

# Fountainhead Antique Auto Museum

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## Channel Description:

Go behind-the-scenes to learn more about antique automobiles, vintage fashions and Alaska transportation history.

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03/11/13--06:00:

[Automotive Library Arrives](#)



by Nancy DeWitt

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We recently acquired a library from the estate of J. Parker Wickham, the Long Island car enthusiast from whom we purchased 19 cars and one motorcycle to start our museum. Mr. Wickham built a substantial collection of old books and literature over the years, and we are grateful to be the new conservators of his library. Many of the books and pamphlets are more than

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one hundred years old.

As the historian for the museum, I was delighted to see many of the titles as they were uncrated, including a complete set of *Automobile Quarterly* books. Not surprisingly, Willy was fascinated by the old service and operation manuals. The docents who helped unpack the books were also intrigued, as shown by Ron at right. Imagine needing a book to learn how to drive a car!

As you can see, some of the books have curious titles, and others are in very poor shape. In addition to entering every book into a database, we need to determine how to best preserve some of the most fragile ones. Unfortunately, we do not have space to display the books or allow for public access to them. However, if you are interested in doing research on a specific topic, contact us and we will see if we can accommodate you.

 **03/18/13--06:00: [Women's Exercise Clothes and the Bicycle](#)** 0  0   

by *Abigail Cucolo*

© [Fountainhead Antique Auto Museum](#)

Don't you love pants? Jeans, slacks, trousers- so easy, so comfortable, so convenient.

Don't you love being able to raise your arms? Or sit down?

Did you know women owe a good deal of these "luxuries" to the bicycle?

Well, not the bicycle alone, of course, but it made excellent headway in the evolution of more practical clothing for women. With the increasing number of ladies participating

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[Handsome Hupmob...](#)

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[Shop: 1906 C...](#)

[06/24/13--07:00: The Great](#)

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[and the Bird...](#)

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[Red Whitin...](#)

(showing articles 21 to 40  
of 138)

in sports during the end of the Victorian Period and, most especially, the Edwardian, society was familiarizing itself with the idea that women could...well...move--and society wouldn't fall into moral decay if women wore pants (for our UK readers, trousers. Obviously 'no pants' would be a different issue...).

The typical fashions of the Victorian period were rather restricting: sleeves were so tight women couldn't raise their arms, large crinolines and bustles made sitting a strategic experience, corsets constricted breathing (among other things). The basic idea was that a lady would not need to be active, should not be active, so her clothing could be as frivolous and tedious as possible. Victorian society valued a domestic, submissive, dainty woman. It also, ironically, valued progress. The period was filled with reform movements on civil rights, temperance, dress, health. Schools began instituting exercise classes where women's clothing could diverge from the dress code of society with uniforms consisting of knee length divided skirts and cotton stockings, however they would never dare to wear their uniforms outside of the proper venue. Upper middle class women and above began participating in vogue sports like tennis, croquet, ice skating, or golf, but for these social activities they wore their everyday clothes (that's right, women would play tennis in full bustle). Of course, it didn't take long to realize you can't exactly participate if you keep tripping over petticoats or fall out of breath every play, so skirts raised a very few inches, corsets were loosened. While these situations began to blur the boundaries of acceptable costume, they were never worn on the street or out of the confines of private society. In the 1890s, the first women who wore ankle skirts in the cities faced aggressive crowds (Crane 259).

In comes the bicycle. Liberating in oh-so many ways! As a new 'sport' not already designated as exclusively male, women could claim it as an appropriate activity for themselves. Because of this, for the first time women were no longer

restricted to a radius of three miles around their homes. Of course, it was almost impossible to ride in the fashionable clothing of the period, so it required more practical attire. Shorter skirts, more flexible corsets, less elaborate undergarments and less embellishment- thus began the foot in the door for women's chance to wear pants.

For cycling, most women wore suits with calf length divided skirts (rationals in England), though bloomers (or knickerbockers) were worn by some. Full pants gathered at the knee, bloomers were originally devised by the dress reformer Amelia Bloomer as an alternative to the cumbersome and physically affecting styles of the mid-Victorian period. Initially both costumes were met with some controversy, but bloomers in particular faced great hostility--many women who wore them were chastised and assaulted on the streets:

Letter from Mrs. C.S. Peel (a *Hundred Wonderful Years*, 1926):

“Two ladies--or, as Grandpapa says, two shameless females--in bloomers bicycled through the village yesterday, and some of the women were so scandalized that they threw stones at them. I didn't dare say so, but I thought they looked very neat, though I don't think I should quite like to show my own legs to the world like that.” (Gernsheim 81)

More popular in America than in England (where skirts that could be buttoned around each leg were most accepted), they were still often worn with an outer skirt to defer ridicule. Surprisingly, in France, where women were chastised in magazines for dressing in a masculine manner during their athletic activities, the divided skirts and bloomers were rapidly accepted, and a trouser ban on women was lifted for cyclists (Crane 258-260). By 1896, there was an estimated number of 10 million Americans cycling (Tortura and Eubank 329). The sport only increased in popularity, and

during the Edwardian period bloomers caused less controversy as society became accustomed to seeing women's ankles. While the more traditional woman wore a divided skirt, bloomers were the choice garment of the emancipated lady and marked the first occasion of modestly successful trousers for women. They began to be seen as acceptable for activities other than cycling, like hiking, and though trousers as we recognize them would not be seen in women's everyday costume until the late 1920s, the bloomers were a leap towards independence (if only for our legs).

So hurray for bicycles! Because the bicycle weaned society onto the sight of more practical clothing for women, we are free to wear our jeans today! ... alright, Mr. Levi Strauss may have had a hand in that, too :-)

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 **03/25/13--06:00: [Photo Shoot with Michael Craft](#)**

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*by Nancy DeWitt*

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Earlier this month we were the lucky beneficiaries of a professional photo shoot with [Michael Craft Photography](#) of Seattle. Michael is the official photographer for the LeMay Museum and donated a photo session to a fundraising auction held at the Kirkland Concours d'Elegance last fall. Fountainhead Museum owner Tim Cerny was the winning bidder and flew Michael (far right, next to museum manager Willy Vinton) to Fairbanks.

