

NORTHSTAR NEWS

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It is 1948, and the winds of change are coming.



1948 Lincoln Continental, 1948 Chrysler Convertible, 1948 Cadillac Convertible, 1948 Packard Custom Eight. Significant changes will be made to these four luxury cars for 1949.

This month, we are doing a feature on four luxury automobiles, Americas' finest for 1948. The winds of change are blowing and there will be some significant changes to our favorite brands for 1949.

This year, 1948 will be the last year for the Lincoln and Continental automobiles powered by the famed HV12 engine since the Zephyr line was first introduced in the mid-30s. The 1948 Lincolns would have the honor of being powered by the last production V12. Somewhat underpowered and expensive to produce, their end would be with the 1948 models. In addition, the iconic and beautifully styled Continental model would also be discontinued.

For 1949 Lincoln models, power would come from the large 337 cubic inch "flat head" V8, which was also found in the Ford F8 truck. Lincoln and other Ford products had modern overhead valve V8 engines under development, but these new power sources would not be available for production for several years.

We are pleased to present a fine story about the 1948 Lincoln Continental owned by member John McCarthy of Illinois. This story originally appeared in the January 4, 2022, edition of Old Cars Weekly and was written by Brian Earnest. We thank OCW for their kindness in letting us reprint this story.

In addition to the 48 Lincolns, we will have a little about Lincolns fine competitors, the 1948 Cadillac, with its great looking "airplane styling," the 1948 Chrysler New Yorker, also bearing an older body style and a straight eight power plant, first fitted to the Chrysler line in the 1930s. It would also be a few more years until New Yorkers and Imperials would be available with Hemi-powered V8s. And lastly, a little about the 1948 Packard Super Clipper, also sporting pre-war design and a somewhat old in

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Welcome to the Northstar News, the monthly publication of the Northstar Region of the Lincoln and Continental Owners Club. We value your opinions and appreciate your input concerning this newsletter and the operation of the club. This is your club.

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Trivia from the Internet



Richard Gere
American Actor

Richard Tiffany Gere (born August 31, 1949) is an American actor. He began in films in the 1970s, playing a supporting role in *Looking for Mr. Goodbar* (1977) and a starring role in *Days of Heaven* (1978). He came to prominence with his role in the film *American Gigolo* (1980), which established him as leading man and a sex symbol. His other films include *An Officer and a Gentleman* (1982), *The Cotton club* 1984), *Pretty Woman* (1990), *Sommersby* (1993), *Primal fear* (1996), *Runaway Bride* (1999), *I'm Not There* (2007), *Arbitrage* (2012) and *Norman* (2016). For portraying Billy Flynn in the musical *Chicago* (2002), he won a Golden Globe Award and a Screen Actors Guild Award as part of the cast.

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Editors Message

Dear friends and gentle readers:

As I write this, we have only a few more days left in July. What a blistering hot month it was. I often wonder just how people got through the hot weather years ago before air conditioning was commonplace. As I have mentioned in this diatribe in past issues, I grew up a little northwest of Duluth, midway between Duluth and Two Harbors along the shores of Lake Superior. Air conditioning back in the 40s and 50s was just not needed in Duluth. We were lucky enough to have a good-sized home, and many weekends during the summer months, we would have friends of my parents come up from the Twin Cities to spend the weekend with us and "cool off." It was an interesting experience for me, to say the least. My first home in the Twin Cities was in Apple Valley, an Orrin Thompson special. Shortly after I purchased

it, I had central air installed. Haven't been without it since. Sadly, a lot of people in this country are suffering terribly from the extreme heat now being experienced by over half of our country. A number will die, and that doesn't seem right, not in this day and age. It seems hard to believe that in only a few months, we may be complaining about how cold it is.

This issue marks a milestone. It is the first time we have gone to 20 pages. Part of the reason was due to the extended article about the 1948 luxury car models. As mentioned in the article, there would be sea changes to the various makes and models over the next few years. Lincoln would be better served by an all-new body style for 1949, for both the "smaller" Lincolns, largely based on the '49 Mercury platform, and the larger-sized Cosmopolitan series. The smaller series still had the larger flathead V8 engine, right from the Ford F8 truck, but due to the size, it performed a bit better than the same engine as the larger Cosmopolitan. Both large and small Lincolns were available as two

and four-door models and convertibles. The smaller Lincoln would disappear from the product line in 1952, coincidental with the introduc-



Hugz, our West Coast correspondent was out searching for some Lincolns to report on. But, he found something just as pretty, a field of flowers. I think that he truly loved the smell of these gorgeous plants. Hugz lives near Portland, Oregon and there are a lot of great sights to explore.

tion of Lincoln's all-new 317 cubic inch overhead valve V8 engine and a brand-new body style. Lincoln was not the stodgy old man's car anymore. Nothing is as certain as change, and we will continue to see it in the automobile industry. Electric vehicles are selling (or being leased) at ever-increasing rates. This will surely change the way we think about our own cars. Many of us are already "early adopters," those who want to be near the cutting edge (or bleeding edge) of technology. But, with vehicles, this is a little more complex than acquiring the first DVD player, the first video recording device, or the first personal computer. There are still some unanswered questions that I have about the overall practicality of having one of the early all-electric vehicles here in our beloved north country. Will it really make sense finan-

cially for the number of miles that I currently drive each month? Maybe...maybe not. Time will tell.

My beloved Nico got to spend some quality time at the groomers recently. He left a lot of his fine undercoat all over their floor. He got a good washing and a blow dry, his nails manicured, and the mats behind his ears cut out. He even smells good. I am not sure that I got the same dog back when I picked him up. Experience is telling me that I need to take him in for grooming a bit more often, perhaps every two months or so.

Please take note of the picnic to be held in the Carlson Park area, in the western part of the metro area. Bring your own food that you like to eat, along with your favorite beverage to enjoy, and also bring some interesting stories to share with your friends from the Lincoln Club. See you there.

Till next month, David and Sweet Nico the Samoyed....

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Early life - Richard Tiffany Gere was born in Philadelphia on August 31, 1949, the eldest son and second child of housewife Doris Ann (1924-2016) and NMIC insurance agent Homer George Gere (1922-2023). His father originally intended to become a minister. Gere was raised Methodist in Syracuse, New York. His paternal great-grandfather, George Lane Gere (1848-1932), changed the spelling of his surname from "Geer." One of his ancestors, also named George, was an Englishman who came from Heavitree and settled in the Connecticut Colony in 1638. Both of Gere's parents were Mayflower descendants; his ancestors include Pilgrims such as John Billington, William Brewster, Francis Eaton, Francis Cooke, Degory Priest, George Soule, and Richard Warren.

In 1967, he graduated from North Syracuse Central High School, where he excelled at gymnastics and music and played the trumpet. He attended the University of Massachusetts Amherst on a gymnastics scholarship, studying philosophy; after two years, he left and did not graduate.

Career - Gere first worked professionally at the Seattle Repertory Theatre and the Provincetown Playhouse on Cape Cod in 1969, where he

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Directors Message by Bob Johnson August 2023



July is fast coming to a close. My effort to create a new type of Lincoln car show will be on display on Saturday, July 29, when we hold the First Annual Lincoln and American Collector Car Show. This car show, I hope, will lead to a different way of enjoying our Lincolns with all the other car brands. The first goal of this car show is to give our members who do not have a Lincoln a way to show their cars. The second goal is to find other Lincoln owners who are willing to show their Lincolns and hopefully get them to join LCOC. As of today, we have three possible Lincoln owners who are pre-registered for the car show that may enjoy our fellowship enough to become a member of our North Star Region. This type of car show may be our prime way of finding unknown Lincoln owners in our area. Next month, I will report the results of this event and hope that it will become an annual show that will help attract and keep members to our region and LCOC.

Jay White, after much calling and emailing, was able to get over 20 persons to attend Maple Grove Days Car Show on Saturday, July 16, 2023. The show field was full before 10 a.m., and cars were turned away. The weather was slightly cloudy because of all the Canadian smoke in the sky but, was tolerable. This car show has tripled in its size over the past several years, and was very enjoyable to attend and see all the people looking at our cars. There are many photos posted on our club's Facebook page for your enjoyment, ***North Star Lincoln Continental Car Club***

In August, we are having a North Star Picnic at the Carlson Cheshire Park, across from 301 Carlson Parkway, Minnetonka, on Sunday, August 27, 2023, at 11:30 a.m. Because of road construction, I will send out driving directions. Our thanks to Bob Roth for arranging this fine venue for the club. Please bring your own victuals and refreshments. We will enjoy fellowship with our North Star members, and you are invited to bring anyone that would be interested in our Lincoln activities; please let Bob Johnson know if you are attending so we have an idea of how many will be coming.

We will again be able to have our annual North Star catered lunch and auction, on Sunday, October 15, 2023, at Morries in Long Lake, Minnesota. More to come next month.

