



BRAKING *news*

NEWS

From the Museum Director

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The fall was a busy time for the museum. We participated in the annual British Car Show in Franklin, Tennessee the first weekend in October and took eight cars to this show. I chose to drive the 1950 Martin Stationette. Since we recently completed the restoration on the Stationette in March, I have only had the opportunity to drive it around the block. The car ran well most of the way to Franklin despite its “weavy” handling and almost non-existent brakes. About five miles from the field where the show was being held, it lost oil pressure and we stopped to look for the problem. Our diagnostic process did not take long as it was obvious that the O-ring in the oil filter had popped out; we repaired it and went on our way. The show was fantastic with about 150 cars on the field, and the weather was perfect.

Our next big event was Lane Motor Museum’s 5th Anniversary celebration on October 18. We had a busy day giving rides and demonstrations. The museum was very fortunate to

have the only 2008 Fiat 500 in the U.S. for visitors to see and receive rides in on this special day. The 2008 Fiat 500 is still here on display and if you have not seen it, hopefully you can stop by for a viewing. While I am on the subject of this special day, I wanted to mention that as I was preparing for a full day of events, David Yando, the museum manager, stuck his head in my office and asked if I had any special thoughts about the five-year milestone. At that point, I had not given it a lot of thought. After a month of reflection, I could really see how



The Lane Motor Museum at the British Car Show in Franklin, Tennessee last October.

far we have come in five years. The collection has grown, not only in size, but its uniqueness also. We are known throughout the world for being the place that has cars that most people have never seen before. We have been able to travel to many events and acquire knowledge to help educate the public about a more obscure side of automotive history. This has all been possible because of the museum’s great staff. It’s been a team effort, and I want to thank everyone on the staff for working so diligently. The museum has also had a lot of support from its members and many other individuals who believe in our mission, and I want to thank each of them for their continued support.

Our last concours of the year was on Hilton Head Island. Hilton Head had a Microcar class last year and it was a big hit, so they decided to do it again in 2008. Lane Motor Museum was asked to bring



Jeff Lane demonstrates the 1925 Tatra T-11 Targa Florio Race Car at the museum’s Fifth Anniversary event.



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The 1945 Mochet Velocar on display at Hilton Head Concours. Photo courtesy of Bill Williams.

three cars – the Peel P-50, the Iota 350 Sport and the Mochet Velocar. All the cars were a big hit, especially the P-50. Since the show field and hotel are about five miles apart, I drove the P-50 around the island for the weekend. Needless to say, people absolutely loved seeing it driven, and parking was never a problem.

The Tatra Aeroluge replica is finally done after five years of hard work by Ecorra in the Czech Republic. It will be arriving here soon and we plan to put it on the floor January 8, so start your New Year out with a trip to the museum to see this unique car/snowmobile.

I hope everyone had a fantastic holiday.

Jeff Lane
Director



The long awaited Tatra Aeroluge and its controversial history comes out of the oven January 8. Visit to see the real one on display!



Sam Posey in his 1967 Caldwell D7 that is on loan to the museum.

The Caldwell D7 In Detail

By David Yando

In May, Lane Motor Museum received an e-mail from noted automotive writer Pete Lyons that he was working on a new Can-Am book. He went on to notify us that the Caldwell D7, on loan from Sam Posey, was to be included, and that his photographer, Peter Harholdt, would contact us to arrange a time for the photo shoot. The rest of the spring came and went, followed by a very busy summer and fall...then one Thursday in mid-November, Peter called. He was in Montgomery and would be here the next afternoon. Short notice, but no big deal, right? I mean, we've had lots of journalists visit, and at most we may be asked to bring the cars outside, or take them on a short drive for the shoot – couple of hours at most, right?