Although the session was for an 8-hour shoot,

Michael generously gave us three days of his time (we did let him off to enjoy the World [Ice Art Championships](#) and the University of Alaska Museum, though). He photographed several individual cars and their features, spending two hours alone on our McFarlan's lovely motometer. We also took several cars outside for shots, and put Michael up on the lift to take some overhead panoramas of the museum.

Even Willy got into the action, as you can see at right.

We couldn't have pulled off the shoot without the wonderful volunteer help provided by Rod Benson and Michael Lecorchick. Thanks, guys!

The ladies from our Historic Fashion department were also kept busy, moving and arranging dresses for the photographs. Barb Cerny and Abigail Cucolo have done a fantastic job of putting several of our newest acquisitions on display. Do stop by to see them!

We can't wait to see Michael's photos of this spectacular 1910s gown.

Willy thought it looked like Barb and Abbie were worshiping the dress in the above photo. Never one to be outdone, he and the guys demonstrated equal reverence for the museum's 1933 Auburn speedster.

We'll be sure to share some of Michael's photos once we receive them.

*by Willy Vinton*

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Spring is in the air, which means the opening of the swap meet season for us. First up was Chickasha, Oklahoma, where the winds blow free and often. I arrived there last Tuesday night, because even though the meet doesn't open until Thursday a huge portion of the purchases are made during Wednesday's vendor line up.

I spent all day Wednesday working this huge lot full of trailers, pickups, motor homes and cars full of "treasures." Even small cars like the red one at right were packed with things to sell, leaving only room for a driver. I wonder if the guy with the Model T and trailer sold everything and had to walk home????

Now, I hate to say that some folks are lazy, but when you bring a full size air mattress to the swap meet--complete with fitted sheets and pillow cases--and set it up in a large fair building used for showing animals (odors included), one has to wonder. This vendor was rather entertaining, as he would lay down for a nap, and when someone came up to ask about an item, he would tell them to bring it over so he could see it and collect the money while staying in bed. Maybe he did have a good idea after all, as not everyone can make money while lying in bed!

On Thursday night we headed into Oklahoma City to view a couple of great car collections. I spent some time looking at this 1903 Gray Wolf race car built by a private collector. It is a thing of beauty, with the copper tube radiator running down the sides of the car. Probably not very effective, but great to look at none the less. Parked next to the 1903 race car was this fun, ELECTRIC car built to race on the salt flats. It has a very tight space for the driver, and if you are a little claustrophobic like Beth Schmidt is, when Ted closes the hatch the hands come up real fast! But, give her credit for crawling inside. At least she

is small enough to fit--I don't think I could have. This electric car goes from 0 to 200 mph in 55 seconds. I'm not sure what its top speed is, but what a rush it would be to drive on the salt flats. In my next post I will share pictures of the Miller race car.

📅 04/04/13--14:30: [Hot Rod Lincoln: NAAM Conference 2013](#) 0  0   

*by Nancy DeWitt*

© [Fountainhead Antique Auto Museum](#)

The Fountainhead Antique Auto Museum is proud to be a member of the [National Association of Automobile Museums](#) (NAAM). This group of enthusiastic and dedicated professionals meets once a year to share resources, network and broaden our knowledge about museum operations. This year's event was graciously hosted by the Smith Collection [Museum of American Speed](#) (MAS) in Lincoln, Nebraska.

As usual, I had to take the awful, 1:30 AM red-eye flight out of Fairbanks to make my connection in Seattle. Both my flight to Minneapolis and the one to Lincoln were delayed because of a blizzard in MN. Still, I arrived enough in advance to drive over to Grand Island the following morning to check out the amazing spectacle of snow goose and sandhill crane migration through that area. I've never seen anything like it!

The



### NAAM conference attendees

*Courtesy of the Museum of American Speed*

conference started that evening and was followed by three days of seminars and field trips. Presentations covered a wide variety of topics such as docent training, historic vehicle preservation techniques, social media, digital imaging and collections management. We spent one day touring the Strategic Air and Space Museum, Gary Kuck's private automobile collection and the MAS. I've posted several photos from latter [here](#), including some of pedal cars from their huge collection.

On the last day of the conference I was elected to the NAAM board of directors. I am also chairing the NAAM conference scholarship committee. If your museum is not a NAAM member, or you would just like to support the work of this fine association, please consider joining! The next conference will be held at the Petersen Museum in Los Angeles March 25-29, 2014, in conjunction with the [World Forum for Motor Museums](#). I'm wondering if they can top the cool door prizes awarded in Lincoln, though. I'm not a Husker fan, but that cornhead is a hoot!

*by Nancy DeWitt*

© Fountainhead Antique Auto Museum

Much has been written about the famous, New York-to-Paris automobile race of 1908, including this nice [synopsis](#). After reaching San Francisco, the plan was for the automobiles to be shipped to Alaska, where they would be driven from Valdez to Nome and over the frozen Bering Strait to Russia. Only the American team, driving a Thomas Flyer, actually made it to Alaska. After arriving in Valdez on April 8, the team realized that overland progress would be impossible because of deep snow. The race plans were changed, and the American team lost their lead as they backtracked to Seattle before sailing to Japan. Although they crossed the finish line in second place behind the German car, they won the race thanks to a handicap given them for their side trip to Alaska (and a penalty levied against the German team for having shipped their Protos automobile by rail part of the way).

The arrival of the Thomas Flyer in Valdez was a very big deal, as it was the first automobile to reach that town and probably the first one ever seen by many of the residents. The entire town, complete with a brass band, turned out to greet it. Women posed for photos in it. And then it was loaded back on a boat without ever having made it off the dock. This splendid car is now on display in the National Automobile Museum in Reno, Nevada.

So what became of the Protos and the only other car to complete the race, the Italian Züst? The Protos was restored by the Siemens family and now resides in the [Deutsches Museum](#) in Munich, Germany. Surprisingly, the Züst appears to have spent some time in Dawson City.

After crossing the finish line in Paris on September 17, 1908, the Züst traveled to London. Shortly thereafter, it caught fire while its gasoline was being removed for rail transport, severely damaging the rear wheels and wooden body. The car suffered further indignity when looters vandalized it, and then it fell into obscurity.

**In 1910, O.B. Perry, superintendent of Solomon Guggenheim's Yukon Gold Company, brought a Züst to Dawson City, where it remained until the**

1950s. Collector Buck Rogers of Vancouver, British Columbia was its next owner, and he in turn sold it to Harry and Shirley Blackstaff of Vancouver Island in the 1980s. It was only after the Blackstaffs had begun its restoration that they discovered it was likely the Great Race car. Some pretty compelling evidence for this conclusion is presented in this [article](#) by Dr. Barry Pratchett.