Our Facebook presence continues to grow, with likes over 2000. Please check our Facebook page and contact Jay White if you have any suggestions about more items for our Facebook page. We are advertising our North Star Region first Annual Lincoln and American Collector Car show with Flyers on Facebook to let other Lincoln Owners know about our car shows to help gain attendance. Please use our correct Facebook page, which is [North Star Lincoln Continental Car Club](#)

As always, keep the journey continuing in our marvelous Lincolns and stay WELL.

Bob and Mary Johnson.

Board Of Directors - 2023 - 2024

Title	Name	Phone Numbers	email	Term Ends
Regional Director	Bob Johnson	H(651)257-1715	arborbob41@aol.com	2023
Secretary	Chris Struble	(952)679-0342	068690@gmail.com	2023
Treasurer	Matt Foley			2025
Activities Director	Jay White	H(612)559-3219	jay@jwhiteandassoc.com	2023
Director	Bob Roth	H(763)475-1429		2023
Publications/ Membership	Dave Gustafson	H(952)435-1919	davidwgustafson@att.net	2025
Director	Tom Brace	H(651)644-1716	trbrace@comcast.net	2025
Director	Tina Zimpel	612-298-3632	tinajzim@gmail.com	2025
Director	Jeff Eisenberg	(612)521-3537	Jeff.eisenberg@libsontruck.com	2023
Director	Dave Heeren	(952)469-3647	dheeren41@hotmail.com	2025
Director	Ernie Christensen	651-500-0179	ernobc@yahoo.com	2025

Members and guests are welcome to attend the Board Meetings. Our meeting location, unless otherwise specified, will be held at Bloomington Lincoln in their conference room. Meeting time will be 6:30 pm on the first Thursday of each month, except December. Articles and other information for the newsletter should be sent to David Gustafson, Editor, at 308 Brandywine Drive, Burnsville, MN 55337. email: davidwgustafson@att.net

Luxury for 1948 continued...

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the tooth nine main bearing straight eight engine. A great motor, but the industry was headed toward overhead-valve V8 engines. Nothing else would do, and Packard would be the last company to have them available for sale in 1955, lagging behind their competition.

Sometimes it was just meant to be. One man's dream Lincoln Continental, found its way to him while he was in the right place at the right time. John McCarthy is a Lincoln lover. Almost any year or flavor — he pretty much likes them all. But only one Lincoln automobile qualifies as a “Holy Grail” car in McCarthy’s book. He dreamed about it for years, and now he’s got one.

“You go to a national Lincoln meet and see these there, and I call them ‘The Queens,’ says McCarthy, gazing at his glorious 1948 Continental convertible. “This is the first gen of the Continentals. I’m a Lincoln collector, I’ve had a number of them, but I’ve never had one as unique and special as this one. They made about 450 of these in ’48, and they made about twice as many coupes, and they’re very hard to find.”

Not that he ever gave up hope, but McCarthy never expected to own one of the postwar Continentals that he covets so much. He figured if he kept his eyes open and never quit looking around, he might get lucky. It finally happened in the summer of 2020.

“I found the car actually on [Facebook](#), and I had been looking for one,” he says. “It was at a price I could afford, which normally I can’t with these. I had to be in the right spot at the right time. And I was. “What really sold me was the color, Grotto Blue. I just love the color, and the car was just so structurally sound and good and straight that I bought it.”

McCarthy found the car in Macomb, [Mich](#). The man who had owned the Lincoln for many years had passed away, and his widow decided to part with it. That meant McCarthy had to make the tough decision to sell off a ’36 Lincoln sedan to make room for the Continental in his garage. “I loved that car, but I always wanted to have an open classic Lincoln,” he says.

McCarthy had plenty of questions about the car’s history, and he got some answers with the help of the Benson Ford Research Cen-

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starred in *Rosencrantz and Guildenstern Are Dead*. His first major acting role was in the original London stage version of *Grease*, in 1973. He was one of the first notable Hollywood actors to play a homosexual character, starring as a gay Holocaust victim in the 1979 Broadway production of *Bent*, for which he earned a Theatre World Award.

Gere began appearing in Hollywood films in the mid-1970s. Originally cast in a starring role in *The Lords of Flatbush* (1974), he was replaced after fighting with his co-star Sylvester Stallone. He played a small but memorable part in *Looking for Mr. Goodbar* (1977) and starred in director Terrence Malick's well-reviewed drama *Days of Heaven* (1978). The crime drama *American Gigolo* (1980) significantly boosted his profile, and the romantic drama *An Officer and a Gentleman* (1982) (co-starring Debra Winger) cemented Gere's ascent to stardom, grossing almost \$130 million and winning two Academy Awards out of six nominations; Gere himself received his first Golden Globe Award nomination. For the remainder of the 1980s, Gere appeared in films of

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Northstar Monthly Board Meeting Minutes

July 6, 2023

BOARD OF DIRECTOR'S MEETING

The meeting was called to order at Lincoln of Bloomington by Regional Director Bob Johnson at 6:39 p.m.

Board members attending the meeting were Bob Johnson, Ernie Christensen, Tina Zimple, Chris Struble, Bob Roth, Matt Foley, Jay White, Dave Gustafson, and Dave Heeren. The Board members not present were Tom Brace and Jeff Eisenberg. Visitors present were Mary Johnson. The minutes of the previous meeting and the agenda of this meeting were approved.

Director Reports:

Our next event is Maple Grove Days Car Show on Saturday, July 15, 2023, Breakfast at 8 a.m. Meet at Perkins. Car show 10 a.m. to 3 p.m. Call Jay White at 612-599-3219 for details and to confirm attending.

Review Blacksmith staffing and what we need for the FirstS Annual Lincoln and American Collector Car Show we are hosting 29th of July.

Our 14th Annual Lincoln Car Show at Bloomington Lincoln, Bloomington, Minnesota, was one of our most successful car shows ever. We had as many members attend without a Lincoln to visit with other members as with a Lincoln.

The 10th annual Lincoln Homecoming will be held August 10-13 at the Lincoln Motor Car Heritage Museum in Hickory Corners, Michigan. It will be hosted by the Lincoln Owners Club. Registration cutoff dates: Attending WITH a Lincoln for Exhibition: July 17, 2023. Attending WITHOUT a Lincoln for Exhibition: July 17, 2023.

The 2023 Mid-America Meet Registration is now open Meet to be held September 20-24 at the Crowne Plaza, Springfield, Illinois. It will be hosted by LCOC National. Registration cutoff dates: Registration for judged vehicles or Exhibition cars is August 18, 2023. Registration FOR ON-LINE is August 28, 2023.

Matt Foley reports that we have currently \$4,564.57 in the treasury with all bills paid. Jay White reports that Facebook now has over 1900 likes. Bob Johnson said please use the correct Facebook page, which is **North Star Lincoln Continental Car Club**.

Membership and Publications: 2023 North Star Region Membership renewals received at 95%. Need "My Pride & Joy" articles. The North Star region dues are \$20 per year, and LCOC dues are now \$54 per year. We have one new member, Stu MacGibbon of Apple Valley, thanks to Jay White.

Projects: Ernie Christensen suggested doing a Club Window Cling. We have an LCOC window cling for \$3.50. This would be a good region project and should be cheaper in volume.

The meeting Adjourned at 07:51 p.m.

The next Meeting is to be held at Lincoln of Bloomington Thursday, August 3, 2023, at 6:30 p.m.

Respectfully submitted by Chris Struble

Comparing Luxury for 1948

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varying critical and commercial reception. His career rebounded with the releases of *Internal Affairs* (1990) and *Pretty Woman* (1990), the latter of which earned him his second Golden Globe award nomination. The 1990s saw Gere star in successful films, including *Sommersby* (1993) (opposite Jodie Foster), *Primal Fear* (1996), and *Runaway Bride* (1999) (which reunited him with his *Pretty Woman* co-star Julia Roberts). He also took a leading role in the action thriller *The Jackal* (1997), playing former IRA militant Declan Mulqueen; Gere affected an Irish accent for the role.

Gere was named *People* magazine's "Sexiest Man Alive" in 1999. Not long thereafter, all in the same year, he appeared in the hit films *he Mothman Prophecies* (2002), *Unfaithful* (2002), and the Academy Award-winning musical film adaptation *Chicago* (2002), for which he won his first Golden Globe Award.

Gere's ballroom dancing drama *Shall We Dance?* (2004) was also a solid performer that grossed \$170 million worldwide. His next film, the book-to-

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ter. "You can write to them and give them your serial number, and they will give you what they call a build card, which is similar to a build sheet. And that told me a lot about the car," he notes.

He discovered the car had been sold at a dealership in Oklahoma and was equipped with a radio and antenna, and was originally painted the same blue color. He also got some information from the widow who was selling the Continental.

