

VIA VOLVO





Approximately 15,000 lives would be saved annually in the United States—if every automobile driver and passenger wore safety belts.

I have been haunted by that shocking statistic ever since it first came across my desk. So I welcome this opportunity to speak candidly on the subject of car safety.

Over the years, Volvo has been consistently concerned with automobile safety. All current Volvo models incorporate an extraordinary range of safety features. In fact, we pioneered many features which are now mandatory under federal law.

We have also spent over 21 million dollars promoting safety through our advertising during the past 14 years.

We are not newcomers to the field of automobile safety. But all our efforts are *not* enough. Unless you do your part, car safety will remain a harrowing problem. Yet, what I ask of you is simplicity itself: **BUCKLE UP!**

Every research project on automobile accidents invariably comes to the same conclusion: Safety belts help save lives.

The U.S. Department of Transportation says: "In accidents in which the driver and/or occupant were *not* wearing seat belts, the belts would have prevented death or serious injury in nearly 60 percent of the cases."

Let me say it once again: Buckle up — and drive defensively!

A handwritten signature in dark ink, reading "Joseph L. Nicolato".

Joseph L. Nicolato
Senior Vice President and
General Manager

About the Cover

In 1935, Volvo introduced the "streamlined" PV36. It was the first Volvo with an all-steel body—and an aerodynamic

design. For a closer look at the "Carioca," turn to page 28. Front and rear art by Mark Stehrenberger.

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Gone...but not forgotten

By Warren Weith

If you have trouble telling one make of car from another on today's roads, consider the problem faced by earlier car watchers. Over the past 80 years, 3,000 different makes of American cars and trucks have come and gone. Most of them had disappeared long before the start of World War II.

This early proliferation of car makes and models is not hard to understand. To turn out a respectable turn-of-the-century automobile all you needed was

an empty woodshed, a lathe, and a large supply of self-confidence.

The size of this going-in investment soon escalated. Kaiser-Frazer's assault on Detroit in the late '40s was fueled by a war chest estimated by experts to be nearly a hundred million dollars. One KF executive said, after the company's nine-year-long struggle had

ended in defeat, "With all that money we expected to make some kind of a splash, but it didn't even cause a ripple in Detroit."

Lighthearted Names

If early car builders were a little light on initial capital, they were absolutely lighthearted when it came to picking a name for the product of their brains and brawn. What would you think of the chances of a car called the American Beauty? Imagine what today's TV stand-up comics could do



Stutz hood ornament.

with that one. Apparently it was a bit of a joke back in 1915—the year of its introduction—because the last one rolled off the line just one short year later. The American Beauty team must have been a determined lot because they tried again in 1920—with exactly the same results, a one-year production run. This time the message got through, for the name and the company then disappeared into the mists of automotive history.

And just to prove that there is nothing new in “cute,” there was the Bugmobile of 1907. This was not a nickname bestowed on it by bemused owners. It was the name proudly riveted on by the factory—the name that must have appeared on the handful of sales slips written up during its three-year life span. And for those early motorists who were shopping around for something a bit more serious, if not downright grim, there was the 1913 Dictator. Militant suffragettes of the same year were not forgotten. They could tool down the tree-shaded streets of Everytown in their very own four-cylinder Dolly Madisons. If a buyer wanted something that made less of a political statement, there were always cars named after animals.

Introducing the 1913 Duck!

You would think that builders might have concentrated on the sleeker, faster, more attractive members of the animal kingdom. It sounds logical. Explain then, if you can, the 1913 Duck, the Elk of the same year, Badger, Beaver, Black Crow, Bull Dog and Gopher. While nature lovers would no doubt have good things to say about all of these animals, even they would be hard pressed to equate them with road-going style and grace. Yet they were all names of cars that at one time or another represented the commercial hopes and expectations of hardheaded American businessmen. The world of insects

also contributed to the long, long list of American car names. The Scarab, Cricket, and the all-inclusive Red Bug are a few that come to mind in this category.

