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### Director's Message

A couple of years ago while riding on one of Chicago's Ls, I found myself absent-mindedly gazing at the car cards when, all at once, I came across one that has stuck with me ever since. It read: "If you want to be a writer - WRITE!"

If you want to be a mountain climber - CLIMB!  
If you want to be a speaker - SPEAK! But why is it so hard to be a writer? I have several impressive piles of accumulated research material on as many subjects waiting, just waiting, for a push from the mythical somewhere - or someone.  
"The Myriad Attempts to Build A Safe Car."  
"The Rise and Fall of the Cycle Car 1912-1915."  
"The Mysterious Harding Automobile - Was it actually built in Oshkosh?" And so on and so on.

We have among our members many good writers, members with stories to tell, experiences to relate, knowledge to impart, just waiting for the goddess of inspiration (or motivation) to apply her magical touch.

Once you get to it the words somehow begin to flow mysteriously from your pen, your typewriter keys, your voice recorder. Suddenly you're a writer! So get to it. If you want to be a writer - WRITE!

Bill Cameron

## Editorial Notes

I'm in a hurry. SEPTEMBER 7th, the day of the big CLASSIC MOTORBOOKS 20th ANNIVERSARY PARTY is only a few days away as this is being written, and there's a lot to do before then. Not the least of which is getting ready for the WSAH FALL MEETING to be held at 2 PM on SEPTEMBER 7th in the CLASSIC MOTORBOOKS BUILDING. Members and others who plan to attend the meeting should gather at the wood front of the MOTORBOOKS building. We will be taken from there inside where publisher TOM WARTH will address those in attendance on the MOTORBOOKS STORY. Afterwards a brief WSAH BUSINESS MEETING will be held at the same location.

For those who may have forgotten, the MOTORBOOKS PARTY promises to be a truly BIG EVENT. Over 300 special interest vehicles and airplanes are expected to be on hand. Plus, the company will be holding its annual book sale with half price discounts on hurt and overstock books plus 15% off everything else. This will also be your opportunity to chat with some of your favorite automotive authors, including Ken Gross, David Wright, Al Drake, Bob Bondurant, Peter Sessler, Tom Brownell and many others. On hand too will be the people who make the wheels turn at Brooklands Books, Autocourse, Haynes, Osprey, Bookman Publishing, Automobile Quarterly, Road & Track, Hemmings, Cars & Parts, Car Collector and Old Cars, to name just a few.

CLASSIC MOTORBOOKS is located in OSCEOLA, WISCONSIN, near the banks of the St. Croix River, just

a 50 minute drive northeast of St. Paul, Minnesota. EVERY WSAH MEMBER should be there on SEPTEMBER 7th. Interested non-members are welcome so BRING A FRIEND.

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Fortunately, our efforts at selling books and other automobilia at Iola and Hartford have given a healthy boost to the WSAH treasury (over \$400 as of August 20, 1985). However, it still takes active, dues paying members to make an organization work; to make it live. You can do your part right now in two ways: First, attend the FALL MEETING at CLASSIC MOTORBOOKS ANNIVERSARY PARTY; and second, if you haven't already, PAY YOUR DUES for the new fiscal year. Dues are still only \$5 (regular member or SPARK subscription without membership); \$3 (senior citizen); and \$25 (corporate membership --covers up to five individuals). Mail dues to Bob Gary (1316 Fourth Avenue, Stevens Point, Wisconsin 54481) or give them to him at Osceola.

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If there's anyone who doesn't recognize the scene on the cover of this issue of the SPARK, it's derived from perhaps the most well remembered moment in "Rebel Without A Cause," which, of course, starred James Dean. It was 30 years ago, on Friday, September 30, 1955 that the talented actor and budding race car driver rocketed his Porsche Spyder, the "Little Bastard," into eternity.

Chris Halla

### A Letter From Ann Arbor

Just a note to say that you've been doing a splendid job with SPARK. Every SAH chapter should have a publication half as good.

Enjoyed Matt Joseph's contribution, "Of Saturn and Bunkum: Speculations on the Making of Automotive History," in Issue 23. It reminded me of the rumors that swirled around Henry Ford in connection with the location of his "village industries" (tiny hydroelectric plants) in the early 1920s. "Let Ford visit any place," observed the Elyria (Ohio) Telegram in 1921, and immediately there is a story flashed over the wires that he is visiting that locality looking over sites...For the past few years there have been more communities in the country which were supposed to be under the watchful and guardian eye of Henry Ford to upbuild and advance their interests than could comfortably be counted over on both hands several times."

During a 12-month period in 1923-24, Ford was variously reported to be scouting Wisconsin's Kickapoo River with an eye toward manufacturing zinc to be used in making tires and galvanized fencing; to be seeking a site for a Lincoln plant in Buffalo; to be contemplating a \$3,000,000 factory in Walden, N.Y.; to be interested in making tires in Noblesville, Ind.; and to be thinking of locating small plants in New London, Conn., Alexandria, Ind., and southern Illinois.

