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**VIA  
VOLVO**

**Issue No. 2**

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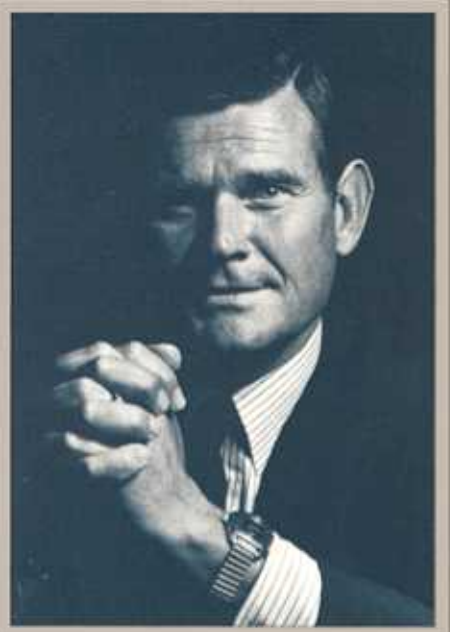
The Editors

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# VIA VOLVO



Spring 1982



Bjorn Ahlstrom  
President  
Volvo North America

A few months ago, we sent out the first issue of *VIA VOLVO*. In my welcoming letter, I clearly stated the purpose of our new magazine: to open a channel of communication between ourselves and our growing family of Volvo owners.

We are genuinely pleased with the results. Thousands of you responded — with praise, suggestions for the magazine — and with constructive criticism. The potential of *VIA VOLVO* as a source of information depends to a great extent on your participation. So if there is any type of article that you would enjoy seeing in future issues, please let us know. We plan a "long run" for *VIA VOLVO* — and for our cars — so keep in touch.

Both covers of this issue were rendered by Mark Stehrenberger, a well-known automotive artist whose work often appears in *Road & Track*. The front cover depicts the old and new at Volvo: our well-beloved 1800ES and the inheritor of its sporty genes, today's exciting new Turbo Wagon.

We are proud of both. The 1800ES was a GT car, born and bred. But it was a "touring car" with a difference — its extended roof line came back almost to the tail of the car, providing 35 cubic feet of cargo space. You'll find an article on the 1800 series on page 10. You'll find our Turbo Wagons on the road — "Bimmer hunting."

This issue also contains an amusing article by Warren Weith, a whimsical

writer familiar to people who enjoy car magazines, Volvos, and apple pie. For those of you who prefer the fruits of the vine, there's an article on zinfandel by *The New York Times* wine critic, Terry Robards.

Those are only a few of the articles in this issue. We hope you find the others as interesting. After all, *VIA VOLVO* was created for you — for a special group of people — and your numbers are growing. Last year we sold 64,103 new Volvos in the United States. That made us number one among the European importers. Of course, compared to the total number of automobile consumers, you are a very select group. That is why we want to keep you satisfied with your Volvo and with *your* magazine, *VIA VOLVO*.

Sincerely,

Bjorn Ahlstrom  
President  
Volvo North America

Bjorn Ahlstrom  
President  
Volvo North America

#### About The Cover

Forerunner of the sporty GLT Wagon, was the Volvo 1800ES, shown foreground, first presented to American drivers in 1971. The story of the

enduring love affair between the fabled 1800 and its owners begins on page 10. Cover art by Mark Stehrenberger.

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# FIVE VOLVOS 500,000 MILES

BY WARREN WEITH

*Warren Weith is a contributing editor to Car and Driver magazine and the Co-author of "The Last American Convertible."*

**N**ow don't misunderstand me. Even at my advanced age, I'm not old enough to have 500,000 Volvo miles tucked away in my motoring memory book.

Naturally I'm talking about five pre-owned—lovely phrase—Volvos. Lovely phrase or not, some of my past Volvos were lovelier than others when I took ownership. But they all had one thing in common. By the time we parted, each had well over a hundred thou on the clock.

The nicest—and the newest—was the first one. This was a 122S...the last of the well-rounded Volvos. Possibly what made this one "nice" in my eyes was the fact that it was a bit of a special car. Special in the sense that it had been run up by the factory to test the marketing potential of a sporting sedan allied to American-style options. In line with this, my 122S had what the factory people called the "rally engine." I doubt very much that it was the real rally engine, but it seemed to have more punch than a normal 122. It made the right noise—the sort of sound dear to the heart of a young driver. What hobbled this willing little engine were

the so-called American options. These included a two-speed automatic transmission and air conditioning.

It took a little while to work my way around these "luxuries." The first move was a simple one. During the cold months I just removed the belt that drove the air conditioner. No belt, no loss of power. Getting some sort of sporting performance from that two-speed automatic transmission was more of a learning experience than a quick mechanical fix.

The first thing I learned was that the people at the factory were not too sure themselves on that early automatic. Consequently they had rigged it so you could, if you wanted to,

start in "low" and then shift into "high." One thing they knew a lot about, and had faith in, though, was the four-cylinder Volvo engine. The engineers just didn't have to bother about fixing a cut-off point where you had to shift into "high" for fear of rude noises from under the hood. I'm sure, although I never had the nerve to prove it, that I could have driven around all day long in "low" with my foot flat on the floor without embarrassing that sturdy little engine.



**A**s it was I'd sit alongside some American V-8 Goliath at a stoplight, and when the light changed I'd hold "low" until about 50 mph at which point I'd be gone before the be-chromed giant and its owner knew what had happened. All very satisfying.

The 122S came to a tragic end, but not at my hands. Left overnight in a garage for a tune-up, it perished in a fire. Several insurance companies, after a delay worthy of the Hindenburg disaster, provided the necessary money for the purchase of my next Volvo—a light tan 144 four-door. It had been used by an American photographer for a European tour and then brought back to this country.

Its continental jaunt hadn't even crinkled the paint in the engine compartment, so by my rather lenient standards it was "as new."

This became the Weiths' main car for a number of years. It taught our son Chris how to drive, and even acted as the moving van during his twice-yearly trip to and from college. To say that it wasn't gently handled during its seven-year residence would be a gross understatement.

During that time, I used it to stop a cab one dark, rainy night. And Chris employed it as a backstop for the family Fiat, which happened to be sans brakes at the time. All of this left it with a squinting front facade and a cringing tail end, which, in combination with the usual urban rash that all New York City cars collect, created quite a conversation piece. But none of this stopped the family Volvo...just slowed it down.

Toward the end, it had a rather contemplative approach in regard to hills and passing maneuvers. This never upset the senior family members, but with Chris and cars it's always been the quick or the dead. So it was off to the knacker's yard for the old ghetto cruiser. As luck would have it, another 144 came my way in the nick of time.

This was a more pre-owned example of the marque than the first two. Granted, it was a sickly pale blue color and had stoutly resisted the efforts of the finest mechanics to make it idle...still, the price was right.

The pale young man who owned it was more than happy to accept my \$150. Promptly named Olaf—for no good reason—it was a bit of a mystery car. After a telephone consultation with my Volvo mavin, the timing gear was replaced—which cured the no-idle problem. A new water pump smoothed things out still further, and a drain-and-fill for the automatic gearbox did

wonders for the acceleration.

But there was one enigma that was never cleared up. My wife, Jane, commented on it first. Olaf "slouched." He just sort of sagged on his left front corner. He was not out of line. All of the running-gear hard points were where they should have been. The shocks were good, as were the springs. All four wheels and tires were the right ones for that model.

Still Olaf slouched. It didn't seem to affect his road-going in any way although Chris, the purist, claimed that



Olaf liked left-hand corners better than right-hand ones. Still it was a puzzle. One which we never solved because shortly after a year of ownership some nasty person stole Olaf. He is now part of the Weith mythology. I contend that, being Swedish and enrolled in that country's cradle-to-the-grave social engineering plan, when he reached a certain age he went home to Sweden for his golden years. Jane thinks that may be a bit far-fetched.

I consider our next Volvo as my greatest coup...although I do get arguments from Chris who used it a few winters up in Boston. It was a 144 station wagon. Again it was blue, but a darker, more attractive shade than that of the mysterious Olaf. Called the "truck"—some family members thought it a bit heavy in the hand—it was again pre-owned and in addition pre-crumpled in the front. The coup part involves the price—\$50 F.O.B. Staten Island. The sum included two handfuls of snap-on tools and a set of snow tires mounted on extra wheels. It was not beloved by all members of the family. Jane complained about having to buy a quart of oil with every tank of gas, and Chris moaned about a total lack of power.

The "truck" transported me and my kayak to many a cattail-fringed launch site. I did not find it heavy in the hand, or unresponsive. Rather I thought of it as honest, and deliberate in its manner of going. A fitting conveyance for a man about to face the perils of the sea. Or at least as much

sea as one would need to float a kayak.

The answer to what exactly happened to the "truck" has eluded me, lo, these many years. Family and friends grow evasive when questioned on this point. I have a feeling that Jane and Chris jointly put it to the torch. At any rate it's gone, but not forgotten by me.

Our next, and present, Volvo is a maroon 164 four-door. This was owned by a gentleman who parked it in our back lane in Brooklyn Heights. He was, and is, the type of gent who is embarrassed—or at least feels insecure—in any car that is over two years old. I met him in the lane one morning when, possibly, he was feeling both, offered him \$2,000 for the car and the fifth Volvo joined the Weith Table of Organization.

When we took ownership it was, having had a pampered youth, a lovely car. Full of the rich smell of leather and carpet shampoo, it just purred through its daily round of chores. Today with 180,000 miles on the odometer and full of the smell of sneakers, groceries and potted plants, it grimly continues fulfilling its function of family transport.

If anything, the six has been better than the previous four-cylinder models. Smoother, and more assertive when the going gets hilly, it still has a modest thirst and best of all, that barn-like Volvo trunk.

You'll notice that I haven't mentioned model years in connection with any of the above cars. I really don't think Volvos come by the year...they come by the decade. Naturally, old Volvos have their quirks, as do all old cars. Some people can't stand the giant steering wheels, or the Nordic styling. I like both.

Other things I like are the paucity of rust and the nice thump and click when you shut the doors. What I like even more: five cars, eight years, \$5,800. If I were a bean counter, these numbers would probably bring tears to my eyes. As it is, and being a writer, I just smile when anybody needles me about my tatty old Volvo.

The appeal of old Volvos is subtle. It is an appeal that takes time before flowering into full bloom. At one point my son Chris vowed that he would never, never drive another Volvo.