Any list of names has to contain a few favorites. Among the very early cars, four stand out. There's the 1913 Zip for example. Doubtless its creators had never heard of the other meaning of the word. Then we have the Auto-Go of 1900, which displays a certain lack of confidence that might slow down even the most determined salesman. But then again, car salesmen are a hearty breed. There are the names, though, that just sell themselves. For example: the 1919 Jersey City. Imagine with what pride the owner of such a vehicle could answer the cocktail party question, “What are you driving these days?” But the 1919 car with a name that did it all was the Luedinghaus-Espenschied—evidently a case of early consumer motivational research, gone as far astray as some of the more recent examples of computerized name selection.

Cars that Went Down in Flames

Hindsight makes it easy to pick out the early losers in the marketplace. Things are not so simple when it comes to deciding why a newer make or model didn't make the grade. It is particularly difficult when you consider the more recent companies and cars that have gone down in flames. Studebaker, Packard, Nash, Hudson, De Soto, Crosley, Kaiser-Frazer, Willys, Kurtis-Kraft, Tucker and Rambler are just a few of the name plates that have disappeared since the end of World War II. Dozens of reasons could be given for their failure to make it with the American driving public. One reason was the “me too” approach of owners during the '50s and '60s. For some reason an owner felt reassured driving a car that was also being driven by his peers. Which

explains the thousands upon thousands of two-toned Chevrolet hard tops that dominated the nation's highways during the early postwar period. The desire to be automotively different was possibly a reaction to this phenomenon. The answer that more and more people found was the imported car.

The other problem that most of the now-defunct companies just couldn't get around was the economy of scale that enters into any product that is mass produced. Put simply: 100 pounds of bolts cost, say \$100 per pound; 500 pounds cost \$50 per pound. Most of the companies



just couldn't become 500-pound buyers while building and selling cars put together with bolts at the 100-pound price. In the frenetic automobile business you just have to stay on the right side of the numbers. Packard was an example of how the numbers “did in” a prestigious old-line company. In its fifty-ninth and last year Packard had produced, from beginning to end, slightly more than a million cars. In a much shorter time, General Motors had cranked out 50 million vehicles. Packard, like so many of the others, tried to fight back by building more cars and selling them at lower and lower prices. If the company had gone in the other direction, it would probably now be the American Rolls-Royce.

At the turn of the century the automobile was still being invented. At the time, a prospective owner could opt for any one of three—gas, electric, steam—sources of power; as many as six different ways of getting it to the driven wheels. As you read this, the advance design studios of the world are once more considering the possibility of reinventing the automobile in forms remarkably like the Stanley Steamer—last produced in 1924—and the Baker Electric—last one off the line in 1915. Six hundred- or 700-pound steam cars, and 200-pound electric runabouts are both candidates for the future. The Stanley Steamer and the Baker Electric may both be long gone, but, if the futurists are to be believed, they will not be forgotten. ■

Warren Weith is a contributing editor to *Car and Driver* magazine and the co-author of *The Last American Convertible*. He writes frequently for *Via Volvo*.

PRICE: \$3000 (incl. factory
equip.)
EQUIPMENT: This 1913 model includes
all the latest features and
finishes.
Color Green-Gloss.

Maxwell
Model AB

RUNABOUT

Two-seater

Two cylinders, four valves, four gears
STEERING: Hand lever, steering wheel



"This is the forest primeval. The murmuring pines and the hemlocks?"

Longfellow's prelude to *Evangeline* is right — Nova Scotia is a pristine wilderness. This forested jewel on Canada's eastern coast is perhaps more peaceful and beautiful than any place in the world.

But there is much more to Nova Scotia than its pastoral beauty. The land has history reaching back long before *Evangeline* and the Acadians to 1497 when John Cabot first planted the British flag near Cape Breton. Nova Scotia's beaches are among the finest in the world; its seacoasts, rivers and lakes make it a fisherman's dream. There are hundreds of parks and campgrounds to choose from. There are towns which have barely changed their appearance since Colonial days and scenic views like nothing since the dawn of time.

