

Featured Museum: Toyota U.S.A. Vintage Vehicle Collection

To preserve a collection of significant model offerings and milestone vehicle that represent Toyota's great past in the United States. These vehicles tell the story of Toyota's commitment to quality, innovation and durability. This collection is maintained by the TMS Corporate Communications Department and curator Susan Sanborn. It currently consists of more than eighty Toyota, Lexus and Scion cars and trucks dating from 1959 to 2004 and also five Motorsports Vehicles. The 2000GT pictured below was designed to compete with the top European "Grand Touring" cars and was best remembered for co-starring with Sean Connery in the 1967 James Bond hit movie "You Only Live Twice". Prices today for a fully restored 2000GT range from \$100,000 to \$150,000.



Susan Sanborn, Museum Curator, with the museum's 1969 2000GT.

Back in the fall of 1957, Toyota Motor Sales, U.S.A. Inc. was formed and established headquarters in a former Rambler dealership in Hollywood. Sales in 1958 totaled a modest 288 vehicles; 287 Toyopet Crown sedans and one Land Cruiser. The Toyopet, a sturdy and roomy vehicle laden with chrome with a distinct American look proved woefully underpowered and overpriced for the American market and Toyopet sales were discontinued in 1961. The Land Cruiser, however, quickly gained a reputation as a durable, all-terrain vehicle, and it carried the Toyota flag in the States until 1965 when the Toyota Corona arrived. The Corona was specifically designed for the American road and driver; it included a powerful engine, factory air conditioning, and automatic transmission. It increased Toyota sales threefold in 1966 to over 20,000 vehicles.



Going on sale in July of 1958, the Toyopet was the first Toyota vehicle marketed in the United States.

The thrifty Corolla was introduced in 1968 and, like the Corona, was a huge success with American drivers. The Corolla has become the world's all-time best-selling passenger car with 27 million sold in more than 140 countries. In the 1970s Toyota launched some memorable ad campaigns using tag lines like "You asked for it! You got it! Toyota!" and the "Oh what a feeling!" campaign.

As Toyota celebrated 25 years in America, it opened a new national sales headquarters in 1982 in Torrance, California. As Toyota success continued, it became the first import automaker to sell over a million vehicles in America in a single year (1986). And, 1986 also marked the company's debut as a manufacturer in the United States with the rollout of the first Toyota car built on American soil, a white Corolla FX16 produced on October 7, 1986 at the new United Motor Manufacturing, Inc. plant, a joint venture with General Motors. By 2010, Toyota will have the annual capacity to build about 2.2 million cars and trucks and 1.45 million engines in fifteen plants across North America.

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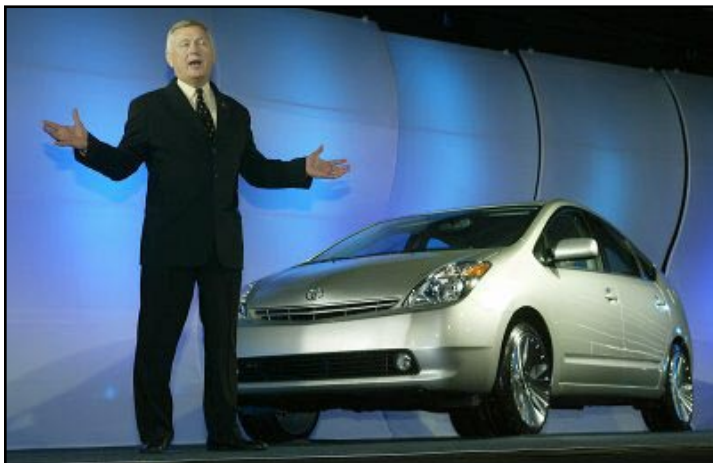
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...and more!