The other day, after borrowing the old six to run an errand, because his latest automotive marvel was in the shop, he commented on its solidity and reliability. But, of course, this observation came after two years of buying and maintaining cars on his own. I would venture to say that, given another two years, there might be two old-Volvo buyers in the Weith family. ■

# INGMAR BERGMAN ON FILM

by Jeffrey Wells

*Jeffrey Wells is the Managing Editor of Film Journal. He writes frequently on films for New York metropolitan newspapers and such periodicals as The Saturday Evening Post and Gentlemen's Quarterly.*

Ingmar Bergman is widely considered to be the world's greatest living filmmaker. In his native Sweden, he has become an almost mythic figure, perhaps even a national institution.

Despite the gloomy, funereal tone of his films, it is a measure of Bergman's artistry that people have responded so fervently to them.

No other director can point to a body of work so rich, so probing, so varied. He first gained attention in the mid-50s with *Smiles of a Summer Night*, *The Seventh Seal* and *Wild Strawberries*. Then came his 'golden period' with *The Virgin Spring*, *Through A Glass Darkly*, *The Silence and Hour of the Wolf*. Bergman's social phase followed in the 70s with *Cries and Whispers*, the hugely popular *Scenes From A Marriage*, the intensely personal *Face to Face*, and the pairing of Ingrid Bergman and Liv Ullmann in *Autumn Sonata*. At every stage of his career, Bergman has enjoyed a steady stream of praise from the critics. And with the widened success of his films in the 70s, he has even become a rich man.

But success has not brightened his view of life. "I have a strong feeling our world is headed for destruction," he said

recently in one of his more upbeat moments, "and that the role of the artist against this is fairly pointless." Last year, after returning to Sweden from tax exile in Germany, he indicated he may retire from making films altogether. Let us hope not. For he has touched a responsive nerve in millions of film goers.

Bergman's films of the late 50s and early 60s, defined by moods of spiritual isolation and imprisonment, mirrored the feelings of his audiences. With Americans, he struck home by examining social currents and their effect on the individual in *Scenes From A Marriage* and especially *Face to Face*, which dealt, respectively, with a middle-aged couple growing apart and a single woman's emotional breakdown.

As a character in a recent Woody Allen film said, Ingmar Bergman is "so Scandinavian!" His art is dark, intense, brooding—and yet vivid, like the glare of sunlight over a snow-covered plain, as stark as a deserted beach on a winter's afternoon.

Here are some of the ways in which this master of film making views his art.

**On Actors** "An awful lot of things go on between me and the actors, on a level which defies analysis. Ingrid Thulin once said: 'When you begin talking to me, I don't understand a thing of what you mean. But when you don't talk to me, then I understand exactly what you're saying.'"

**How to Direct a Film** "Anyone who starts directing films... is terribly scared. And if you're frightened and not sure of yourself, the last thing to do is to tell anyone you're frightened and unsure of yourself. Instead, you adopt the opposite attitude. Become dictatorial. Drive your actors hard. Get ruthless... Right up to 1955 or 1956 I went on sawing away furiously at the very branch I was sitting on—never knowing for sure whether I'd be allowed to make another film or not."

**On The Seventh Seal** "It was a triumph to have carried through that large and complicated shooting schedule in such a short time, and so cheaply. It was fun reconstructing a whole epoch with such incredibly simple means... You know that scene where they dance along the horizon? We'd packed up for the evening and were just about to go off home. It was raining. Suddenly I saw a cloud; and Fischer swung his camera up. Several of the actors had already gone home, so at a moment's notice some of the grips had to stand in, get some costumes on and dance along up there. The whole take was improvised in about ten minutes flat."

**On The Virgin Spring** "I want to make it quite plain that *The Virgin Spring* must be regarded as an aberration. It's touristic, a lousy imitation of Kurosawa. At that time my admiration for the Japanese cinema was at its height. I was almost a samurai myself! I think its motivations are all bogus."

**On Liv Ullmann** "You can see immediately whether an actor's any good or not. You've only to talk to them for five minutes and you know... I'm enormously fascinated by her. I find her an immensely suggestive actress. I see various roles mirrored in her face. It's a face which can lend itself to an immense number of different roles."

**On Fame** "When one has had all the success, all the money, everything one has ever wanted, ever striven for—power—the lot—then one discovers its nothingness. The only things that matter are the human limitations one must try to overcome and one's relationships with other people; in the second place—also enormously

important, of course—one's ethical attitude toward what one is doing, or not doing. What you say 'yes' to, and what you say 'no' to in your work; and to temptations outside your work. Nothing else matters. All the rest is completely uninteresting."

**On Women** "I draw no special distinction between male and female. I've no decided view of women. I enjoy working with women, but... that's simply because I'm a man... The slow and complex process of liberation we are watching today can only be regarded as something admirable and heartening."

**On Film Directors** "He can be anything he likes, but if he has something to offer, something will come of it. If he hasn't, then he ought to be doing something else. Don't you think so, too?"

*Quotations from Bergman on Bergman by Ingmar Bergman. English translation copyright 1974 by Martin Secker & Warburg Limited. Reprinted by permission of Simon & Schuster.*

## FILMOGRAPHY

Frenzy, Torment	1944
Crisis	1945
It Rains on Our Love	1946
Woman Without a Face	1947
A Ship to India, The Land of Desire	1947
Night is My Future, Music in Darkness	1947
Port of Call	1948
Eva	1948
Prison, The Devil's Wanton	1948/49
Thirst, Three Strange Loves	1949
To Joy	1949
While the City Sleeps	1950
This Can't Happen Here, High Tension	1950
Summer Interlude, Illicit Interlude	1950
Divorced	1951
Waiting Women, Secrets of Women	1952
Summer With Monika, Monika	1952
Stardust and Tinsel, The Naked Night	1953
A Lesson in Love	1954
Journey Into Autumn, Dreams	1955
Smiles of a Summer Night	1955
The Last Couple Out	1956
The Seventh Seal	1956
Wild Strawberries	1957
So Close to Life, The Brink of Life	1957
The Face, The Magician	1958
The Virgin Spring	1959
The Devil's Eye	1960
Through a Glass Darkly	1961
The Pleasure Garden	1961
Winter Light	1962
The Silence	1963
Now About These Women	1964
Persona	1966
Stimulantia	1967
Hour of the Wolf	1966
Shame	1967
The Rite	1968
Passion of Anna	1969
The Touch	1970
Cries and Whispers	1972
Scenes From A Marriage	1974
The Magic Flute	1975
Face to Face	1976
The Serpent's Egg	1977
Autumn Sonata	1978
The Faro Document	1979
In The Life of The Marionettes	1980
Via Volvo, Spring	1982





## IS THIS ANY WAY TO TREAT A VOLVO?

*It is if your name is Wayne Baldwin. He built his Volvo part by part, entirely by hand, then entered some of the world's toughest rallies to see how well those parts could take it.*

If you're like most Volvo owners, you may never have to negotiate dirt or gravel backroads at high speeds in the black of night.

Your Volvo will never form geysers of dust as you careen sideways around hairpin turns in an almost trackless forest.

And, thankfully, you probably will never have to sit strapped in the front seat of your car for 18 hours at a stretch until you're drenched in perspiration, every muscle in your body aches for relief and your eyes feel as if they're full of red-hot sand.

Wayne Baldwin does it all the time.



Wayne is accessories manager of Volvo's Parts Division in Rockleigh, New Jersey—and one of the country's finest rally racing drivers.

He used his special knowledge of the parts business in a very special way—by building a Volvo part by part, from the ground up, entirely by hand.

Fourteen months and some 1,417 parts after he started in 1980, his Volvo GLT was ready to rally.

It was, he says, "a great learning experience. How many people can say they built their own car? But beyond that, I developed a heightened respect not only for the strength and durability of Volvo parts, but for the quality control system on Volvo's production line. Do you know how many bolts and nuts I forgot to tighten?"

In the brief period that Wayne Baldwin and his Volvo have been on the Pro Rally circuit, they've come home with a respectable number of victories, consistently finishing among the top five in fields of 60 or more cars.

That's not only a tribute to him as a driver, but to his Volvo—especially when you consider how the car was built.

The fact is, most open class rally cars are not really production cars at all—but hybrids reinforced with frames and suspensions and ultra light fiberglass bodies.

But *this* Volvo was constructed almost entirely of original Volvo replacement parts and accessories with selected competition parts and equipment from Volvo R Sport, the factory competition department in Sweden. Only the roll cage, the fuel cell, and some safety, lighting, and timing equipment required for the Pro Series were sourced elsewhere. Says Wayne Baldwin:

"Approximately 95 percent of the parts I used came right off the shelf from our parts distribution centers in Rockleigh, New Jersey. Some of the competition parts, like the 2.5 litre twin cam 16 valve engine, were ordered from Volvo R Sport. But even this sophisticated race engine is based on the standard B21. So nearly all the replacement parts for it are on-the-shelf."

How does it perform when the chips are down and the going gets as rough as it ever gets?

Wayne has driven in a score of national events like the Pro Rally Series from the high Sierras to western Pennsylvania.

The Pro Rally is patterned after famous international rally races, such as the Monte Carlo and the African "Safari."

Unlike traditional TSD (Time-Speed-Distance) navigational rallies, Pro Rallies are generally held on unpaved forest logging roads, and are run almost entirely at night, at distances up to 700 miles.

Because there are 70 or more competitors and the roads so narrow that passing is nearly impossible, each car is started one minute apart and timed to 1/100th of a minute until the finish line. The car with the fastest—that is, the lowest—time wins.

One catch to this form of off-road racing is that the driving is done at night, and the driver has never before seen the road.

"Volvo is a fantastic car to drive in a Pro Rally—or anywhere else," Wayne Baldwin says. "To begin with, we can start up faster because the car is better suited to rough conditions than most other cars.

"Half the time, the car is off the ground. But when it lands, there's always plenty of spring in the suspension before it bottoms out.

"And, often, instead of working the brakes, I slide the car sideways on turns to slow down. The strain on the chassis is tremendous—but it never shows, then or later!

"And, on the kinds of roads we travel in rallies, rocks and pebbles continually pepper the car's undercarriage. You'd expect damage to brake lines, for example. But they're well protected—by design."\*

In this kind of competition driving, a co-pilot or co-driver is required to advise the driver of possible impending disasters via helmet-to-helmet radio. The co-driver is given a course instruction book that warns of most problem areas divided into 1/100th of a mile segments.

The skill with which the co-driver relays information to the driver can make a difference in seconds. And those seconds could be vital. If the warning is too early, the team loses precious seconds by slowing too soon; too late and it's usually the end of the rally, if not the car.

One of the most unusual facts about the Baldwin Volvo effort is that the co-driver is the only female among the top ten teams—and happens to be Wayne's wife, Debra.