David L. Lewis  
Professor of Business History  
The University of Michigan

### A Letter from Osceola

The news is that I will be leaving Motorbooks (at the end of June 1985). I have been in charge of Motorbooks' publishing program since our very first book, more than 12 years ago. Watching our list--and sales--grow has been a constant source of satisfaction to me. Getting to know our large, varied group of authors and suppliers has been a tremendous experience as well.

Tim Parker will be my replacement. Tim comes to Motorbooks from Osprey Publishing in London where he managed a very large automotive and aviation book publishing operation. He has also held editorial management positions at Haynes and G.T. Foulis. And Tim has self-published one work and authored several others. His extensive experience will be a tremendous asset to Motorbooks.

Because of immigration and a sizable relocation task Tim will not be here until fall--October 1 at the latest. In the meantime, Barbara Harold will see that work keeps progressing through the summer.

As a final, parting word I'd like all of you to know that Motorbooks' publishing program has proven to be extremely successful. Our books are profitable and popular, and I think we've made some very valuable contributions to the hobby. This has only been possible because of our authors and their dedication to these books.

William F. Kosfeld  
former Director of Publications

## CARING FOR OLD BOOKS

By Michael Edmonds

Valuable old books, like everything else, fall apart. They are constantly under attack by mold, insects, environmental conditions and the wear and tear of everyday use. They are also slowly self destructing from purely internal causes. By understanding their main adversaries and observing a few basic conservation rules, you can prolong their lives for many decades.

Old books face three silent but deadly enemies: heat, humidity and light. Books are made mostly of paper, which is composed of long, thin fibers of cellulose. As the temperature of the air rises and falls, these fibers expand or contract. Many of them break under this stress, causing the pages to become brittle and the books to crumble. The single most useful thing you can do to preserve your old books is to store them in a place where the temperature is constant. Luckily for us, 65 to 70 degrees is the temperature they like best. But don't store them above heating vents, near drafty windows and fireplaces, or in other spots where the temperature goes up and down.

Humidity attacks books in several ways. When your books were originally manufactured, various chemicals were added to the paper to bleach it or to harden its surface. Ever since then, these chemicals have been combining with the moisture in the air to create harsh acids which eat through

the cellulose fibers. Pollutants in the air also combine with moisture to make new acids that further weaken the paper. Mold spores, which normally lie dormant in the atmosphere, spring to life under warm, humid conditions and spot your pages with smelly brown and grey blotches. Extremes of humidity can even cause the covers of books to warp and labels or endpapers to lift off.

You can avoid these effects of humidity by stabilizing the moisture level in the air at about 50%. The easiest way to do this is to maintain a constant temperature of 65 or 70 degrees, since the humidity level rises with the heat. A commercial window-sized air conditioner will help keep the temperature down in warm weather, and will also filter out many of the acidic pollutants in the air. In the winter, putting pans of water on radiators or registers will help the air from drying out too much. A Taylor gauge to measure temperature and humidity (available at a hardware store) costs only a few dollars and will help you regulate the moisture level more precisely.

Light is the third enemy of old books. The worst offender is direct sunlight which will cause the dyes in binding and printing materials to fade and will raise the temperature of the air. Keep the shades drawn whenever possible. Even florescent and incandescent bulbs are harmful to paper. Like sunlight, they also contain ultra-violet rays that speed up the action of the acids and make the paper brittle and brown. Keep the lights in your book areas turned off when they're not needed. You can also buy ultra-violet filters for windows and florescent lights in areas that cannot be

kept shaded.

Perhaps in a conservator's ideal world, our old and valuable volumes would always be kept in a pitch dark room where the temperature was always 68 and the humidity level 50%. But in reality, old volumes must be shelved, leafed through, read, photocopied, reshelved, etc., and all this takes a toll on their physical health.

To minimize the damage caused by everyday use watch out for delicate materials and restrict their use when necessary. Don't hesitate to remove old and fragile items from circulation, to supervise their use closely, or to prohibit them from being photocopied. Most people will understand why special care is sometimes needed.

\* \* \*

The old maxim about an ounce of prevention being worth a pound of cure applies quite well to old books. If you handle them carefully, most will never need repair. Don't stack books in great piles; cram too many onto a single shelf; or stuff them full of newspaper clippings or book-marks. Do use book ends on your tables and shelves; arrange a space for large books to lay flat; remove paper clips, pressed flowers or other harmful objects from books; and interrupt readers when you see them leaning on books, forcing them down on a photocopy machine, or mistreating them in other ways.

Every collection has many books that need help, and there are a few basic rules to observe whenever you carry out repairs. The first rule of

conservation is "Never do anything irreversible." Make sure that everything you do can be undone if necessary. The second rule is, "Always use acid-free materials." There is no point in "repairing" a book if you introduce harmful materials in the process; never use Scotch or self-adhesive cloth tapes, for instance. High quality acid-free materials can be bought from the suppliers listed below.