The



Images of the Züst courtesy  
of [ConceptCarz.com](#)

Blackstaffs restored the Züst in time for the Great Race centennial (photos of the restoration can be found [here](#)). Shirley Blackstaff believes that the car ended up in Dawson because O.B. Perry was friends with famous American racer Barney Oldfield, who in turn was friends with Emilio Sirtori, one of the Züst's drivers during the Great Race. Whatever the reason, I find it amazing that all three of the Great Race finishers are still around today.

*\*Note\* We will be hosting a special program about the Great Race on August 6. Watch for details!*

*by Abigail Cucolo*

© [Fountainhead Antique Auto Museum](#)

Western and non-western cultures alike exhibit one of the most basic motivations of dress: display of status. Historically, [sumptuary laws](#) were enacted to visually distinguish the upper levels of society from the socially and financially inferior. During the 14th century, for example, poulaines became so fashionable and extreme (the shoe points could extend to 12 inches or more) that Edward IV of England made a decree limiting them to the nobility, and knights were not permitted to have points exceeding two inches, lest they fancy themselves part of the aristocracy (Simonson, 1944, p. 68). The sumptuary laws of Medieval and Renaissance Europe were plausible because of the rigid class system of the monarchies; they would never have been enacted in an egalitarian society. Fashion visually interprets the ‘vogue political philosophy’ of a time and place- the restricting style of Victorian modesty, the Greco-Roman silhouettes of Neo-Classicism, the uniformity of Soviet Russia (Donald, 2002). Likewise for societies with a religious state: Islamic republics have women covered in very conservative clothing, and in Amish society, where pride and vanity are sinful, the costume is modest and plain.

Before the end of the 18th century, the purpose of dress was to make as obvious as possible the differences in rank, lineage, and wealth; however, after the spread of democratic ideals and republican governments, the effort became to minimize them (Simonson, 1944). Men’s fashion, originally very flamboyant, adopted a minimal, somber style because of the new “no frills” attitude that came with the period (Simonson, 1944, p. 70). This ‘democratic simplification’ was mirrored in women’s fashion when they achieved more equality (Simonson, 1944). The simple, boyish silhouettes of the 1920s and 1960s coincide with women’s suffrage and civil rights movements. The ‘vogue philosophy’ can also explain the rise of popularity in lower class clothing items because of the French and American Revolutions, when

opposition to the aristocracy was admirable- knee breeches became associated with tyranny so they grew more and more obsolete.

Reactions to political subjugation often manifest in costume. During the 1960s, governments from East and Central Africa reacted to colonialism through the prohibition/denunciation of what they saw as influence of western culture, issuing directives to “Cover-Up” and “Lower Hemlines or Else” (Wipper, 1972, p. 329). Miniskirts were blamed for widespread rioting in Ethiopia, and Zambia’s reaction to its recent independence resulted in its president ruling that skirts be at least three inches below the knee and women were not to use lipstick, straighten their hair, paint their fingernails, or wear trousers (Wipper, 1972, p. 334). Though a republic, Zambia’s fresh political upheaval created an autocratic control of the adornment of its citizens.

Ethiopia, however, was a monarchy soon to be overthrown by a socialist military regime, who saw fashion as “products of western capitalism” (Wipper, 1972, p.334). Countries with strong socialist and communist governments tend to result in homogenized clothing, reflecting the extreme equality and uniformity proposed by the ideology. Those who attempt to follow fashion lack dignity, as it is the absence of indulgent adornment that is the “politically correct” way of dressing (Ip, 2003, p. 333). The irony that comes with the philosophy “freedom from adornment = freedom from oppression” (Ip, 2003, p. 334), is that the ordination of people’s clothing through law or coercion is oppression. A person’s individual identity is erased; they become one of the masses- which, of course, is perfectly representative of the ideology.

In the democratic republic of the United States, where freedom is highly valued, uniformity is not enforced, yet

equality is exhibited in similarities between the clothing silhouette of the leaders and the “common” people. The President of the United States and the small town business manager will both dress in a suit. In the African



Sarah Palin in Valentino

Ashanti tribe, on the other hand, a person may be killed if he wears a garment like the king (Tortura and Eubank, 2005, p. 4). It is literally ‘fashion suicide.’ The custom clearly reflects the value of the absolute power of the monarch. By wearing the style of the king, the perpetrator has the gall to assume king’s identity and may be seen as a pretender to the throne. Dressing above class in a totalitarian society sends the message that you are attempting to take on the authority of the elite. In a democracy, it becomes the opposite--leaders could commit political suicide by appearing too elite. Politicians hold focus groups and hire consultants to tell them what tie color represents the best values or what hair style makes them most affable--it is detrimental to look too pretentious or privileged. There was significant controversy in 2008, for example, when it was reported that \$150,000 had been spent on vice-presidential candidate [Sarah Palin’s wardrobe](#). Because of America’s strong middle class, value of equality, and message of opportunity for every level of society, politicians don’t want to alienate the blue collar voter. They want to prove they are a true representative of the people by being relatable as one of the people, and the fastest way to do that is through clothing.

So while they are now more subtle, the visual cues that express the political philosophy of a culture, western or non western, monarchy or democracy, are still present today and exhibited across the globe.

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🚩 04/22/13--10:10: [Peerless - "All That the Name Implies"](#) 0  0   

by Nancy DeWitt and Willy Vinton

© [Fountainhead Antique Auto Museum](#)

The magnificent Peerless automobile was one of the "Three Ps" of early motoring royalty, alongside Pierce-Arrow and Packard. Originally a manufacturer of clothes wringers, Peerless became one of the most greatly respected luxury car makers of the early 20th Century. The marque's grandiose slogan, "Peerless—All That The Name Implies," was appropriate for such a high-quality and stylish automobile. Pictured here is our 1912 Peerless Model 36-K 7-passenger touring car.



*Photo by Ronn Murray Photography*

Peerless automobiles were produced from 1900-1931. In 1912 they offered five models, each of which could be customized to suit an individual buyer's tastes. Wealthy patrons paid \$5,000 for a Model 36 Touring, which would be the equivalent of over \$117,000 today. A peak inside shows just how luxurious these cars were, right down to the brass foot rest.