"I'm often asked why I subject Debra to the hazards of a narrow, rough, dirt road lined with trees, and speeds in excess of 125 mph. But," Wayne says, "it's not as bad as it sounds."

"The SCCA conducts a thorough inspection of mandatory safety equipment like roll bars, shoulder harness, safety helmets, before every event.

No one has ever been seriously injured during a Pro Rally in the U.S.

"On top of that, we both feel that Volvo is probably the most comfortable rally car on the circuit today." ■

*If you would like to see Wayne Baldwin's Volvo in action, ask your Volvo Dealer if he has the film, "Blueprint for Endurance."*

\*Ed. note: Do not try this with your Volvo. Similar treatment may constitute abuse.

#### THE CAR THAT WAYNE BALDWIN BUILT

##### CAR:

1982\* Volvo GLT 2 door sedan—metallic silver—\*updated to 1982 specifications.

##### WEIGHT:

2750 lbs.

##### ENGINE:

Twin cam 16 valve 2.5 litre B21 Volvo. Standard production short block with factory competition cylinder head with twin 48mm Solex carburetors.

Horsepower: 259 DIN at 7200 rpm.

Torque: 198 at 4700 rpm.

Compression ratio: 11.2:1

Fuel: unleaded 92 octane premium.

##### DRIVE TRAIN:

Standard 4 speed gear box but with aluminum housing and close ratio gear set. Standard rear axle with 4.88:1 or 5.38:1 (depending on terrain) axle ratio and limited-slip differential.

##### SUSPENSION:

Front—Strut front suspension with heavy duty 16mm springs and gas pressure shock absorbers, 21mm anti-sway bar.

Rear—Standard 5 link live axle 12mm progressive rate springs, rally gas pressure shocks (Volvo/decarbon) 25mm anti-sway bar.

##### STEERING:

Rack and pinion—manual  
3.0 turns lock-to-lock.

##### BRAKES:

Standard but with adjustable front-to-rear bias.

##### WHEELS:

Standard Volvo aluminum accessory wheels, either 14x5½" or 15x6".

##### TIRES:

BF Goodrich 185/70/15 TA or 175/75/14 Trail Maker.

##### BODY:

Standard steel body parts, reinforced at suspension mounting points. Fuel cell placed in trunk.

##### NOTE:

As a condition of partial Volvo support, this vehicle was assembled entirely with off-the-shelf parts, accessories and competition R Sport parts contributed by Volvo of America's Parts Division. Only the roll cage, fuel cell, lights and tires are non-Volvo.

This vehicle is a private entry owned, operated and maintained by the Baldwin's. Volvo of America limits its involvement to the contribution of parts and accessories for replacement purposes only.

A special thanks to our other supporters: Hella/Racemark, BF Goodrich, Robert Bosch, Race Weld, Lebanon, NJ.

Americans have been carrying on with cars since the Age of the Automobile began.

But not all the liaisons have lasted.

Indeed, when it comes to cars, Americans have been the most inconstant of lovers, routinely casting off their favorites for newer, younger models. Such, at least, was the case until the energy crisis erupted.

Only occasionally has the romance between man and machine matured into something fine and enduring.

One thinks of the Dusenbergs, the Auburns, the legendary Jordan Playboys. No one ever cast off *those* beauties.

They were *revered*.

To this pantheon, now add the Volvo 1800.

It is more than 20 years since the first of these alluring, trim and sporty cars appeared. But the men and women who fell under its spell then are even more enraptured—if possible—by it now.

The affair has ripened into a meaningful relationship. Nothing, it seems, can ever come between Volvo 1800s and their few, fortunate owners. The pacts are permanent.

The appeal of the 1800 may be traced, in part, to an intriguing mixture

of Nordic and European influences.

Its Italianate styling was inspired by the work of Frua of Turin. The first prototype was made by Pelle Petterson in Sweden. Stampings were originally done in Great Britain; the first cars were also assembled in England by Jensen Motors. And to add spice to its international lineage, the 1800 made its debut at the 1959 Motor Show in Paris.

What manner of car was their new 1800?

Strictly speaking, it was not a sports car—although that category has never been explicitly defined. The



FOR 1800 OWNERS,  
THE LOVE AFFAIR HAS MELLOWED INTO  
A MEANINGFUL RELATIONSHIP.



1800 can more correctly be described as a *Gran Turismo* car, which means a closed 2 plus 2, designed to travel fast and far.

When *Car and Driver* sent one of its reporters out to test drive the new 1800S, he came back with this report:

"...driving it hard is a process of steadily increasing your confidence and your speed until you almost begin to feel ridiculous. You get the impression that the faster you go, the further the limit of adhesion dances on ahead of you, until finally the only factor limiting speed on winding roads is the horsepower, not the roadholding."

Another car magazine—*Sports Car Graphic*—put it even more succinctly:

"0-60 mph—9.6 seconds;  
0-1/4 mile—16.8 seconds;  
top speed—122 mph."

Very early in its career, the 1800 achieved star billing and a patina of glamour that has never deserted it. The Saint, alias Simon Templar—as portrayed by Roger Moore—hunted down screen villains in a dazzlingly white 1800 during a long, popular run on television.

For almost ten years, the 1800 was produced with only minor modifications. The major changes came in the 1970s beginning with fuel injection.

And, in 1971, the 1800ES arrived (see cover)—a sporty cross between the Volvo coupe and an estate wagon.

There was also a fascinating variant. For several years, custom body builders in the United States and in England removed the tops of Volvo 1800 coupes and installed convertible tops. They show up, from time to time, when 1800 owners meet. But they are extremely rare.

Including exotic versions, precisely 47,485 1800s were produced.

Volvo Sports America\*—the Volvo 1800 Club—lists over 1,600 Volvo 1800 owners among its members.

That means that somewhere out there on the road—or perhaps in some used car lot—there may be more than 30,000 Volvo 1800s, more or less. Probably less.

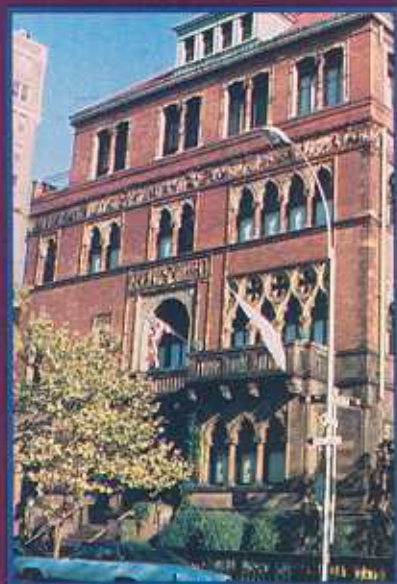
If, by some very long chance, you should come across one of them—and the opportunity to buy it presents itself—don't hesitate. Grab it. You'll have something very rare and very fine on your hands. ■

*\*For information—or a Club membership application—write: Volvo Sports America, First Floor, 1203 W. Cheltenham Ave., Melrose Park, PA 19126. You may also wish to write the Washington Volvo Club, Inc., 5300 Yorktown Road, Bethesda, Md. 20016.*

THE FIRST IN A SERIES OF ARTICLES ON PRESERVATION AND RESTORATION PROJECTS THROUGHOUT THE UNITED STATES.

# THE NINETEENTH CENTURY IS ALIVE AND WELL IN BROOKLYN

by Andrew S. Dolkart



Montauk Club, 1889-91  
Francis H. Kimball, Architect

Park Slope is the jewel of Brooklyn's brownstone belt.

Located on a hill leading to Frederick Law Olmsted's Prospect Park, it is among the best-preserved nineteenth century residential neighborhoods in America.

The American Institute of Architects' *Guide to New York City* calls it a "smorgasbord of late Victoriana." A visit to Park Slope, with its extraordinary array of post Civil War architecture, is akin to taking a trip back through time.

Many of the blocks, especially Carroll Street and Montgomery Place, remain in such extraordinary condition that visitors might almost feel they are visiting a Hollywood set and that a costumed Olivia deHaviland or Leslie Howard will soon appear. Only an occasional passing car punctuates the quiet.

During the nineteenth century, Brooklyn developed into a major urban center and the third largest city in the nation, politically independent of New York City. After the Civil War, the city became an affluent bedroom community whose residents commuted by ferry, and later (after 1884) via the Brooklyn Bridge, to jobs in Manhattan.



St. John's Place  
c. 1885

By the late 1870s Park Slope had begun to attract upper-middle-class professionals who built or purchased large rowhouses and mansions. Most of the new residences housed the families of prosperous bankers, lawyers, industrialists and businessmen although artists, singers and writers also moved to the exclusive neighborhood.

Most of the early residences were rowhouses. This was the most common building in Brooklyn during the nineteenth century because of its relatively low cost, made possible by the joining of uniform buildings with common walls. All were built of inexpensive brick, most with expensive brownstone facades. The brownstone blocks were frequently carved into ornate decorative forms which enlivened the long rows of houses. In Park Slope, these brownstone rowhouses, with their high front stoops leading to heavily carved entrances, create particularly grand streetscapes as they march up the hill towards Prospect Park. Park Slope's finest row of such houses is on St. John's Place, where projecting bays and stoops add a sense of drama to the vista.

During the last fifteen years of the

nineteenth century, large, imposing rowhouses were built on the long side streets near Prospect Park. Free-standing mansions appeared on the shorter Avenue blocks, particularly on Prospect Park West overlooking the beautifully landscaped park. Many of the houses were designed by Brooklyn's and Manhattan's most prestigious architects. A large number were built in the two most popular styles of the period, the Romanesque Revival and the Queen Anne. Today Park Slope retains one of America's largest concentrations of quality buildings in these styles.

Both the Romanesque Revival and Queen Anne styles developed in the 1880s as a reaction to the long rows of smooth, brown houses. The Romanesque Revival, which is far more common in Park Slope, was one of the few nineteenth-century styles to originate in this country. Boston architect Henry Hobson Richardson first designed in the style which is often known as Richardsonian Romanesque. Buildings in the style are massive structures of earth-toned brick and stone. The finest Romanesque Revival style buildings gain their excitement through the use of subtle asymmetry and dramatic contrasts

in the texture of the facade materials — rough, smooth, and carved stone, brick, wood, tile, iron and stained glass. In addition, the houses have boldly carved ornament, frequently highlighted by humorous animal and human heads that stare down at the passing pedestrian.

In 1888, a Romanesque Revival mansion was erected for chewing gum magnate Thomas Adams, Jr., on the corner of Carroll Street and Eighth Avenue. Its deep red coloring, corner tower, massive round arches and stone blocks, handsome carved entrance doors, tile roof and magnificent stained glass windows reflect the finest in American craftsmanship.