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To commemorate the company's 30th anniversary in America, Toyota established the Toyota USA Foundation in 1987 with a \$10 million endowment and a mission to make Toyota a leading corporate citizen. Later, in 1989 the company branched out by establishing a luxury line of vehicles with the debut of the Lexus LS 400 and ES 250. Highly acclaimed cars and exceptional customer service quickly became the hallmark of Lexus. In 1991 Lexus earned the title of No. 1 luxury import, surpassing both Mercedes Benz and BMW. Toyota continued strong growth through the 1990s. A highpoint came in December 1997 when the Toyota Camry first earned the title of No. 1-selling passenger car in the United States. The Camry has won the U.S. sales crown for nine of the last ten years. The full-sized pickup truck, the Tundra, was introduced in 1998. Finally, by the end of 2000, following its tag line, "The Relentless Pursuit of Perfection," Lexus edged Mercedes Benz by 423 units to become the top-selling luxury brand in America, a position it has held for eight years running.

In late 2002, Toyota delivered its first two zero-emission, market-ready hydrogen fuel cell vehicles to test customers in California. The next year the breakthrough "Hybrid Synergy Drive" debuted in the new 2004 Prius. Toyota also launched the Scion as its third line of vehicles. That line featured three modestly priced but feature-rich vehicles bought to market as an innovative, youth-oriented marketing program. 2007 marked Toyota's 50th year in America, and introduced the rugged and largest-ever Toyota Tundra and the Scion xB urban utility vehicle, and the world's first V8 hybrid, the Lexus LS 600h. Toyota...moving people forward for 50 years in America...and the best is yet to come.



Toyota stages world premiere of all-new Prius with "Hybrid Synergy Drive" at 2003 New York Auto Show.

From Toyota's first American car, the Toyopet, to futuristic "concept" cars, Toyota has consistently demonstrated a firm commitment to understanding people's needs as well as manufacturing and delivering products of great quality. The Toyota USA Automobile Museum is located at 2076 W. Artesia Blvd. in Torrance, California 90504. The museum is open by appointment only. For more information, contact Susan Sanborn, Curator at 310-468-4728. The museum phone is 310-468-4728 and its website is www.toyotausamuseum.com.

president's report



Michael Spezia

Dear NAAM members:

In preparation for our long range strategic planning we mailed a Member survey and the responses have been thoughtful, enlightening and encouraging. We very much appreciate the time you all took to craft your responses so that we would be able to mold the organization in a way that will meet your needs in the future.

From this point we will be working very hard to disseminate all the information and begin to process your ideas. All of these recommendations will be a great help as we carefully examine our vision and mission statements to determine if they align with the needs of the membership and the organization's core values.

NAAM was formed in 1995 by a group of some of the larger member museums in an attempt to address the challenges presented by transportation museums and to fill a void that could not be filled by more traditional museum organizations. "The mission of the National Association of Automobile Museums (NAAM) is to link auto museums, enabling them to foster education, share exhibits, and exchange vital data about collections". As with all of your organizations, everything we do at NAAM must be mission driven and we have to make sure our mission statement is still relevant to our organization after 15 years of growth and change.

This is your organization and I would encourage anyone who has any interest to step up and be a part of this process. I have learned much by being involved with NAAM over the past ten years and the best part has been getting to know some really great people. The more you give the more you get.

Michael Spezia
Executive Director
Gilmore Car Museum
6865 Hickory Road
Hickory Corners, Michigan 49060
269-671-5089
mspezia@GillmoreCarMuseum.org



from the
editor...

Gary Pelger



"Summertime and the livin' is easy" may be true for mainstream Americans, but I've found that our fellow museum directors, curators, and managers are busier during the tourism and "staycation" season with plans, meetings, business travel, and other duties that prevent them from adequate time for preparing articles for the NAAM News. And, through my neglecting to give adequate notice for this issue, Jackie Frady and I agreed to put off her marketing report until next issue. Then, Mike Spezia suggested that I rerun one of Jackie's earlier reports because they are so helpful to museum directors in this organization. So I reread some of her articles from past issues and decided to run one from the spring of 2007 that addresses dealing with the media. It's chock full of useful tips. So enjoy.

