and built over 800 coachworks on a range of chassis from Alfa Romeo, Aston-Martin, Bentley, Bugatti, Duesenberg, Lagonda, Packard, Rolls-Royce and others.

In 1948 Graber acquired the Swiss distribution rights for Alvis Cars, and over the next decade many elegant and stylish special-bodied Alvis cars were produced by Graber. Later production was taken over by the British firms Park Ward and Willowbrook.

Hermann Graber died in 1970 and the production of special-bodied cars at Wichtrach came to an end.

History of the Bugatti
with special focus on the Type 57

Ettore Arco Bugatti, was born in Milan during 1881, the oldest son of Carlo, a renowned artist and designer. After finishing school at 16, Ettore apprenticed to a local bicycle manufacturer and, within a year, had fitted an engine to a tricycle followed not long after building his first four-wheeled motor car. This car (Bugatti Type 2) won top prize at an exhibition and attracted financial support from the famous De Dietrich family of Florence. In 1902 Ettore became head of technology at De Dietrich's newly formed Automotive Division where he then developed a number of cars and entered many races.

In 1907, Bugatti developed a 50 hp four cylinder car on his own and offered it to the Deutz engine factory in Cologne where it was manufactured under license and Ettore became head of production. As a sideline, Bugatti was also building a lightweight race car in his cellar. When Ettore terminated his contract with Deutz in 1909, he used his severance pay to buy an old dyeworks building in Molsheim, Alsace where he founded his own company which would become one of the most famous car brands in the world.

"Automobiles Ettore Bugatti" was the name chosen for Bugatti's new company destined to manufacture high-performance automobiles. His company quickly became known for both the high level of detail engineering along with the artistic design beauty of its cars. This was to be expected given the artistic nature of the founder and his family.

The Type 10 of 1910 was the first "Pur Sang" (pure blood) race car Bugatti developed at his new company. It was essentially simply a prototype of his Type 13 built for the 1911 French Grand Prix. Using a tiny OHC four-cylinder, eight-valve engine this car finished second in its first race against a field of competitors many of which had much larger engines. Shortly thereafter came the Type 18, Bugatti's first street-legal race car. With a new 5.0 litre 100 hp engine it could hit top speed of 100mph and became one of the fastest cars in the world at the time.

In 1921, the Type 28 was built, again only as a prototype for his first touring car the Type 30 of which some 600 units were built between 1922 and 1926 including chassis 4289 belonging to PNR member David Cohen. (See story on page 8 and additional history on page 9.)

The legendary Type 35 arrived in 1924 kickstarting the "golden age" of Bugatti Grand Prix racing, securing more than 2,000 victories over the next 10 years. It was unquestionably the most successful race car in the world at that time.

In 1926, for the first time, Bugatti would begin offering body shells from its own factory in Molshiem. This marked the beginning of Bugatti's diversification efforts to sell complete cars produced for purposes other than racing. Ettore got involved in the creation of a racer airplane, hoping to beat the Germans in the Deutsch de la Meurthe. The prototype, Bugatti Model 100p, never flew. Ettore's love of automobiles prevailed as his primary focus had now shifted to producing exotic road cars.

The Bugatti Type 41, better known as the Royale, was a large luxury car built from 1927 to 1933 (see story of page 9.)

The Bugatti Type 57

The "original" Bugatti Type 57 was an entirely new design touring car created by Jean Bugatti, son of founder Etttore. These cars were produced from 1934 through 1940 during which time 630 units were built. Two are owned by PNR members and featured in this issue of the *Bumper Guaridan*.

The Type 57 used a 3,257cc overhead valve, twin cam engine heavily modified from those used in Bugatti Gran Prix race cars. This engine produced 135hp making possible car speeds of up to 95mph. The original road-going Type 57s had a 130 in. wheelbase, a 53 in. wide track and weighed 2,090 pounds.

The Type 57 nicely accommodated custom coachwork due to its relatively large chassis compared to early Bugatti models with similar sized engines. Both two and four seats designs were created in-house and by third parties. Jean Bugatti and his team led the creation of four body-styles that clothed most of the Type 57s. These styles were named after peaks in the Swiss Alps. The Ventoux and Galibier were similar bodies with the Ventoux sporting two seats and Galibier sporting four. The Atalante was a two-seat coupe with kidney-shaped side-windows and a split rear-window. The two-seat Stelvio cabriolet was designed in-house by Jean Bugatti but was manufactured by Gangloff.

Being selected by Bugatti to produce the Stelvio positioned Gangloff to become the most popular third-party coach-builder for the Type 57. Other coach-builders included (but were not limited to) Graber, Guilloret, James Young, Labourdette, Van Vooren, and Warblaufen. David Cohen's Type 57 body was built by Grabor and Brian Pollock's was built by James Young.

There were three variants of the original Type 57 that used a shorter 117 in. wheelbase.

Type 57C - "Race" Supercharged to 160hp - 96 produced between 1937 -1940.

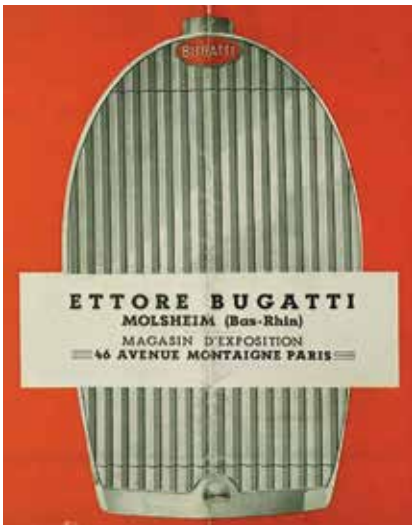
Type 57T - "Tuned" pushed the maximum performance speed up to 115mph.

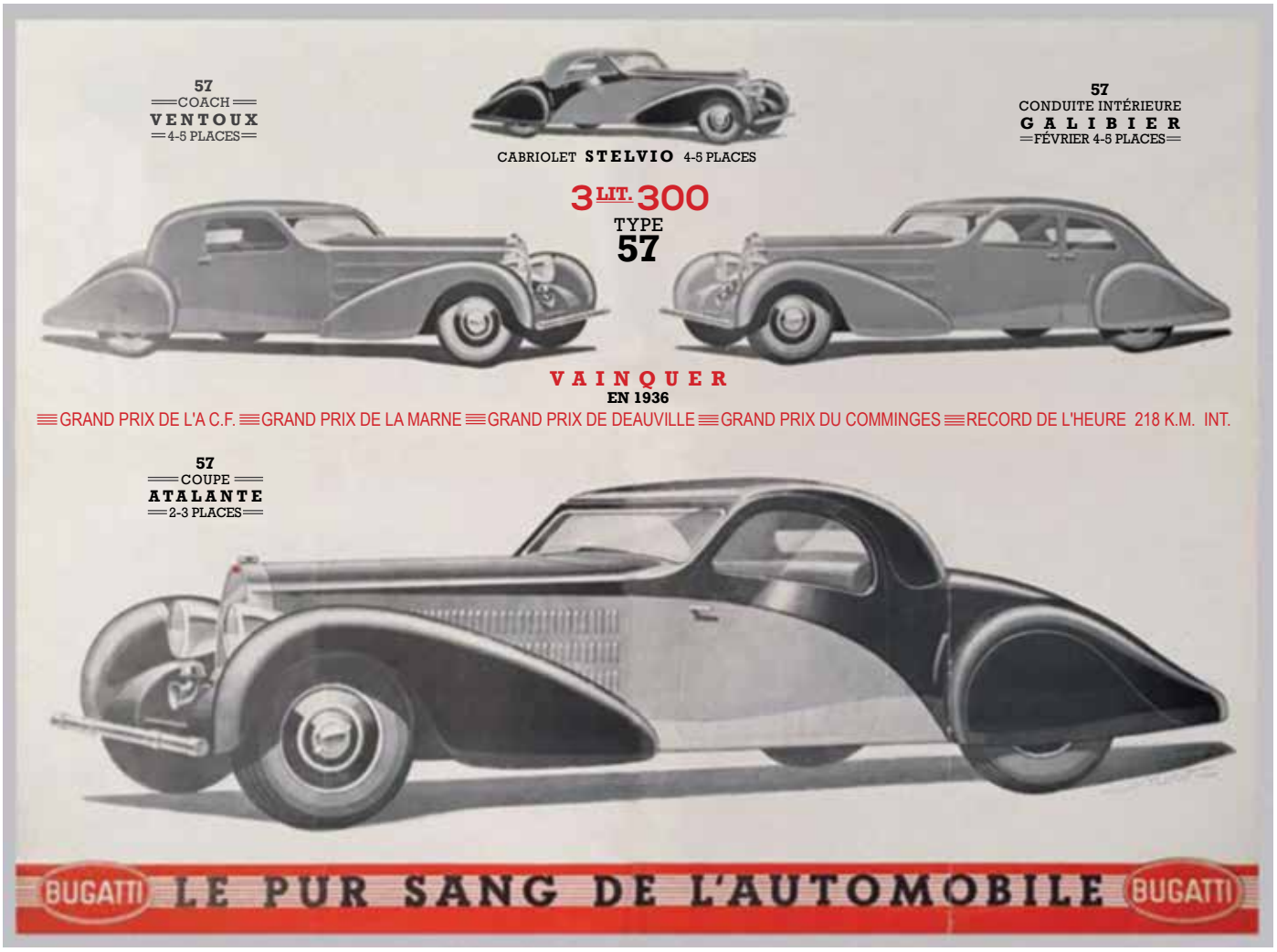
Type 57S/SC - ["Surbaisse" ("Lowered"), "Compresseur" (Supercharged")].