"She and her family and kids knew about the car for many years, and it was a favorite of her late husband. It was restored, I was told, in the early 1990s, maybe middle 1990s. Before that, it was owned by a pilot, and it spent decades in an aircraft hangar in Oklahoma. For many years it sat, and then this fella purchased the car in the '90s and had it restored and then passed away at the end of '18." McCarthy was also able to track down the son of the man who restored the car. He remembered the Lincoln and confirmed it was very authentic and unmolested.

"He confirmed that the car was built just the way you see it."

EDSEL'S BABY - The Continental traces its roots back to 1939 when Lincoln built a special Lincoln Zephyr convertible for Edsel Ford, who, over the years, had several one-off vehicles built for himself that he used as vacation cars and PR vehicles to show off new ideas and drum up interest in new company designs. The impressive 12-cylinder machine, with teardrop headlights, a long hood, and a long, low profile, was apparently a hit with Edsel's well-heeled friends, who inquired about getting one for themselves. A production version was born in 1940 and dubbed the Continental. It was designed by famed Ford stylist Bob Gregorie.

Edsel died in 1943, and when Gregorie left the company in 1946, the Continental began to lose steam with the Ford brass and disappeared following the 1948 model year, but not before becoming what many people consider to be the first American-built personal-luxury car. The first hand-built Continentals were based on the Zephyr but with some noteworthy design changes, including a lack of running boards and a lower hood height that was almost level with the fenders. The passenger area was pushed rearward, reducing the size of the trunk and pushing the spare tire above the rear bumper. The 292-cid V-12 was the same as was used in the Zephyr. Styling updates during the Continental's production run came a little at a time, including a boxier-looking body in 1942. A 306-cid, 130-hp V-12 took the place of the 292 that same year. Gear changing was done through a three-speed manual shifter on the column. Few cars on the market

could match the Continentals elegance or its list of amenities, which included fender skirts; power windows; whitewall tires; bumper guards; luxurious upholstery, and the calling card "Continental kit" rear spare assembly. Production was halted in 1943 due to World War II, but the Continental made another big splash in its return after the war when Henry Ford II piloted one at The Brickyard as a pace car for the Indy 500. Only 446 Continentals were built in '46 (201 cabriolets and 265 coupes) before production picked up slightly in 1947, when more than 1,500 were assembled. The following year proved to be the classic Continental's swan song when 847 coupes and 452 cabriolets were built. It remains the last time an American-built car carried a V-12 when it left the factory.

ROADWORTHY AGAIN - McCarthy said he wasn't worried that his Continental had been sitting idle for quite a while before he found it and brought it home. He says he was actually looking forward to digging into the car and finding some things to fix and update.

"A lot of things mechanically, electrically and hydraulically did not work," he said. "So, thanks to COVID, I spent a lot of time in the past year in my garage. When I got the car, the turn signals, fog lights, radio, antennal, windows — none of those were operable, which is OK, I love to fix things, so it gave me joy to turn all those things around and make them operable."



The radio takes up quite a bit of real estate on the dash. Fixing the radio, however, wasn't as much fun as some of the other tasks. "Yes, that was very frustrating! I'll tell you, taking the radio out of this car is a job and a half," he added. "It's the size of a breadbox and probably weighs 10 or 12 lbs., and to fish that up in there and have it set with the retaining bolts, it's incredible. I don't know how they did it. It became so complicated because there was no room on the dash that I removed the dash and wound up taking it all apart and bench-testing every system, and putting it all back together. It would be torture to try to restore all those things and keep the dash in the

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screen adaptation *Bee Season* (2005), was a commercial failure. Gere went on to co-star with Jesse Eisenberg and Terrence Howard in *The Hunting Party* (2007), a thriller in which he played a journalist in Bosnia. He next appeared with Christian Bale, Heath Ledger, and Cate Blanchett in Todd Haynes' semi-biographical film about Bob Dylan, *I'm Not There* (2007); Gere was one of six actors to portray a variation of Dylan. He co-starred with Diane Lane in the romantic drama *Nights in Rodanthe* (2008). The film was widely panned by critics (making #74 on *The Times* Worst Films of 2008 list) but grossed over \$84 million worldwide. The film is his most recent to have been produced entirely by a major film studio.

Gere has expressed a belief that his politics regarding China, an important financial resource for major Hollywood studios, have made film welcome within Hollywood. He embraced his apparent exile from Hollywood and instead appeared in independent films that garnered some of the best reviews of his career. He was notably singled out for portraying businessman Robert Miller in *Arbitrage* (2012), earning his fourth Golden Globe Award nomination.

Among many positive

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More Luxury for 1948

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McCarthy planned to spend this winter ironing out a few more bugs with the big convertible to make sure it runs as good as it looks — which is saying a lot. First on the list is tinkering with the overdrive, which doesn't quite kick in as it should.

Plenty of the surviving Continentals from the 1940s have been restored to near perfection, which largely takes them off the road. McCarthy's car would be a great candidate to become a No. 1 condition car, too, but he has no desire to go to extremes with another restoration. He's very certain that he doesn't want a garage princess. "If I can put 1,000 miles a year on it, I'll do it. I intend to drive it, definitely," he says. "I bought this to drive and put miles on it — especially with the top down! "It just floats. It handles remarkably easily, considering its weight. It steers well. The brakes are from 1948, so you've got to keep that in mind ... I would take the car anywhere. It drives beautifully. The seats are extremely comfortable. It's a delight. I just need to get more miles on it, and I'll take it anywhere. These cars were meant to be driven."

McCarthy almost takes some extra satisfaction in knowing that his '48 will not be one of the cars vying for the biggest trophies and 1,000-point scores at big national shows. "It's a really nice 'driver.' That's what it is. At some shows, it might be a show car, but at the LCOC — the Lincoln [national meet] — no, it probably wouldn't score very well. It's got some flaws in the paint and all, but that's fine with me. "I'm still learning about the car, but it gives me a great sense of joy every time I drive it, and of course, it's a magnet for people. It's exciting. I never thought I'd own a car this beautiful. I've had a lot of nice cars over the years, but nothing like this. This one my kids will fight over. "



While searching for an interesting article about 1948 Chryslers, your editor found this one which appeared in a British publication some time ago. It has a slightly different take from

most of the articles from US-based magazines. Growing up in the late 40s, there were a number of 1948 Chryslers that I remember quite well. The first one belonged to a friend of my father's, and it was a blue four-door sedan. It was a nice car, much nicer than Dad's 1947 Chevrolet Master Deluxe two-door sedan. Even as a nine-year-old, I could clearly recognize quality, and the New Yorker had the Master Deluxe beat by miles. It was big, quiet running, and cruised down the highway in style. Another that I remember belonged to my 5th-grade teacher, Ms. Ester Minter. At the time, I was attending a St. Louis County school about 12 miles north of where I lived. Ms. Minter instinctively knew that I really disliked riding the school bus, which took a circuitous route home. And, on occasion, would offer me a ride home, which did not take her out of her way and was appreciated by a young lad. The back seat of the dark green New York was so very comfortable and had the quality of a fine piece of furniture. Car buyers at the time recognized the value that Chrysler had to offer, and the Shirley Motor Company in Duluth sold many of these fine automobiles. And now on to the 1948 New Yorker in more detail.

Before Elvis changed everything, Cary Grant and Clark Gable defined American style. Sports coats and fedoras were the fashion, society centered around country clubs, and the car to have was a big, luxurious straight-eight. Peter Rickinson of Great Britain is keeping that era alive with a 1948 Chrysler New Yorker...

Peter Rickinson came to our attention not long after buying his first American car, a 1954 Chrysler Imperial, which we featured in the September 2019 issue. As we reported at the time, he had mainly enjoyed classic Rovers before a holiday in Cuba opened his eyes to American cars. He was primarily drawn to the subtler glamour of the top-end models of the Forties and early Fifties. Even then, it wasn't entirely by design that he ended up with the Imperial. He'd really been seeking something a little older, but he fell in love with it, and that was that.

He still hankered after a Forties car, and he found a 1949 Buick Roadmaster Sedanet to fill his double garage. He'd seen a 1948 Chrysler New Yorker convertible for sale for some time which really took his fancy, though, and once he committed to buying it, he had to contemplate the matter of finding storage or parting with one of his other cars. He had plenty of time to worry about that while the car was being shipped. Until then, he had much to look

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reviews, Peter Travers of *Rolling Stone* cited Gere's performance as "too good to ignore" and "an implosive tour de force." Lou Lumenick of the *New York Post* further wrote that he "gives the best performance of his career." Also in 2012, he received the Golden Starfish Award for Lifetime Achievement from the Hamptons International Film Festival and the Career Achievement Award from the Hollywood Film Awards. He had earlier received an award from the 34th Cairo International Film Festival in December 2010.