Please continue to keep in touch. If your museum isn't being represented here, make sure you keep this editor informed by sending your latest news (**and photos**) to:

Gary Pelger

NAAM News Editor

7981 Windward Trace Circle NW

Massillon, OH 44646-1176

Ph: (330) 837-5069

E-mail: gpelger@sssnet.com

Thanks for helping out. Have your information sent in for the Fall 2009 issue by October 15, 2009.

naam website

Attention Members... Randall (Rand) Shinn, our website developer would like members, new and old, to provide any information required to be included on the NAAM website www.naam.museum to Randall Shinn, 685 Windy Hill, Hamilton, OH 45013-3666 or email Rand at rhshinn@iac.net.

MEMBERSHIP NEWS:

Email – Where's Your Email Address?

Have you sent your email address to me? If not, you may not be receiving emails from NAAM. Some past membership applications did not request email addresses and if your email address wasn't provided at renewal time, we don't have it.

It's an easy request to fulfill.

Send your email address to: lpanko@automuseum.org.

In the subject line, please type: NAAM Email Address Submission.

If you're not sure we have your email address, it's OK to send it again. Also, member museums are welcome to provide more than one address, as it may be helpful to have key staff members included.

Thank you,

Lisa Panko

NAAM Membership Coordinator

**National Automobile Museum (The Harrah
Collection)**

(775) 333-9300

lpanko@automuseum.org

Address Change? Membership questions?

If your address has changed, please complete this form and mail or email membership coordinator Lisa Panko at the National Automobile Museum (the Harrah Collection) at 10 S. Lake Street, Reno, Nevada 89501-1558. Email: lpanko@automuseum.org.

Name: _____

Organization: _____

Address: _____

City: _____ State: _____ Zip: _____

Phone: _____ Email: _____

marketing news

Jackie Frady



Meet the Media – Difficult Situations

The “Meet the Media” series in Marketing News has covered *Tips for Working with the Media, Strategies for Success and During the Interview*. Now that a good foundation has been established, it’s time to build on these skills and address *Difficult Situations*. While the majority of museum stories cover “good news” topics, most museum professionals will face difficult encounters during their careers and being prepared will make a tremendous difference.

There are good reporters and bad reporters. Most are concerned with honesty, accuracy, getting the story straight, and getting the story first. A few are openly biased or flagrantly antagonistic — reporters who try to make you lose your cool and say something you’ll regret. All reporters, however, have one primary goal: to get information. And whether they are good or bad, they may use interviewing techniques that are difficult to handle.

Loaded questions.

The reporter lists three to five items to build a case and then asks a loaded question. Begin by either accepting or countering the statements, then bridge to your message.

Question: “Only X percent of your employees are women. Only X percent are black. A mere X percent are Hispanic. Don’t you think that displays a history of discriminatory hiring practices?”

Answer: “While your statistics are correct, your conclusion is not. Let’s look at the record today. This year, X percent of our hires were women and minorities. This museum is committed to achieving a diverse workforce.”

Unacceptable alternatives.

The reporter asks you to choose between one extreme or the other, neither of which is acceptable.

Question: “Many businesses have closed in our region because of the economic depression. Faced with this situation, are you in favor of selling cars to generate revenue for the museum or closing your doors like the others?”

Answer: “Neither extreme is acceptable. The museum has a strict policy not to sell cars to generate revenue for operations. Fortunately, the museum has adequate financial reserves to sustain it for many years. The museum will remain open and will continue to meet our public needs, including our after-school program and the popular, free Thursday-night lecture series.”

Hypothetical situation.

The reporter creates a hypothetical situation and follows up with a specific question. Don’t respond to the hypothetical; state your message.