Just 43 lowered cars and only two lowered/supercharged cars were originally produced, however, most of the 57S owners wanted the additional power afforded by the blower so almost all of the Type 57S cars were returned to Molshiem to be fitted with a supercharger. Output climbed to 200hp and top speed could reach 120mph.

In 1939, Jean Bugatti, at age 30, died in a crash while test-driving a Type 57C. The death of Ettore's only son ensured there would not be a family successor to lead the factory. The company always struggled financially and only about 8,000 total cars were produced by the time that the last true Bugatti models were offered in the early 1950s. The death of Ettore Bugatti in 1947 proved to be the beginning of the end for this unique marque. The company attempted a comeback under grandson Roland Bugatti in the mid 1950s with their mid-engined Type 241, however, the car failed to perform to expectations and the company's attempts to continue automobile production were halted.

The Bugatti brand name & license transferred ownership several times over the next 50 plus years, however, only a few race and concept, cars were actually built during that period. The Volkswagen Group (VWG) acquired the Bugatti brand in 1998 and has since continued to produce a limited number of concept vehicles. VWG's "Bugatti Automobiles S.A.S." began assembling its first production vehicle, the Bugatti Veyron 16.4 in September 2005 at their Molsheim, France Bugatti Production "Studio". It was a super car with a 8-litre W-16 engine developing over 1,000 horsepower. After selling very few cars over the following ten years Bugatti sold its last Veyron Grand Sports Vitesse (appropriately named "La Finale") on February 23, 2015. Following their limited production pattern, at the 2016 Geneva Motor Show VWG Bugatti introduced the "Cliron", a mid engined two seated sports car developed as a successor to the Veyron.





1924 Bugatti Type 30

Chassis No: 4289 Eng. 278

Owned by David & Adele Cohen

Earlier history of the car is sparce. The body was removed pre-WW II by three friends who had intended to make it into a racing car. Only one of the three came back from the war and he sold the car to Jack Wade. It was then kept in Jack's barn untouched for 30 years.

The car was purchased in 1977 by the late Rosemary Burke as a complete rolling chassis from Jack Wade, the Licensee of Lord Clyde, of Choppington, Newcastle upon Tyne.

Between 1977 and 1980 the car underwent a refurbishment, including a Gordon Allen crankshaft and connecting rods (the original crank was cracked); new pistons, valves etc. A higher axle ratio and SU carburettors were fitted and the front brakes were improved. A modern prop shaft and a modern oil filter which protects the bearings and cures the problem of waiting for oil pressure were fitted. In 1988 the cylinder blocks suffered cracks, these have been repaired and new pistons made and all seem well.

The leather used to trim the car was given to Rosemary by a director of Gucci. A new body, based on the Lavocat et Marsaud style, was built and the car was once again on the road and used for continental rallies by Rosemary.

I purchased the car in 2014 and it now has its correct carburettors fitted.

- David Cohen

History of the Bugatti Type 30 Automobile 1922-1926

The Bugatti Type 30 was the first eight-cylinder production Bugatti. They were produced between 1922 and early 1926, with a total production of approximately 600 units in varying specifications. The T30 had a 2 litre (1991 cc/121 in^3) engine with three main bearings. Bugatti chose to use the small two-liter engine to make the car more saleable, lighter and cheap. Due to the triple-valve arrangement, the power output remained very strong dispite the small size of the engine. The engine capacity also made the T30 eligable for Grand Prix racing and they were raced with some success.

Bugatti automobiles had a reputation for good roadhandling, braking and steering and the T30 was no exception. The single overhead eight-cylinder engine had a barrel-type crankcase under a pair of fixed-head cylinder blocks. It had a single cambox in which the overhead camshaft operated the valves by finger-type rockers to the two inlets and a single exhaust valve per cylinder. Carburetion was supplied by a pair of either Zenith or Solex carburetors; ignition was initially by magneto, with a coil used for later cars. The gearbox was a four-speed unit with right-hand change lever and mesh gears, along with a wet multi-plate clutch.

The T30 was the first Bugatti to feature front brakes. Yet another innovation was a specially designed master cylinder that allowed for hydraulic assistance. The rear drums were considerably larger than those at the front. The brakes were highly innovative for the period and were also used in racing on the Type 32 Tank, Type 30 GP and the Type 29/30.

A few racing versions of the Type 30 were constructed and ran quite successfully at the 1922 French Grand Prix at Strasbourg. These cars retained similar mechanicals to the road-going cars and featured bullet like bodywork. Later versions of the Inline-8 racecars were the Type 32 Tank and the Type 29/30 Indianapolis.

The Bugatti Type 41 "Royale"

By Raymond Loe

The Bugatti Type 41, better known as the Royale, is a luxury car having a 169 in. wheelbase, an overall length of 21 feet, curb weight of about 7,000 lbs. and equipped with a straight-eight engine displacing 778 cu in. This car is considered to be the largest "production" car ever built. Beyond the prototype, which was totally demolished in a test drive, there were only a total of six of these cars built between 1927 and the end of its production run in 1933.

Ettore Bugatti had planned to build twenty-five of these cars and sell them to royalty as the most luxurious car ever, but even European royalty were not buying such things during the Great Depression, and Bugatti was able to sell only three of them.

One Royale was actually sold to the King of Romania, however, due to the onset of WWII it was never delivered to him, instead being hidden from the Nazis by storing it in the sewers of Paris. After the war that car went through several private collections before being acquired in 1999 for a reported US $20 milion by the new owner of the Bugatti brand, Volkswagen AG and is now being used as a brand promotion vehicle. Two additional Royales were sold directly into private hands one of which was rescued from a New York scrap yard and restored before being donated to the Henry Ford Museum where it remains today. The other one went through several private hands before being acquired by the Musee National de I'Automobile de Mulhouse, in France.

The remaining three Royales were kept in the Bugatti family and all of them were bricked up behind a wall at their home of Ermenonville, France to keep them from being commandeered by the Nazis during the occupation of France during WWII. The first of those three was sold by the family, in 1946, to a British Bugatti dealer and, after being owned, amongst others, by Wm. Harrah and Tom Monaghan (founder of Domino's Pizza), it is now part of the Blackhawk Collection, in Danville, CA. The other two were both sold by the family in 1950 to American collector Brigs Cunningham. After breaking up his collection one ended up being the second Royale now owned by the Musee National di I'Automobile de Mulhouse in France. The other car was resold to a Japanese conglomerate in 1990 for US $15.7 million, however, current ownership is presently unclear. This car has been shown in recent years by a Swiss broker.

Royale Engines: To utilize the remaining 23 engines left over after the final Royale automobile was manufactured, Bugatti designed railcars powered by either two or four of the huge eight cylinder engines. Eventually, seventy-nine of the self-propelled rail cars were produced for the French National Railway SCNF, using an additional 186 engines. The engines were derated to produce only about 200hp but, even in this form they provided excellent performance. One of the railcars took a world average speed record of 122 mph over a distance of almost 44 miles. The cars remained in regular use for about 25 years turning the Royale project from total economic failure into a somewhat limited commercial success for Bugatti.

My Schlumpf story...

by David Cohen

It all began one evening in Johannesburg, sometime around May 1977, when my wife Adele and I hosted a dinner party. Among the guests was a young lady who had asked if she could bring along a partner.

Just prior to the guests arriving, I was watching a news broadcast on TV (TV still being a novelty in South Africa), and it was still on when the first guests arrived. With the TV droning on in the background, we were introduced to an affable Frenchman, Jean-Paul. At the same moment my attention was diverted to a news report on TV about an amazing car collection in France that had been taken hostage by the workers of the Group Schlumpf. In passing I remarked to our guests that I wouldn't mind having some of these cars displayed on TV.

The following day I received a call from Jean-Paul inquiring whether I would like to buy the cars seen on the TV. At first I thought he was joking - of course I was interested! I decided to inquire further; it turned out that this gentleman was employed by the Schneider Group, a leading multinational company whose CEO was the Baron Edouard-Jean Empain. An aside, the Baron was kidnapped in January 1978 and held for ransom for 3 months.

A few months passed before Jean-Paul contacted me again stating that the cars were still available. Furthermore, he had contacts that could arrange for their purchase as long as I could meet him in Paris. Tickets were purchased and Adele and I flew to Paris. He arranged to pick us up the following evening at our hotel for dinner. I had a banker friend from New York join me as I thought he could be useful. Dinner time for us most evenings is around 7:00pm, however Jean-Paul had a different idea – we first did the rounds of the night clubs, visiting both the Moulin Rouge and the Crazy Horse, before eventually going for dinner sometime after midnight. The meal was great although I could have used matchsticks to hold my eyes open. After dinner Jean-Paul announced that he would send a car to our hotel at 6:30am as we needed to be on the aircraft to Mulhouse by 8:00am. That gave us about 2 hours of shut-eye.