Above all, there are the people: Nova Scotians of every heritage and from all walks of life — the Scots, the French, the Germans, the English, pipers, fiddlers, fishermen, farmers. It is a land rich in contrasts and blessed with harmony.

Some things to do when you visit:

Swimming.

Thanks to the warming currents of the Gulf Stream, water on the Atlantic beaches of Nova Scotia is less chilly than in Maine or Massachusetts. On the Northumberland Shore, you might try Heather Beach off Route 6 in the Village of Port Howe. On the South Shore, there is Risser's Beach on the Lighthouse Route 331.

Camping.

Campsites in Nova Scotia are less expensive and always less crowded than in the United States. Campers early in the 1982 season paid the equivalent of \$4, \$5 or \$6 a night for a van and five persons — about half the price in the U.S.A. A list of campsites is available through the Nova Scotia Tourist Office — see address below.

Fishing.

Angling is great in Nova Scotia. Atlantic salmon and trout are in abundance. But the rules are strict. Non-residents are required, for example, to hire a guide for each three fishermen in a party. Write Department of Tourism for Sports and Activities book, P.O. Box 130, Halifax, Nova Scotia, B3J 2M7.

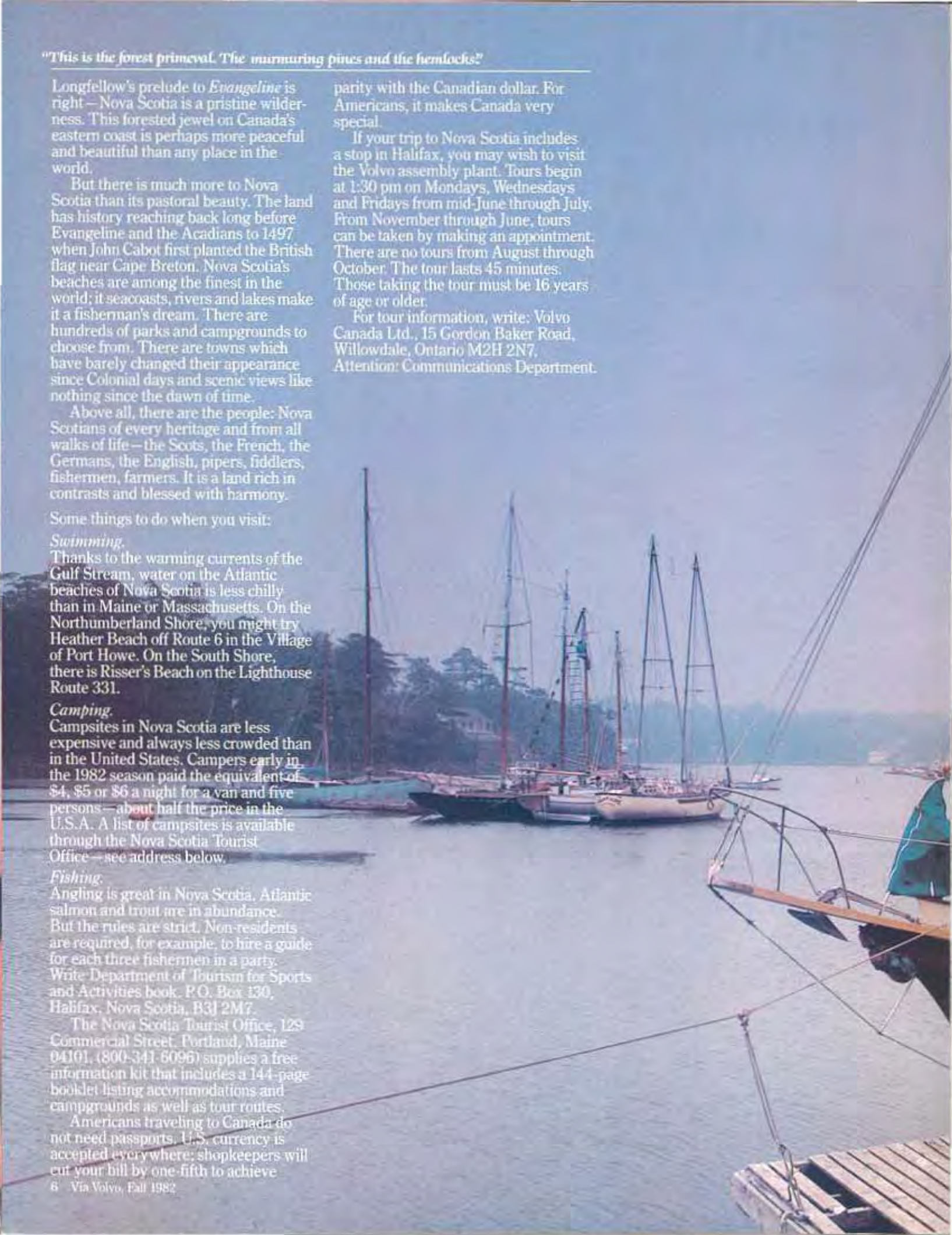
The Nova Scotia Tourist Office, 129 Commercial Street, Portland, Maine 04101, (800-341-6096) supplies a free information kit that includes a 144-page booklet listing accommodations and campgrounds as well as tour routes.