Gere made a notable departure from his traditional screen persona with Joseph Cedar's political drama *Norman* (2016). The film saw him portray Norman Oppenheimer, a small-time Jewish fixer. Gere himself described the character as an embodiment of the "sides of us we know are annoying and needy." His portrayal of Oppenheimer was called "consistently, completely fascinating" by RogerEbert.com and was singled out as a worthy Academy Award contender by *Variety*.

Gere is an accomplished musician, composing and performing the *Pretty Woman* piano theme and a guitar solo in *Runaway Bride*. He learned tap dance for his role as lawyer Billy Flynn

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Luxury for 1948 continued...

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forward to. He tells us how he came to buy the New Yorker: "Basically, I got greedy, and I realized I'd become a bit of a Mopar man, so I was looking for an earlier Chrysler, not specifically a New Yorker, but another participant at the Rally of the Giants has a fabulous '48 New Yorker sedan. Having driven his, it got me going. This New Yorker was more than I could really afford, and it was a third car. I didn't really have space for it, and it was an indulgence, and then I decided not to buy it because of the exchange rate. During the first lockdown, I took the plunge. When the exchange rate moved in our favor, I thought, 'It's now or never,' and bought it online without looking at it. I had an independent vehicle examination done in America, which didn't really tell me anything I didn't know, and the car was imported by Golden Chariots (goldenchariots.com)."

"It's not a car to hurry on the open road; you can cruise at 70 MPH with no hassle. I don't dare to find out the top speed. It will probably do about 90, but I'm not going to try."

The Chrysler comes with a 323.5 cu in straight-eight side valve engine, producing 135bhp. Chrysler's line contained a plethora of models in the late Forties, and the New Yorker was high in the pecking order, hence it had the luxury of eight cylinders, while lesser models made do with six. It featured Chrysler's Fluid Drive – a type of hydraulic coupling before torque converters were standardized – and a semi-automatic gearbox.



It was originally owned by a physician in Seattle who bought it as his second car. He kept it until 1989 and covered 82,000 miles; today, the mileage stands at 95,000. The swan-neck door mirrors and twin fog lights are desirable optional extras. Its second owner performed a body-on restoration in 1990. Says Peter: "The underside is all original with the factory underseal in remarkable condition, which suggests to me it had just got a bit tatty with age; hence it had new paint and some new upholstery, and the engine, gearbox, and brakes were overhauled." The third owner was the restorer's son,

who gave it to the dealer in 2018 or 2019, through whom Peter bought it. It arrived here in March 2020, and Peter was mildly surprised to find the brakes didn't work, but the culprit turned out to be one leaky wheel cylinder, so that was easily remedied, and the car was ready for the road. However, it spent six months doing not a lot until the DVLA woke up from its lockdown slumber and issued it with registration in September 2020.

Over the last two years, Peter has made the most of his latest acquisition, and he's formed quite an appreciation for its individual qualities. "You have to learn to use the semi-automatic gearbox," he begins. "Although it was very popular back in the day in Chryslers, DeSotos and Dodges, when you drive a modern automatic you realize how primitive it is. Having said that, the engine has so much flexibility that it drives beautifully. It's so smooth and quiet that it goes like a dream. I had a problem with fuel vaporization when I went to the Rally of the Giants in 2021, which I cured by building quite an elaborate heat shield, which has worked very well. Otherwise, it's all standard."

"It's not a car to hurry. On the open road, you can cruise at 70mph with no hassle. I don't dare to find out the top speed. It will probably do about 90, but I'm not going to try. Doing 60 with the roof down on a summer's day is delightful. It's a handful around town, though, because it's not responsive. It's a real land yacht and you have to treat it with respect. Having three cars of the same era, it's interesting to see how different they are. The '54 Chrysler has power everything, so it's much like a modern car. The Buick is somewhere in between; it's much easier to drive than the New Yorker."

It should be a good car because, with the convertible coupe costing \$2815 in 1948, you were paying for quality. Its nearest rival was Buick's range-topping Roadmaster, but the Buick won a much larger share of the market. Between 1946 and 1949, only the four-door New Yorker sedan sold in reasonably large numbers. Just 3000 convertible coupes found buyers in that time, while the two-door sedan and business coupe only sold a few hundred.

Like the rest of Detroit, Chrysler had little choice but to revive its 1942 models for a few years until the world got back to normal, and increasing prices merely reflected postwar inflation. It might be supposed that Buick was looking to attract younger buyers with its swooping curves, suggestive of speed, whereas the Chrysler's upright, dignified bearing appealed to more conservative tastes.

Indeed, the New Yorker made for a very

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in Chicago, and karate for *An Officer and a Gentleman*.

Multiple film critics and media outlets have cited Gere as one of the best actors *never* to have received an Academy Award nomination.

Activism and political views - Gere regularly visits Dharamshala, the headquarters of the Tibetan government-in-exile. He is an advocate for human rights in Tibet and is a co-founder of the Tibet House US, creator of the Gere Foundation, and Chairman of the Board of Directors for the International Campaign for Tibet. Because he supports the Tibetan Independence Movement, he is permanently banned from entering China.

In 1993, Gere was banned from being an Academy Award presenter after he denounced the Chinese government while announcing the nominees.

In September 2007, Gere called for the boycott of the 2008 Beijing Olympic Games to put pressure on China to make Tibet independent. He starred in a Free Tibet-themed Lancia commercial featuring the Lancia Delta. On June 27, 2011, he meditated in Borobudur Temple in Indonesia. He actively supports Survival International, an organization dedicated to protecting the rights and

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Comparing Luxury for 1948

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handsome car for the sort of buyer who might want to motor between their job in an upmarket district of town and their detached house in the suburbs via the country club; it being so well proportioned and displaying just enough chrome to suggest wealth without going overboard. The interior, meanwhile, catered very much to the style-conscious. The painted fascia accessorized with lots of chrome trim was typical for its time, but it was extremely well stocked with a full set of gauges, plus radio, interior lights, heater, cigar lighter, clock and thermometer, which were all standard fitment, and all still work. Equally impressive was the upholstery; a popular option was the Highlander tartan trim, very much a Chrysler special.

Peter remarks: "It's just so extravagant and American, Forties style. It turns heads everywhere. People say, 'Wow, was it really like that?' Well, yes, that's what they did. It's very comfortable and luxurious."



Clearly, these are the words of a satisfied buyer. But to return to that small problem of having three cars and a double garage, we would, like Peter, hate to have to decide which one to sell. Fortunately, this story has a happy ending. Peter, lucky soul that he is, had an endowment policy mature while he was waiting for the Chrysler to get its logbook and sensibly decided that the money would be best spent turning the double garage into a quadruple one. This means, of course, that he now has one more car-sized space needing to be filled...

He has made up his mind about one thing. Anything he buys in the future will have a fixed roof. "If I had my time again," he says of the New Yorker, "I'd look for a sedan or club coupe. With a convertible, you pay double and get half the practicality, and when you've got the hood up, it's like going around in a pram. I don't regret it, but I wouldn't have another."

That doesn't mean he's not going to get lots of enjoyment out of it, though. Away from shows, it's not unlikely that you'll find him just going for a drive around the North Yorkshire Moors. "I'm not reluctant to use it. If it's a nice day, I'll go out in it. It never gets wet, but I'm quite happy just to go to the supermarket or the local garden center. I feel that its condition is so

good, and it's such a rare car that I'd be foolish to let it go, so it's going to be a keeper." That's just the right attitude to have with a survivor car like the New Yorker. I'm not going to tell Peter that he should buy a fourth car, but if another one like this came up for sale, I'm sure we'd all much rather it ended up in his hands than hidden away somewhere where it never turns a wheel...

Power comes from the venerable 323.5cu in straight-eight side valve motor. A good engine which would be retired at the end of 1950, replaced by the magnificent FirePower Hemi V8. Only the Chrysler Town & Country, with its wooden body, was seen as a more luxurious model. Chrysler's styling is conservative compared with what was to come in the following decade! Peter says the Chrysler cruises nicely at 70mph. Original tube radio. Mileage stands at 95k. Rear courtesy light. Black paint sets off the chrome nicely. New Yorker was one of the top Chrysler models. Fluid Drive was a form of semi-automatic transmission, Chrysler's first attempt at shiftless driving. Fine details are plentiful in this high quality automobile.



1948 Cadillac Fleetwood 60 Special

Editors comments... In 1948 two of my father's good friends were fortunate to be able to purchase new Cadillacs. One was a 62 model sedanette, a very stylish two-door coupe. And another went large and bought a 1948 Fleetwood sedan. Truly the mark of someone who had made it in the relatively small town of Duluth, Minnesota. Cadillacs were popular luxury cars in that fair city and sold very well. The dealer was Duluth Motors and was owned for years by members of the Priest family, who brought Cadillac to Duluth in the early 1920s. It was said that Cadillac sold more cars in Duluth (at least till the mid to late 50s) than any other city in the US. Duluth did seem to have more than its share of "old money." The following story was found on the internet and is being reprinted below.