He organised a private aircraft, compliments of the Schneider Group, and off we flew from Le Bourget, the business aviation airport, to Mulhouse. En route to the liquidator's office, we drove right past the gates of Schlumpf. Outside the gates we noted a gathering of workers carrying placards protesting their situation.

The liquidator briefed us as to the situation and that he required 20 Million FF to seal the deal. From his office we proceeded to the Schlumpf building. We could feel the belligerency of the placard carrying protesters. A short while before they had set fire to a little car stuffed with straw. Near the entrance to the premises, we noted another one, a Rosengart (Austin 7 equivalent) stuffed with straw and ready for the next protest.

Inside the building was this incredible collection of cars, thick with dust, and most carrying a card with the name of an employee and what they earned. Quite eerie! On one side of the dimly lit warehouse (there were no lights on) was an elegant restaurant still decked out and ready for its first guests that had failed to arrive.

For me this was the ultimate toy shop; rows of Bugattis flanked by rows of exotic European classics – Alfa Romeo, Mercedes Benz, Peugeot, Maserati and the odd Rolls Royce, you name it… The highlight of the Museum was the T41 Coupe de Napoleon and the cars from the Shakespeare collection. I took the opportunity to sit in Coupe de Napoleon and experience its elegance and presence. From there I was off to the 300 SLR Mercedes that stood nearby. Sitting at the wheel I could imagine deploying the huge airbrake at the end of the Mulsanne.

In all, I estimated there was a total of approximately 350 cars standing there, of which, about 250 of them were Bugattis from the very earliest to the very last few still in chassis form.

A workshop stood behind the Museum and contained a number of projects. I recall an 8 litre Bentley with a coupe body being restored. Also a Royale chassis with a replica Esders Roaster body being constructed using metal cut into 2 inch squares, welded, and then beaten into shape; very amateurish and I would have no idea how heavy the final product would have been. The rest of the day was spent looking at the cars and speculating what we could do with this collection.

Being France, everything is political as we were about to discover…

Next day we were back with the liquidator who furnished us with a list of the cars and their requirements. It was then that we were informed that the cars could not leave France. This was not an issue as we had decided to keep much of the collection intact and sell off about 100 Bugattis – after all, who needs 10 Type 35s, numerous T37s and T40s etc.

Our next step was to raise the funds to complete the deal. We first approached BNP and then several other major French banks. When I mentioned what the purpose of the loan was for, all the banks gave the same response, "This is political and we are not interested". .Our last hope was the Rothchild Bank.

I made an appointment and met with Nathaniel Rothschild. He listened intently and then stated that they back entrepreneurs and would provide all the services including the legal to complete the transaction – all they wanted was a success fee upon completion. Lunch followed and this was the one and only time that I sampled a bottle of Chateau Laffitte wine with a Rothchild.

The negotiations began in earnest but dragged on as increasingly greater demands were made by the government and other interested parties who all felt the need to participate. By this time I had a partner, Howard Cohen of San Francisco. Together we put together a business plan to run the museum profitably that also benefitted the needs of the local prefecture.

Subsequently we were informed that there was a new player in the game, Bill Harrah, which caused some complications for us! We could not compete with him although I believe it was his intention to take the cars to Reno. This was short lived as Bill passed away soon after and, once again, we were the only players in the game.

Then, along came the Automobile Club d'France saying they would like to participate, put up some funding, and that they could be a great help in promoting the business. A luncheon followed where they proceeded to tell us what we could and couldn't do. I got the impression that their representative, Monsieur Loitron, prayed each morning to the late Ettore Bugatti. He was not interested in what we had to say and, from his perspective, it was his way or the highway – this did not go well!! Next up was Monsieur Panhard whose family still had a number of cars they wished to include and display in the Museum. He also offered money and insisted that he had a time constraint in which to complete the deal.

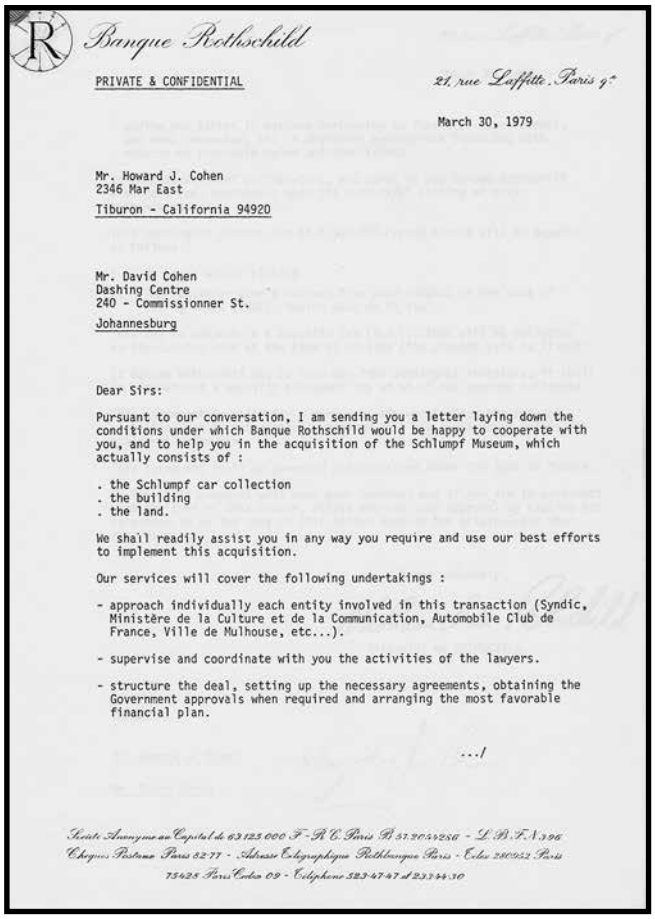
Meanwhile, we were taken to a warehouse in Malmerspach where a number of the unrestored cars were stored. I recall a Maybach Zeppelin standing outside the back of the building and, inside, were a number of T40 Bugs including a small pickup (Ute) that was used by the factory, a couple of T57s, a very sporting pre-War Audi and a number of cyclecars – mainly Bedelias.

Two years passed and negotiations were going in circles. Rothschild Bank did their best while we hounded the liquidator. Eventually I was called to a meeting at the office of the Maire of Mulhouse. His office was a huge hall with walls covered in large French tapestries. His desk stood at one end and at the other a conference table. In attendance was the Mayor, the liquidator, M. Panhard, lawyers from Rothchilds, and myself.

M. Panhard opened the meeting stating his needs to proceed immediately with a solution as his time to act had run out. The next was the Mayor who questioned me and inferred that I was an agent for the Schlumpf family. All the parties at the table had their say and I left that meeting feeling very despondent – I got the message loud and clear, they did not welcome the involvement of a foreigner.

About a month later it was announced that the Schlumpf collection had been nationalised and was now called the French National Collection. The business plan they adopted for its continuance was the very same plan that we (Howard and I) proposed… so ended two years of tough negotiation and frustration. The bank lived up to their side of the deal and ate their costs. It must be said in hindsight, however, that I had an adventure of a lifetime.

In compensation the liquidator offered me the collection that sat in the Malmerspach warehouse. Not surprisingly, they still failed to deliver. These cars eventually passed back to the Schlumpf family and were later sold to Peter Mullen to be included in his new museum in Oxnard California where most now reside.



Banque Rothschild

PRIVATE & CONFIDENTIAL

21, rue Laffitte, Paris 9e

March 30, 1979

Mr. Howard J. Cohen
2346 Mar East
Tiburon - California 94920

Mr. David Cohen
Dashing Centre
240 - Commissionner St.
Johannesburg

Dear Sirs:

Pursuant to our conversation, I am sending you a letter laying down the conditions under which Banque Rothschild would be happy to cooperate with you, and to help you in the acquisition of the Schlumpf Museum, which actually consists of :

. the Schlumpf car collection
. the building
. the land.

We shall readily assist you in any way you require and use our best efforts to implement this acquisition.

Our services will cover the following undertakings :

- approach individually each entity involved in this transaction (Syndic, Ministère de la Culture et de la Communication, Automobile Club de France, Ville de Mulhouse, etc...).

- supervise and coordinate with you the activities of the lawyers.

- structure the deal, setting up the necessary agreements, obtaining the Government approvals when required and arranging the most favorable financial plan.

.../

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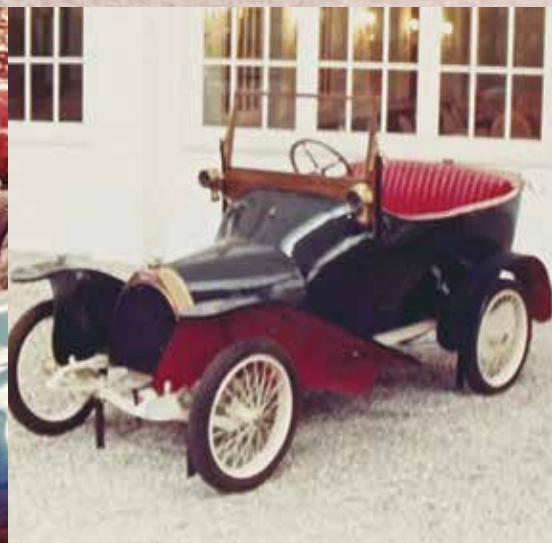
75425 Paris Cedex 09 - Téléphone 523 47 47 et 233 44 30




A Sampling of the Schlumpf Collection







Introduction by Kenny Heng

Arriving at The New Club in Edinburgh on the evening of 1st July 2018 after a four-hour train journey, I was rather looking forward to a traditional Scottish dinner. After refreshing into the obligatory dining room dress code, I was ushered to the chef's table to be joined shortly by a fine gentleman. As we exchanged greetings, his Aston Martin tie caught my attention, and he noticed my quintessential English public school lapel pin. We soon established that he had just arrived from Naples, FL and would be giving a keynote on journalism at The University of Edinburgh, and myself coming from a reunion weekend with my alma mater. I was to be visiting the Speyside as a birthday treat for myself. The engaging conversation over the delightful dinner inevitably converged on the passion for motor cars and its varietals.