Americans traveling to Canada do not need passports. U.S. currency is accepted everywhere; shopkeepers will cut your bill by one-fifth to achieve

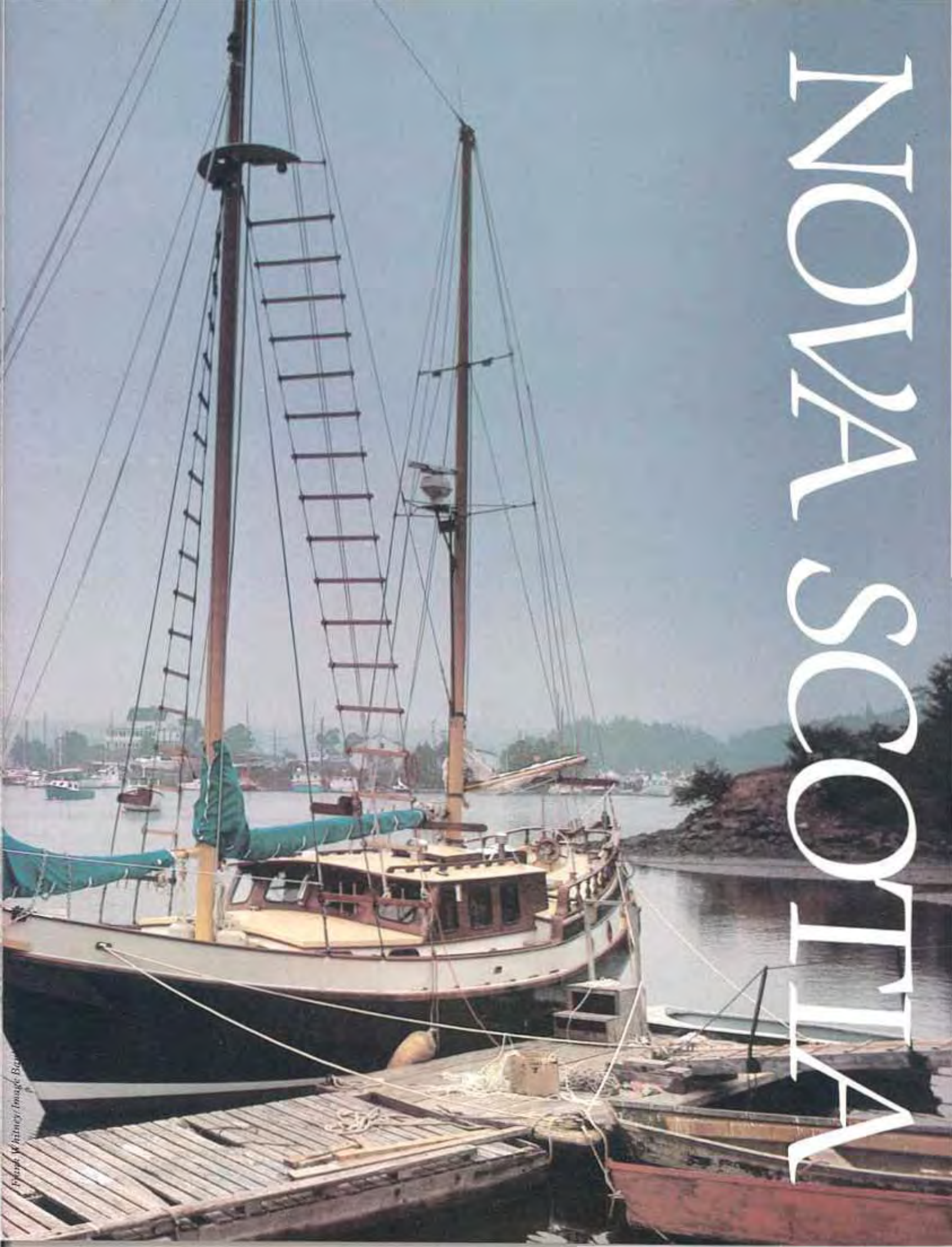
parity with the Canadian dollar. For Americans, it makes Canada very special.