The area's Queen Anne style houses are much freer in their use of various architectural forms, combining Romanesque, Classical and Gothic details in an innovative and exciting manner. The Queen Anne style originated in England in the 1860s and was imported to America in the 1880s. One pair of Queen Anne style houses, built in 1887-88 on St. John's Place, display the varied forms typical of the style.

As the nineteenth century came to an end and architectural tastes changed, houses with Classical and



Montgomery Place, 1887-1892  
C.P.H. Gilbert, Architect

Renaissance lines were erected in Park Slope. Entire blocks were built with white limestone rows resembling Renaissance pallazzi. Other confections include mansions that evoke Florentine palaces, French chateaus and Colonial townhouses. Of particular note is the English Jacobean Revival home erected in 1900 for William H. Childs (Bon Ami Cleaning Powder) on Prospect Park West. This mansion's magnificent stone carving and Tiffany stained-glass windows are the pride of the Brooklyn Society of Ethical Culture which is housed in the building.

By the early twentieth century, all land in Park Slope had been built up, putting an end to new construction. After World War I, many old families moved out of Brooklyn and a slow decline began. A few of the large mansions were demolished and replaced by apartment houses. Many of the rowhouses were neglected and some were eventually converted into rooming houses. By 1960 few people thought Park Slope would ever regain its past glory. But events have proven the doubters wrong.

In the 1960s young professionals began to purchase the rundown houses. These new residents were part

of a national movement that began in the 1960s and continues today. In Park Slope, the lure of the well-built and beautifully crafted homes located only a short distance from New York City's great cultural, business and commercial centers has attracted thousands of new residents. As more dedicated people moved into the area, the commercial streets have also revived. Seventh Avenue, which runs through the heart of the Slope, once a declining shopping strip, is now dotted with food stores, clothing boutiques, restaurants, antique shops and other fine stores. As a result, Park Slope is again one of New York City's most sought-after residential enclaves. Among its more recent residents, Park Slope can boast New York State Governor Hugh Carey, opera star Joan Sutherland, *Village Voice* columnist Pete Hamill and satiric musician P.D.Q. Bach, as well as many business and professional people whose interest in a beautiful residential environment echoes that of their nineteenth-century counterparts.

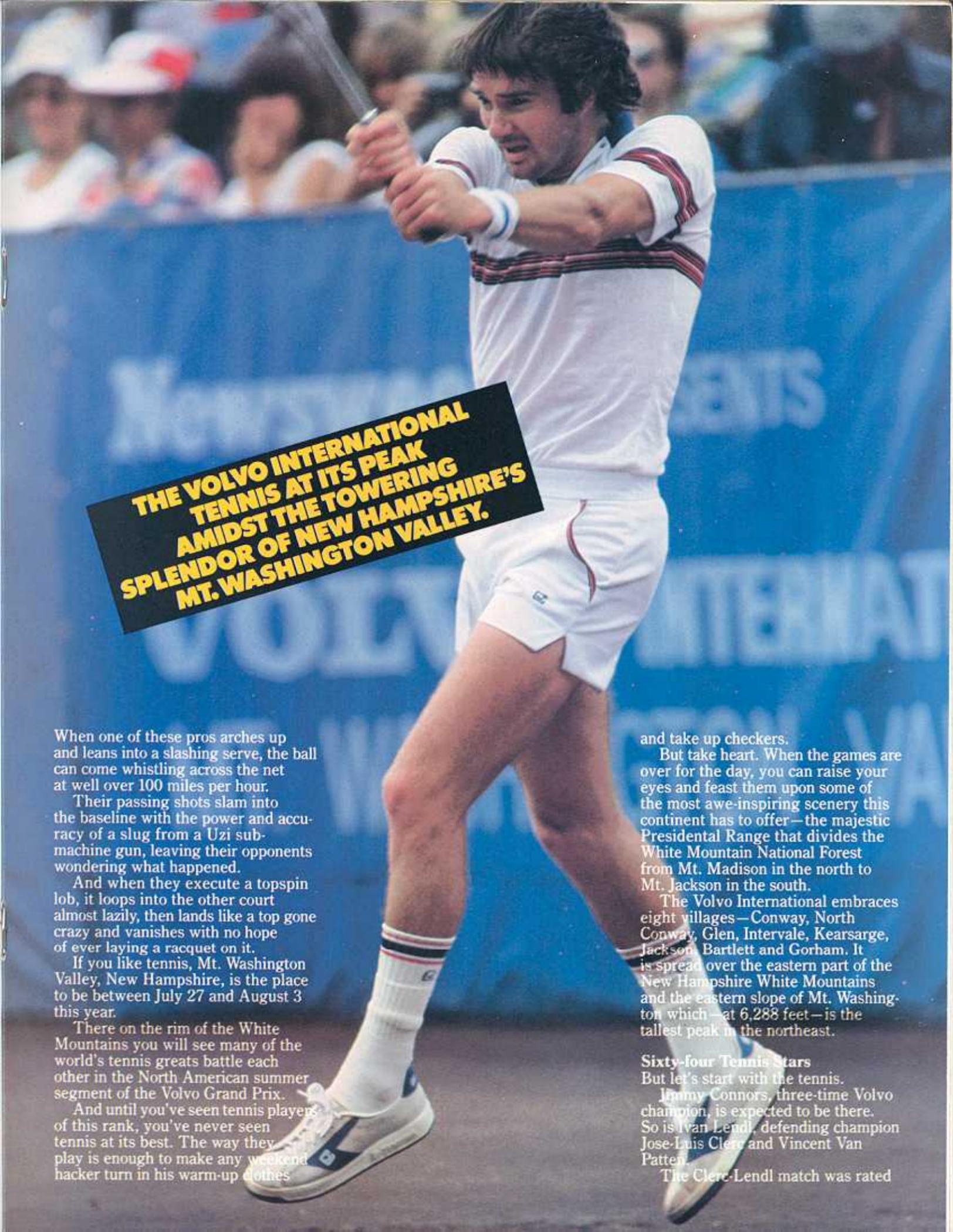
The *Brooklyn Advance* noted in 1886 that a residence in Park Slope "May well be considered as near perfection as may be hoped for in this world of imperfection." The author

of this statement would not be disappointed today.

For further information on Park Slope contact: New York City Landmarks Preservation Commission, 20 Vesey Street, New York, NY 10007, (212) 566-7580. ■

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*Andrew S. Dolkart is a Senior Landmarks Preservation Specialist at the New York City Landmarks Preservation Commission and a specialist in the architecture of New York City. He has written on New York City subjects, teaches architectural history and conducts architectural walking tours in the New York area.*



**THE VOLVO INTERNATIONAL  
TENNIS AT ITS PEAK  
AMIDST THE TOWERING  
SPLENDOR OF NEW HAMPSHIRE'S  
MT. WASHINGTON VALLEY.**

When one of these pros arches up and leans into a slashing serve, the ball can come whistling across the net at well over 100 miles per hour.

Their passing shots slam into the baseline with the power and accuracy of a slug from a Uzi sub-machine gun, leaving their opponents wondering what happened.

And when they execute a topspin lob, it loops into the other court almost lazily, then lands like a top gone crazy and vanishes with no hope of ever laying a racquet on it.

If you like tennis, Mt. Washington Valley, New Hampshire, is the place to be between July 27 and August 3 this year.

There on the rim of the White Mountains you will see many of the world's tennis greats battle each other in the North American summer segment of the Volvo Grand Prix.

And until you've seen tennis players of this rank, you've never seen tennis at its best. The way they play is enough to make any weekend hacker turn in his warm-up clothes

and take up checkers.

But take heart. When the games are over for the day, you can raise your eyes and feast them upon some of the most awe-inspiring scenery this continent has to offer—the majestic Presidential Range that divides the White Mountain National Forest from Mt. Madison in the north to Mt. Jackson in the south.

The Volvo International embraces eight villages—Conway, North Conway, Glen, Intervale, Kearsarge, Jackson, Bartlett and Gorham. It is spread over the eastern part of the New Hampshire White Mountains and the eastern slope of Mt. Washington which—at 6,288 feet—is the tallest peak in the northeast.

#### **Sixty-four Tennis Stars**

But let's start with the tennis.

Jimmy Connors, three-time Volvo champion, is expected to be there. So is Ivan Lendl, defending champion. Jose-Luis Clerc and Vincent Van Patten.

The Clerc-Lendl match was rated

by *World Tennis* as the third best match of 1981 behind the McEnroe-Borg final at Wimbledon and the Borg-Connors semi-final also at Wimbledon.

All in all, there will be 64 of the world's finest players in Mt. Washington Valley serving and volleying for a share of the \$200,000 purse.

The Volvo International Tennis Tournament is one of 34 Super Series tournaments on the Volvo Grand Prix. And because of the prestigious field it attracts, the VITT has a direct bearing on the final tour standing. In one recent year, for example, four Volvo International semifinalists made the Volvo Masters, earning bonus pool money that totaled \$435,000!

Volvo's first tennis sponsorship was in 1973 with what was then a \$25,000 Volvo International.

The next year, Volvo undertook co-sponsorship of the Washington Star Tournament.

In 1979, Volvo moved up to sponsorship of the Volvo Tennis Games in Palm Springs.

And in 1980, Volvo assumed sponsorship of the worldwide Grand Prix, a circuit of more than 90 men's tournaments including the French Open, the U.S. Open and Wimbledon.

#### **Why Volvo sponsors Tennis**

Volvo, today, is the largest corporate sponsor in tennis history.

Why?

The answer is you. The demographic profile of those interested in tennis almost exactly matches that of the typical Volvo owner. For example:

Seventy-six percent of Volvo owners are male (*drivers* are another story, as we'll see later). Average age is 35.