Paul Ingrassia is the editor at The Revs Institute, an automotive history and research centre in Naples, FL founded by Miles Collier and home to the impressive Collier Collection. I later learned that he was formerly managing editor of Reuters and Detroit bureau chief for The Wall Street Journal and is a Pulitzer Prize-winning journalist, author or co-author of three books and a winner of the Loeb Lifetime Achievement Award for financial journalism. He has written about the auto industry for more than 30 years.

We were to meet again at the Monterey Car Week in August where Mr. Ingrassia was an Honorary Judge for the Pebble Beach Concours d'Elegance. Inspired by the partaking in the weeklong of activities, he wrote this essay which I consider to be the finest narrative about our community of enthusiasts. I pleaded to be allowed to share this within PNR-CCCA and am grateful to have received his blessing. Consider it perhaps as a prelude to the Monterey Car Week this coming August, I hope you enjoy reading it as much as I have.

AMERICA'S AUTOMOTIVE TRIBES: THEIR RITES, REVELRIES, RITUALS AND RIVALRIES

Reprinted by permission from Paul Ingrassia, editor at The Revs Institute

MONTEREY, Calif. — The Costanoan and Esselen Native American tribes from the 18th Century have long since departed this peninsula. More recently, the modern tribes who powwow here every August have decamped too.

These latter-day tribes include the Exotici, who worship high-horsepower and high-testosterone deities with such names as Koenigsegg, Lamborghini and Ferrari. The rival Classicarini tribe — whose leaders include shaman Wayne Carini — practices ancestor worship, venerating Pre-War Preservation, Post-War Grand Touring and other primitive but beautiful gods from the past.

Other modern clans that gather here include the Germania, the Italianos, the Brits and the wondrously weird Lemoni.

This powwow is Monterey Car Week, which has grown from a modest one-day event that started in 1951 to encompass nine days of high-revving, free-wheeling automotive adulation. The hundreds of thousands of people who convene here each August are viewed by outsiders as a monolithic horde of dipstick-loving, lockstep-thinking car crazies. But for those inside the big automotive teepee, the truth is more nuanced.

For the rest of the article go to -- *https://home.ccca-pnr.org/*

Exotici at The Quail 2015 Ferrari 458 Speciale Aperta 1 of 499 (John Payne, WA)

Classicarini at Pebble Beach Concours d'Elegance 1938 Delahaye 135 M Carlton (Emma Beanland, Monaco)

Editor's Note: If you have ever been to Pebble Beach or dreamed of going, these four paragraphs are just the beginning of an insightful article on the myriad people who attend and the experiences to be had. PNR members almost definitely belong to Classicarini tribe but many of us belong to more than one tribe. Author Paul Ingrassia has kindly given permission to reprint this article in the Bumper Guardian. Unfortunately, space does not allow for his comprehensive work. The full text with photos can be found on the PNR-CCCA Club website: https://home.ccca-pnr.org/

A Fun Time at Ellisons in Carefree, Arizona

January 15, 2019 during Auto Auction Week

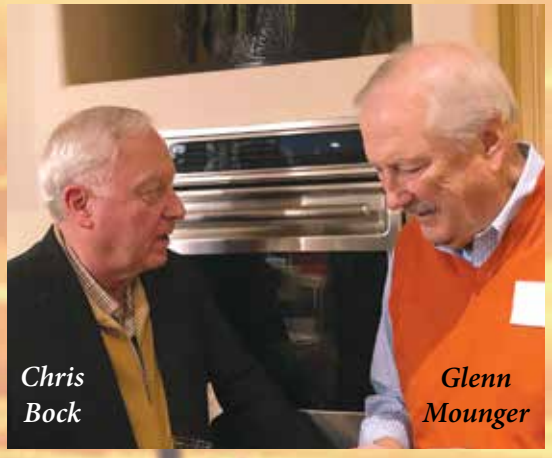
Reported by Val Dickison

Once again, Marty and Linda Ellison graciously opened their Arizona home to the Pacific Northwest CCCA members for libation and hors d'ouvres. About forty people were in attendance, a wonderful turn-out considering the overwhelming number of activities that happen during car week. The weather was a bit cold and damp but the party was lively with many people congregatign in the spacious kitchen area.

We were all pleased to see Carl Bomstead ask Janet Apker (longtime PNR member Gordon Apker's widow) to attend the party as his guest. We were also delighted to see Glenn and Mary Lynn Mounger who now reside in California. The Moungers were running an hour late as they forgot about the time change between their home in California and Arizona which does not participating in daylight savings time.

There were several new PNR members in our midst, as well as Seattle friends from the Porsche and Mustang Clubs and members of the Arizona CCCA region.

Thank you to Marty and Linda for their gracious hospitality and a delightful visit in their lovely desert home.



Attendees at the Ellison's Affair

CCCA Members

Carl Bomstead w/ guest Janet Apker

Chris Bock**

Barry & Sharon Briskman

Frank Daly, PNR director

Ron & Margie Danz w/ guests Bob & Carolyn Wolfe

Stan & Val Dickison

Marty & Linda Ellison

Amanda Friedman*

Jerry & Keenon Greenfield

Terry & Cherry Jarvis

Glenn & Mary Lynn Mounger

Kim Pierce

Ashley Shoemaker

Rick Slenes*

Jim Tait

Randy & Carmel Tanner*

Ed & Karen Winkler***

**new PNR Members*
*** National CCCA Board*
**** Arizona Region*

(seen at other Scottsdale car events - Peter Gleeson, Robert LeCoque and Adrian Taylor)

Special Guests

Gary & Melina Dagen *(Mustang Club)*

Dennis & Nancy Rood

Ted & Kathy VanderHoek *(Porsche Club)*

Ron & Bonnie Diedrichs

Ken & Sami Waldrip

Comments on the 2019 CCCA Annual National Meeting

in Scottsdale, Arizona
January 13 - 19, 2019

Noted by Val Dickison, PNR attendee

Val & Stan Dickison, PNR Director Frank Daly, Carl Bomstead, Mary & David Williams with Gary and his trusty horse "Dusty"

Roughly 213 members and guests of the Classic Car Club of America were in attendance for the 2019 annual meeting that included a Grand Classic on Sunday, January 14th. The event was held at the "old California mission style" Scottsdale Resort at McCormick Ranch, where a private lawn area provided a perfect venue for the judged event. Our own PNR member James Harri of Walla Walla, presented his gorgeous 1934 Packard 12, convertible sedan, model 1107 and received a perfect score of 100 points (see photos below) Consult the next issue of the national publication "The Bulletin" for all the scores of full Classics presented.

In the business meeting (aka/"the state of the union address") it was reported that CCCA member Larry Klairmont, has donated office space for the national CCCA office and the club will take occupancy at the end of January. The club will only have to pay for monthly utilities. This gift-in-kind will save CCCA roughly $40,000 in annual rents. CCCA member, Neal Pitt and his company, Speed Digital, have donated software and set-up time for a new, more user-friendly national website. Watch for that to be launched soon. The new site will include opportunities for members to sell or buy Classics. Through private donations CCCA has been able to secure new computer equipment to make all this possible.

At the regional awards banquet we learned that the Pacific Northwest Region took two first place awards.

Turnquist Award - for our Bumper Guardian magazine

Technical Award - for quality and quantity of technical articles printed in the Bumper Guardian

In other categories PNR placed: 3rd place in Activity & Performance; 9th for the Chuck Conrad Website Award; 10th place for the Bigelow Award for distinguished overall performance; 11th in the Tarnopol Award for number of members having Classics; 14th in the Membership Award for stability and growth; and 16th in the Dietrich Award (percentage of members attending and showing Classics at an annual meeting).

A humorous foot note in the events was our entertainment from Cowboy Gary and his trusty steed Dusty who serenaded us before the regional awards banquet. Gary often takes Dusty to local nursing homes where the duo clippety-clops in to individual guest rooms to visit. Yes, Dusty the horse goes inside buildings and visits people! Gary reported that one nursing home resident has quite a crush on Dusty and has his picture by her bedside. She referred to the beautiful black and white Pinto gelding as her boyfriend. When the woman's son came to visit he asked the administrator to please talk to the doctor and suggested mother's medication levels be reviewed. "She thinks her boyfriend is a horse!"

Besides those PNR members in attendance at the Ellison party, James & Mary Harri and Mary & David Williams of our club were also at this year's annual meeting and having a great time!

James Harri's 1934 Packard 12 Convertible Sedan Model 1107

The Bugatti Type 57 Atlantic was an entirely new design created by Jean Bugatti, son of founder Ettore and is regarded by many as one of the most beautiful automobiles ever created.