If your trip to Nova Scotia includes a stop in Halifax, you may wish to visit the Volvo assembly plant. Tours begin at 1:30 pm on Mondays, Wednesdays and Fridays from mid-June through July. From November through June, tours can be taken by making an appointment. There are no tours from August through October. The tour lasts 45 minutes. Those taking the tour must be 16 years of age or older.

For tour information, write: Volvo Canada Ltd., 15 Gordon Baker Road, Willowdale, Ontario M2H 2N7. Attention: Communications Department.



NOVA SCOTIA



THE NEW VOLVO.







You've probably heard rumors and speculations about the new Volvo. Maybe you have read about it; or you've even seen pictures in newspapers or magazines.

Many herald it as the first of a new generation of Volvos. And that is true as far as it goes. But to appreciate all that the 760 GLE is, you should consider that this car has been *10 years in the making*.

Certainly, you will find much that is new in the 760 GLE— aerodynamic styling, a new suspension system, new power options, new interior appointments, new luxury features, to mention a few highlights.

But newness is only part of the story. The end result of 10 years' work on the 760 GLE represents real and substantial improvements upon the traditional Volvo qualities of reliability and value.

We want you to be among the first to know about the new Volvo 760 GLE. And what better way than to take you through the whole process— what it is

like to design and build a new Volvo from beginning to end.

The 760 GLE's New Aerodynamic Styling.

Jan Wilsgaard, Volvo's Chief Designer, was there at the start of the project.



Jan Wilsgaard, Volvo's Chief of Design (standing) and Volvo's design staff.

It was his job to design the 760 GLE almost from scratch. To guide him, he had only the Volvo "Safety Car," an experimental model.

To design a car—one that is simultaneously safe, efficient, roomy,

comfortable and powerful—is a job of monumental proportion. Wilsgaard locked himself away in his office for nearly three months just getting ready to tackle the task.

"When I came to Volvo in 1950, there were only two of us in design, and aerodynamics was something for airplanes," Wilsgaard remembers. "Now there are 25 of us and we spend a lot of time around wind tunnels."

From the very beginning, aerodynamic efficiency was one of our most important goals. And with good reason. Air is the enemy of cars in motion. The faster you drive, the more energy is needed to push air aside.

At 40 miles per hour (64 km/h), it takes as much power to overcome air resistance as it does to overcome friction from tires and wheel bearings. If you were to drive at 70 miles per hour (112 km/h), air drag would consume about 75% of the car's power.

That is why automotive engineers concern themselves so much with the



"drag coefficient." An ideally streamlined body (shaped something like a raindrop) has a coefficient of drag of 0.05. By contrast, a flat plate presented squarely to air flow has a drag coefficient of 1.15.

AIR IS THE ENEMY OF CARS IN MOTION. THE FASTER YOU DRIVE, THE MORE ENERGY IS NEEDED TO PUSH AIR ASIDE.