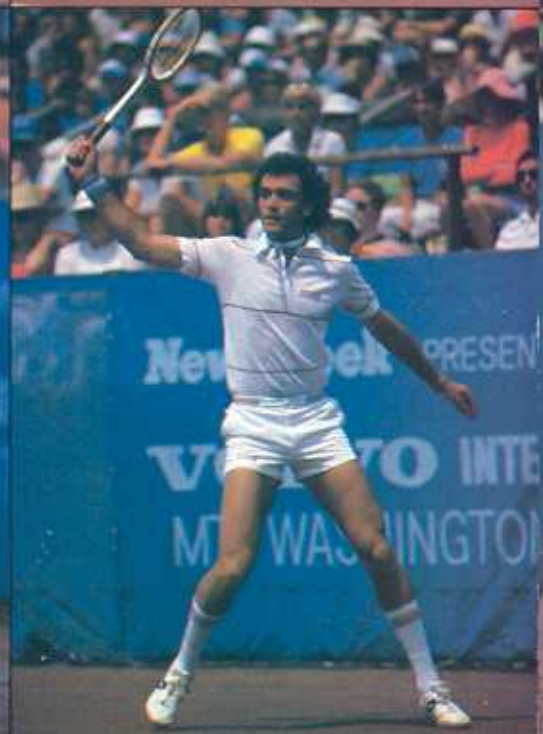
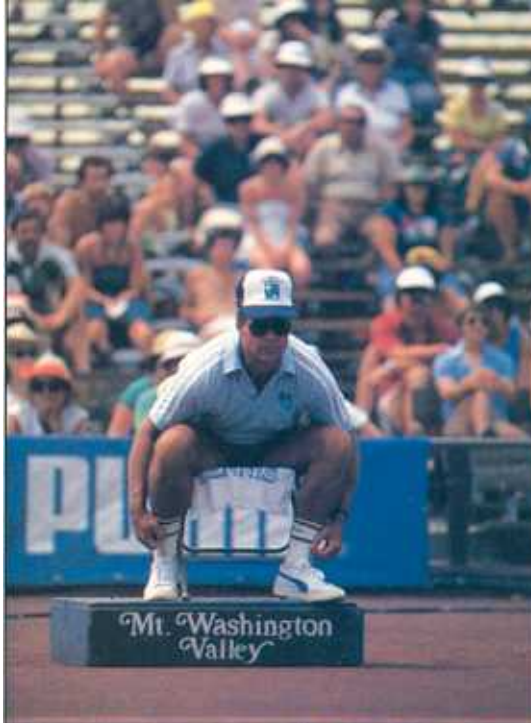
Owners are usually married (81%). They are affluent—median household income of Volvo owners is \$36,000. Well educated—86% of Volvo owners have attended college and 36% have done post-graduate work.

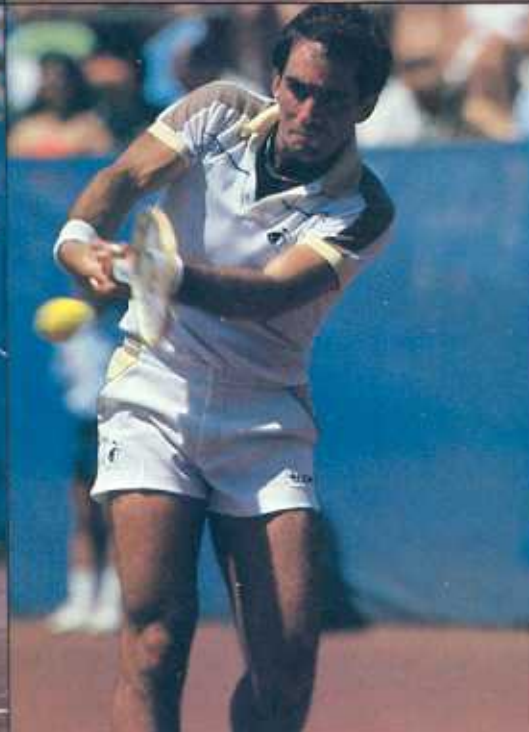
Seventy-six percent of Volvo owners may be on the books as male, but among families that own our cars, 55% of those cars are driven principally by women. So you'll feel right at home at the Volvo International.

#### **How To Get VITT Tickets**

If you'd like to attend the Volvo International, make your plans well in advance. The demand for tickets is always heavy.

Ticket order forms are available at Volvo Dealerships in the New England area, at business establishments throughout Mt. Washington Valley and through *New Hampshire Profiles Magazine*.





Forms are also available at American Express card outlets, at major sporting goods stores throughout New England and through the offices of the New England Vacation Center in New York City.

To order by phone using American Express cards or for ticket information, call the VOLVO TICKET HOTLINE (603) 356-5765. A limited number of courtside or garden boxes are available. Phone the tournament office at (603) 356-3181 for further information.

#### **What To See—What To Do**

Mt. Washington Valley—the “Switzerland of America”—has the reputation for being one of the most beautiful areas in New England.

And no wonder! Its breath-taking mountains and gentle, wooded hills—trout-filled rivers—lakes—and picturesque farms draw people from all over. If you enjoy hiking or climbing, camping, fishing, canoeing, bicycling, tennis or golf—New Hampshire has what you’re looking for.

What’s more, the entire Valley abounds with pleasant boutiques and comfortable lodges and inns. The Wildcat Inn and the Christmas Farm Inn in Jackson are both particularly charming. For a handy guide to the region, write for “Mt. Washington Valley Guide,” Mt. Washington Valley Chamber of Commerce, Box 385A, Mt. Washington Valley, NH 03860.

#### **1982 Sponsor Group**

Co-sponsors: Volvo of America, Mt. Washington Valley Chamber of Commerce.

Presenting sponsor: Newsweek

Associate Sponsors: American Express, Coca-Cola Bottlers, John Newcombe Sportswear, Joseph Kirschner Company, Leica Cameras, McDonald’s of New Hampshire, Merchants Savings Bank, Michelob Light, Puma USA, Inc.

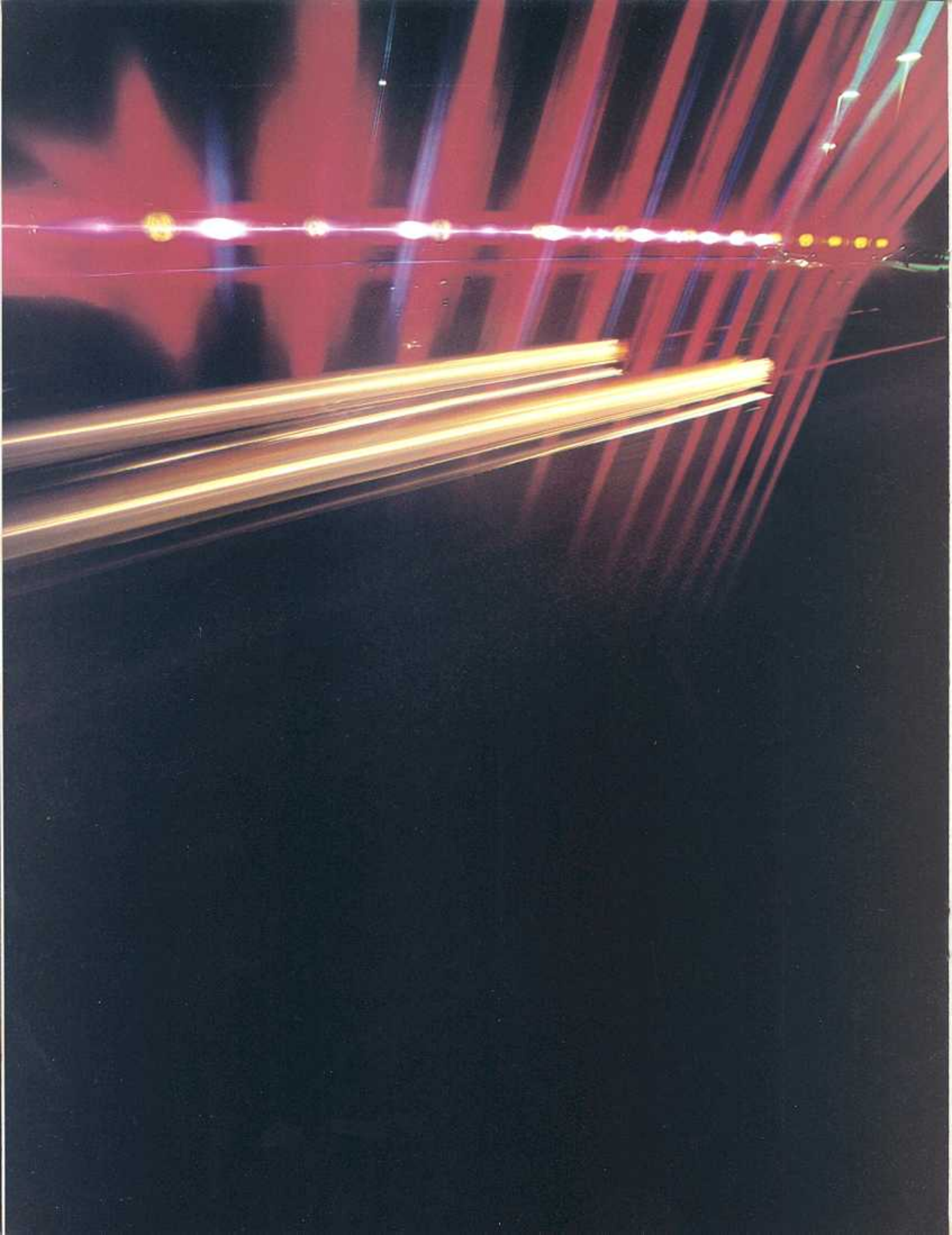
Official Ball: Penn

#### **The Volvo Owners Picnic**

If you plan to come to The Volvo International this summer, why not come a day sooner? Join other Volvo owners in a day of hot dogs, soda and beer, fun and games, prizes and live entertainment.

It promises to be the largest gathering of Volvos and Volvo owners ever held in North America. A highlight of the picnic will be a Volvo owners’ “Auto Show” with prizes awarded in the following classes: The Oldest, Best Overall, Best 544, 120, 240, 1800—as well as Best of Show.

If interested, call your New England Volvo Dealer now for tickets—and join us in New Hampshire. ■



# THE SWEDISH CONNECTION

"I thought it was a joke."

That's how Falls Church Chief Stanley K. Johnson reacted when it was suggested he get Volvos for his police force. "Who would use a Volvo in police work? Besides, I wasn't going to use a foreign car when we could get American cars."

What changed his mind? The persistence of the Volvo Dealer Don Beyer—and a test drive.

Chief Johnson, at 6'6" and 275 pounds, is, by his own admission, "very hard on cars." So he accepted a Volvo test drive with some misgivings.

"I thought, if Don is crazy enough to give me this car, he must know I'm really going to see what it can do. And I did just that. I used a route that I'd used in a chase, remembering the trouble I'd had trying to keep my car on the road that night. I took the Volvo through twists and turns I didn't think any car could make. And I honestly feel that had I been driving the Volvo during the chase, I would have caught that gentleman before he wrecked his car. That's when I decided we'd give Volvo a try."

Put aside what you see in films like *"The French Connection"* and *"Bullitt."* A police car is used much as you use your car—only more so. It's driven more hours a day (24), for more miles a year (30,000-40,000 around town), in more extreme conditions. It starts more often, stops more often, idles more often, and can be the victim of rough handling by a number of different drivers. And with fleet costs accounting for an increasingly large portion of their operating budgets, police departments are as concerned as the rest of us about good mileage and low maintenance.