When Peter and his assistant Donna arrived on Friday, we knew this was to be no ordinary shoot! Behind his Ford Dually was a 28' goose-neck trailer that contained his studio! And he wanted to bring the entire rig inside the museum! Luckily, we had room, and no conflicts, so we rolled up the doors and let 'er in. He found a good spot with plenty of overhead clearance (more on this in a minute!) and set the trailer down and pulled the truck out. This was about 11:30 am. For the next few hours, we stood by and watched the trailer disgorge boxes and

crates and rolls of carpet and a big, huge fabric-covered lightbox with dozens of thick, gray cables dangling. It looked a bit like a Picasso interpretation of a jellyfish. Then, Peter got out a ladder and climbed atop the trailer. We had been wondering about the curved aluminum arms that we could barely see, but had no idea what was about to take place. He attached the center of the arms at the edge of the trailer, then hooked up electric rams (remote-controlled, of course) to the far end. They hung out in space a good 15 feet next to the trailer. Then a few pins were pulled, and the lightbox was expanded to almost double its width. Carabiners were rigged to spreader bars and then the whole box was pinned to the free ends of the arms. (this is where the open ceiling space is important...) Peter pressed a button on the remote control he wore on a neck lanyard, and the lightbox took to the air! It was pretty amazing seeing this structure lift off the ground, and deft presses of the remote enabled Peter to control not only its height, but also the pitch and roll as well.

A few rolls of black carpet were unrolled, a few dozen yards of black fabric slid into channels on the trailer and lightbox, and he was about

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New Features!



1955 MG-TF

1955 MG-TF

Servicemen returning from the European Theater after WWII had become infatuated with the sports car. One of the most popular and recognizable was the MG T-series. In 1949, the MG TC gave way to the MG TD; in 1953, the MG TD gave way to the MG TF. The TF was at the time a rather unsuccessful attempt to stall the impatient car enthusiasts who had started to get tired of the long series of the T-type and were crying for something new. Hence, the TF became a short production series before the MGA was released. It was basically a cosmetic modification of the TD but had a more modern look, with a more inclined radiator and built-in head lamps. In hindsight, the TF turned out to be perhaps the most beautiful of all the MG models, and the low production number (a total of 6200 of the 1250cc model and 3400 of the 1500cc model engines being made) now makes it very attractive for collectors. TF was available in these color options: black with red, green, or biscuit upholstery; red with red or biscuit upholstery; green with green or biscuit upholstery, and ivory with red or green upholstery.



2008 Fiat 500 displayed next to its predecessor - the 1966 Fiat 500

2008 Fiat 500

In 2003 Fiat decided it was going to re-introduce the popular Fiat 500 that it had stopped producing in 1975. It took five years of planning and development to get the new Fiat 500 into production in 2008. Styled and designed in the spirit of the initial Fiat 500 to be cheap and efficient transportation for the masses, the new Fiat 500 was an immediate success, selling out at all the dealerships in Europe and England. Jim Magill is an Irish Fiat enthusiast and when he learned of the re-introduction of the Fiat 500, he got on the list to buy a car. This resulted in Jim getting the third Fiat 500 sold in Ireland. (Notice the license plate is 3 500, which designates this.) Jim then brought the car to the U.S. in the spring of 2008 and went on a 15,000 mile journey of the U.S. to raise awareness of the car, and to raise money for the Northern Ireland Children's Hospice.



2006 BMW John Cooper Works Mini

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In 1994 BMW purchased Rover Group which included the Mini brand. In 1995 BMW began working on a replacement for the famous Mini which had been in production since 1959. In early 2001 the first version of the new MINI was produced by BMW. The new MINI was an instant success and has been a strong seller since its introduction in 2001. BMW decided to slightly redesign the MINI for 2007 to keep it updated. The car you see here was purchased new by the museum in 2006 because of its uniqueness. The last 2,000 MINIs produced with this body style were all the same; they had the John Cooper Works package (higher horsepower, stiffer suspension, bigger brakes, unique wheels) and no back seats to reduce weight. Each car was numbered, and only 400 of the special edition cars came to the U.S.



1989 Nissan S-Cargo

1989 Nissan S-Cargo

The Nissan S-Cargo was produced in limited numbers. From 1989 until 1994, only 10,000 were produced in Japan at the Pike Factory. Their small size but tall cargo area is ideal for delivery in large cities with limited parking. The S-Cargo has a 1500cc engine. It comes as an automatic and runs on Nissan Sunny running gear. Throughout Europe and Asia, it is considered a quality advertising vehicle. Some vans came with port-hole windows; those without windows were often painted as advertising for the company. The Nissan S-Cargo has two seats and the rear access hinges from the top. The majority of the back door is glass. "Escargot" is the French word for snail. One look at the round lines of this vehicle and you understand how it received this nickname.