The concept for the Atlantic was first shown in 1935 at both the Paris and London auto shows. The Competition Coupe Aerolithe used Electron, an alloy of magnesium and aluminum from IG Farben of Germany, for the body panels. Though strong, and up to one-third the weight of aluminum, Electron is also highly flammable and welding was not possible. This meant that each panel had to be riveted into place. Jean incorporated aircraft styling into the design and created a masterpiece of function and form with a distinctive rivited seam running fore and aft and across the "wings".

After the Aérolithe, Bugatti only produced four supercharged Atlantic coupes using aluminum instead of magnesium while keeping the rivets. Powered by supercharged 3,257 cc inline-8 engines, these 170+ horsepower cars could do north of 120 mph. in 1936.

Today, two cars remain. The first, from 1936, is co-owned by the Mullin Automotive Museum, and Rob and Melani Walton and the second, from 1938, is owned by Ralph Lauren.

Last February, the Peninsula Classics "Best of the Best" Award in Paris was bestowed on the rare and beautiful 1936 Bugatti Type 57 SC Atlantic. The Atlantic is the ultimate expression of the Bugatti legacy.


TTI
T I C

PART ONE

3-d Printing Uses for Restoring Classic Cars

By Craig DeVine

As so many of our PNR members say, our cars should be driven! The sound, the sights, and the feeling of driving these well engineered "rolling sculptures" adds dimension to the experience of owning a Classic. But driving them does cause wear and tear, which means that many of our cars will at some point need maintenance, repairs and even new parts. And many of us enjoy the challenge of finding a car that needs restoration… and again, new parts may be required to restore a car to its former visual and mechanical glory.

So… owning and restoring Classic cars means that sometimes we will have to get new parts… some parts being acquired more easily than others! If you're fortunate, perhaps you'll find the parts you need from a local or national supplier, or, you may need to search for suppliers in other parts of the world. If the part you need can't be found, then you face the task of making new parts from scratch… a process that requires recreating the part design and specifications, and then having it carefully manufactured by a skilled craftsman and high precision machines.

Decades ago, manufacturing was almost always done using a material removal process… starting with a block of metal and using precision mills, lathes and other tools to remove material carefully and precisely from the original block until all the attributes of the needed part are recreated… often to a precision of thousandths or even ten-thousandths of an inch. A carefully measured part would be depicted on a paper drawing with many views and dimensions that would allow a skilled machinist to make the part… using the material removal process.

In more recent years, the real power is in the form of a digital file. The digital file includes all the part attributes and dimensions. In the last few decades, these digital part files could be downloaded to CNC machines… "Computer Numerical Controlled" mills and lathes, and with a high degree of automation, create the part using the material removal process. But these machines (and their machinists/ operators) are expensive, and parts created this way can be costly.

Today, parts can be created another way… the additive process. As before, it's necessary for a designer to carefully define the attributes and dimensions of the needed part, which typically requires great precision. The measurements are often still shown on printed paper, but, more importantly, the information is now maintained in the digital part file. The additive process uses the information in the digital file to create the part "from the ground up"… adding material in all the right places to create an accurate part… rather than removing material as was done in the past. Today's additive process is accomplished by 3-dimensional printers.

How does a 3-d printer work? As an analogy, think of how a workman creates a brick wall. Layer after layer of bricks are laid down in the right place, at the right height, and at the right thickness depending on the design of the building. And in some places, bricks are not laid, leaving space for doors and windows. To enable spaces and openings in a structure, temporary supports are built while the bricks are laid around an opening for a door or window, then the supports are removed later when the mortar is strong, and the open space remains. If the workers do the job right, the newly constructed walls, doors, and windows will exactly match the specifications and dimensions created by the designer. This is precisely how 3-d printing works. Layer after layer of material is laid down by the 3-d printer, building the part up to its completed form. It's can be a slow process… each layer is of material laid down by a 3-d printer is typically on the order of 0.015 thick. It can take from 1 hour for a small part (~1 in^3) to 24 hours for a larger part (maybe 1 ft^3.)

CAD Files and Drawings

A designer creates the design and specifications of a part including all its attributes and dimensions. High precision parts are very carefully dimensioned, sometimes to the thousandth or ten-thousandth of an inch, depending on the function of the part. Accurate dimensions/ specifications of the part are critical. If the specifications and measurements are off, even just a little bit, then the part produced won't fit or operate correctly. When the designer has completed the design, all these accurate dimensions and specifications are contained in the digital part file.

The digital files are then down-loaded to 3-d printers that create the parts

Examples of 3-d printed plastic parts

from the ground up. The 3-d printer puts the part material down in layers (often in thicknesses of only 0.005" to 0.010".) Layer after layer is laid down in accordance with the specifications and dimensions in the digital file. And where openings are required for holes and other part features, support material is laid down instead of the normal part material. The part material is then laid on top of the support material, which will be removed later. Since the layers are so small (005" to .010" per layer) you can understand that making a completed part takes time!

3-d Printing with Plastic

Most 3-d printing today uses ABS plastic as the model material. The tolerance of the finished printed parts can be on the order of +/- 0.020 to 0.030 for smaller parts, or more for larger printed parts. These plastic parts are strong… but of course, not as strong as metal. The plastic parts often have some texture on the surface too… related to the layering during printing. And the surface texture can vary from one axis/plane to another, so the orientation of the part is important in the printing process. The surface finish of many parts for Classic cars is very important, so the surface texture creates some issues that will be discussed later.

The ABS plastic raw material used by 3-d printers is in the form of string or line wound up on spools. The ABS plastic line is guided into a high temperature head that forces out controlled amounts of melted plastic as the head moves back and forth. The head moves back and forth, placing layer after layer down in well-controlled manner. After hours of work… from perhaps 1 hour for a small 1 in^3 part, to 24 or more hours for a part that might use 1 ft^3 of material.

Typical 3-d printers used in schools and homes today can print parts up to 10"x10"x10".

Making Metal Parts from the 3-d Printed Plastic Prototypes

Sometimes, a plastic part can suffice, but more often, a metal part is required, and with some type of metal finishing like chrome, zinc or cadmium. Since metal parts are usually required, one approach is to use the printed plastic part to create a mold for a metal casting. While this process can be successful, it requires significant expertise in mold making and the casting process.

Coming Up Next -- 3-d Printing in Metal

The Rest of the Story

By Barrie Hutchinson

Recently, I had the opportunity to experiment with Craig Devine to reproduce a broken visor bracket for my 1948 Jaguar using 3d printer technology. The goal was to produce, in bronze, smooth parts suitable for plating.

Craig, then a teacher in the STEM program at Mountlake Terrace High School, worked with one of his students to produce CAD and electronic print files based on existing sample parts. They then employed a 3d printer to execute the print files in plastic. The results were exactly as Craig describes in his article. That is, the plastic parts exhibited an undulating "grid" pattern varying with the contours of the plastic parts. For our purpose the surface texture on the plastic parts posed insurmountable problems creating sufficiently smooth surfaces in bronze using the lost-wax casting process.

While our experiments with 3d printing didn't provide the hoped-for results, the experience was educational, enlightening and extraordinary. A big "thank you" to Craig, his students and his co-worker caster all for their efforts with the files, the printer and the castings. (At the end of this experience I learned that the parts I was seeking had been used on some pre-war GM cars, and I was able to source reproductions.)

Part 10: Meandering Through the Oil Industry - EXTRACTION

This technical article is in a series characterizing the process that the oil industry follows to bring us one of our favorite commodities, the gasoline that powers our Classics. To get to the point where we can make gasoline, we must get the oil out of the ground.

By Brian Rohrback

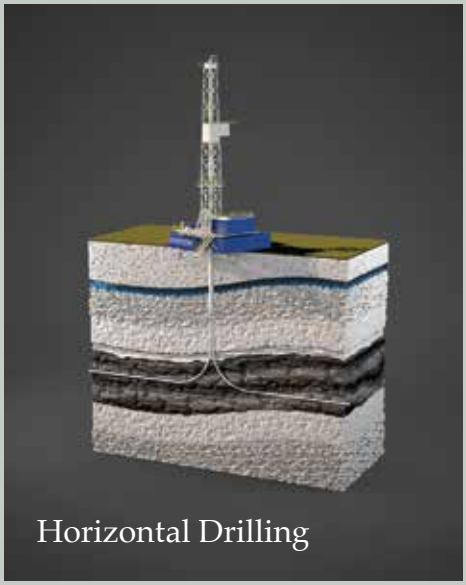
Extraction! - sounds like the title of an action movie!

And there is a lot of complicated action tied to producing the oil from its settling spot in underground reservoirs. To get at the black gold, we drill boreholes into the ground above (or to the side) of these accumulations and, to start, just let the difference in pressure drive the oil and associated gases to the surface. Just handling this initial flow is complicated but, no worries, it gets even more complicated after that.

The first documented oil well was in China around 350 AD and amazingly was drilled to a depth of about a tenth of a mile: not bad for pounding on the ground with bamboo poles. We had to wait a while before Classic Cars came on the scene, so the oil was used primarily as a heat source to evaporate brine into table salt. In ancient Japan, they referred to crude oil as burning water and they were sophisticated enough to do some distilling and using a kerosene fraction for lighting and heat.