The true postwar design history at Cadillac begins with the development of the 1948 model. As World War II drew to a close, there was a climate at Cadillac which had never existed before. Forces of unrest were afoot, and a couple of key people, who might otherwise be relied upon to make important decisions, weren't even

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lands of tribal peoples throughout the world.

Gere campaigns for ecological causes and AIDS awareness. He currently serves on the board of directors for *Healing the Divide*, an organization that supports global initiatives to promote peace, justice and understanding. He helped to establish the *AIDS Care Home*, a residential facility in India for women and children with AIDS, and also supports campaigns for AIDS awareness and education in that country. In 1999, he created the *Gere Foundation India Trust* to support a variety of humanitarian programs in India. On April 15, 2007, Gere appeared at an AIDS awareness rally in Jaipur. During a live news conference to promote condom use among truck drivers, he embraced Bollywood superstar Shilpa Shetty, dipped her, and kissed her several times on the cheek. As a result of that gesture, a local court ordered the arrest of Gere and Shetty, finding them in violation of public obscenity laws. Gere has said the controversy was "manufactured by a small hard-line political party." About a month later, a two-judge bench headed by the Chief Justice of India, K. G. Balakrishnan, described the case as "frivolous" and believed that such com-

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American Luxury for 1948 continued...

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The 1948-49 Cadillac was a dream come true — the dream of a young boy way back in 1920. Years before that, the boy's Detroit socialite mother, Clara, had purchased the third Cadillac ever built in 1903. Henry Leland, the husband of Clara's close friend and founder of Cadillac, had loaned his own chauffeur to teach her how to drive. Since that time, there had been a long succession of new Cadillacs in the woman's life. The boy had thus literally grown up with Cadillacs.

But there was something about Clara's 1918 phaeton that awakened in the boy a deep appreciation for a well-designed machine. When his mother sold the phaeton after moving to California, the boy was heartbroken. He began making sketches of it and, from there, expanded into the creation of his own automobile designs. Promising himself that one day he would design a Cadillac, that boy grew up to be one of the most influential automobile designers of all time: Franklin Q. Hershey.

Hershey was initiated into the profession of automotive design at the Walter M. Murphy Body Company in Beverly Hills, California, where he created special automobile bodies for movie stars and millionaires. Later, he settled into a position with General Motors in Detroit. There, he developed a Bentley-style radiator for Pontiac, which quickly gained Hershey the recognition and support of Harley Earl, GM's design czar. That was followed by the famed Silver Streak Pontiacs — a design theme that pulled the marque out of its commercial doldrums and became its trademark for two decades.

Upon his return from a stint in Germany, where he worked with GM's Opel Division, Hershey was made head of the General Motors Advanced Design Studio at 40 Milwaukee Avenue in Detroit.

One day in the late Thirties, Earl received government permission through a friend to take some of his best designers to Michigan's Selfridge Field to see a secret military aircraft. Designers Bill Mitchell and Frank Hershey were among the group. Though no one knew it then, this field trip was destined to become legendary in the history of automotive design.

There on the runway sat the thirteenth Lockheed P-38 Lightning, the twin-boomed aeronautical marvel that, after some further development, was going to set combat records in the coming war. Its radical design opened Mitchell's, and especially Hershey's, eyes to possibilities unthought of before — they were

transfixed by the elegance of the plane's design.

When the story of the '48 Cadillac is told, the influence of the plane's tailfins is usually the predominant theme. However, the effect of the plane's design encompassed much more than that. Mitchell said, "You have to understand the value of what we saw in that plane's design. We saw that you could take one line and continue it from the cowl all the way back to the tip of the tail — that you could have one unbroken, flowing line."



The P-38 Lightning was the inspiration for the design of the restyled 1948 Cadillac.

Hershey was also impressed with the plane's aerodynamic flow, but when he got back to his studio, he began experimenting with the line of the tailfin he had seen. He worked with that idea, but both he and Mitchell moved on to other design projects before they left GM to serve in the Navy during World War II. Even so, meeting up with the P-38 Lightning had cast a spell over all the designers who had seen it. This spell would carry through the long war to the introduction of the 1948 Cadillac almost a decade later — and beyond that into defining the design "flavor" of Cadillacs for years thereafter.

Hall Hibbard and Kelly Johnson, the designers of the plane German fighter pilots would later label *der Gabelschwanz* — the fork-tailed devil — were quite modest about their influential design. The plane had evolved into its form because it had to accommodate two liquid-cooled GM Allison engines, each with a General Electric turbocharger and Prestone radiators. Johnson was quoted in historian Bill Yenne's book on Lockheed that, "There was a reason for everything that went into it, a logical evolution. The shape took care of itself. In design, you are forced to develop unusual solutions to unusual problems." In other words, the plane's design followed the functional requirements the military had laid down to the designers. It is one of those interesting ironies of histo-

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More Luxury...

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plaints against celebrities were filed for "cheap publicity" and have brought a bad name to the country. They ruled that Gere would remain free to enter the country.

Gere contributed some of his writing for the book *We Are One: A Celebration of Tribal Peoples*, released in October 2009. He discussed the persecution and loss of land of the Jummas as an example of a tragic story that repeats itself in different continents of the world, calling attention to the crime against their peaceful culture and how it reflects on humankind's own relationship with nature and capacity to survive. The royalties from the book's sale go to the indigenous rights organization Survival International.

In 2010, Gere stated that the war in Iraq was not supported by the American people and that the Bush administration had "bullied" Americans into the decision. He called George W. Bush a "very poor president." In a press conference held on the sidelines of the 34th Cairo International Film Festival, he said, "I'm very sorry about what the U.S. has done in Iraq. This war has been a tragedy for everyone. I hope that the people of Iraq can rebuild their country."

In 2016, Gere en-

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ry that Cadillac Motor Division manufactured precision assemblies for the Allison engines used on the P-38 during the war. Cadillac even made limited use of this fact in its wartime advertising.

Hershey returned to GM in 1944, and Earl put him in charge of the Cadillac Design Studio. The war was winding down, so Cadillac had to be made ready for a return to non-military production. To set the record straight, Mitchell, who had headed Cadillac design before going into the military, didn't leave the Navy until about a year after Hershey. Even then, he didn't stay long at GM because he was asked to run a private design firm that Harley Earl had earlier started with his sons. Both the 1948 and '49 Cadillacs had been designed before Mitchell eventually returned to GM.



One of the best looking cars for 1948. The Cadillac SSeries 62 Sedanette, 2 door coupe.

One other point must be made before continuing this story. In the late '30s, Earl had traveled the 64 km to the University of Michigan in Ann Arbor to get a question answered. He wondered just what would be the optimum size for a less-than-full-size clay model of an automobile. Earl's motivation was to save time, money, and space — but at the same time, have his designers produce models that would give a true idea of a design concept's full-size appearance. The University's answer, after looking into the matter, was 3/8-scale.

The "Interceptor" proposal was the first design series to make use of the 3/8-scale model concept and to incorporate some of the ideas developed from the visit to see the P-38 Lightning. Some of the models sported an early version of the tailfin; others did not. All of them, however, were based on the single line flowing from the leading edge of the vehicle to the rear bumper. Some of the Interceptor models were even triple-prowed like the P-38, and otherwise borrowed heavily from the plane's design.

Hershey remembers working on the clay models one day in the studio in the GM engineering building and adding tailfins to a particular model of that series. When Earl came in

with Nick Dreystadt, one of the top executives, he saw them and told Hershey, "Take those things off!" Being the rugged individualist that he was, Hershey left the fins on and simply covered them with a drape. Earl came back a couple of days later and said the same thing: "I told you to take those things off!" Hershey just covered the fins again.

Sometime later, Dreystadt came into the studio, looked at the model, and said, "Thank God you left the fins on the car! The top brass loves them!" Earl then encouraged Hershey to leave the fins on the models wherever he wished. Tailfins had gained a secure foothold in Cadillac design.

The Interceptor series was an interesting offshoot of Cadillac styling that was never introduced to the public. Actually, two full-sized running versions of the Interceptor concept were built shortly after the war. Partly due to their aerodynamic design, their performance on the GM test track was spectacular, Hershey remembers. The engineers were especially impressed.

The problem was that when top management looked closely at the cars, they finally concluded that their design was just too advanced for the public. Harley Earl had once said, "A fundamental we have learned ... is not to step too far at a time, but every now and then we take a risk." To bring the Interceptor to production was deemed too great a risk. The Interceptor design concept thus went no further than the two prototypes that had been driven on the GM test track. Finally, they, too, were broken up.