All of the vehicles featured here are currently on display!



NEWS from the Restoration Shop

By Greg Coston

The mission of Lane Motor Museum is not only to collect cars but also to preserve and restore them for future generations. Enjoy this look behind the scenes at some of our current projects!



The 1924 Citroën 5CV Engine gets an overhaul!



The Cotal Pre-Selector Gearbox exposed as it is repaired.



The chassis of the 1932 Dymaxion awaits paint & a new body!



The 1967 Matra Djet 5 (L) and the Citroën Type 350 Truck are now on display!

1924 Citroën 5CV Engine

This engine was removed from the 1924 Citroën 5CV several years ago before the vehicle was moved from storage to the museum when we opened. At some point it was placed on the shelf to make way for more pressing projects and to allow time to coordinate finding and fitting the many parts that needed replacement in this complete overhaul. Though it is obvious that long ago mechanics chose a quicker route by making alterations to the actual engine as a way to fit parts, we are trying to take care so that no destructive changes are made. Instead, we are searching for correct parts and making the changes when needed in the machine shop or with specialists. At this point the project is a bit more than half complete.

1936 Voisin C28

As mentioned in our last issue, the Voisin is awaiting the return of its' refurbished engine that has recently been completed by a shop in Michigan. Currently, we are working on repairs to the transmission. The Voisin has a Cotal Pre-Selector Gearbox which is neither a standard or an automatic transmission; it was more of an in-between that was offered at the time in several high end vehicles and some race cars. The clutch was used for first gear and reverse but an electrical switch on the steering column was used to shift into other gears. As the predecessor to the automatic transmission, the Cotal system sought to simplify the driving process and allowed the driver control over the steering which, without power steering, could be difficult to maneuver. However, these proved to be dangerous to drive and a wrong move while shifting resulted in many bruised knees!

1932 Dymaxion Reproduction

We have continued disassembling the chassis and preparing the frame for paint. Plans are to ship the Dymaxion to a shop in the Czech Republic in about four to six months to begin work on reproducing the body.

Now on Display!

Last month we updated you on the work being done to restore the 1967 Matra Djet 5 and the 1968 Citroën Type 350 Truck. Both are complete so the Matra may be seen in the main exhibit area and the Citroën Truck is on display in our garage.



A DAF a Day

By James Green

A tough question I face each day is what to drive home. Weather is often a large factor in the equation. Spring and fall find the whole toy box open and begging for attention. The brutal summertime heat requires convertibles and the occasional car with working A/C. Winter requires only a bit of heat and basic weatherproofing. Further down the requirements are reliability and styling.

While recently surveying all my charges before me in the basement I realized it had been way too long since the DAF had been exercised. The lack of activity is understandable. They are not flashy looking cars; in fact they are kind of drab, even the “sporty” Marathon 1300 Coupe is a wallflower when sitting across the aisle from the pretty Italian girls. But I am not that shallow, I don’t just like driving the pretty ones. It is what’s under the sheet metal that matters. And that is what was initially off-putting about the DAF’s.

Fear of the unknown is instinctual and probably a good thing for survival. What I didn’t know and didn’t understand was the wacky “Variomatic” transmission system. What I did know was the last time I drove one I had to restart the thing if I wanted to change directions. Backing out of a parking place meant starting the car in reverse, then backing as far as needed, then turning the car off, putting it into forward, and restarting. It was a hassle. I knew the “Variomatic” relied on belts for motivation and wasn’t overly comfortable with that, having seen more than my share of broken belts. I also have obsessive repulsion for automatics; I really like choosing the proper gear for the job. So the DAFs didn’t come out often enough.

But guilt is powerful, as is the need for a watertight heated car at times, so it was time for a DAF. I chose the Marathon 1300. It has a bigger water-cooled (read: working heat) engine



Do Not Resuscitate?

that pumps out almost twice the horsepower of the lesser air-cooled (read: no heat) Model 33’s, checking in with 57 strong French ponies (Renault produced the engine) and is capable of 90+ miles per hour. The Marathon rose out of its slumber easily and seemed happy to be on the road again.