Today, of course, we know how to drill to great depths. The current world record for the deepest boring is an ExxonMobil well (Z-44) in Russia which finished up at the 7.7-mile mark. We can also drill very precisely allowing the borehole to follow horizontal strata, thereby increasing the surface area to aid drainage. So, the hole we drill does not need to be straight up and down; directional drilling can even go up and then down like a roller coaster.

The drilling process is a combination of technology and heuristics and is accomplished by using a drill bit at the end of a drill string (the pipe that connects the bit to the surface, really just a long pipe. We turn the bit by forcing a fluid (imaginatively named the drilling mud) through the pipe as propulsion for the bit's rotation. The mud then carries bits of rock to the surface around the outside of the pipe. This mud is a carefully designed mixture of clay and another fluid, either water or something akin to diesel fuel. The rock bits are separated from the mud and the latter is recycled down the well to bore some more (kind of like the author of this piece). The rock pieces brought up from the well are often evaluated at the surface by a geologist or a "mud man".



Horizontal Drilling

When drilling is complete, we coat the sides of the hole with cement casing to avoid leakage into the environment. Then in celebration of a completed well, we cap the top of the casing with a "Christmas Tree" to manage the flow and the production pressure.

Oil is produced from a well in three stages. What dictates the total

"Mud Man"

"Christmas Tree"

Drill Bit

recovery is the porosity (oil capacity per volume of reservoir rock) and permeability (how easily fluids flow through the reservoir strata).

Primary Oil Production -

The first is called primary oil recovery and occurs when the pressure in the reservoir drives the oil up the well bore on its own. Think of the movies when the rough-hewn oilmen dance around while it is raining oil all over the place, or Jed Clampett shooting for some food, when up through the ground come a bubbling crude. Well, this first stage does involve some effort in that we do augment the flow by then using artificial lift using a Pump Jack as in the photograph below (well, similar but not exactly the same). In the primary production stage, we usually get only about 10% of the oil that is trapped in the reservoir.

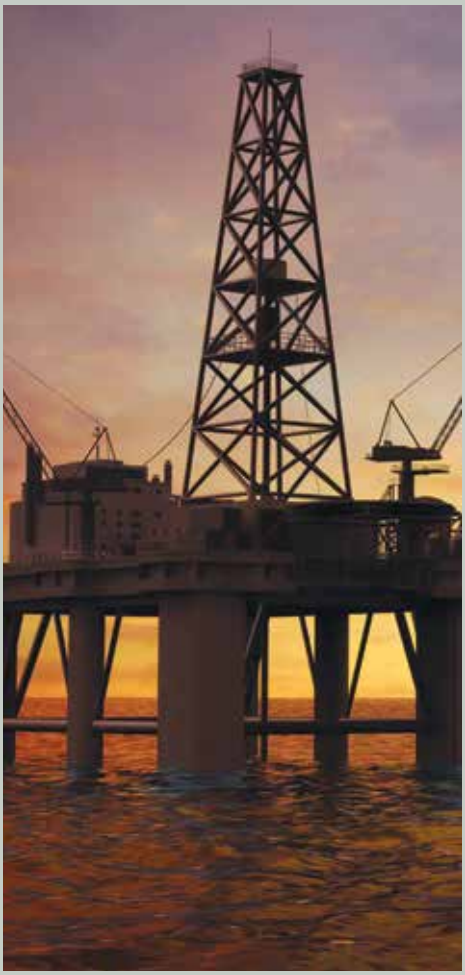
Pump Jack aka "Drinking Bird"

Secondary Oil Production -

The next step is to enhance the flow by either pumping water down a neighboring well in an attempt to wash-out the oil and move it toward the production zone or by reinjecting the co-produced natural gas or use carbon dioxide or air to reduce the oil thickness and cause it to flow. We can usually enhance the recovery by another 30% of the total underground resource with secondary techniques. Note we are still, after this second stage, leaving more than half of the oil behind. If there are a lot of tectonic faults chopping up the area (as is the case in the Los Angeles Basin) the recovery rate is far less.

Tertiary Oil Recovery

When the well stars to peter out in secondary recovery, an economic assessment is done to see whether a more expensive recovery is warranted. The decision to continue is tied to the price of oil. Tertiary is just an extreme version of secondary recovery where the torturers inject steam (it costs more to heat the water) or even start a little fire in place; both heat the oil and make it flow better. We also wash with soap (to sound more technical, we call these agents surfactants), even send down live bacteria to affect compositional change to a less-viscous composition. All is in the name of increasing fluid flow. After all this, we still tend to leave more than 50% of the oil in place as not recoverable.



New PNR member Sandy Olson has been interested in old cars since childhood. He provides the following story of how he got into the "Old Gasket" business.

I had a neighbor with a 1924 Star Touring made into a truck. I can remember, at the age of 12, sitting on the front seat in the barn pretending to drive. I bought my first car, a Model A, at the age of 15. When I graduated from high school in 1963, I inherited a 1931 Chevrolet which I used to commute to the local community college. By the time I was ready to head off to a four year college, I needed something newer which was a 1948 Nash Ambassador. I really enjoyed that car, but at 70 mph with six college kids coming home for Thanksgiving break, I blew-up the motor. The 1931 Chevrolet came out of storage and got me through the rest of college and my first year as a teacher. I still have that car. While attending college, I acquired a 1928 Erskine which was fully restored in 1999 and is an AACA President Cup winner and also a 1924 Studebaker Big 6 which still needs to be restored. Other vehicles that have joined our family include a 1947 Case VAO tractor, a 1931 Twin Coach bakery van, a 1955 Chevrolet wagon and a 1968 Chrysler Imperial.

In the early 1970s, I purchased close to two hundred head gaskets. Before long I had traded my other swap meet stuff for more gaskets. Because gaskets involve numbers and shapes, it seemed like a good fit for a high school math teacher to pursue. Early on it became apparent that gaskets for certain vehicles, such as, Packard, Pierce Arrow, Oliver, Mack, etc. were next to non-existent, therefore, we started reproducing them. At the same time, we started a hand-cutting gasket service. This has set us apart from our competitors and has continued to grow our business in the obsolete market. In the late 1980s, we recognized a need that existed in the truck and tractor hobby. At that time, we had expanded our inventory to include antique trucks, tractors, industrial engine and stationary engine gaskets. This now accounts for about fifty percent of our business. More recently, we have acquired a market for the gray market tractor gaskets and the 1960's and 1970's foreign car gaskets.

Over the years, the "Gasket" business has continued to grow not only in customers and reputation but also in inventory. In 1989, we purchased the inventory of "Gasket King" which included 9,238 head gaskets, all 1950 and older. This was the end of the Fitzgerald Gasket Co. inventory. Since then we have bought all or partial inventories from many dealers including: Gasket City, Rattle Run, Don Williams, Ken Bledso, Egge Machine, Vintage Auto, Easy Jack and many others. In 2009, a few friends and I drove 9,300 miles across the country tracking down inventories and attending the major swap meets at Carlisle, Oklahoma and Hershey, Pennsylvania. Over the years, "NOS" (new old stock) has started drying up, however, the future is in "NPC" (new production copper.)

In 1992, I gave up my day job as a high school math teacher in order to invest more time in gaskets. Since then we have seen growth in the business every year. We currently have three hand-cutting gasket tables, a large warehouse and shop building which are all dedicated to the antique hobby. Due to our current inventory of NOS, NPC, new cork and paper products and the hand cutting service, we are able to say "Yes" to ninety nine percent of all the inquiries. We now have a dealer network and have worked with several national clubs on projects putting gaskets back into production.

One of the most stressed components of a Classic engine is the cylinder-head gasket. This thin strip of material is what separates the cylinder-head from the engine block and it must resist a wide range of temperatures and pressures while keeping the cooling, lubrication and combustion processes separate. The fact that the cylinder head and the engine block are often made of different metals compounds the problem.

The head gasket's ability to maintain a long-lasting leak-free seal depends on the design of the gasket and the materials used in its construction, the surface finish of both the head and the block and the clamping force applied by the head bolts. Even with attentive maintenance, sooner or later, you are likely to experience head gasket failure on a Classic. While the cause of the failure could simply be the result of old-age, it might also point to an underlying problem. In either case, chances are you are looking for a replacement head-gasket. Luckily, it is now possible to find a head gasket for just about any engine.

Olson Gaskets is the largest supplier of replacement gaskets for the "Antique" market. The company hand-cuts felt, cork, and neoprene gaskets and seals from a large stock of materials they keep on hand. They also hand-cut head and manifold gaskets from high temperature composition material and can do steel rule die cutting for high volume gasketing needs. (They do NOT have the capability of reproducing any stamped metal seals).

Olson's has a large inventory of patterns allowing them to make gaskets for many obsolete engines from 1900-1960. If Olson Gaskets doesn't have a pattern on hand, they can make one based on a customer's pattern. The best pattern is the old gasket that came off the engine. In the event that the old gasket is not salvageable, they make gaskets based on a tracing (on a heavy paper) or tap pattern.*

**a tap pattern can be made by placing a heavy paper over the part and tapping lightly around the edges with a ball pein hammer. This will result in a tracing of the gasket. When doing this it's important to take care not to tap so hard as to break the part or damage the sealing surface.*

More on Batteries

By Bill Deibel

As a followup to Marty Ellison's piece on Optima batteries in the Autumn BG, I would like to add my endorsement for the 6-volt Optima battery for 6-volt cars and provide some related information.