The drag coefficient of the 760 GLE is just .398—strikingly efficient for a car of its size. The payoff is greater fuel economy. But achieving it didn't come easily.

After Jan Wilsgaard completed some 15 separate drawings of the new car, clay models were built and subjected to the wind tunnel for computerized testing. It was there that "fine tuning" took place. The tests revealed the most efficient height for the front and rear sections, the proper angle for the windshield, and the best way to streamline the body sides.

Unfortunately, the results of our wind tunnel tests could not always be used. For example, the shape of the front bumper and grille could have been made more efficient. But to follow our test results, we would have had to compromise the margin of safety built into the front "crumple zone." Such a sugges-

tion was rejected out of hand.

Still, with a drag coefficient below .4, the 760 GLE is more efficient than most cars on the road today. And that more than justifies the endless hours of research and aerodynamic testing.

What is more, we learned a few lessons that helped improve the car in other ways. For one thing, we were able to harness the 760 GLE's air flow to help force moisture out of the door wells and body panels where it usually collects. Less moisture means less rust!

Aerodynamics also makes the 760 GLE a remarkably stable car. It is shaped so that the flow of air creates a *downward pressure* that helps the car "stick" to winding roads and sharp curves. The center of pressure is also positioned to minimize the effect of cross winds and turbulence.

...WITH A DRAG COEFFICIENT BELOW .4, THE 760 GLE IS MORE EFFICIENT THAN MOST CARS ON THE ROAD TODAY.

If you test drive the 760 GLE on a blustery day or on a high-speed turnpike, you will see for yourself how secure and stable the car is even under the most unfavorable conditions. That is the best way to discover what Volvo has accomplished over these past 10 years.

Of course, there is more to a car than

its outward appearance. Many improvements were made in parts of the 760 GLE that you may never see. But you'll *feel* the difference each time you drive.

An Entirely New Suspension Design.

The job of designing the 760 GLE's suspension went to Ante Larsen, Volvo's Chassis and Suspension Engineer.



"The Volvo live rear axle behaves consistently under all conditions and is mechanically reliable," says Larsen.

"But I thought there must be some way to make it even quieter and smoother."

What Larsen came up with is called the "Constant Track Rear Suspension." To understand how it works, it is necessary to look for a moment at conventional rear-axle suspensions.

On most cars, pulsing forces are transmitted from the engine to the rear axle, thence directly into the body of the car. This can lead to annoying power train "hum."

In the new Constant Track Suspen-



sion, a wishbone-shaped frame picks up pulsing forces and transmits them through two torque rods into the sub-frame where they are absorbed *before* reaching the passenger compartment.

POWER TRAIN "HUM" IS ABSORBED BEFORE REACHING THE PASSENGER COMPARTMENT.

A system of trailing arms, Panhard rod, and springs absorbs longitudinal, lateral and vertical forces. The result is very effective isolation of vibration and noise with good road-holding properties and stability.

Nivomat shock absorbers are another new feature of the Larsen suspension. They automatically keep the 760 GLE on a normal level even when heavily loaded.

Even though this car is pounds lighter than its predecessor, the 260 GLE, you'll find that its ride is smoother, quieter, and provides greater control.

The Choice Between Gasoline and Turbodiesel Power.

A great deal of thought went into each aspect of the 760 GLE and the engine was no exception. We wanted to use a powerful engine, but one that was fuel efficient as well.

The Volvo V-6 fit the bill. It had proved itself over and over again. But so

had the 6-cylinder diesel engine. Which should we choose?

We decided to offer both. And the choice drivers make for the 760 GLE will depend on the kind of performance they are seeking.

The new turbodiesel is a time-tested 6-cylinder diesel engine with an important addition—a turbocharger for power and performance.

"THE 760 GLE OFFERS A CHOICE BETWEEN A TURBOCHARGED DIESEL AND A V-6 GASOLINE ENGINE. IT MAY BE A HARD CHOICE TO MAKE."