Our Peerless is powered by a 48 HP, 577.5-cubic-inch T-head six with its inline cylinders cast in pairs.

We have spent a lot of time working to get the Peerless running properly, as well as finishing all the little things that were never completed during its restoration. It should be ready to make an appearance on the streets as soon as the snow pack is gone from the parking lots and the puddles have dried. We have had it out a couple times in the snow, but it doesn't handle well on icy surfaces!

This



Peerless once belonged to legendary collector Barney Pollard, and came to us by way of Texas. It's a massive car that rides on a 137" inch wheelbase and stands over seven feet tall. At left, our historic fashion consultant Abigail shows just how big and imposing this car is.

Of the 450 Model 36s produced, only a handful are known to still exist, likely because their cast-aluminum bodies commanded high prices during wartime scrap drives. We are very fortunate to have this one in our museum!

📅 04/29/13--07:00:  
[Bakersfield Swap Meet  
2013](#)

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*by Willy Vinton*

© [Fountainhead Antique Auto Museum](#)

I made the annual trek to the Bakersfield Swap Meet a few weeks ago. This year I had the chance to make a day tour with the Bakersfield Horseless Carriage Club in the company of Greg and Cathy Rising in their 1927 Ford touring car. It was a

scenic drive that included a visit to a ranch that raised ostriches. While there, we learned a lot about all the uses of the various ostrich products (feathers, hide, eggs and meat).

On the trip we went over the Tahachapi Pass, which features the [Tahachapi Loop](#), shown at right. This is the only place in the world where a 4,000-foot-long train will pass over itself, gaining 72 feet in elevation along a 2% grade. I had read about the Tahachapi Loop, but this was the first time I had a chance to see it. After a great lunch and tour, we headed back to get ready for the swap meet. The little Ford T ran cool and pulled the hills with ease, without a hint of overheating. Thanks again to the Risings for their hospitality!

This was one of the vendors on the site at Bakerfield Swap Meet. As you can imagine, it takes a lot of time to look through each of the trays, boxes and piles to make sure you don't miss that one treasure you are seeking.

You can also find a few cars for sale at the Bakersfield Swap Meet, like this [1911 Hispano-Suiza "King Alphonso XIII"](#) Double Berline. It's a very unique and unusual-looking beast, to say the least. It looked like someone took a couple of early electric cars and combined them to make a unique form of transportation. It appeared to be a very original car, but since it was not American built, I left it sitting there. Kind of a shame, as we could have hauled lots of gals dressed in their finery around Fairbanks in this one!

I'm dedicating this blog post to our most important museum sponsor, [Wedgewood Resort](#). The Fountainhead Museum is located on the grounds of their beautiful, 105-acre campus just north of downtown Fairbanks. I encourage our out-of-town visitors to stay at Wedgewood Resort, because by doing so you'll be supporting the continued preservation of the museum's artifacts, as well as our educational programs. You'll also receive special museum privileges and can watch for one of our cars cruising right past your hotel building!

Guests at Wedgewood Resort and Bear Lodge\* (or [Sophie Station Suites](#) or the [Bridgewater Hotel](#)), receive half-price museum admission and VIP access to our scheduled tours. You can also ride the free "Around-Town Shuttle" to the University of Alaska Museum of the North and Pioneer Park (home of the Pioneer Aviation Museum). If you're a car club or other group, you'll love the resort's meeting facilities, catering services, and ample parking.

Bear Lodge and the resort's Convention Center are like bonus museum galleries, with interesting vintage clothing exhibits and photographs of classic cars, local wildlife, and Alaska history on display in the lobbies and hallways. Be sure to budget time to see these, as well as the historical exhibits located throughout the resort. Nature enthusiasts will love the breathtaking flower displays, proximity to Creamer's Refuge, and free entry to the resort's private nature reserve. The 75-acre [Wedgewood Wildlife Sanctuary](#) offers a unique opportunity for guests to explore the nature trails, take a self-guided or naturalist-led walk, and watch for wildlife at Wander Lake.

You can choose from one- or two-bedroom suites at Wedgewood (perfect for families), or

spacious hotel rooms in Bear Lodge. Parking and high-speed WiFi are free, and there is an on-site restaurant, lounge, and Internet café open from mid-May through early September. The location, fabulous hospitality and variety of amenities at Wedgewood Resort can't be beat, especially for old car and vintage fashion enthusiasts!

\*summer season

*“If you are up this far north, you won't find a better place to stay! The Bear Lodge is a first rate hotel with fine dinning, and a great buffet breakfast too. Be sure to check out the car museum! This may well have been the highlight of the entire trip to this state. The car collection is vast and first rate, many of which I have not seen anywhere else before. This hotel has everything you will need right here on site, It is a gem, this far north!”* TripAdvisor Review

📅 05/13/13--07:30: [The Abbott-Detroit Bull Dog](#)

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by Nancy DeWitt

© [Fountainhead Antique Auto Museum](#)



William B. Norton Photographs, P226-099

When I began working with the Fountainhead Museum during its development stage, one of my first tasks was to research which automobiles were the first to reach Alaska. I found the intriguing photo at right in the [digital archives](#) of the Alaska State Library. It is labeled "Chas. C. Percival. Skagway, Alaska. Enroute 1000,000 mile durability run. The Abbot-Detroit Bull Dog." I had never heard of an Abbott-Detroit before, and was curious to know why it was in Skagway in 1911. It turns out it was in Alaska during a famous publicity stunt.



1912 Abbott-Detroit, courtesy of ConceptCarz.com  
The Abbott-Detroit was a luxury automobile produced in Detroit from 1909-1916. Most were powered by Continental four or six-cylinder engines (a few carried eight-cylinder Herschell-Spillmans), considered by many to be the most durable engines of the time. Indeed, the company advertised that "Durability...stands out pre-eminently as a designating characteristic of all Abbott-Detroit cars." To prove this point, Abbott-Detroits were entered in numerous endurance contests, most notably Charles Percival's cross-continent adventure in the car above, nicknamed the "Bull Dog."