The Variomatic power transmission system patented by DAF is interesting and is really the dominant feature that characterizes the cars. The engine is in the front and the power is transmitted via a driveshaft towards the back of the car. This is where things get strange. The driveshaft goes into basically a rear transaxle; while that is not common it is not strange. What is strange is that the power is passed onto pulleys that have variable diameters that are controlled by engine speed and engine vacuum. These pulleys turn belts that turn other variable diameter pulleys that tie to axles through a gear reduction box to turn the rear wheels. A diagram is helpful in explaining the madness. And each side is independent so there is twice as much to go bad. I don’t trust automatic transmissions in general and this setup seems questionable to the highest degree. Maintenance of the Variomatic includes checking and adjusting the drive belts every 3000 miles. And new belts need to be rechecked at 300 miles, then again at 1000 miles and then every 3000. Belt life will vary with your driving habits. Uh oh!

Driving a DAF means dealing with the Variomatic, because they all had them. At parking speeds the whole thing feels kind of “grabby.” As power is applied it smoothes out and the engine stays at a constant rpm while speed slowly builds. Once at your desired speed ease off the throttle and the car settles down to a quiet rpm range. Pulling up to a stop requires no brakes unless you’re in a hurry or a panic. Lift off throttle and the car rolls quietly to a stop with just a bit of engine braking. The car remains stopped until you feed it throttle. Driving doesn’t get much simpler. The “direction selector” has only D for forward, N for neutral, and R for reverse. The later Volvo-branded Model 66 does have a more traditional P for park. The hard to miss D N R makes me worry that I’ll be too injured in an accident to explain to the paramedics that they should resuscitate me if needed. The Marathon doesn’t feel like a death trap although it can go as fast in reverse as forward, thanks to the novel Variomatic. 90+ mph in reverse? DNR?

The Marathon served me well and will be in a more regular rotation along with the other DAFs. The driving experience is pleasant due to its simplicity and that simplicity is created by the complexity of the machine. I solved the problem of changing directions by letting the car fully come down to a low idle and quickly engaging a different direction, so once again, I was to blame, not the car. They are fine cars that approached the problem of getting power from the engine to the wheels from a different perspective. And the heat works.



DAF cars passed away in 1975.



A DiLambda At Pebble Beach- or Who Made That Divot?

By Judy Buckingham

The Lane Motor Museum acquired the final restoration of this 1932 Lancia DiLambda at auction about 4 years ago. The car's restorers, Dick & Judy Buckingham, have kindly allowed us to re-print their personal accounts of the lengthy and detailed process of restoring this car to the state in which we enjoy it today. This month's article is Part 4 of a 4-part series. If you would like to read the previous installments of this article, past issues of this newsletter can be viewed online at: www.lanemotormuseum.org/archive.htm



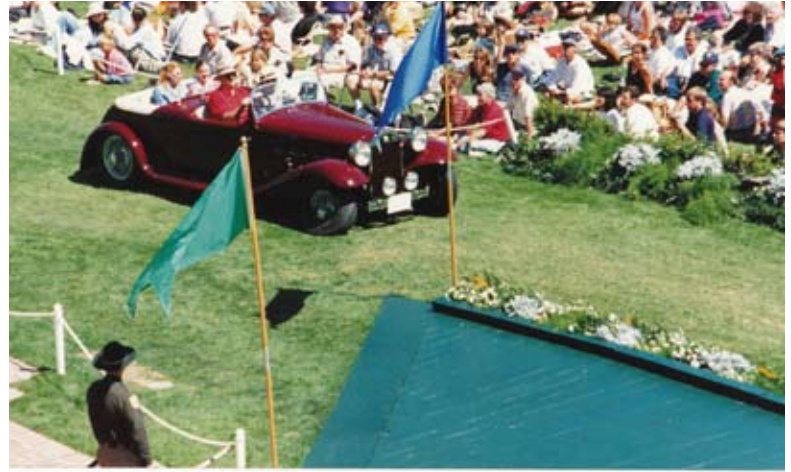
Pebble Beach Sunday arrived sunny and bright with none of the morning fog common for this locale. Dick and I arrived at the Polo Field at 6:30 AM ready to enjoy the fruits of our many months of labor. Things did not quite go as expected, however.