At least 5 of my collector cars have called for a BCI Group 2 6-volt battery which had maximum dimensions of L x W x H inches of 10.375 x 7.125 x 9.375. Capacities for two makes of Group 2 batteries (Delco and Interstate) are compared with the two Optima solutions in the following table:

	Delco	*(Best) Interstate*	*One Optima*	*Two Optimas*
Cold Cranking amps @ 32 degrees F:	*780 amps*	*600 amps*	*800 amps*	*1,600 amps*
Reserve Capacities:	*110 amp-hrs*	*102 amp-hrs*	*50 amp-hrs*	*100 amp-hrs*

The 6-volt Optima measures L x W x H inches of 10.06 x 3.68 x 8.13. It is rated Cold Cranking amps of 800, but Reserve Capacity of only 50 Amp-hrs. Although the Optima will spin the starter faster because of its lower voltage drop, it will only crank half as long as the Group 2. If your car is in fine shape this should not be an issue.

However, two Optimas will measure 10.06 x 7.26 x 8.13. In all of my Group 2 cars there was space in the battery box for the extra 1/8 inch of width or more. With two Optimas in parallel you will get 1,600 cold cranking amps with 100 Amp-hrs Reserve Capacity and the voltage drop will be even less than than with a single Optima. If your battery is hidden this is no problem, but since I don't do any serious showing of Karel's Lincoln Continental (which is notoriously hard to crank hot) I have 2 Optimas as shown and the starter spins great, hot or cold.

1940 Packard 1803 (under seat)

1948 Lincoln Continental (under hood)

And more . . . *Since I am on this subject I'd like to point out that if you have to run the starter a long time it may be due to resistance in the ignition switch or the points or both. It is easy to check these.*

Remove the coil wire coming from the ignition switch and measure the voltage. It should be the same as the battery voltage or very close. Now measure the ohms from the other coil terminal to ground with the points closed. There should now be very little ohms if the points are good and clean. (I make it a point to run a corner of my business card between the points with them closed to remove any oily carbon from them after the car has been sitting awhile, before starting on a trip and whenever I do a mini tune up — the corner of a used envelope will also work.)

If your ignition switch is bad (and you can get to the wire to the coil), you can install a 6-volt horn relay opreated by the bad switch that will connect the battery directly to the distributor. I used this very successfully on my '40 Packard until I found a source to rebuild the switch.

Another thing that will help in starting a 6-volt car is to replace the battery cables with 00 wire.

Tired Bones and Muscles
(Tips for Staying Limber)

By Laurel Gurnsey

Now that Spring and Summer driving trips and CARavans (perhaps including the PNR sponsored Canadian Adventure in September) are being finalized for 2019, this might be handy to tuck away with your calendars.

There are many maxims about exercise, both for humans and Classic Cars. The best-known...'if you don't use it you lose it.' You can also overdo it, as I found on a recent trip to New York City. I am used to the very occasional walk around the block with our Sheltie, but doing a 56-block walk on cobble-stoned Upper Manhattan streets in loafers with no socks provided me with blistered toes and aching knees. Moderation in all things is another maxim. Actor and dancer Dick Van Dyke is 92 years old and has written a book called 'Keep Moving: And Other Tips and Truths About Aging'. He suggests it's important at any age to move, and even ten minutes a day will work. He says 'life is sort of like driving your car: Keep to the middle of the road and watch your turns.'

Barbara McMichael, Barbara Saxe & Adele Cohen exercising on Rolls-Royce Tour

My physiotherapist loves it when Colin and I fly anywhere, because she gets extra business when I come home twisted, bent and aching from sitting like a pretzel on planes. If you fly anywhere in Economy, standing up to do stretching exercises is a joke, as is trying to do anything other than isometric exercises while jammed in your seat. It's much easier to stretch when you travel by car.

When we worked with Adele and David Cohen (PNR) on 2009's twenty-five day Bentley Drivers' Club Alaska Tour, we included a list of tips in the route book for keeping stiffness at bay. We went to our respective physiotherapists for advice and they graciously gave us a specific series of exercises. We built-in breaks to get out of our cars and stop for photographs and stretching. Some of the exercises could even be done safely when we were driving (obviously no headstands included.) Any change of position brings relief from sitting too long. Our friends Laurie and Rick tell us their motorcycle group can connect too: "You'll see many bikers taking a break to stretch out on the grass in the warm sun."

Adele and David once took part in a fifty-seven day car tour from Cartagena, Colombia, to Tierra del Fuego and have two Peking to Paris trips under their belts. They had to keep agile. British author Rosie Thomas wrote a book called 'Border Crossing: On The Road from Peking to Paris' that mentions Adele's exercise routine with some of the other drivers. Cohens went with Colin and I on a B.C./Western Washington Rolls Royce Club tour several years ago. Barbara McMichael and Adele Cohen (both PNR) appear with Barbara Saxe (Rolls Royce Club) in the exercise photo.)

There isn't room in this issue, but with permission from the two physiotherapists involved in our planning for the Bentley Alaska Tour I have posted their exercises on the PNR-CCCA website (https://home.ccca-pnr.org) to help you on your next car tour, with our best wishes for a less twisty, bendy and achy drive.

Exercise Sources:

(detailed hand-outs are available at https://home.ccca-pnr.org)

North Shore Orthopedic and Sports Clinic
www.nsosc.com

Pacific Coast Rehabilitation Centre, North Vancouver, BC. (Naz Tirandazian, physiotherapist)

https://www.care2.com/greenliving/the-drivers-essential-stretches-for-long-car-rides.html

Worth Reading:

'Border Crossing: On The Road from Peking to Paris' by Rosie Thomas

Dick Van Dyke: "Keep Moving: And Other Tips and Truths About Aging'

Neck: Driving a Classic is stressful - especially in heavy traffic. Neck tension can be a serious problem.

Reach over your head and grab your left ear with your right hand. Keeping both shoulders down while you gently pull your left ear towards your right shoulder. Breathe deeply. Release. Repeat on the other side.

Chest: Without power steering, you may find yourself hunched-over with tight chest muscles. The tighter you get the more your shoulders roll forward.

While standing, stretch one arm out against the frame of your car. Gently twist in the opposite direction until you feel a stretch. Breathe slowly and deeply. Repeat on the other side. Try moving your arm higher or lower to stretch different areas.

Back/Hamstrings: Sitting for long periods in a Classic with old-style suspension can cause your back to stiffen and sore hamstrings.

Find a spot to gently press both hands on your car and form a right angle at your hips. Keeping your arms and knees loosely straightened, press the heels of your hands into the car and the heels of your feet into the earth. Don't let your shoulders rise towards your ears. You should feel a pleasing (if not intense) stretch through your hamstrings and a lengthening of your spine. Carefully undulate through your spine a bit to work out any cracks, stiffness or kinks.

Hips: Sitting for several hours on Classic seats with old-style springs can make your hips tight.

Step one leg onto the running board, rumble-seat step or other safe spot at least 8" off the ground. Lunge forward onto your leg, keeping the knee over or behind your toes and the back leg reaching long through the heel. You should feel a stretch soaring from your hips into your torso. For a deeper stretch, lift the opposite arm up towards the sky next to your ear and reach your body long in a slight diagonal forward. Breathe. Repeat on opposite side.

Lower Body: Too many miles of sitting still and you may find your lower back and hips become stiff.

Try sitting on the running board and crossing one leg over the other. Put both arms in front of you. First reach forward over your legs and then reach both to the left and the rights each time trying to touch the ground. Change legs and repeat.

Glutes: Classic seats lack lumbar support and other creature comforts. Sitting for long periods can result in tight and tired glutes.

Place your left foot on the bumper (or in this case rumble-seat step) at a right angle to your body. This should produce a gentle stretch. If you want more, gently tilt your torso forward over your leg, keeping your hips square to the car. Hold and breathe. Repeat on both sides.

SAVE THE DATE

Picnic at the Dochnahl's

Live Music

Food and Beverage Provided

Sunday Afternoon, June 23rd

With Separate Classic Car Corral

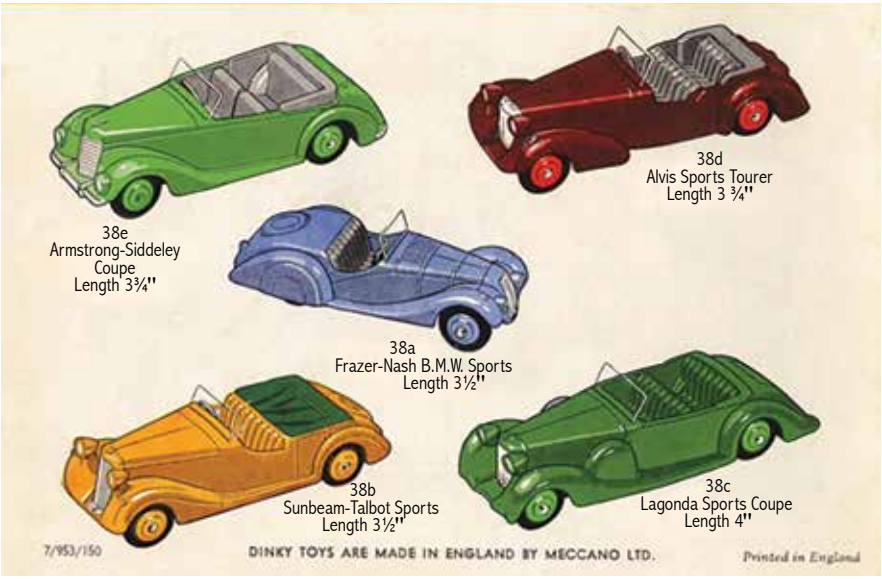
Klassic Korner for Kids

DINKY TOYS

Frank Hornby established Meccano Ltd. in 1908 to make metal construction sets. The company later moved into model railroading with their first O gauge clockwork trains appearing in 1920. By the early 1930s (when our featured Bugattis were made), Meccano had made many types of tin plate and other metal cars, mostly in kit form. Over the next two decades, Dinky Toys production included (but was certainly not limited to) a significant number of Full Classics®.