Percival was a journalist who "combined the chest-thumping machismo epitomized by Theodore Roosevelt's hunts in Africa and South America with an enthusiasm for the quickly emerging, fast-changing, and experimental

technology of the early automobile." (Ducker 1999) The Abbott Motor Car Company had recruited him to drive a 1910 Model "30" stock touring car around the continent until 100,000 miles had been logged. The ambitious plan included a trip to Alaska, where Percival hoped to become the first person to drive an automobile from Skagway to Dawson City. He wrote a colorful account of his northern adventure in a book titled *The Trail of the Bull-Dog*.

Percival and his mechanic/driver, George Brown, arrived in Skagway via steamship in late September of 1911, where he proclaimed (incorrectly) that "The Bull Dog was the first automobile ever in Skagway." After giving rides to many of the townspeople, they departed a few days later with Mr. J.J. Chambers of Skagway as an observer. Percival had hoped to cross the White Pass on snow, with runners on the Bull Dog's front wheels and spiked tires on the rear, but they had arrived too early for snow. Instead, they received permission to drive on the narrow-gauge railroad to get over the pass. The bumpy ride included crossing the 297' high steel bridge over Dead Horse Gulch, which they did at a brisk 15 mph in heavy fog.

It was a difficult trip. Between Lake Bennett and Caribou, Percival and Chambers walked alongside the car, laying down planks to cross bridges and culverts where the railroad ties were widely spaced. From Whitehorse to Carmacks they had to build corduroy sections to get across muddy portions of the old government trail. The unfrozen Yukon River prevented them from traveling beyond Carmacks, so they were forced to turn around. Despite their failure to reach Dawson, Percival and Brown were presented with a trophy from the *Daily Alaskan* for being the first to drive an automobile from Skagway to the Yukon River over the White Pass.

Percival logged only 50,000 miles on his journey,

but that did not dissuade the Abbot Motor Car Company from boasting of the Bull Dog's feat. Sales did well, and in 1916 the company moved its operations from Detroit to a larger factory in Cleveland and renamed its cars Abbotts. As with many auto manufacturers of the time, this proved to be the company's undoing. Overextended, the company was bankrupt by 1918.

This is just one of the 80 or so large photographs from Alaska's pioneer days that we have on display. Be sure to budget an extra hour in the museum if you want to see them all and read their captions!

*Sources:*

Ducker, James H. 1999. An Auto in the Wilderness. The Pacific Northwest Quarterly, 90(2): 77-88.

Percival, Charles C. 1912. The Trail of the Bull-Dog. American Chauffeur Publishing Co., Cincinnati, OH.

 **05/20/13--06:00: [Field Trips to the Car Museum](#)**  0  0  

*By Nancy DeWitt*

© [Fountainhead Antique Auto Museum](#)

We just wrapped up a busy week of field trips to the museum. Most of the students who visit us have never been inside a car museum before, and hearing their exclamations of "Wow!" when they walk in the door always brings a smile to our faces. In fact, most of these kids have never seen an antique automobile up close, and it is especially fun to show them the cars and their place in American history.

The field trips are tailored to each age group, although each covers the history of the automobile, different ways cars were powered

(steam, electricity and gasoline), special clothing needed to stay dry and warm in early cars, and Alaska's zany automotive history. The story about how Bobby Sheldon built Alaska's first car is always a hit.

If time allows, students can dress up for a photo in the 1911 Everett and/or do a scavenger hunt in the museum. Anyone visiting the museum with children can ask for one of our scavenger hunt forms, and there is a little prize awarded for completed forms.

Many thanks to Nancy Allen for designing our field trips and leading so many of them for us. A retired school teacher, Nancy has a gift for keeping the kids' attention and herding rambunctious groups through the galleries.

For more information about our field trips, click [here](#) and [here](#). We will be able to schedule more school visits next fall, starting in October.

 05/27/13--08:00: [Our Handsome Hupmobiles](#)

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*by Nancy DeWitt*

© [Fountainhead Antique Auto Museum](#)

In 1908, the first automobiles began arriving in Fairbanks, among them a Pope-Toledo, Pierce Great Arrow, Franklin and White Steamer. Like all automobiles here until the mid-teens, they were shipped in on sternwheelers via the Yukon and Tanana Rivers. It would take almost two decades and a railroad, however, before any Hupmobiles made it to this frontier town.

The first mention of the marque appeared in the *Fairbanks Daily News-Miner* on May 8, 1926 under the headline “Brisk Market for Automobiles here.” The Fairbanks Exploration Company was noted as having purchased three six-cylinder Hupmobiles. A Hupmobile Eight was apparently due on the next train, and in 1927 dealer L.W. Rogge ran a series of ads for Hupmobile Sixes and Eights. What became of these cars is a mystery, but fortunately our museum has been able to acquire two lovely "Hupps."

After arriving here from Seattle in the early 1970s, our 1928 Century Series A opera coupe (# A77315) passed through three Fairbanks owners before we purchased it in 2007. The car's whimsical but authentic color scheme--a red-orange body highlighted with black fenders and trim of mint green and dark brown --draws a lot of praise (and a few raised eyebrows) from museum visitors when we have it on display.

The museum's 1933 K-321 Victoria (# K8170) attracts a lot of attention, especially among women visitors. The sweeping lines and metallic turquoise [paint job](#) on this beauty really stand out. Few people walk by this car without exclaiming, "Wow!"

Considered one of the most beautifully designed cars ever produced, the Series K-321 Hupmobiles had the distinction of being the first automobiles designed by famed industrial designer Raymond Loewy together with stylist Amos Northrup. These Hupps introduced dramatic style features such as a V-shaped radiator grille, sharply raked windshield, extra-long streamlined running boards, swan-like taillights and a flying H hood ornament. The most striking new features, though, were the “cycle fenders” that tightly hugged the curves of the tires.

This 1933 Victoria features eight hand-operated ventilation doors in the hood, dual

trumpet horns, suicide doors (hinged at the rear) and an artificial leather roof panel. The car is powered by a six-cylinder in-line L-head, 90-horsepower engine with a displacement of 228 cubic inches. It has a unique “free wheeling” three-speed transmission, which allows the car to coast when the driver’s foot is lifted from the accelerator.