The sad fact is that the Interceptor might well have become the 1948 Cadillac, but the design was judged to be too far ahead of its time. Earl, therefore, directed Hershey, as the head of Cadillac Design, to take a new tack — to start over. Because the 1946 and '47 Caddys had been rehashes of the '41 and '42, it was concluded that Cadillac needed a fresh new beginning, one that would reinforce its leadership position of excellence of design.

At this crucial point, a significant event occurred. There was labor trouble at GM and where in Detroit in the early postwar years, for that matter — effectively locking the design team out of its studio. During the work on the Interceptor, however, Hershey had bought a 60-acre farm about 48 km outside Detroit to be near the General Motors test track. In light of the lockout, he decided to move the Cadillac design team — including his master clay sculptor, Chris Kline — out to the farmhouse to continue design work in the basement. One of the guys even made a sign proclaiming this to be the Cadillac Design Studio (although the official designation

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dorsed Hillary Clinton for president and donated \$2,700 to her campaign.

In 2017, Gere criticized Benjamin Netanyahu's policies on the Palestinians and Israel's expansion of settlements in the occupied West Bank, stating, "Settlements are such an absurd provocation and, certainly in the international sense, completely illegal—and they are certainly not part of the program of someone who wants a genuine peace process."

Personal life - Gere had on-again/off-again relationships with actress Penelope Milford from 1971 to 1978, and painter Sylvia Martins from 1978 to 1986. During those years, he was also sporadically linked with Tuesday Weld, Carole Malloy, Dawn Steel, Loree Rodkin, Barbara Carrera, and Barbra Streisand. He was accused of having affairs with Priscilla Presley and Kim Basinger in tell-all books written by Presley's ex-boyfriend Michael Edwards and Basinger's ex-husband Ron Snyder. He has also reportedly dated model Laura Bailey, Tina Chow, Dalila Di Lazzaro, and Padma Lakshmi. He was married to model Cindy Crawford from 1991 to 1995.

In November 2002, Gere married model and actress Carey Lowell.

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Four Luxury cars for 48 continued...

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of the team was "Special Car Design Studio"). Fortunately, there was much camaraderie in this makeshift facility — and even more hard work.

Thus did Hershey's farmhouse become the birthplace of the befinned 1948 Cadillac. Franklin Q. Hershey, the man who just seven years later would give us the classic two-seater Ford Thunderbird, was also the man who gave us the '48 Caddy — his boyhood dream of designing a Cadillac had come true. But it was more than that, for the '48 would set a design standard that would influence Cadillac for years.

When most car buffs talk fins, they have a specific treatment in mind and point to the '48 Cadillac as having the first. However, Bill Mitchell claimed that, strictly speaking, the '48 was not exactly the first year for Cadillac tailfins. For example, he said, you can look at the 1937 Fleetwood Series Seventy-Five convertible sedan and see that there was a "fin-like" projection on the rear fender — even though that projection was fully chromed and was obviously a separate and distinct lamp housing attached to the fender.



But true fins are a sweep of the fender itself; sometimes the taillight is housed within it, sometimes not. The success of the '48 Cadillac tailfin was how Hershey incorporated what Mitchell himself learned from the P-38. The fin was a continuation of the flow of the bodyline from the front to the rear of the car. It was as simple and as elegant as that, but Hershey alone had the talent and insight to put it together.

The '48 Cadillac was an instant success with buyers. When dealers first saw it, however, they were apprehensive, and some were downright scared the public wouldn't like it. But any negative opinions the dealers had were soon overshadowed by the public's instant and massive demand for the car. The '48 was the spirit of the P-38 Lightning on wheels — and it

was there to be bought in any Cadillac showroom. With that beautiful line flowing through the body panels, climaxing in the elegant tailfins that gave the effect of making the car look longer, the sheer beauty and simplicity of the car's body took many an onlooker's breath away. The rounded bumpers and curved windshield only added to the car's sleek styling. In 1948, Cadillac was the luxury car to own.



Cadillac Series 62 Convertible interior.

Everyone wanted to copy the Caddy in whatever way they could. Mail order houses did a brisk business selling tailfins that could be mounted on the rear fenders of Fords or Chevys. Design studios around the world adopted various forms of the fin for whatever car was being facelifted. Eventually one could see fins on everything from the Henry J to a Mercedes.

Even the grille of the '48 was new, although it continued the distinctive wide cross-hatch theme. A delicate bow of chrome defined the top line of the grille, while the two inside horizontal bars ran outboard to become the upper and lower borders of the parking lights. The forward-sloping hood provided greater visibility, enhancing the low lines of the car, while the front fenders blended smoothly into the body sides, becoming an integral part of the bodywork (rather than being "tacked on").

In spite of its fresh new look, the '48 Cadillac maintained much that was distinctive of the marque. The name in script, the goddess on the hood, "V" emblem with crest up front, eggcrate grille, massive "sombbrero" wheel covers, distinctive body moldings, hardware and mascot by Chris Kline, and embryonic "Dagmar" bumper guards all shouted "Cadillac" loud and clear.

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They have a son, Homer James Jigme Gere, who was born in February 2000 and is named for his grandfathers as well as the Tibetan name "Jigme." In September 2013, the two separated after 11 years of marriage. They spent three years in highly contested divorce proceedings in New York County Supreme Court. The case was settled in October 2016.



Richard Gere with wife Alejandra Silva.

In early April 2018, Gere married Spanish activist Alejandra Silva. In August 2018, they announced that they were expecting their first child. Their son, Alexander, was born in February 2019. In April 2020, the birth of their second son was reported.

Gere's interest in Buddhism began when he was

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Luxury cars for 1948 continued...

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The Series Sixty-One and Sixty-Two, actually a bit shorter than the same models of the previous year, each offered a two-door fastback club coupe, or "Sedanet." The almost-a-Boattail coupes of 1948-49 were arguably the most beautiful postwar fastbacks ever built. The Sixty-Ones and Sixty-Twos differed only slightly in trim — no chrome rocker panel moldings or front fender stone shields for the Sixty-One, for example — but shared the same sheet metal and 126-inch wheelbase. Hershey had indeed wrought some magic, because the 50mm-narrower cars were 50mm wider inside, where buyers really appreciated it.



The top of the line.... The Fleetwood 60 Special sedan. For those who have arrived....

The limited-production Fleetwood Series Seventy-Five conservatively carried on with the '46 sheet metal, amortizing the prewar 1941-42 dies used in the manufacture of this impressive 3454mm-long-wheelbase vehicle. Available in models which carried five people to the nine-passenger Imperial, the Seventy-Fives were luxuriously finished both inside and out, striking awe into those who witnessed one lumbering down the boulevards of postwar America.

The design flagship of the line was the Sixty Special — the cream of the '48 lineup. Hershey points out that the treatment of the stone guards ahead of the rear wheels on this model was a direct carry-over from the Prestone side radiators situated to the rear of the twin booms of the P-38. This inspired chrome

treatment, the distinctive set of five chromed hashmark strips on the sail panel, the more elegant interior, and longer 3378mm wheelbase made the Sixty Special a much-desired automobile, as it is even today.

Though retaining a narrow center pillar, the two-piece windshield on all models except the Seventy-Fives was curved, quite a novelty in 1948. And because the various models differed in height, Cadillac had to produce four different windshields for the model year.

Inside the '48, instruments were clustered quite functionally in a deep pod under the dashboard line that carried through almost to the floor on both sides. Some automotive enthusiasts have called this a "rainbow" instrument panel because of its generous sweep. Functional ducts in the front doors circulated air to the side windows and the windshield, a forward-looking feature at the time.

Despite all the new styling features, the 150-horsepower L-head V-8 and Hydra-Matic automatic transmission were carried over virtually unchanged from 1941-47. The V-8 was tough, with a distinguished record for smoothness and longevity, and as good or better than anything offered by the competition. On the minus side, it was bulky and heavy. Maurice D. Hendry, in *Cadillac, Standard of the World: The Complete History*, described the engine's performance and economy as "adequate." The '48 Caddy didn't get into production until late February 1948, and went on sale in dealer showrooms in March. The model year thus spanned a short nine months. Demand was higher than supply, but there was only time to build 52,706 cars for the '48 model run.

Packard for 1948

Editor's note... The J.S. Sneve company on East First Street quietly sold Packard's out
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For Sale - 1979 Town Car

Linda Fenelon has decided to sell the car that she and her late husband, Ron, enjoyed for 20 years. The rust-free California Town Car has 106,000 miles. It is mechanically sound and has a nice interior. The clear coat paint is fading. The tires are nearly new. For a personal inspection or more information, contact Linda Fenelon, Alexandria, Minnesota, 320-763-4197 or 320-491-4484. \$6000/offer.



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in his 20s. He first studied Zen Buddhism under Kyozan Joshu Sasaki. After studying Zen for five or six years, he and Brazilian painter Sylvia Martins traveled in 1978 to Nepal, where he met many Tibetan monks and lamas. He then met the 14th Dalai Lama in India and became a practicing Tibetan Buddhist and an active supporter of the Dalai Lama.