The Volvos tested by the Falls Church police scored high on all of these points.

"We found," Chief Johnson recalls, "that the Volvo was out of service for

**Engines roar. Tires screech. Lights flash, disturbing the night. Sirens split the darkness. The pulse quickens. The chase is on!**

**Movies and TV have taught us to think of police work in exciting terms like these.**

**That's part of it, of course. But strength and durability often count for more than just brute speed. That's why in Falls Church, Virginia, police cruise the streets in Volvo sedans.**

only about two hours from February until the first of July. Other cars we've used averaged 30 to 40 hours apiece in the shop each month."

The engine is the standard four cylinder with no special adjustments. Basically, the cars are standard production Volvos, with police package added. This includes heavy duty suspension components, heavy duty batteries and alternators to accommodate necessary electrical equipment, as well as special service interior trim.

Patrol division officers are as enthusiastic about the way Volvos handle as the Chief is about the cars' economy. (Falls Church Volvos have saved more than 100% in fuel costs over last year.) "If I told my officers I was taking their Volvos away and putting them into anything else, I'd probably have a mutiny on my hands," Chief Johnson says.

Because they spend so much time in their Volvos—up to seven hours of an eight hour shift—safety, handling,

and comfort are high on their list of important auto features. The safety of the Volvo passenger compartment is also reassuring in a business where high-risk driving cannot always be avoided.

Says Sergeant Wayne Martin: "It's a comfortable car because you can make so many adjustments to the seat. If I'm in a car for any length of time, I start getting back pain. In the Volvo, I can just change the seat position."

Falls Church Volvos have proven capable of handling high-speed chases as well as routine patrol work—often to the consternation of the chaser. "The Volvo doesn't get its speed up immediately with smoke streaming from the tires like the big American cars," Sergeant Martin admits, "but once it starts moving, it will pass some cars with eight-cylinder engines."

"I had one chase with a motorcycle and I think he was really surprised that I could keep up. The Volvos corner so well that you don't necessarily have to go as fast as somebody you're chasing—you make up the time in the turns."

Sergeant Martin's impressions were validated on the police test track. "I believe they took the Volvo through at 55 mph and never did lose traction," he reports. "Generally the fastest they'd been able to go in a police cruiser up to then was 35 mph."

The final verdict? Says Sergeant Martin, "I hope we stay with Volvo for a long time."

Adds Chief Johnson, "It's probably one of the smartest things I've done."

In Falls Church, Dealer Don Beyer has shown that Volvos are extraordinary cars for extraordinary circumstances.

And, as it happens, Don has two Volvo Diesel taxis working Capitol Hill in nearby Washington... but that's another story. ■



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# T H E S E A R C H F O R



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## B Y T E R R Y R O B A R D S

My first encounter with zinfandel resulted from a desire to experiment with an exotic flavor, something mysterious and different from a foreign land. I knew all about the *crus classés* of Bordeaux, the *grands crus* of Burgundy, the Brunellos and Amarones of Italy, even some of the fine cabernet sauvignons of California that were then beginning to be discussed by a few heretical oenophiles. But what about this red wine with the foreign-sounding name that shared shelf space with California wines but that was priced too low to be taken seriously?

Was it from Africa or perhaps Australia? Certainly no wine called zinfandel could be American, much less widely cultivated on this continent where viable table wines were only beginning to gain a foothold. That zinfandel was quintessentially American soon became evident from an examination of labels and from a tasting of several brands from California. The tasting demonstrated that zin-

fandel had a multitude of personalities, that it sometimes was robust and intensely flavored, at other times fruity and light. Always, I discovered, it tends to be spicy, even peppery, and there is no other wine comparable to it.

I soon joined that rapidly growing band of American oenophiles with a true passion for the zinfandel grape in all its permutations. I found that its origins are mysterious, that nobody is sure where it came from originally and that it is an extremely difficult grape to cultivate because of its habit of ripening rapidly and unevenly. Some versions of the zinfandel are called "monster wines" because their flavor is so intense, their texture so enormous and their alcohol level so high that they appear to be the offspring of a mad scientist or throwbacks to prehistoric times.

In 1976 Sonoma Vineyards, a premium winery in northern California, made 2,683 cases from 65-year-old

vines in its River West Vineyard, and this was a zinfandel that was so rich and intensely flavorful that it put the winery on the map for devotees all across the country. The Sonoma River West '76, as it came to be known, soon disappeared into the cellars of zinfandel fanatics who had the good fortune to discover it, and it is now hard to find. Whenever I uncork a bottle, I recall asking Rodney Strong, the winemaker at Sonoma Vineyards, what food he recommended with his River West '76. "Wild boar—still alive," he responded with a straight face. "Well, I'm not sure," he continued, "but I know I wouldn't want to be alone in the same room with it."

The extreme intensity of flavor displayed by some zinfandels has made them controversial, for such wines do not compliment many foods. They are best consumed after the meal, perhaps with a sharp cheese, in the manner in which the British drink vintage port.

**B**ut not all zinfandels are so big and chewy, and some go very nicely with roasts of lamb, beef or pork and with all kinds of wild game. It is this very diversity of style that confuses many consumers about zinfandel, and the confusion is augmented by the mystery over the wine's origins.

It is fairly certain that the first zinfandel vines were carried to California in the 1860s by Count Agoston Haraszthy, a Hungarian who was commissioned by the state to import European grape varieties in an effort to upgrade California viticulture. He brought hundreds of different vine cuttings from France, Italy, Spain and Germany and these became the foundation for the California wine industry that flourished until Prohibition and then resumed after Repeal. The best California wines are made from the European *vitis vinifera* species of grape, and Haraszthy was the man who introduced it in California on a commercial basis. Cabernet sauvignons, pinot noirs, chardonnays, Johannisberg reislings, fumé blancs, zinfandels, all of the better California wines are *vitis vinifera*, and all save the zinfandel have readily identifiable European origins.

The cabernet sauvignon is the basic grape of Bordeaux, the pinot noir of red Burgundy, the chardonnay of white Burgundy, the Johannisberg riesling of Germany, the fumé blanc of the Loire Valley, but the zinfandel is a question mark. All of Haraszthy's vines were tagged for identification when shipped to California, but legend has it that the tag on the zinfandel bunch was damaged and illegible. The name was created from the letters that could be made out, and not until later was it discovered that there was no such wine as zinfandel produced anywhere else in the world.

Meanwhile, the sunny California climate was proving especially accommodating for the mystery vine. It flourished and soon became the most widely planted premium grape vine in the Golden State. Then and now, much of the zinfandel produced there is blended into such generic wines as "burgundy" or "claret" or "mountain red," and only the very best grapes find their way into varietally labeled wines that actually display the zinfandel name. But because of the zinfandel's immense popularity both for blending and for varietal bottling, a large amount of research has been conducted in an effort to clear up the mystery over where it originated.

Oenologists have theorized that it came from Eastern Europe, perhaps from Haraszthy's own Hungary or perhaps from Rumania. Recently it was determined that the primitive grape cultivated in Apulia, in the heel of the Italian boot, was in fact the same as the zinfandel, and this was considered a major breakthrough in the research. I undertook a blind tasting of zinfandels and primitivos and found it impossible to tell the difference. But then somebody discovered that the primitivo arrived in Apulia after it was well established in California and may have found its way to Italy from California. So much for that theory.

Other research indicates that the zinfandel may have been widely cultivated in the New England states before finding its way to California. The basic grape of backyard vineyards and home

*Terry Robards is the wine columnist of The New York Times.*

**W**ineries in Massachusetts, Connecticut, Rhode Island and New York a century ago is believed to have been the zinfandel, and nobody is quite sure when it was established there. All that seems to be certain is that the zinfandel originated somewhere in Europe and has been thriving in the United States for many years.

But not until the last decade or so was it taken seriously by connoisseurs, mainly because it was widely regarded as California's answer to Beaujolais, the light, fruity quaffing wine of French bistros. Because the zinfandel conveyed a similar sense of fruitiness on the palate when vinified in a light style, that is the way most California producers made it, and only a handful of rebels tried to do anything different with it.

Then the American wine boom erupted in the 1970s, and California producers began struggling to fill demand that they had not foreseen. There was plenty of cheap jug wine to go around, but American consumers discovered that California's premium wines could sometimes compete with the best European wines on a quality basis. Suddenly there was strong demand for well-made cabernet sauvignons and chardonnays and rieslings. Not only were American tastes changing, but premium wines from California (which account for more than 95 percent of all American wines) became fashionable.

Connoisseurs had recognized the quality of certain cabernet sauvignons years earlier, acknowledging that they rivaled the better Bordeaux reds, but now the discovery was being made by many other consumers. Cabernet prices began to rise into the stratosphere, prompting value-conscious shoppers to venture into the world of zinfandel. Besides the fruity Beaujolais style, they found the more intense and complex cabernet style in some zinfandels, for the wine boom had encouraged experimentation with different methods of vinification. Many producers proved capable of making zinfandels of surpassing complexity and elegance that reached maturity at an earlier stage than most cabernet sauvignons. These were charming wines of great style and character that were more accessible to consumers not only because they were priced lower than cabernets but also because they were ready to drink relatively early.

Now there are hundreds of wineries in California producing zinfandels in many different styles. Some of them are monster wines, like the Sonoma River West '76, various bottlings by Ridge Vineyards, David Bruce, Sutter Home and Montevina. Others are more balanced and elegant, in the style of Lytton Springs, ZD Wines, Edmeades, Caymus Vineyards, Clos du Val, Sebastiani and Louis Martini. All display spicy accents, and often there is that minty or peppery quality that sets the zinfandel apart from other red wines. At the same time, an impression of intense fruitiness will be evident, sometimes suggesting raspberries, sometimes cherries or blackberries. The best versions will be fairly high in alcohol, 13 to 14 percent versus the 11 or 12 percent that is normal for table wines. Other zinfandels may contain as much as 17 or 18 percent alcohol, but these are best used after a meal, in lieu of port, when something exotic is in order.

# A Diesel Primer

*Some things you should know about diesels in general—and about Volvo Diesel models in particular.*

## **Are Diesel Engines a Recent Development?**

Actually, they are almost as old as the automobile itself.

The diesel engine was invented by Rudolph Christian Karl Diesel, a German born in 1858.

Diesel was a brilliant engineer—he graduated from The Technical University in Munich with the highest examination results in that institution's history.

His first patent in 1892 was for an engine designed to run on coal dust. But it was only later, when he converted his engine to run on partially refined oil, that it became a commercial success.

The basic design of the diesel engine has changed remarkably little since it first appeared in those pre-World War I years.