Question: “Imagine that there was a corporation that wanted to give your museum \$100,000 to establish a program for which there is no need. Would you accept the contribution and create the program, or would you tell the corporation to get lost?”

Answer: “I don’t know anything about your hypothetical question. Your question seems to concern our partnership policies. Our museum works very hard with our partners to ensure that both of our needs are met while also meeting the needs of the public.”

If reporters don’t give up, don’t try to go back and answer in a way that will make them happy. You might rephrase your answer, but stick to your message.

Question: “But what would happen if the needs weren’t the same? Would you take the money?”

Answer: “Again, you’re referring to a hypothetical situation that I don’t know about. We work closely with our partners to ensure that they and our museum both benefit and that we work to serve the public.”

Commenting on others’ comments.

Essentially, the reporter is asking you to speak for someone else. Don’t do it! Especially if you didn’t hear the individual make the statement yourself. It’s possible the person was misquoted. Don’t create or feed a controversy by speaking when you shouldn’t.

Divide and conquer.

Reporters may want to divide you from your supervisors or co-workers by asking, “How would **YOU** handle this?” If something is out of your area of expertise, say so. Then you can bridge to your message.

Question: “How would you go about increasing workforce diversity?”

Answer: “I’m not the one who does the hiring for the museum. But I can tell you it’s every employee’s responsibility to create a warm environment for all cultures.”

False premises and conclusions.

Reporters’ questions may contain false premises. Respond by countering immediately, or a viewer or reader may accept the false premise.

Question: “When are you going to improve your museum’s planning efforts?”

Answer: “I believe our museum is doing a good job of planning now and one of the things we’re doing to ensure this is . . .”

Reporters may paraphrase one of your answers to get you to agree to it and then use only your agreement to the new statement.

Question: “You mean the museum didn’t use to do a good job of planning?”

Answer: “Let me restate my answers so there is no misunderstanding. I believe our museum is doing a good job of planning now and one of the things we’re doing to ensure this is . . .”

Negative entrapment.

Never repeat a reporter’s negative statements. Reporters often ask questions in a hostile manner. When responding, turn the sentence around and stress the positive. Use your own words; don’t repeat a reporter’s hostile question filled with “buzz words.” Remember, they will quote you, not themselves.

Question: “Some people have told me the museum does a lousy job of maintaining its equipment.”

Answer: “I believe the museum does a very good job of maintaining its equipment and facilities.” Continue with an example of a particular piece of equipment or a facility. A transition into your message may be that your equipment and facilities can be inspected by the public through tours so the public can familiarize themselves with your museum, its programs, equipment and facilities.

Machine Gunning.

The reporter asks a string of questions in rapid succession. Don’t let them build a trap. Use body language, such as hand movements, to stop it. Then respond by simply answering the one question you most want to answer, ignoring the other parts, then bridge to your message.

Interrupter.

The reporter interrupts you while you’re trying to answer a question. Respond politely, yet firmly: “Let me finish answering your last question first . . .”

Embarrassing silence.

Beware of the reporter who remains silent, encouraging you to ramble on and on. Once you feel you’ve answered the question, stop. If you continue, you may end up providing them ammunition with which to shoot you. There are several things you can do to fill an embarrassing silence. You can ask, “Do you have any other questions?” Or, “Have I answered your question?” Or, just remain silent.

Set up.

If you feel the reporter is setting you up, chances are you’re right. Reporters often think they know the answers before they’ve asked the questions. Firmly yet politely let them know you are the expert.

Ambush.

It’s not uncommon for reporters to ambush a news source outside their office or home, especially if a controversial situation is developing, or if you have tried to avoid reporters. If this happens to you, KEEP YOUR COOL! Often the cameras will be rolling when you walk out the door and nothing makes an organization look worse than an employee sticking their hand in front of a camera, turning their face away or hiding under their coat. It’s much better to address the situation. Ask the reporter what they want to talk

about and take a few minutes to answer his or her questions, even if all you can say is, “I can’t talk about that right now.” Remember to be sure to explain why you can’t answer their questions right now. When asked a question on top of a question. Slow down. Patiently answer one question at a time.