Awards and honors - In 1995, Gere was the President of the Jury at the 19th Moscow International Film Festival.

On May 17, 2012 Albanian President, Bamir Topi awarded the "Medal of Gratitude" to Gere with the citation: "With gratitude and honor outstanding personality of the world art, great humanist and activist for the protection of human rights, which unmasked and the American public made known, and further, inhuman crimes, ethnic cleansing in Kosovo, in 1999. the Serbian military machine against the Albanian civilian population living in its land." On February 16, 2012, the George Eastman Museum honored Gere with the George Eastman Award for distinguished contribution to the art of film.

From the internet...

For Sale 1959 Lincoln

This is a very unique automobile, which was owned and loved by Bill Holiday, a past North Star club member. It is in top shape mechanically and features a rebuilt radiator and full engine rebuild, along with a rebuilt carburetor, rebuilt power brakes, automatic transmission, starter, and new steel subframe. All lights work, and there is a new engine harness that was never needed, and it will be included. The mechanical fuel pump has also been rebuilt, and an electric fuel pump has also been installed. All the glass is good, and the power windows work as they should. There are new inner door panels that will come with the car but need installation. There is a new complete exhaust system. It is believed that the differential has also been rebuilt. The cover has been removed and replaced, and resealed. In addition, there are new stainless fuel and brake lines. A new carpet is included but needs to be installed. The hood looks nice, as does the roof and trunk. The speedometer and radio are not working. There is an under-dash A/C unit with an evaporator and condenser included but not installed. The seats have had some professional upholstery work recently to get them looking nice. The wipers work along with the gauges. Seat belts have been added. There are fender skirts too. Pictures available.

This vehicle needs to be seen. There will need to be some body work needed, and a spare parts car will be included with the sale. Both vehicles are presently located at Bill's home in Otsego, Minnesota. Asking \$10,000, but will listen to reasonable offers.

North Star member Brad Videen, who helped Bill Holiday with much of the repair and restoration, will be glad to answer any questions you might have regarding this 1959 Lincoln and will assist in the sale. Please call Brad at 763.300.7118.

More on the 1948's

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of a small dealership that could hold only about three cars in its showroom. Not flashy and with little advertising, the same people came back every time they needed a new car. When Packard announced their new models for 1955, the Sneve company quietly closed its doors. It was a very sad time for Duluthians who owned Packards. The following story about 1948 Packards was found on the internet and first appeared in "Cars in Depth" April 2011.



1948 Packard 8 four door sedan.

This originally equipped 1948 Packard Eight survivor is on only its third owner and has just 40,000 miles on the clock. Other than the tires, fluids, filters, belts, and hoses, everything is original – nothing's been rebuilt. All it takes is a walk around the stately exterior and a peak into the elegantly appointed interior, and it's easy to understand that while Cadillac may have been the standard of the world, Packard was America's ultimate aspirational car. Packards were what truly wealthy people drove.

The original purchaser bought the car for his wife. She put 38,000 miles on the car, using it to go shopping or to the club. Her estate sold it to a collector who turned it into a trailer queen. The current owner, though, drives it regularly enough to keep it in good running condition. He'd just taken it out of storage and had used it to pick up some hardware. The exterior isn't perfect, there are some touched-up scratches in the original maroon paint, but the body is in remarkable shape for a car that has spent almost 60 years in Michigan. For a non-show car, the body panels are very straight – a tribute to the quality of work that Packard demanded from Briggs, who supplied their bodies. Every piece of chrome glistened in the

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Continued... Luxury for 1948

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early spring sunlight. The interior is flawless, except for some frayed upholstery on the driver's side near the bottom of the seat. My guess is that the wear is from the fine coat of the matron who originally drove this luxury automobile. The finish and quality of the wood trim inside the car would not look out of place in a modern British luxury car like Bentley or Aston Martin.

One of the ironies about Packard is their carriage trade customer base, then and now. Packard went broke selling cars to wealthy people. Rich folks drove Packards, and after the marque's demise in the late 1950s, rich folks continued to collect Packards. In particular, the prewar Packards today are among the most valuable classic American cars there are, with restored models easily fetching six and seven-figure prices. The marque's mystique continues. When respected Packard restorer Fran Roxas tried making his first custom with the Strother Macminn penned "Myth," right out of the box, it was a Ridler Award Great Eight finalist at the 2010 Detroit Autorama and last August, it sold for \$407,000 at auction.

So though the marque is defunct, Packard collectors have the means to keep their cars running and in good condition. They also have the means to preserve the marque's history.

Though the old Packard plant on East Grand Boulevard is a clichéd symbol of Detroit's ruin, the factory's two famous limestone facades have been saved by Dayton's Packard Museum and by the Packard Motor Car Foundation. The Museum paid \$161,000 at auction for their remnant in 2008, and crews subsequently removed it for eventual reassembly in Ohio. The foundation plans on eventually displaying the other edifice at the Packard Proving Grounds, in suburban Detroit, which the foundation owns and is restoring.



1948 Packard interior. Packards always featured the best of materials and very refined luxury.

The car's current owner, Art, is an active member of the Packard owners club, and the car is regularly driven to Packard meets. As a matter of fact, when I asked him if he was planning on going to the spring open house at the Packard Proving Grounds

May 1, he offered me a ride there in this car.

It's not the easiest car to drive. Today we measure luxury by the number and kinds of toys a car has. In 1948, luxury was more about quality construction. Though Packard had introduced air conditioning by the time this car was made, the only luxury equipment on this model was a heater, radio, and vacuum-operated windshield wipers. No power steering, no power brakes, not even an automatic transmission. Packard would not introduce the Ultramatic transmission for another year. This straight-eight powered car has a "three on the tree" and a 3-speed shifter on the steering column, along with an overdrive that is engaged by pressing on the clutch pedal at highway speeds.

The 1948 was the first true postwar Packard, though it was not a clean sheet design, and it was based on the prewar Clipper. Designers tried to blend the Clipper's 1930s style separate fenders into the hood and trunk for a more modern look, and while the results are not entirely unattractive, the "bathtub" Packards have a bloated look. They still had the Clipper's 1930s vintage C pillar, and they were significantly heavier than the Clipper. Trying to save money, Packard ended up spending as much developing the Twenty-Second Series Packard as they would have had they started from scratch. Still, the '48 Packard had a new enough look to be a success, selling almost 100,000 units, about double Cadillac's sales that year. It was to be a high water mark, never again to be reached. The '48 Cadillac, introduced in the spring of 1948, was a landmark car, the car that started the tail fin era. Despite the restyling, the Packard's prewar heritage was obvious and soon looked dated compared to the P-38-inspired Caddy. Cadillac would go on to go from strength to strength, introducing its OHV V8 in 1949, a move that the increasingly financially strapped Packard could not match until 1955. Soon Packard's circumstances would be so reduced that they were forced to merge with Studebaker. Not much later, the oldest luxury marque in America disappeared.

Packard had survived the Great Depression by doing what major "Three Ps" competitors Peerless and Pierce-Arrow could not do, and that was to build a new factory, design a new car from the ground up and introduce mass-production techniques for a mid-priced automobile to be built alongside the "senior" cars introduced as the 120, as 1935 cars.

Paradoxically for Packard, the savior "cheaper" cars became the millstone over time by diluting the prestige of the marque. Before the Second World War, Packard was still building senior 356 cubic inch inline-eight cars separately from the smaller cars, which ran much smaller inline-sixes and inline-eights of 245 and 282 cubic inches, respectively. To further their competitive condition, Packard commissioned Howard "Dutch" Darrin to develop a new line for mid-1941 introduction known as the Clipper. Bodies were not produced by Packard but contracted to Briggs Body in Detroit in order to save costs. They sold very well, and the cars were brought back postwar and ended up as the basis for all Packard cars, both "junior" and "senior," with larger cars having longer front ends for the massive 356 inline-eight. This meant that all Packard bodies were now sourced by Briggs, except for commercial hearse and ambulance.

As with all other manufacturers, Packard was able to sell any cars they were able to produce in the immediate postwar years. Utilizing the more modern and better-looking Clipper styling for

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Top of the Line Luxury for 1948...

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all cars saved money and modernized the styling of the senior cars at a minimal cost. It also allowed for all cars to be produced on one assembly line.



A very stylish alternative to the somewhat clunky station wagons offered by other manufacturers was the Packard Station Sedan.

By the time these Eights came along, the competition was bringing out new cars with new styling, and Packard was at a disadvantage. Packard, therefore, reskinned the cars below the greenhouse to eliminate the vestiges of fender sweeps. The cars looked bulbous, yes, but the massive look was definitely in for American buyers. These 1948-50 cars gave Packard financial breathing room until all-new cars could be developed for 1951, but even though they were a stopgap measure, they are respected now.