## **How Do Diesels Work?**

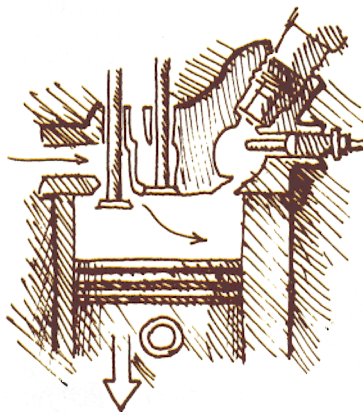
A passenger car diesel engine works on the same four-stroke cycle that a gasoline engine does. The principal difference between the two is the way in which ignition takes place.

In conventional gasoline engines, a mixture of gasoline and air is compressed in the cylinders and ignited by a spark plug.

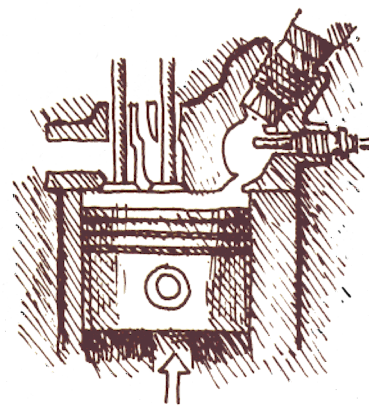
In a diesel engine, air is drawn into the cylinder on the intake downstroke.

The air in the cylinder undergoes high compression in a short amount of time, generating extreme heat. At the top of the compression stroke, diesel fuel is sprayed into the cylinder and ignites without the help of a spark plug.

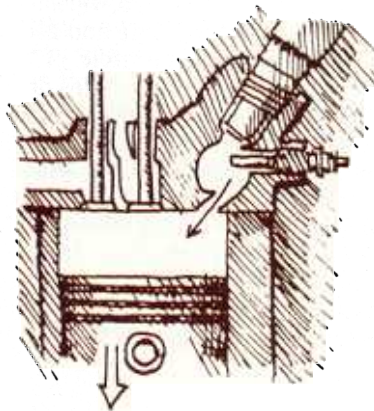
Here is an illustrated sequence of a diesel engine cycle.



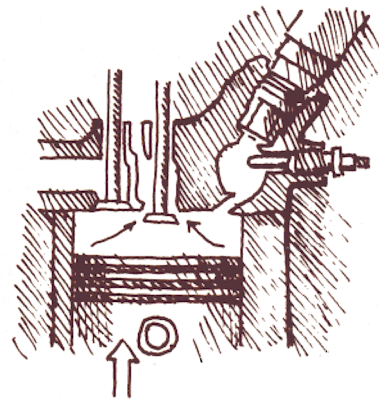
**Intake Stroke**—The downward motion of the piston creates a vacuum which draws air in.



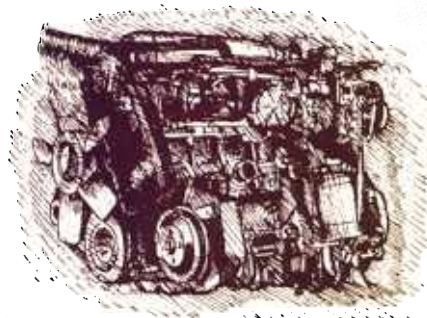
**Compression Stroke**—The piston returns compressing the air with the resultant rise in temperature.



**Power Stroke**—Just before the end of the compression stroke, fuel is injected and ignition occurs. The expanding gases force the piston down for the power stroke.



**Exhaust Stroke**—The burned gases are forced out as the piston moves back...the cycle now repeats.



## What Should You Know About Diesel Fuel?

Diesel fuels are ranked by a cetane rating, just as gasoline is rated by an octane number.

Cetane ratings describe the ignition quality of diesel fuels—the higher the cetane number, the better the ignition characteristics.

Diesel fuel is designated "ASTM No. 2-D" or, more simply, "DF-2." This is the proper grade of diesel fuel for automobile engines, and is usually the only grade available at service stations. In persistent cold weather, a winterized grade of DF-2 is recommended. The winterized fuel contains a percentage of lighter grade diesel fuel—designated DF-1—which helps maintain the flow capability of the fuel at low temperatures.

With the increase in diesel passenger cars, more pumps are continually being installed in local service stations. In its most recent directory, the American Automobile Association lists 20,000 stations in the U.S. where diesel fuel is available.

## Are Diesel Engines Complicated?

Just the opposite. Diesels are comparatively simple machines.

They have fewer components than a standard gasoline engine which helps keep the cost of maintenance lower. A diesel engine, for example, never needs a conventional tune-up. This chart illustrates some of the differences between the construction of gasoline and diesel engines.

Item	Diesel Engine	Gasoline Engine
Spark plugs	None	4, 6, 8
Distributor	None	Yes
Coil	None	Yes
Condenser	None	Yes
Ignition wiring	None	Yes

## Do Diesels Present Any Special Problems?

There are two common complaints about diesels, neither of which has much validity. The first is that diesels smoke—true, but it lasts for only a few seconds after start-up. The second is that diesels are noisy. Diesels do have a characteristic "mechanical sound." Volvo Diesel models, however, are equipped with extra sound-dampening insulation so that noise levels are comparable to gasoline-powered cars.

A test drive in a Volvo will go far in dispelling any doubts about either of these so-called problems. Your dealer will be happy to oblige.

In temperatures that fall consistently below zero degrees Fahrenheit, a Volvo block heater may at times be necessary. Also, in the case of abnormally low temperatures, kerosene may be added to diesel fuel as recommended in the Volvo owner's manual.

Some diesel automobiles are disappointingly slow, no doubt of it. But Volvo Diesel models are refreshing exceptions. Volvo has engineered a balance of rear axle and transmission component that delivers maximum performance. Try it yourself. Ask your Volvo Dealer to arrange a test drive in a new diesel. In all probability, you will not require any more in the way of power than this six-cylinder can provide.

*Diesel Motorist Magazine* says the following about Volvo Diesel models.

"Because of fewer reciprocating parts, there is much less valve noise and hence, Volvo's claim to a new diesel quietness is true...driving the car, one feels the quick response, lack of any sluggishness associated with "stiffer" engines such as those with push-rod/rocker arm or camfinger followers. On the open road, the Volvo Diesel is right at home, with its sporty-firm suspension, excellent high-speed cornering and passing ability. *It is smoother, quieter, quicker than any four, most fives and V-8 cylinder cars.*"

In *The Diesel Car Book* author Roger Barlow writes:

"The solid, practical, no-nonsense diesel engine suits the Volvo as perhaps it does no other car, for few other cars have made such a virtue of these characteristics...this is basic economy—not merely the lowest possible first price, but economy that is realized in the course of 60,000 or 100,000 miles of ownership."

The first turbocharged diesel engine for trucks was built by Volvo in 1954. And today, Volvo ranks among the top five diesel truck manu-

facturers in the world.

Volvo's long record of diesel achievement notwithstanding, it is interesting to note that the D24 diesel is not built by Volvo, but instead, by Volkswagen.

Barlow describes the reasons in his book:

"Volvo had produced a prototype six-cylinder diesel despite the adverse economics of tooling up for only 20,000 units a year. The problem was solved when it was realized that VW...also working on a diesel of roughly the same displacement...had no passenger car in which to put it. (They planned to use the engine in a limited-volume commercial vehicle). So an arrangement was reached, giving Volvo use of this new six-cylinder diesel in their passenger car while VW used it in their van."

## Are Volvo Diesels Especially Economical To Operate?

In addition to lower maintenance costs, you will find Volvo Diesel models are easy on your fuel budget. They have an estimated E.P.A. rating of 29 mpg—37 mpg highway for vehicles with manual transmission and overdrive.\* With automatic transmission, there is an estimated E.P.A. rating of 26 mpg—32 mpg highway.

## Why Do People Buy Diesels?

In 1981, car sales were generally down. But diesels were up. Domestic and import makers sold 509,133 diesel-powered cars during the last calendar year. That is a 30.54 percent increase over the 399,306 diesel cars sold in 1980. In 1979, 277,817 diesel automobiles were sold.

What are the reasons?

A recent survey of new owners of diesel-powered cars showed economy of operation and engineering excellence ranked high on everyone's list.

But fuel efficiency was the reason for buying a diesel-powered car that everyone put first. ■

\*The Volvo 4-door Diesel sedan and wagon with manual transmission and overdrive. Use these numbers for comparison. Actual mpg may differ depending on speed, trip length and weather. Actual highway mpg will probably be lower than E.P.A. highway estimate.

# Volvo in the News

*Some observations about Volvos that have appeared recently in the nation's magazines and newspapers*



**T**he National Highway Traffic and Safety Association recently gave the media its first opportunity to see how it tests new cars. As reporters and TV cameramen watched, a 1982 Volvo DL was crashed into a solid barrier at 35 mph. Unofficial results indicate that the car fared well. Volvo was the first of approximately twenty 1982 domestic

and imported cars that will be tested this year. According to Raymond Peck of the NHTSA, "Tests like these will help make motorists and the general public more aware of the tremendous energies released in a car crash, even at relatively low speeds. They also, of course, demonstrate the life-saving importance of safety belts."

*"Out in front of a \$31,000 Mercedes."*

*From Popular Mechanics, January, 1982*

(In a five-car comparison test of Citation, BMW, Audi, SAAB and Volvo). The Volvo Turbo is far and away the most well-rounded car in this bunch. The GLT not only did everything well, but did it with insolent ease. Volvo has managed to capture that 'king of the road' feeling which used to be the exclusive province of Mercedes-Benz. Indeed, our testers were unanimously convinced that in a head-to-head confrontation, the \$15,000 Volvo GLT would come out in front of a \$31,000 Mercedes 300D Turbodiesel in general fit and finish, high quality of materials, ride quality and handling performance.

What makes the Volvo right is 15 years spent refining a basically sound design until all the details fall neatly into place. The instruments are legible, the seats as comfortable as a chiropractor's couch, the cavernous trunk softly lined, and the overdrive button on top of the shifter engages instantly, then disengages automatically when you downshift into third.

...the Volvo GLT was everybody's favorite sports sedan. It feels safe and solid and you can understand why Volvo advertising plays up the fact that the car will last a long time: It really does feel unbreakable.

*"The first station wagon that offers it all."*

*From Autoweek, November 1981.*

Let's face it, station wagons have always been viewed as a necessary evil in the automotive world ... designed specifically for transporting either a lot of people

or a lot of things around, only sometimes in comfort, and not much else.