When heckled by a reporter.

Be sensitive to the feel of the interview. You may want to answer a question very briefly or be silent while the reporter continues. Stay calm.

When asked a tough question.

Don’t take it personally. A reporter’s job is to ask the tough questions when they need to be asked. Look at it as another opportunity to deliver your message. Avoid platitudes such as, “That’s a very good question,” or “I’m glad you asked that.” Readers and viewers recognize such devices as obvious stalls. It’s all right to pause briefly before responding. Dead time is seldom aired on the news and silences can’t be quoted in print. If your interview is live, a short pause often will give the impression that you wish to make a thoughtful response.

- Avoid saying, “Well, as I said in my speech,” or “As I already told you . . .” Such responses sound as if you’re insulting the reporter.
- Use the reporter’s first name, showing that you still feel friendly in the face of difficult questions.
- You may want to rephrase the question, giving viewers and readers a chance to hear it in your words: “If I understand your question correctly, you’re asking . . .”
- In all cases, if you disagree with something a reporter or talk show host has said, you must counter it. If you don’t the audience can only assume that you agree.

This series will continue in the next edition of NAAM News with tips about “Delivery” for making the right impression and “After the Interview.” I wish you success in getting your message out.

Jackie Frady

Marketing Committee Chair

775-333-9300

jfrady@automuseum.org

Executive Director

National Automobile Museum (The Harrah Collection)

10 South Lake Street

Reno, NV 89501-1558

museum member tidbits...

all the news that's fit to print!

Let us know what's happening at your museum. Call, write, or email Gary Pelger with your latest news.

TAMPA BAY AUTOMOBILE MUSEUM (*Pinellas Park, Florida*)

Susan Cerf announced that the museum borrowed the exact scale replica of the Fardier de Cugnot from the Deutsche Bahn Museum in Germany. They were given permission to experiment with it, building a new "engine" and testing it. It works! So after 239 years, the Fardier is running again. The Fardier was the world's first self-propelled vehicle, more than 100 years ahead of anyone else. It was quite exciting to see the Fardier running through the museum (under compressed air instead of steam), but none-the-less, it was truly impressive. The original and only Fardier is in CNAM – Musee des Arts et Metiers in Paris. The machine was built in 1770 for military use. The German replica was made for a movie in the 1930s but the steam engine was not operational, merely for show. With the approval of the Deutsche Bahn Museum, an exact copy of the original engine in Paris was made by POLYPACK, Inc., the sponsor of Tampa Bay Automobile Museum. The new engine, powered by compressed air, was installed in the replica until an operational boiler can be produced for the new Fardier being built by Tampa Bay Automobile Museum. Cugnot's Fardier runs very well; the high-pressure steam engine, the first in the world runs smoothly even if each piston applies a pressure of one ton. The valve mechanism is easy to adjust. The Fardier, when set in motion, can come to a complete stop without any external aid. The 1770 steering is rack and pinion and requires minimal strength to steer. For more information, contact Susan at 727-579-8226.



The 1770 Fardier de Cugnot.

CALIFORNIA AUTOMOBILE MUSEUM (*Sacramento, California*)

Kaela Nelson, Marketing and Education Coordinator announced a number of upcoming special events scheduled for September. First, scheduled for Saturday, September 26, 2009 the museum will participate in the 2009 Smithsonian Museum Free Day. The museum will be open from 10am – 6pm. To participate, present the Smithsonian Museum Day admission card and receive free general admission for you and a guest. The admission is available in the September issue of Smithsonian magazine or can be downloaded at <http://microsite.smithsonianmag.com/museumday/about.html>. This card and offer are only good on that Saturday. For a complete list of participating Museums, visit <http://microsite.smithsonianmag.com/museumday/about.html>. Second, the museum is sponsoring a class on Saturday, September 19 from 9am – 3pm titled Mechanical Brake Class where you can learn about service and adjustment procedures for effective braking. Included: demonstrations on servicing and/or repairing brake linings, mechanical linkage service, and major adjustment procedures outlined in the Ford Motor Company blueprints. Handouts on real case histories of brake repair and adjustments will be provided. Students must be at least 18 years of age. \$85 per person (includes handouts and lunch). Space is limited so phone 916-442-6802 or visit www.calautomuseum.org to sign up right away.