1948 Packard Custom Victoria Eight convertible.

The Eight and Deluxe Eight lines had 288 cubic inch engines throughout the three-year production, rated at 130 hp in 1948 and 135 hp thereafter. These cars rode a 120-inch wheelbase as used on the prewar and postwar Clipper cars which preceded them. The Super Eight line had 327 cubic inch engines throughout the same period, rated at 145 hp for 1948 and 150 hp thereafter. These cars utilized a 120-inch wheelbase for 1948 and 127 inches from 1949 on. A long-body seven-passenger sedan and limousine were of-

fered on a 141-inch wheelbase.

The senior Custom Eight line had the massive nine main bearing 356 cubic inch engine, rated at 160 hp. The 127-inch wheelbase and long nose were used out of necessity. The 148-inch wheelbase seven-passenger sedans and limousines were also supplied to order for 1948. 1949 was Packard's Golden Anniversary year, and the company produced 2,000 cars in custom gold paint.



All Packards used "straight eight" engines. All cylinders and consequently all spark plugs were in a line on the cylinder head of the engine. Of the four luxury cars in this article, Packard would retain the straight eight power plants until the all new models in 1955. The final year, the top of the line models were rated at 212 horsepower and featured four bbl carburetors. They were known to be some of the smoothest and most quiet of engines ever produced. Unfortunately, the fickle public wanted modern Overhead Valve Engines. Sadly, Packard's days would be numbered.

Top-of-the-line Custom Eight convertibles ran an eye-popping \$4,295 for 1948, with prices gradually moving up to \$4,520 by 1950 when a mere 77 examples were built. Only 1,013 were built in 1948, 213 were built in the first series of 1949 cars, and a mere 68 were built in the second series of 1949 cars. Another rare Packard built from 1948 to 1950 was the Eight Station Sedan, a station wagon that sold new for \$3,425 in 1948 and featured mostly metal bodywork with some wood structure in the upper rearmost body and tailgates.

Alterations in mid-1949 for the second series cars included larger rear windows on some cars, trim changes, and oval tail-lights as well as the Ultramatic transmission. This was the only automatic transmission ever developed entirely in-house by a US auto company other than the "Big-Three," and for its time, it was highly advanced. The lock-up clutch on the torque convertor solved several issues. It improved highway fuel economy to match a synchromesh car, and it kept transmission oil temperatures down. The clutch could engage as low as 15 mph, but given the normal driving style of the day for cars such as these and the prodigious low-engine speed torque of the Packard Eights, this was no real disadvantage.

The Maple Grove car show in words and pictures.

Bob Johnson reporting.....



Gathering for breakfast before the Maple Grove show are (L-R) Jay White, Tom St. Martin, Mike Fiterman, Chris Struble, Ernie Christensen, Tina Zimpel, John LaBahn, Bob Johnson and Bob Roth.

Maple Grove days, Saturday, July 15, started for us at Perkins restaurant at 8 a.m., so we could have breakfast and still get a decent parking spot on the street for the car show hosted by Draglinks car club, Twin Cities. Jay White, after much calling and emailing, was able to get over 20 persons to attend the car show. About half of the 20 showed up for breakfast, and no couples.



Jay White proudly showing off his 1964 Continental convertible.

Those attending for breakfast at Perkins also had their mini car show in the parking lot; Jay White with his 1964 Continental convertible, Tom St Martin with his 1957 TBird, Mike Fiterman with his 1936 Mercedes model 500K, Chris Struble with his 1966 Continental convertible, Bob Roth with the first showing of his new to him 1989 Rolls Royce Cornish convertible, Bob Johnson with his 2005 Custom Town Car (which was the hit of the show), John Labahn with his 1956 Continental

Mark II, Tina Zimpel with her 1993 Town Car and Ernie Christiansen with his 1997 Continental Town Car. Because of the early hour, several members tried to meet us later at the car show. They were Ray and Jeanine Nelson with a 1948 Continental Custom Sedan, Jim and Anna Taplin with their 1957 Premier 4-dr Sedan, Cory Wagner with his 1962 Continental convertible and Dan Lopez with his 2006 Lincoln LT Pickup.



Tom St. Martin with his sharp looking 1957 Tbird.



Mike Fiterman arrived in style with this magnificent looking 1936 Mercedes Benz 500K. Coming or going, this fine automobile exudes luxury and draws looks wherever it goes.

The show field was full before 10 a.m., and cars were turned away. The weather was slightly cloudy because of all the Canadian smoke in the sky, but it was tolerable. This car show has tripled in its size over the past several years, and it was very enjoyable to attend and see all the people looking at our cars. Photos were taken by Jay White. Tina Zimpel and Matthew Brady. There was one unidentified Lincoln Conti-

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More Maple Grove Show

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mental Mark III at the show please call Jay White if you know whose car it was. There are many more photos posted on our club's Facebook page for your enjoyment.



John LaBahn with his Mark II



Bob Roth's Rolls Royce Cornish convertible.



Cory Wagner behind the wheel of his custom 1962 Continental.



Chris Struble opened up his Continental convertible for all the world to see.



Background - Tina Zimpel and her '93 Town Car, foreground Ernie Christensen and his 1977 Town Car.



Ray and Jeanine Nelson's Continental Coupe.



The highlight of the show was this Zimmer based "Super Fly" Town Car, brought by Bob Johnson. Ray Nelson said that all Bob needs now is a floppy Panama hat, a light colored linen jacket, and some Ray-Ban aviator glasses. Then, he will be all set to go! The perfect fashion statement.

North Star LCOC events

- August **North Star Picnic. Sunday, August 27, 2023**, 11:30 a.m. Carlson Park picnic area. Please bring your own picnic basket filled with the things that you like best and refreshments. We will enjoy fellowship with our North Star members, and you are invited to bring anyone that would be interested in our Lincoln cars and club activities.
- September **LCOC Mid-America Meet September 20th - 24th**, Host hotel: Crowne Plaza Hotel and Convention Center, Springfield, Illinois.
- October **Sunday, October 15, 2023**. 11 a.m. - 3 p.m. Annual North Star catered lunch and auction. Morries car collection, Long Lake, Minnesota.
- Sunday, October 8, 2023**, Fall leaf color driving tour. We will meet at the McDonalds in Hudson, Wisconsin at 10 a.m. More information in future newsletters.
- November **Year-end Sunday brunch**. Place and date to be determined. More information in future Newsletters.



We want you and your ideas for the North Star Lincoln Club. Tell us what you think. Tell us how we can make the club even better. Give us a call or email. We will listen. If you know of good places to eat or fun things to do or see... let us know.

Also, we can use help in signing up new members. Do your best to make the club grow and try to sign up one new member each year. The club needs new members to survive.

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The Back Page



For Sale - 1941 Continental

Call Larry Jaehnert 651-491-0522

1941 Lincoln Continental Cabriolet V-12. This car was an early 1941 model year, serial number 16H-56-96. It has less than 14,500 miles since a complete mechanical restoration, including the engine, transmission, Columbia 2-speed rear axle, steering sector, etc. The engine rebuild was done using Bob Olmsted (Ford engineering staff) upgrades for increasing oil pressure and delivery. The engine was cleaned and hot tanked, bored, decked, and balanced with new valves, pistons, insert bearings, etc., and I have receipts for all of the above. The engine has new aluminum polished heads and a polished intake manifold. The Columbia rear axle was rebuilt and bullet-proofed. All new Rhode Island wiring was installed thru-out. It has the hot air heating system, complete and restored but not currently installed. The top, floor coverings, and trunk lining have been done recently and are in pristine condition. The dash has been wood grained as original, and most inside gauges and metal trim are gold-plated. Exterior paint is not up to high point judging standards. All exterior plating is done to show quality. Price is \$49,500.



I am a very fine car that desperately needs a new home. I have been with my present owner(s) since the early 1980s, and it has now time for me to be much loved and well taken care of in the way that I have become accustomed to by a new family. I have an excellent pedigree that can be easily verified by all of my present masters' documents.

I am a 1979 Lincoln Mark V, having traveled less than 35,000 miles in my lifetime. I have always spent my nights and days safely stored inside, in a nice secure gar-

age, except when my mom and dad took me out for special rides and bring to car shows. I finished in a Diamond Blue metallic paint, which was rare in 1979. Both my inside and outside are spotless, with no dings, dents, or scrapes. I look almost as good as the day my first owner took delivery of me from the dealership. I have a moonroof and virtually all of the accessories that Lincoln offered in 1979. Plus, I come with all the owners and factory manuals too.

Would you please come to see me and check me out? I will not disappoint you and provide you and your family with many years of enjoyment behind the wheel and pride of ownership. Plus, my owners' price aligns with current Mecum auction results for similar Mark V's, most having more miles than I do. Very fairly priced at \$14,500 obo.

Further inquiries should be directed to Ann at 612-695-6524. She will be awaiting your call.