Dick opened the trailer and got in the car to back it out, and I went to the rear to direct him. As I looked at the back of the car, I wondered why it seemed to be tilting so much- then I noticed the flat right rear tire. It was real flat. It was completely flat. Ordinarily this would not be a great problem. We could just put the spare on, right? On the DiLambda the spare sits in a well on the sloping back of the car, and a brand new tire mounted on a wheel has too great a diameter to fit in the well. To make it fit, Dick had shaved the tire on his truing machine with the result that it was smaller than the others and the others would not fit in the recess. Also, it was not obvious how we could get a jack under the car since with a flat tire, the chassis got closer to the ground. After we figured out how to get the car jacked up enough in the trailer to remove the tire, we discovered it wasn't just a simple matter of a

slow leak; the valve stem was partially ripped from the tube. By then our crew of friends had arrived and set to work removing the good tube from the spare to use it as a replacement for the damaged one in the right rear. Others were busy with the rubber, super glue and a hair dryer repairing the ripped tube so

that it could be used to pop the spare tire's bead back onto the rim of the wheel. All of this was done basically by hand. The rest of us were doing the last minute shine and polish. Amazingly, we got it all together fairly quickly and headed for the show field.

Dick was also racing the Lancia B20 at Laguna Seca on Sunday so we asked to be judged early. After a little problem with the pressure adjustment on the fuel pumps, the car was running like a top. The three navy-blazered judges arrived, and the tension started. I stood nervously aside as Dick went through the judging. The engine started, the wipers worked, the horn honked and the lights blazed. The judges climbed under the car to check the undercarriage which was as pristine as the rest of the car. Upholstery and chrome were admired as was the engine compartment. Then they asked to see the top and side curtains. Side curtains? We had none as we had run out of time before these were designed and fabricated, and several friends who had judged previously at the concours had assured us that the side curtains were not necessary.



The 1932 Lancia DiLambda approaches the stage with its deflating tire at the 1994 Pebble Beach Concours d'Elegance.

This year, for the first time, the officials had decided to check for this. Points deducted, to be sure. Well, at least this was over.

Dick left for the track while I stayed at the concours with Al Murray, owner of the company that had done all of the painting and much of the restoration. We needed Al there as neither Noel, the owner, nor I could drive the car, and you must drive the car across the ramps to receive your trophy if you are lucky enough to be a winner. It was fun to be with the car and hear the comments from the crowd and to visit with lots of old friends although it did seem strange not to be with Dick at the track while he was racing. I took a lunch break and a stroll to see a few cars and visit with friends. When I returned to the DiLambda, I found Al and his family and Noel loaded in the car because they had been notified that we were one of the winners in our class. Just as Al started the car to head up to the judges stand we heard a loud hiss. The right front tire was flat! Another valve stem failure. What to do? Noel said we couldn't win if we didn't drive up to the stand so Al should drive on. Noel got out of



“The Caldwell D7 In Detail” continued from page 2

the car, not being too anxious to ride in it with its flat tire (he was probably embarrassed), and I jumped in. Hundreds of people in the crowd were trying to warn us of our flat as we drove up, but drive on we did. The three winners in our class were a Delage, an 8-litre Bentley and the DiLambda. They announced the Delage as the third prize winner. We then felt like finalists in the Miss America contest waiting to see who would be the winner. We were then congratulated on being the second place winners and, even though we had all worked for months with the goal of winning our class at Pebble Beach, I think we were all quite pleased. We knew that the car was beautiful and that we had done a good job, and second in class at Pebble Beach is nothing to be ashamed of.



This illustration was given to the author as a gift following the events at the Pebble Beach Concours d'Elegance. The artist is unknown.