MOTTS MILITARY MUSEUM (*Groveport, Ohio*)

Warren Motts, founder/director reported that last year the Ohio Historical Society donated a WWI Transportation Cart to the museum. Member Dave Schacht saw the cart and suggested we take it to a friend of his in Amish country to see about having it restored. Warren contacted the United States Ordnance Museum who sent him the drawing of the WWI Cart and the US Army Transportation Museum who also sent information as well. Motts was pleasantly surprised when they both said it was a very rare WWI Ration Cart. Dave loaded it in his truck and with the help of friends took the cart to the Woodlyn Coach Company in Millersburg, Ohio. They are now in the process of completely restoring it. The cost for complete restoration is close to \$7000, but the decision was to go forward with the project because of the rarity of the Ration Cart. Very few are known to exist.



The unrestored WWI Ration Cart.

museum member tidbits...

PETERSEN AUTOMOTIVE MUSEUM (*Los Angeles, California*)

Chris Brown, Information and Marketing Manager announced a number of new events; among them was Safety Seat Checkup Day last April. Another great idea for museum-public relationships, it was announced as follows: Bring your child, car seat and automobile to the Petersen Automotive Museum and have certified Child Passenger Safety (CPS) technicians teach you how to properly install your car seat(s). This event is open to the public and is free of charge. Participating families will receive a two-for-one admission coupon to the Petersen Automotive Museum. *Safety-Belt-Safe U.S.A.*, national non-profit organization dedicated to child passenger safety, partners with the Petersen to present the annual Safety Seat Checkup Day. Check your vehicle for proper use of child safety seats and get a current, comprehensive recall list in the family resource packets. As a new grandparent, I would love to find such a class locally in this community. For information on other events and exhibitions at the Petersen call 323-964-6320 or contact Chris at cbrown@petersen.org.

AMERICA ON WHEELS (*Allentown, Pennsylvania*)

Linda Merkel, Executive Director, announced in the summer 2009 edition of *Spoke&Word* that the museum celebrated its first anniversary in April, marking a successful inaugural year that brought a visit from Indy legend Mario Andretti, a congratulatory letter from late-night host Jay Leno and approximately 30,000 visitors who enjoyed two highly popular changing exhibits, numerous educational programs and the institution's growing reputation as a new hotspot for auto enthusiasts across the nation. For more information, check out the museum's summer activities posted on the website under "Education" at www.americaonwheels.org or phone 610-432-4200.

PATEE HOUSE MUSEUM (*St. Joseph, Missouri*)

A recent issue of *Pony Express Mail* reported that the Patee House Museum received a shot-in-the-arm last Memorial Day weekend when Lara Moritz of KMBC television in Kansas City featured the museum in their day-trip series. The five-minute segment was recorded earlier, but later Lara brought a satellite truck to the museum and did live "bumps" inside the museum's transportation gallery. The final live shot featured Lara riding the museum carousel. The live portions were sent to the satellite truck in the museum back parking lot where signals were relayed to a communications satellite and back to KMBC. Business has been good since the segment ran, as travelers tend to stay close to home with uncertain gas prices this summer. The museum billed as "One of America's top ten western museums" by *True West Magazine* can be reached for further information at 816-232-8206 or visit their website at <http://www.stjoseph.net/ponyexpress/>.