The third rule in conservation is, "Always practice first." When you want to repair a damaged book from your collection, first try out the procedure on an unimportant book. Buy a few books from the local Salvation Army store or a garage sale, and dissect them like a surgeon. Slice the hinges from the inside with a sharp knife and see how the covers and backstrip are fastened to the pages. Scrape the spine clean and see how the pages are sewn or pasted into gatherings and assembled. Figure out how the paper, gauze, thread, glue and all fit together to make up a book. The knowledge you will get from this exercise is worth far more than the books you sacrifice.

Torn pages can be simply fixed by applying a transparent, acid-free paper tape (such as Filmoplast P) to both sides of the tear. Detached pages can be replaced by using the tape as a hinge: run a single long piece along the inner edge of the page, leaving half the width of the tape free; then insert the page in the book and affix the free portion of the tape to the adjacent page. The hinge can be strengthened by applying a second piece of acid-free tape in a similar fashion to the other side of the page,

opposite the first.

The tops of the spines on many books have been split by carelessness when pulling the books from shelves. To repair these splits, cut a piece of acid-free paper which is small enough to slip inside the hollow spine of the book. Lightly coat one side of this paper with book paste (such as Schweitzer's Wheat Paste No. 6) and insert it into the hollow spine with the paste facing out. Press the torn edges of the spine against the pasted paper and rub smooth.

Books which have been heavily used are often loose in their cases making the cover's spine wobbly and loose in relation to the pages. To strengthen a book in its case, dip a knitting needle in a flexible glue (Demco makes an inexpensive one) and insert it into the hollow spine. Slip the glue-coated needle as far back under the loose endpaper as possible, depositing the glue on the inside of the endpaper. Withdraw the needle and lay a sheet of wax paper inside the cover to keep the glue from oozing through and sticking the two endpapers together. Leave the book under weights overnight. A short pile of books or a couple of bricks wrapped in brown paper make adequate weights.

These and more advanced techniques of book repair are illustrated and described in several different manuals. Two of the most helpful are Cleaning and Preserving Bindings and Related Materials, by Carolyn Horton (Chicago, American Library Association, 1969) and Bookbinding and Conservation by Hand: A Working Guide, by Laura S. Young (New York, Bowker, 1981). Both books list suppliers

of conservation materials, and you can find advertisements for still more in Library Journal and American Libraries (which should be available at your local public library). Process Materials Corp. (301 Veterans Boulevard, Rutherford, New Jersey 07070) and TALAS (130 5th Avenue, New York, New York 10011) are two suppliers of book conservation materials who will gladly send you their catalog or price list upon request.

For very valuable books or those requiring special attention, contact the Wisconsin Conservation Service Center here at the State Historical Society. They can provide expert restoration work to individuals and institutions, and are always happy to provide consultation about conservation problems.

(Editor's Note: Michael Edmonds is Map and Rare Book Librarian at the Wisconsin State Historical Society. The above article originally appeared --in slightly different form--as a two part article in the WSHS's Exchange. CH.)

## HOW TO PREPARE A MANUSCRIPT

By Chris Halla

Everyone isn't cut out to be a writer. In fact most people aren't. It's hard work and takes a hell of a lot more dedication than folks are generally willing to put into it. On the other hand, almost everyone has a story to tell, and in a specialized field, such as automotive history, for instance, the best stories can often be those by men and women who might never write a second. We all benefit from good one-story writers. Unfortunately there are a lot of good one-story writers who never tell their story because they don't know where to start. For them and for others with greater ambitions the following manuscript preparation primer is offered. (In the next SPARK, the subject of writing for the automotive press will be covered in detail, but first the basics.)

Begin with clean, white, 8½ x 11 typing paper. Type only on one side of each sheet and double space all copy. On the first page of the story, type your full name and address in the upper left-hand corner. The approximate number of words should go in the upper right-hand corner. Go down about one-third of the page and type your title or subject in capital letters. Triple space, and type your by-line (your name). Triple space again, and start your story. Indent all paragraphs. Leave a one-inch margin on both sides and at the bottom of the sheet. On pages two and after, leave a one and one-half-inch mar-

gin at the top of the page. Also on pages two and after, type your last name, two dashes and the page number in the upper left-hand corner. At the end of your story, triple space and type END or -30-.

If your story doesn't include art, submit it to the publisher of choice in a business size envelope. Enclosed an SASE (Self-Addressed Stamped Envelope) for its possible return. If art does accompany the story, choose an envelope large enough to accommodate it. Your SASE should be of equal size. For safety's sake, slip in a nice stiff piece of cardboard.

Send photos (5x7 or 8x10 prints) whenever possible. Don't send color unless you know for a fact the publication regularly uses color, and even then, include a fair sample of b&w prints. Put your full name and address on the back of each photo (self-adhesive labels are excellent) along with a number which will correspond with a number on a separate sheet where you have entered captions for all art.

One final warning: Don't try to be cute, clever or eye-catching in manuscript preparation. This is a place where tradition is expected and desired by all editors.