At the suggestion of the concours staff we then drove down to the entrance to the field where we parked so as not to have to drive back to our original spot on the flat tire. This is where Dick found us when he returned from the races. He had been very successful - a sixth place, beating 13 of the 14 Ferraris in his group and all of the Allards. Pretty good for a 2500cc B20. He was quite upset about the tires, so to have something to do he went back to the trailer to get a jack. As we were trying to decide what our next step would be, we heard the announcer calling for our car to return to the judges stand. What to do? The consensus was to put the super glue repaired tire on the flat to see how far it would go. This was done, and Dick and Noel drove up to receive one of the special trophies, the Road & Track trophy, given by the editors of Road & Track to the car they would most like to drive home. The tire made it almost to the ramp when the repair gave out. This time the tire wedged against the brake cable which prevented the wheel from turning. As Dick and Noel drove across to receive the trophy, they carried with them a large piece of Pebble Beach turf, prompting the announcer to quip that they had made the largest divot in the history of the golf course. All in all it was a more nerve-racking than enjoyable day, but one we will definitely remember. The DiLambda will probably be long remembered by the crowd, the judges and organizers, and the groundskeepers at Pebble Beach.

ready to take a photograph. Setup “only” took about 3 hours. Peter had mentioned that he was only planning to take about ten shots during this shoot, so I was still thinking we might finish up and be out early in the evening. What I hadn’t counted on that for every good shot, there would be multiple not-as-good shots! We decided to wrap it up at 5:30 and reconvene Saturday morning.

I gained a new respect for studio photographers that day. Peter would study the car, set his camera and tripod, adjust the lightbox with his remote control, then click a computer mouse, triggering his Hasselblad medium-format camera and a dozen Norman strobe flash units. After taking a shot, he’d study it on a giant Apple monitor. After a few moments, he’d approach the car, adjust the angle of a reflector, or change the drape of the backdrop fabric, and then “click” – another picture was taken. With very subtle changes in the setup, remarkable changes in the image resulted. Looking over his shoulder at the monitor, I noted the file size of his images – 63 megabytes! To put that in context, the average camera phone takes images about 1.3 MB in size, and a good point-and-shoot digital camera may be 8 MB or so. These were not only large images, but they are of extremely high quality. I can’t wait to see them published!



Peter Harholdt and an assistant begin setting up a giant shadowbox that he would use to photograph Sam Posey's Caldwell D7.



*After hours of preparation they are finally ready to capture the photos needed for an upcoming book to be titled **Can-Am Cars In Detail**. The book is expected in 2010.*

The rest of the shoot was more of the same. Shoot, make minor changes, shoot. Move the car, shoot some more. Interested visitors were curious, but for the most part respectful. One gentleman just decided to walk right into the area, and went under the lightbox to see what was going on! We shoed him away, and by 3pm the shoot was finished. Packing up was luckily a bit faster than unpacking, and we were saying our goodbyes at 5:30.

The working title of the book, as I understand it, is Can-Am Cars In Detail, by Pete Lyons and Peter Harholdt, to be published by David Bull Publishers in 2010. The list of cars to be featured includes the expected McLarens and Chaparrals, but will also include the lesser-known gems like the Caldwell. Be assured we will let you know when they arrive in the shop!

Upcoming Events



All In The Family

A Lane Family Exhibit

Beginning January 1st, Lane Motor Museum will have a new exhibit featuring its roots.

The featured cars from the Lane Family include:

- Gene Lane's 1954 MG TF which was restored in the early 1970's and driven across the U.S. several times. (Jeff's Father)
- Debbie Lane's 1955 MG TF. (Jeff's Sister)
- Jeff Lane's 1949 MG TC.
- Jeff Lane's first car, the 1955 MG TF.

The cars will be displayed together along with descriptive signage about each car along with historical photographs.

Lane Motor Museum's Super Free, Super Sunday Sunday, February 1, 2009

10am - 5pm

More interested in mini cars than the "big game"? Then bet on spending your day at the Lane Motor Museum when everyone gets in free!

Vroom...Start Your Engines!

Saturday, March 21, 2009

11am - 4pm

Start your engines at Lane Motor Museum as we will feature open hoods on most cars, several cars will be started, and you won't want to miss the basement tour!

6th Annual Microcar Drive

Saturday, May 2, 2009

10am - 4pm

Join us for a Microcar Show on the Museum grounds and a Microcar Drive to and from Percy Priest Lake. A picnic lunch will be included with each registration. An additional cost is required to participate in the 5th Annual Microcar Drive. Visit www.lanemotormuseum.org for more information.

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