THE STUDEBAKER NATIONAL MUSEUM (*South Bend, Indiana*)

Peggy Soderberg announced the Harley-Davidson Exhibit at the museum. The Harley-Davidson Motor Company was founded over 100 years ago and did what no other manufacturer was able to do—survive two World Wars, the Great Depression, and the rise of Japanese imports. In fact, during these trying times, Harley Davidson was able to flourish and grow into a trusted and beloved brand that has become synonymous with innovation and "American Made." To celebrate this long history, the Studebaker National Museum recently opened a new exhibit, Harley Davidson: Building a Legend. According to museum archivist, Andy Beckman, "Both Studebaker and Harley Davidson began in sheds and were operated as family businesses during the early days." Andy also noted both companies would have financial difficulties in the early years but manage to pull through and emerge stronger and with a more secure following. Harley Davidson: Building a Legend features 29 motorcycles dating as far back as a single cylinder X8A from 1912. The rest of the collection consists of motorcycles ranging from early Peashooters, police cycles, Servi-Cars and classic Hogs. A wide range of knucklehead, Flathead, Shovelhead, and Panhead engines are included. One notable motorcycle in the exhibit is a 1984 FLH Electra-Glide, considered by many as the "definitive Harley." This expansive exhibit was made possible in part by the contributions of McDaniel's Harley-Davidson and JC Taylor Antique Auto Insurance. Visiting hours at the Studebaker national Museum are Monday – Saturday from 10am – 5pm and Sundays from 12 to 5pm. For further information call the museum toll free at 1-888-391-5600 or visit www.studebakermuseum.org.

WILLS SAINTE CLAIRE AUTOMOBILE MUSEUM (*Marysville, Michigan*)

Terry Ernest, Director, announced in the *Gray Goose News* that the new **FOUNTAINHEAD ANTIQUE AUTO MUSEUM** (*Fairbanks, Alaska*) has a collection of over 60 historically significant American automobiles. One of the cars is a Wills Sainte Claire Model A-68 sedan. Several of the autos are the only examples of their marque known to remain. Seventeen of the cars previously resided in the William Harrah and Parker Wickham collections. The Fountainhead Museum, located on the grounds of the Wedgewood Resort, is just minutes from downtown Fairbanks. On most summer evenings docents drive one or two cars around the resort. "To be able to see these rare cars is great," said Willy Vinton, interim museum manager, "but to hear them run and see them is priceless." For more information on the Fountainhead Museum call 907-450-2100, and for information on the Wills Sainte Claire Museum in Marysville call 918-987-2854 or visit www.willsautomuseum.org.



Wills A-68 Sedan at Wedgewood Resort, Fairbanks, Alaska.

museum member tidbits...

NATIONAL PACKARD MUSEUM (*Warren, Ohio*) Speaking of a fun idea, Mary Ann Porinchak, Executive Director, included the following invitation in a recent issue of *The Time Machine*: Museum Prints Own Currency, Exchange Rate Highest in the Country! The OPUS II Showroom-Anyone can play! Packard Money is good during the "Packard Vision" Car Show. It can be "saved" to be used as a down payment on a classy 1937 Packard in the Opus II Showroom "Mock Sale" on Thursday or Friday or during the final sales event on Saturday July 25. Every automobile will be available for purchase in the showroom. Come haggle with the OPUS II Sales Manager, argue with the Service Manager or Trade-In Manager and finalize your purchase with the OPUS II Clerk! Every \$100 spend on the purchase of a shiny new 1937 Packard during the "Mock Sale" enters the owner and the salesman into a drawing to win one of the two Classic Vehicles donated by RM Classic Cars that will be given away in the grand prize drawing. Museum Money can also be used to purchase chances to win any of the nightly prizes that will be drawn beginning Tuesday through Saturday. Participants can obtain "Packard Money" by shopping local participating merchants in July. The National Packard Museum can be reached at 330-394-1899.