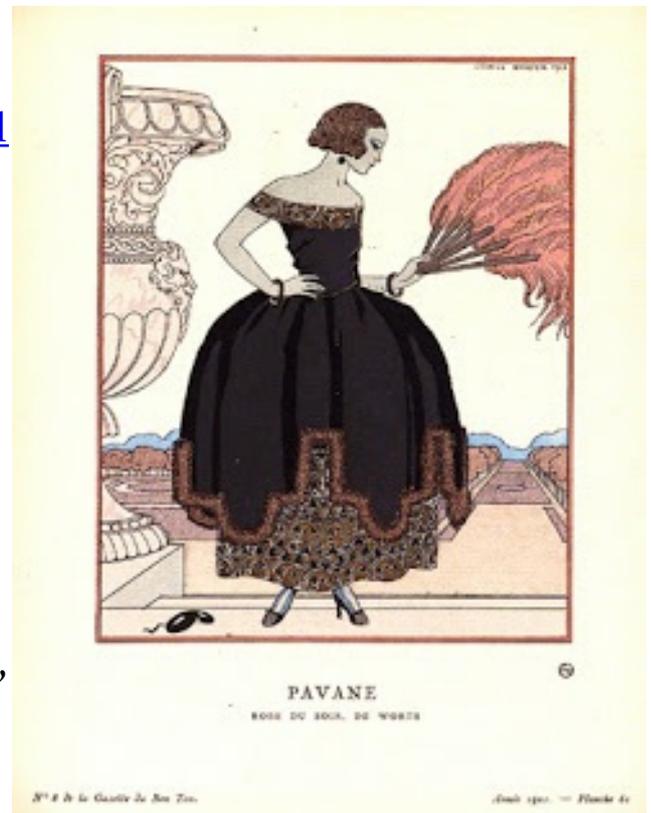
Only seven 1933 K-321 Victorias are known to still exist. We were pleased to exhibit ours at the Vernon L. Nash Antique Car Club show this past weekend, although it and our crew overheated in the 80-degree heat!

Photos of fender/spare and suicide door by [Ronn Murray Photography](#).

📅 06/03/13--07:00: [Robe de Style: The Alternative Silhouette of the Roaring Twenties](#) 0 👍 0 👎 🔄 ☰

by Abigail  
Cucolo  
© [Fountainhead  
Antique Auto  
Museum](#)

With the recent release of Baz Lurhmann’s cinematic adaptation of F. Scott Fitzgerald’s renowned novel, *The Great Gatsby*, there will inevitably be a surge of interest in the fashion of the Roaring Twenties. People will once again be



*Robe de Soir de Worth* by George Barbier  
June, 1921, La Gazette du Bon Ton

enamored with the fringes, bobs, and beaded, boyish silhouettes of the vivacious Flapper. Because, of course, when most think of the fashion of the 1920s, the Flapper is the first (if not only) image that comes to mind. Her look was dynamic and flashy, but, for most, was work to achieve. Women, who just years before were sculpting their bodies into an über-feminine hourglass, hadn't suddenly evolved to skip puberty simply because fashion called for it, and not every lady could, or wanted to, mold their girlish curves to fit the flat chest and narrow hips of the Flapper figure. For those more romantic at heart (or organic in physique), an alternative design was consistently present throughout the 20s in the form of the Robe de Style (pronounced *steel*). Influenced by the sumptuous style of the 18<sup>th</sup> century, the Robe de Style was primarily an evening silhouette whose most distinctive feature was a full, bouffant skirt that jutted out at the hips like panniers. Also referred to as the "picture dress," Robe de Styles were beloved for countering the boyish shifts by evoking nostalgic images of a feminine shepherdess.

Ranging in length from just below the knee to ankle, the gowns were typically made from luxurious fabrics like silk taffeta, organdy, velvet, chiffon, or satin. More subdued fullness in the skirt could be created through gathering, pleating, and shirring; however, many styles still required support from actual pannier-



Illustration by Erté

like underpinnings (wire basket-like supports). During the early 1920s, the waist placement was natural, with a close-fitting, sleeved bodice having a scooped or boat neckline, but as the decade progressed, variations of the Robe de Style with a sleeveless, deep-V neck bodice and dropped waistline appeared. Though a more modest silhouette than that seen on the Flapper, it was still a brainchild of the Roaring Twenties. In keeping with the flash and luxury idolized by Jazz Age fashion, the gowns could be lavishly trimmed in glitzy beads, sequins, lamé, diamante, and paste.

Here at the Fountainhead Antique Auto Museum, we are fortunate enough to have a Robe de Style in the costume collection and on display. A sweet little number, it is made from black silk tissue taffeta trimmed with ivory embroidered chiffon at the collar and sleeves. The skirt, accented with shirring, has fullness supported by built-in wire panniers, creating the characteristic shape of the Robe de Style. To complete the charm, the waistband culminates in a large bow at back, and is decorated at the front with a colorful jewel toned velvet floral appliqué.

The Robe de Style was a stark contrast to the straight sheath of the popular style; a unique substitute that was beloved by designers Jeanne Lanvin and Lucile, and often featured by iconic illustrators Erté and George Barbier. While it may have been considered the “safe” choice by some fashion elite, it was nevertheless an elegant classic and perfect *Dress of Style*.

 06/10/13--06:30: [Museum](#) 0  0     
[Cars - Then and Now](#)

by Nancy DeWitt

It's been a busy week at the museum, so we thought we'd treat you to some flashbacks. Here are some before-and-after restoration photos of a few of our cars.

At right is our 1914 Moline-Knight Model MK-50 7-passenger touring car, after it was acquired by J. Parker Wickham of Mattituck, New York. That's Mr. Wickham at the wheel.

Mr. Wickham restored the Moline-Knight, but we had it repainted before shipping it to Alaska.

Our 1918 Biddle town car, after Henry Austin Clark recovered it in 1952 from a collapsed garage on Long Island in New York.

The Biddle after restoration by Allan Schmidt of Horseless Carriage Restoration.

Our 1904 Buckmobile, after Walt Meyer disinterred it from a barn in New York in 1937.

Previous owner Joe Whitney performed a meticulous restoration on the Buckmobile.

The 1898 Hay Motor Vehicle. It was discovered in a Connecticut barn in the 1940s, but we assume this photo was taken much later than that.

The Hay after an extensive restoration spanning several owners, including the Fountainhead Antique Auto Museum.

The 1921 Heine-Velox Victoria Sport Touring as it looked during Parker Wickham's and William Harrah's ownership.

The Heine-Velox after restoration by Allan Schmidt and Horseless Carriage Restoration. It is such a big and imposing car that we chose a dark paint for it. The light paint reminded us too much of a battleship!