Now comes what may be the first station wagon that offers it all—durability, reliability, comfort and spaciousness, as well as speed and handling—Volvo's GLT Turbo five-door, a car that will let you hold your head up while hauling the family around.

The GLT Turbo five-door is a station wagon which doesn't compromise on speed, handling or even styling for the sake of comfort or space.

...inside and out, the car offers the styling, utility and luxury associated with a top-of-the-line wagon. (It offers it all in one package). Our test car was equipped with a tan leather interior, which was both well fitted and well suited to the rest of the car. The orthopedically designed fully reclining front buckets hold driver and passenger firmly with a wide variety of adjustments, including lumbar support, guaranteeing a comfortable driving position no matter what the pilot's anatomical makeup. A well laid-out dashboard holds large, easy-to-read instrumentation, including turbo gauge, oil pressure gauge and voltmeter as well as the centrally located speedo and tach. Other standard features to enhance comfort in the turbowagon include air conditioning, power windows and door locks, intermittent wipers front and rear and electrically operated outside mirrors.

Comfort doesn't end with front-seat travelers, either, as the rear compartment of the turbowagon comfortably carries three adults with a minimum of impromptu intimacy. And if cargo capacity is your main concern, the GLT Turbo five-door has a lot to offer as well. With the rear seat folded down, the nearly square cargo area handles 76 cubic feet of miscellany, with an exceptionally generous vertical dimension and a bed length of more than six feet. With the rear seat in use, the turbowagon still offers 41 cubic feet of cargo space.

*"The Volvo of tomorrow will  
be like the Volvo of today."*

*From The Los Angeles Times, October 19, 1981*

The Volvo of tomorrow will be little changed from the Volvo of today, Volvo's chief engineer Gerhard Salinger said in a recent interview.

As proof, he cited Volvo's experimental car, which has been making the rounds of showroom and auto shows for a year and a half.

"Our experimental car," Salinger said, "contains everything that you can probably expect to find in a car of the year 1995 or 2000. But, of course, these cars will have far more computing devices, use lighter construction materials to increase fuel efficiency and have added safety devices, like safety belts that strap you in whether you like it or not."

*"Volvo redefines the  
station wagon."*

*From Auto Showcase, January, 1982.*

From afar, the Volvo GLT appears as just another load-up-the-wife-kids-dogs-cats-and-barbeque utility vehicle, but *vis-a-vis*, it becomes apparent that it is indeed a glamorous movie star merely disguised in working man's clothes. Pirelli P6 tires mounted on custom aluminum wheels and the word "Turbo" on the grille are the first indications that the car is substantially more than a subservient beast of burden.

Upon coming to know the GLT more intimately, it becomes even more apparent that beneath that utilitarian exterior there beats *the heart of a sports coupe*. The 2.1 litre SOHC turbocharged power plant behaves as though it were producing twice its rated 127 horsepower. Although acceleration is far from spine-tingling at low boost, there is no noticeable "turbo lag," and the engine climbs in RPM quickly and smoothly. Once the turbo begins doing its job, the results are quite noticeable, with acceleration becoming definitely brisk, and fairly reminiscent of the performance offered by the American V-8's of yesteryear.

Volvo has certainly done an excellent job in engineering the turbo installation, and this combined with more than acceptable cornering and braking capability plunged me into quite a predicament in coming to terms with the GLT.

Here I was in a vehicle that is absolutely the antithesis of the sports cars I have come to know and love, and I actually enjoyed driving it. Not only that, mind you, but this particular station wagon can be flung around corners more quickly than some British sports cars of the not-too-distant past. The car is an absolute affront to all those who have come to demand and/or expect blandness in utility vehicles. Even the interior appointments are out of place. By tradition, station wagons are fitted with flat, vinyl covered benches whose relative immunity to dirt, mud, grease, oil and spilled beverages is their only redeeming factor—a far cry from the sumptuous multi-hued velour covered bucket seats of the GLT.

I do hope that I haven't become too much of a boor, applauding the Volvo's assets loudly while whispering about minor liabilities, but I was genuinely impressed by the car. One often hears about the lessons in automotive technology to be learned from the Japanese and Germans, but a few classes in Gothenburg, Sweden might also prove to be quite educational. ■

An Interview With

# John C. Theis

*Vice President  
Service Division*



Q. Service is, obviously, a very important matter for everyone who has a car, Volvo owners included. How would you rank the importance of service?

A. Right at the top. I'd say that quality of service ranks on the same level as car quality itself. When people think about a new car these days, they take a long, hard look at the dealer's service capabilities and reputation. If the service isn't there, they don't buy.

Q. Is this a recent trend?

A. Not really. It has always been there, but now it is strong and will continue to get stronger all the time. I think the reason is that we are all becoming more conscious of the need to conserve. The throw-away ethic is a thing of the past. People today buy more wisely. And they do whatever is necessary to make things last as long as possible.

Q. Which is where Volvo durability comes in?

A. There's no doubt that people buy Volvos because they expect them to last. And they *do* last. But regular maintenance is a necessity nonetheless. Not even a Volvo can endure neglect.

Q. What is Volvo doing to bring that message home to Volvo owners?

A. Our magazine, *Via Volvo*, will always carry information about our efforts to improve service training and remind our readers that the key to longer Volvo life is care.

Many of our dealers have chosen to enroll in a system that will automatically remind their customers when regularly scheduled maintenance is due. The reminder Notices list all of the Volvo specified functions that should be done each six months.

These dealers know that often people forget about preventive maintenance and that leads to dissatisfaction.

Q. How about the quality of service that can be expected from Volvo Dealers?

A. In my opinion, there's none better. You'd expect me to say that, of course. But it's an opinion that's borne out by independent surveys.

Our dealers are very responsible business people who strive to satisfy their customers—grant you, like any other business, some succeed better than others. It is all a matter of degree. What is important is that they do care, and I am satisfied that they do.

Q. Specifically...

A. For instance, the surveys show that 65 percent of all imported car owners bring their cars to their dealers for service—a very favorable percentage. But it's even more favorable among Volvo owners. What is more, 85 percent report that they would purchase another Volvo from their dealer. Now there's a vote of confidence!

Q. How much formal training do Volvo technicians get?

A. In a very real sense, their training never stops. They never graduate. The reason is that Volvos are in a constant state of improvement. New features are always being added—on-board computers, for instance. So Volvo technicians are always going back to school, so to speak. They have to—to keep up with the state of the art, not unlike aircraft technicians do. The cars of today are sophisticated and complex—you can imagine what they will be in the future!

Q. Is this training available to all Volvo Dealers?

A. Absolutely—but Volvo Dealers don't have to be prodded in that direction. They know that their economic survival depends, in great part, on the quality of service they provide. So they leap at the opportunity. Last year, for example, over 2,976 Volvo technicians enrolled in 17 different courses ranging from electrical systems to engine repair.

Q. Can a Volvo owner tell if his dealer's technicians have taken those courses?

A. Volvo maintains a complete file on the training of every Volvo technician in North America. Plaques that list the technician's proficiencies by subject are on display in Volvo Dealer's showrooms or service departments for all to see. It is our intention to further expand this type of information to the Volvo owner and we are looking at various means of doing it effectively.

Q. How do U.S. Volvo Dealers stay current on cars that are made thousands of miles away in Sweden?

A. We take all possible steps to eliminate delay. Take the matter of technical publications and manuals originating in Sweden. They're printed in the United States and rushed to our dealers. When technical information is updated from Sweden, it is relayed to our dealer network via bulletins.

Q. Is it possible for Volvo owners to receive service manuals used by dealers?

A. Certainly. They can purchase factory service manuals from their Volvo Dealer. Order forms for service manuals have been provided in the glove compartments of newly delivered Volvos since 1976. Owners who may have misplaced the order form or need a current one should request a copy from their dealer.

Q. Are you satisfied with the quality of Volvo service now?

A. No. This is an area where no one can afford ever to be satisfied. There is always room for improvement. But I know that we are stretching every muscle we have to help our dealers provide the finest service possible.

Right now I'd say our service is the best the industry has to offer. In other words, we can state that we are as good as the best.

Representatives from one of the oldest and most respected car makers in the world recently came to us and asked us what is our secret...how we do it.

We told them what we've told you. We have no secret. It's really just as simple as this:

First rate service is what our owners want and what they need.

So meeting that need *has to be* the first order of business for us. It's a never-ending challenge! ■



Late in 1949, Volvo began studies for a new car to replace the PV60, which dated back to before World War II.

A design "package" was approved on May 2, 1950. The new car-to-be was given the name Philip after the Scandinavian custom of associating a given name with each day of the year.

Philip was a most ambitious undertaking. It was to have an all-new engine, new chassis and new body styling.

It had an integral body and frame structure—the first time this had been attempted on a big Volvo. And, for improved access to the engine, the hood and fenders were designed to swing up and forward as one unit.

Philip's dimensions included a wheelbase of 114.2 inches, track of

57.1 inches, and an overall length of 197.8 inches—5.3 inches longer than present day Volvos. The car weighed in at a hefty 3,484 pounds—almost 600 pounds heavier than some of our current models.

Philip's new V-8—the B8B—was small by U.S. standards, but large for European cars. It developed 120 horsepower at 4,300 RPM.

A special automatic transmission was designed for Philip with an unusual feature. The car normally started in second gear and shifted automatically into high. First gear could be selected by means of a column control.

Despite its many appealing features, Philip never made it to the assembly line.

By the time it was ready to go into production in 1952, events had passed it by—the entire complexion of the Volvo Corporation had changed.

The PV60 had been phased out and available production space was taken up in building PV444s. There was just no room to build a big car like Philip in volume.

So three years and \$250,000 after the Philip project was begun, it ended.

The one Philip in existence served for several years as an executive car—one of the most costly courtesy cars in automotive history.

Then, finally, it was retired to Volvo's collection in Gothenburg where you may see it if you visit Sweden.

*Philip. Requiescat in pace.*



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Please send me:

- ☐ 1982 Volvo Brochures
- ☐ Information on Tourist and Diplomat Sales
- ☐ Volvo Leasing Facts
- ☐ I no longer own a Volvo.

## What do you think about the editorial content of Via Volvo?

- ☐ Should be made up entirely of Volvo subjects.
- ☐ Should contain one or two general interest articles per issue; motor tours, places to visit, etc.
- ☐ Should be divided equally between Volvo articles and general interest articles.
- ☐ Should contain more technical information such as the Diesel article in this issue.
- ☐ Should include comments from readers.

Name \_\_\_\_\_

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City, State, Zip \_\_\_\_\_

Telephone No. \_\_\_\_\_

Model \_\_\_\_\_

Year \_\_\_\_\_

Serial Number \_\_\_\_\_