BOYERTOWN MUSEUM OF HISTORIC VEHICLES (*Boyertown, Pennsylvania*) Kendra Cook, Curator reports The Boyertown Museum of Historic Vehicles held a special ceremony on July 13, 2009 at 7:30pm honoring the fire companies and Boyertown residents whose quick actions minimized damage done to the museum as a result of a fire that broke out on April 28th, 2009. Honored at the ceremony were firefighters from Boyertown's Friendship Hook & Ladder, Keystone, and Liberty, which were among the ten companies that responded to the emergency. Also honored at the ceremony were Katelyne Little, Danielle Sonder, and Quinn Berke, the three girls who called 911 upon seeing the fire at the museum. Because of the dedication, efficiency, and quick-thinking of these individuals, the Boyertown Museum of Historic Vehicles suffered minimal damage to the building and lost none of the vehicles in the collection.

Members of the Board of Directors of the Boyertown Museum of Historic Vehicles, as well as local dignitaries participated. The honored guests were invited to tour the museum galleries. Docents stationed throughout the museum offered further insight on the exhibits. A short ceremony was held in the Jeremiah Sweinhart Carriage Factory, which bore the brunt of the fire damage.

The Boyertown Museum of Historic Vehicles is open Tuesday through Sunday from 9:30am-4pm and is closed on Mondays. The Museum, located at 85 South Walnut Street in Boyertown, PA preserves the transportation history of southeastern Pennsylvania and displays over eighty locally manufactured

cars, trucks, carriages, motorcycles, sleighs, and other types of vehicles. Admission rates are \$6.00 for adults, \$5.00 for seniors, \$4.00 for students, and children under 5 years are free. For more information call 610-367-2090 or visit www.boyertownmuseum.org.

AUBURN CORD DUESENBERG AUTOMOBILE MUSEUM (*Auburn, Indiana*) Matt Short reports that The Art of Frank Lloyd Wright and His Automobiles Exhibit opened April 25 and will run through October 25, 2009. Wright's impact goes well beyond the architectural world; by creating designs for furniture, textiles, flatware and more, he surrounded us with unique objects of beauty. All of his designs served the bigger idea which was creating a new uniquely American architecture and ultimately a healthier democratic society. The images presented in this exhibit are reproductions of original drawings, now part of the Frank Lloyd Wright archives in Taliesin, Arizona. The very fragile nature of the originals rendered mostly with graphite and colored pencils on tracing paper, places them in extreme jeopardy if exhibited too often. Thus the reproductions, published in limited edition in three portfolios between 1977 and 1982 give us a rare opportunity to get a better sense of the complexity of Wright's work. In addition to the 50 drawings in this exhibit, the Auburn Cord Duesenberg Automobile Museum exhibits two of Frank Lloyd Wright's personal automobiles from his permanent collection. A 1929 Cord L-29 Cabriolet that Wright purchased in the 1950s is featured. In addition a 1952 Crosley Super Roadster that he purchased new will also be presented during this special exhibit. For more information on the exhibit contact the museum at 260-925-1444 ext 29.

THE MUSEUM OF AUTOMOBILES (*Morrilton, Arkansas*) a news release a few weeks ago announced a Father's Day eve event on the tree-shaded grounds of the Museum of Automobiles. The 51st Annual Petit Jean Antique Auto Show and Swap Meet began June 16th and ran through Saturday June 20th. A special exhibit of 1957 and 1958 Cadillac El Dorado Broughams was featured on Saturday. These unique automobiles, designed by well-known auto designer Harley Earle, were handmade with only 753 produced. An Arts & Crafts / Flea Market section rounded out the event. All 1500 vendor spaces were sold out. For more information on the museum of Automobiles on Petit Jean Mountain call 501-727-5427 or visit the website at www.motaa.com.

naam hall of fame

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NAAM LIFETIME ACHIEVEMENT AWARD FOR 2003

- HENRY FORD - Dearborn, Michigan
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