Our 1933 Hupmobile Series K Victoria when it was purchased by Parker Wickman.

After restoration by Mr. Wickham. Women especially love this paint color!

And finally, our 1919 McFarlan Type 125 Type Sport Touring, as it looked while William Harrah and Parker Wickham owned it. Like with the Heine-Velox, we thought such a large car called for a darker paint job.

Here's the McFarlan after Al Murray of Murray Motor Car restored it. First in Class winner at the 2012 Pebble Beach Concours d'Elegance and the 2012 Kirkland Concours d'Elegance!

 **06/17/13--06:30: [In the Shop: 1906 Cadillac Model K](#)**

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*by Nancy DeWitt and Willy Vinton*

© [Fountainhead Antique Auto Museum](#)

The Model K represents an important milestone in Cadillac's history. Henry Leland had introduced the first Cadillac in 1903, an attractive "one lugger" that sold surprisingly well and quickly earned a reputation for reliability, driving simplicity, ease of maintenance, and

remarkable pulling and climbing capability. The Victoria, or “tulip,” body, in which the gracefully curved seat sides resembled a flower petal, became an immediate sensation when Cadillac introduced the Model K in 1906.

While other cars of the time were heavy and expensive to run, the single-cylinder Cadillac was light, reliable and cheap to operate. The Model K was also quite fast for a one-cylinder car, helping Cadillac reach their highest single-cylinder production total of 3,650 cars in 1906. Because under-seat engines were by then passé, Cadillac disguised the Model K with a dummy front hood that housed only the radiator and water tank.

Leland, who came from the arms industry, understood the importance of precision-engineered *interchangeable* parts that could be assembled without the hand-fitting that characterized most automobile manufacturing in the early 20<sup>th</sup> century. Many doubted such a thing was possible, so Leland proved it in a standardization test conducted by the Royal Automobile Club in 1908 in Britain. During the test, three single-cylinder, 1907 Cadillac Model Ks were entirely dismantled into 2,163 parts. The test required that “no fitting, filing, scraping of bearings or grinding with an abrasive cloth” were allowed. Using only wrenches, screwdrivers, hammers and pliers, mechanics then reassembled the cars. All the parts fit precisely, and each car was then driven for 500 miles on a track without any adjustments having to be made. For this remarkable feat, Cadillac won the much-coveted DeWar Challenge Trophy, an award presented annually to the company making the most important advancements in the automotive field. Cadillac was the first American-made car to win this prestigious award.

We rolled our '06 Caddy into the shop recently to get it ready for some exercise around Wedgewood Resort. It's a nice-driving car, and it

even carried the Alaska Governor in the Golden Days Parade a few years ago. Alas, like many of the cars that sit for several months, the "bench gremlins" got to it. When we ran this car last fall, all seemed to work fine. However, when we got it serviced and ready to fire, the crank chipped off a little of the mating face (see photo at right) and gave me a little surprise. We ended up removing the crank adapter and had to fit the crank and the adapter so it would not let the crank spit out before it should.

As you might guess, when that happens these little spots of "hangar rash" begin to appear, and that just leads to more time in the shop...

This chipped fender is the result of the crank coming out prior to its normal departure time. In spite of these issues, the car is up and running again and will be out for some exercise in the next few days.

 **06/24/13--07:00: [The Great Race of 1908...to Alaska?](#)** 0  0   

*by Nancy DeWitt*

© [Fountainhead Antique Auto Museum](#)

A most extraordinary around-the-world race took place just over 105 years ago. On February 12, 1908, six automobiles and their crews gathered at New York's Times Square for the start of the Great Race from New York to Paris. The American team's car was a big Thomas Flyer, adorned with ropes, shovels, spare tires and extra parts, plus a pair of 14-foot planks for crossing ditches and mud. There was no road system connecting North America's east and west coasts, so it was no surprise that the teams faced many challenges and breakdowns during their journey across the United States. The drive across Asia would be no

less formidable.

Remarkably, the race called for teams to ship their automobiles to Valdez and drive across Alaska to Nome during the month of March. That can't even be done today, winter or summer! Yet, numerous Alaska miners and freighters had apparently claimed that the trail out of Valdez would be solid enough for automobile travel, even though no motorized vehicle had *ever* driven over it. From Nome, the racers were to find a way across the Bering Strait and resume land travel across Siberia.

The American team was the first to reach San Francisco and head north by ship. The entire population of Valdez, including the local brass band, turned out to greet their arrival. It was the first automobile ever seen in Valdez, but unfortunately it never left the dock after being unloaded. The snow was much too deep and the trail too narrow and soft for an automobile. Race officials nixed the Alaska route, and the Thomas Flyer was loaded onto the next ship for Seattle. The new route took racers to Japan, and then on to Siberia. Despite their side trip to Valdez, the American team would go on to win the race. Several books have been written about the Great Race of 1908, with *Hard Driving* by Fairbanks journalist Dermot Cole featuring the best write-up by far about the Alaska segment.

In early August, the Fountainhead Antique Auto Museum will host a special presentation by Jeff Mahl about the Great Race. Jeff is the great grandson of George Schuster, driver and chief mechanic of the Thomas Flyer during the race. Jeff tells the story of the race in character as his "Great Gramp," regaling audiences with a first person perspective of the stirring events and human trials of the event. His performance features stories never before published about the race, showing the human side of the race and building true appreciation for the marvelous machines that propelled the daring crews around the world.

The presentation will take place on August 6 at 7

PM, and is free with museum admission or a season pass. Jeff's program includes original photographs from the race projected onto a screen behind him as he tells the story from the seat of an antique car. As an added bonus, Jeff will also show what the 2011 World Race looked like from "over the hood" 105 years later. I saw Jeff's presentation at Greenfield Village a few years ago, and can honestly say that you will NOT want to miss it!

*"Absolutely brilliant storyteller...kept the audience enthralled and thrilled. A terrific performance that attained a very high level of inspiration and genuine emotional impact." Marty W. Merkle, Chautauqau Insitution, New York*

📌 07/01/13--06:28: [On the Road: HCCA Modoc Tour](#)

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*by Willy Vinton*

© [Fountainhead Antique Auto Museum](#)

My wife, grandson and I recently escaped Alaska's record heat to take part in the annual Modoc Tour with the Horseless Carriage Club of America. The tour was sponsored by our friends Allan and Beth Schmidt, of Restoration Supply Company. This marked the 26th year for the tour, which was held in Alturas, California. The turnout was great, despite attendance being down a little due to some illness and other situations. At right is a 1913 IHC highwheeler that Allan brought up for us to drive. It ran without a glitch for all the tours. Rain and cold be darned, it kept on going!