The Series 30, introduced in 1935, featured the first accurate likenesses of specific vehicles. These included a generic ambulance, a Daimler saloon, a Vauxhall saloon, a Chrysler Airflow saloon, and a Rolls-Royce saloon.

Production of the Series 36 began in 1938 before being halted during the war (the Binns Road Factory was used for war production.) Most of these models were also made after World War II up to 1948. Models in series 36 included a Rover Saloon, a Bentley 2 seat sports coupe, an Armstrong-Siddeley limousine, a British Salmson 4 seater convertible, a British Salmson 2 seat convertible, and a Humber Vogue coupe. Chassis were cast with open holes in them, saving expense and metal. Provisions were made in some models for attachment of metal drivers, but not many appeared before the war, making them more valuable.



The 38 Series was introduced in June 1940 with 3 models - 38a, the Frazer-Nash-BMW Sports Car; 38b, the Sunbeam Talbot Sports Car; and 38d, the Alvis Sports Tourer. The remaining 3 models were introduced right after the war, around 1946-1947, and were : 38c, the Lagonda Sports Coupe; 38e, the Armstrong-Sideley Coupe; and 38f, the Jaguar Sports Car. This series introduced several important innovations, such as one-piece castings, separate headlamps, tinplate baseplates attached with rivets, plastic windscreens, and different colors for the seats and tonneau covers.

More Classics are found in Dinky's 39 Series of six upscale American Cars - Oldsmobile, Packard, Studebaker, Chrysler, and Lincoln Zepher. The series was introdcued in 1939-41, before metal toy production ceased early in WWII, and production of all six models resumed in 1945 and continued until 1950.

Determing The Value Of Dinky Toys And Other Die-Cast Model Cars

Dinky Toys was the brand name for a range of die-cast Mazak zinc alloy miniature vehicles produced by Meccano Ltd. They were made in England from 1934 to 1979, at a factory in Liverpool. If any of these toy cars survived your childhood, you might wonder how much they are worth today. There are three main factors in play when determining value.

Manufacturer: It is true that some brands that are more sought-after than others. Dinky Toys were among the most popular diecast vehicles ever made - predating other popular diecast marques, including Mettoy Playcraft's Corgi Toys, Lesney's Matchbox and Mattel's Hot Wheels. Die-cast cars produced pre-war are, as a general rule, significantly more valuable than the more recently manufacured ones that are often lower-quality replicas.

Availability: The rarer the car, the higher its value. The internet provides a great resource for reseaching the rarity of a specific model. Price guides, catalogues and online auction results are additional resource to determine if your model is among the most sought after. If you can't find a reference to the specific toy you are searching for, then look for similar products from the same manufacturer, material and year.

Condition: Perhaps the most important factor influencing the value of a die-cast model car is condition. The better the condition, the higher the value, especially with rare and really old cars. If you've kept your Dinky Toys safely tucked inside their boxes and stored them in a dry, dark place, you've then maximized their value. Direct sunlight, temperature fluctuations and humidity can discolour the box, warp the body or damage the car's finish, all affecting condition and therefore value.

Conclusion: Dinky Toys remain the most popular brand among collectors, especially the vintage models. Some of the first Dinky Toys ever made were originally sold in the 1930s for about 30 cents. Depending on rareity and condition, a Dinky Toys model car can be worth anywhere between €5 and €23,000. Most boxed Dinky Toys are available on the market for less than €250, while unboxed Dinky Toys often sell for between €5 and €50 euros. In 2016, a Dinky Toy collection of 3,500 cars sold for €172,000 euros at auction. (At this writing, coversion of € to $ is approximately $1.15.)

PNR MEMBERSHIP UPDATES

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1936 Buick model 48-29 Phaeton
1937 Buick 8 cyl, odel 80C Phaeton
1941 Buick 8 cyl, model 71C Phaeton

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THE CARAVAN COMMITTEE

Al McEwan, Tour Master
Sandi McEwan, Tour book author
Stan & Val Dickison, Facilities
and other details

PNR is hosting the 2019 National CCCA

Canadian Adventure CARavan

Starting from Kirkland, the CARavan travels on secondary roads to Sun Mountain, Kamloops, B.C., Whistler, B.C., Powell River, B.C. and finally ending in Victoria, B.C.

You will be treated to stunning countryside vistas and outstanding group activities including horse-drawn wagons to a cowboy barbecue, musical entertainment at several venues, historical sites, zip-lining, and ferry boat rides galore There will be plenty of personal time for side-trips and shopping.

If you haven't already signed-up for the famous Al McEwan/PNR CARavan, check with National CCCA HQ for availability.

Director's Message Continued from page 2

Bettye Gluth, along with Rich Anderson and others, I am sure. For many years it was known as the Pierce-Arrow Tour. Quite a while ago, an invitation to join was extended to pre-war Packards, hence the "P-Car Tour" moniker. Some time after that, the event was opened to all pre-war Classics. In deference to the name of the tour, I re-named my Chrysler Airflow to Pairflow, and Phil McCurdy referred to his Cord as a Pord. Bettye Gluth is concerned that someone might one day bring a Stutz….

But it's a very relaxed, low key event with lots of fun people and great cars. Easy driving and nice destinations are always enjoyed. Please consider joining us; contact Bettye Gluth or Rich Anderson if you have any questions or want a registration form!

Finally, a word about the Director's Message. I spoke to our Co-Editor Karen Hutchinson about this a couple of months ago. Communication about upcoming events and general club news is so effectively handled by our Secretary, Val Dickison, that there is rarely a need for me to 'advise' you about something relative to our Club. If I don't have something which I think is relevant and informative, I'm not going to write a Director's Message focused on my personal collection, my favorite potato salad recipe, or things of that nature. SO….if, in future issues of the BG, you don't see a Director's Message, it's simply because I didn't want to take BG space or your time with trivialities. I will add, however, that just when I think that I have nothing to say, something usually pops up!

Best "Classic-ness" to you-
Frank

Editor's Message

For ten years Laurel Gurnsey has been contributing "Classic Life" articles to the Bumper Guardian. Topics have ranged from Staying Dry in a Classic Car, to Approved Home Laundering Methods, the Classics of Downtown Abbey and the Role of the Chauffeur. In this issue, Laurel tackled the importance of staying fit and limber to ensure we are able to continue driving our Classics -- perhaps on the 2019 Canadian Adventure CARavan sponsered by the Pacific Northwest Region. My thanks to Laurel for her continued support of the Club's magazine.

But Laurel's contributions to the Classic Car community reach far beyond her submissions to the Bumper Guardian. For seventeen years, Laurel and her husband Colin have been a "driving" force behind a wonderful British Columbia Concours d'Elegance held on Labor Day weekend. This year the event starts with a reception on Friday August 30th with the actual Concours held on Saturday August 31st.

The first eight years, the Event was known as the Steamworks Concours before the name was changed to reflect the beautiful new venue -- Crescent Beach Concour d'Elegance.

In a recent email Laurel tells me that "Colin and I are personally sourcing the Classics class but have also taken on the Iconic convertibles class. This will be a feature class that we'd like to have split between European and American cars…do you have any idea of someone in the club who might have any of these? I've put a wish list of 11 below. We know the club is all about Classics but a lot of members also often have other beauties in their garages."

So, if you would like to participate and have a Full Classic® or any of the following eleven iconic convertibles, Laurel would love to hear from you.

'53-'62 Chevy Corvette, '59 Cadillac, '61-'67 Jaguar E-Type XK-E Series 1, '62-'67 Shelby Cobra, '64/'65-'67, Ford Mustang, '69-73 Triumph TR6, '72-'73 Mercedes-Benz SL (R107), Alfa Romeo Spider (Duetto, Veloce) Series 1, '67 Ferrari 275 GTS Nart Spyder, '61 Lincoln Continental Convertible, '62-'73 Lotus Elan

Please see the website www.crescentbeachconcours.com for the applications form of if you have questions please contact either Colin or Laurel Gurnsey at 604-980-7429 or lgurnsey@telus.net.

Karen Hutchinson
PNR-CCCA Editor-In-Chief

Correction BG Winter 2018 Page 7: All 1941 and 1942 Buick Series 70 cars regardless of body are considered Full Classics. One of the most entrenched CCCA Classification rules is that if any body style of a car model is Full Classic, all other bodied cars of the same model are Full Classic. (Refer to the Handbook/Directory for complete listings)


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