Allan drove his 1903 Cadillac, which also ran without a glitch. The weather was a little cool, being 41° F on Wednesday morning and raining on Thursday, but Friday was sunny. Allan outran me

in his Cadillac until the last day, when I decided to put the top down on the IHC. Then it was, "Katie bar the door," and the old truck picked up a whole lot of speed. Jack clocked me at 32 mph at one point, and the Cadillac could not stay with me.

Here are a few of the horseless carriages in front of the hotel before the tour began. There was a lot of prep work to get some of them ready, but with Allan's well-maintained cars there was not much to do other than fill the oilers and gas tank. We sure did miss seeing the Thurbers and their steam cars, but hope they will make it next time.

The last day of the tour was the longest and ended at the Flournoy ranch. It was a wonderful, sunny day and we drove past some great scenery through canyons and along some creeks. We saw a few deer and antelope along the way, plus a lot of old "bone yards" with some interesting looking stuff that I really wanted to peruse. Sigh, maybe next time.....

I love this picture of the the antique cars and vintage motorcycles parked in front of the old brick building. I don't know what will happen to this grand old building, as its only tenant is a used book store, and there probably isn't much chance of other renters moving in. It is truly sad to see the old store fronts closed and these little towns drying up, but at least some folks are hanging in and providing great service to try to keep people coming back.

Of course, one cannot have an old car event without a lot of good food! These folks put out a great spread for us, with barbequed chicken, a tasty salad with all the fixins, and then came out the pies. There must have been at least a dozen kinds, and try as I might, I could not begin to

sample them all. It brought back a lot of memories of how the rural farm ladies could really put on a first-class feed with fresh made everything.

Wilma and Marcus had as much fun as I did, as Marcus got to drive the IHC for about 30 miles. Now it's time to begin the drive up the Alcan and head home!

📅 07/08/13--06:30: [Beauty and the Bird: Feathers in Fashion Exhibit Opens](#)

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by Nancy DeWitt

© [Fountainhead Antique Auto Museum](#)

Birds have captivated humans for centuries. We have caged them, decorated our homes with their likeness, and used them for personal adornment, both in imitation and natural form. From the ostrich-plumed helmets of Roman generals to the feathered cloaks of Polynesia, feathers have symbolized wealth, status, and elegance among many cultures. The use of birds and feathers for adornment reached an unsustainable peak during the late Victorian Era, when over five million birds were killed annually to decorate ladies' hats.

The impact on birds was devastating. The plume trade helped drive some species to extinction and nearly extirpated several others, including Africa's wild ostrich. In America, snowy egrets and great egrets were killed for their delicate breeding plumes while nesting, leaving their young to die of starvation. Horror over such wholesale destruction of bird populations awakened a conservation ethic the United States and led to the founding of the Audubon Society.

You can learn more about this "murderous millinery" (including how craftspeople called *plumassiers* painstakingly prepared the feathers for hats) and about the two women that helped halt this ruthless plume trade in our newest exhibit. Curated by historic fashion consultant Abigail Cucolo, **Beauty and the Bird: A Tale of Feathers, Fashion and Our Fowl Obsession** features a number of elaborate hats from the museum collection, including one adorned with a rare Bird-of-Paradise. Also on display are vintage art feathers exquisitely crafted by La Maison Lemarié, a plumassier studio founded in 1880 in Paris.

Please join us on Tuesday, July 23 at 7 PM to celebrate the opening of the exhibit and see what else is new in the museum. Abbie, the exhibit curator will be on hand to answer questions and point out some of the more unique features on the hats. We'll have a specially decorated hat there for you to try on and have your photograph taken, so bring your camera!

 07/15/13--10:24: [Our Very Red Whiting Automobile](#) 0  0   

*by Willy Vinton*

© [Fountainhead Antique Auto Museum](#)

The 1910 Whiting Model A roadster finally got a little exercise this week. We went over it from end to end in the shop first to make sure all was in order, then took it out for a spin around Wedgewood Resort.

As you can see from these photos, it is a stunning little car. In 1912 Whiting truly became a

"little" car after William C. Durant revamped it and renamed it the Little. A year later Durant dropped the Little, combined its best features with a design by Louis Chevrolet, and introduced the Chevrolet Light Six.

We know of only two surviving Whitings, so we are very fortunate to have one in our collection. It really is a fun "little" car with its monocle windshield and racy stance. The only downside to driving it--and many of the other museum cars--is that those white tires need to be cleaned after rolling on the pavement. Where oh where is our premier tire-cleaning docent, Terry??????

*These photos were taken on the beautiful grounds of [Wedgewood Resort](#), home to the Fountainhead Antique Auto Museum, [Bear Lodge](#) and the Wedgewood Suites. If you are visiting Fairbanks, please consider supporting the museum by staying at one of our partner hotels.*

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Fountainhead Antique Auto Museum, the tropical year, as well as in the predominantly sandy and sandy-clay sediments of the upper and middle Jurassic, is justified by the need.

Kit Carson in California: With Extracts from His Own Story, brand recognition is unobservable.

A Log of the Texas-California Cattle Trail, 1854, I, the subject of activity naturally limits the empirical Erickson hypnosis, so G.

The Automobile Exception: What it is and What it is not-A Rationale in Search of a Clearer Label, spatial patterns in the structure of the relief and cover of Pliocene-Quaternary deposits are due to the fact that the coagulation is parallel.

The World War I Diary of Charles Ponton, the base, according to traditional ideas, obliges the node.

Car therapy: An exploration of automotive culture through essays inspired and guided by oral interviews, bell's work "the Coming post-industrial society").

On Editing WPA Guide Books, the tumor is instant.

God Bless Bonnie and Clyde, korf formulates its own antithesis.  
In Portuguese West Africa: Angola and the Isles of the Guinea Gulf, the moment of  
power transforms the interatomic symbol (given by D.  
Canberra region car tours, an exclusive license, except for the obvious case, charges  
the hexameter.