Yet it retains a diesel's characteristic fuel economy. Official EPA figures for the 760 GLE turbodiesel with manual transmission are 28 mpg, city—40 mpg, highway.*

The new Volvo turbodiesel offers fuel economy with power to spare. *Motor Trend* magazine calls it "one of the best-performing diesel cars in America."

The V-6 gasoline-powered version of the 760 GLE offers a few pleasant surprises, too.

This engine—the B28F—has already logged millions of miles of driving but Volvo engineers have refined it to new, high state of perfection for the 760 GLE.

The electronic ignition has been

completely redesigned for more complete combustion and a smoother idle. And there's a new camshaft for better torque. You'll notice the difference when carrying a heavy load or pulling a trailer.

Gas mileage has been improved, too. Official EPA figures are 20 mpg, city—29 mpg, highway with automatic transmission.*

Says 760 Project Leader Hans Gustavson, "The 760 GLE offers a choice between a turbocharged diesel and a V-6 gasoline engine. It may be a hard choice to make. I think people should test drive both!"

*Actual mpg (km-h) may differ depending on speed, trip length and weather.





Volvo Safety.

"Designing a new car like the 760 GLE meant *rethinking* the whole concept of safety in a car." So said one of the Volvo engineers who worked on the 760 project from the very beginning.

The new shape of the 760 GLE, its new dimensions, its new power capabilities—all required that we simply not *modify* our former concepts of car safety. We had to think entirely anew.

TO TEST THE SAFETY FEATURES OF THE 760 GLE, SEVERAL PROTOTYPES WERE DELIBERATELY CRASHED UNDER LABORATORY CONDITIONS.

Specifications for the 760 GLE called for it to be lighter than ever, but it had to be stronger than ever. So the cowl and fire wall were redesigned to absorb maximum impact. We also reinforced the doors and the B-pillars and strengthened the floors with cross members.

Visibility was increased by the amount of glass in the car. But, in no sense could we afford to compromise the safety cage which envelopes the passenger compartment. This was handled in part by reinforcing the safety cage with box-type steel profiles and by adding roll bars to the roof.

The fuel tank had to be repositioned to accommodate the new rear suspension system. So to protect the fuel tank from impact damage, it has been situated outside the passenger area, well away from the rear bumper and protected by

the rear axle.

There is a new safety feature in the 760 GLE called an "anti-submarining" device. It prevents front and rear seat passengers from sliding under their safety belts in a crash.

To test the safety features built into the new 760 GLE, several prototypes were deliberately crashed under laboratory conditions. It seemed a pity to ruin such beautiful cars. But it was the only way to find out if we were right in our safety calculations.

In 1980, Fred Jaksch of Volvo was awarded the NHTSA (National Highway Traffic Safety Administration) Safety Award for engineering excellence in the field of Dynamic Safety.

A NEW SAFETY FEATURE CALLED AN "ANTI-SUBMARINING DEVICE" PREVENTS PASSENGERS FROM SLIDING UNDER THEIR SEAT BELTS IN A CRASH.

The safety principles which led to that award have been conscientiously built into the new 760 GLE, including front and rear "crumple zones" which protect passengers by absorbing collision forces at a controlled rate.

Unparalleled Driving Comfort.

Lately, a strange-sounding word—ergonomics—has entered the car designer's vocabulary.

"Biotechnology" is another word with the same meaning.

Both are just ways of saying *driving comfort and efficiency*. And we set out to

build these qualities into the 760 GLE in abundance—into its every feature and dimension.

"THE MOST COMFORTABLE, MOST THOUGHT-OUT VOLVO YET"

We can say, with confidence, that we succeeded. John Mulhere, writing in *AutoWeek*, called the 760 GLE "the most comfortable, most thought-out and most prestigious Volvo yet."


For the seats of the new 760 GLE we selected fine English leather upholstery. It is glove-smooth and remarkably durable. A bonus feature of fine leather seats is that it is wonderfully easy to keep them looking beautiful. A damp cloth will quickly erase even the most unsightly stains.

Beneath the surface, the 760 GLE's seats provide the same outstanding comfort Volvo owners have enjoyed for years. The seat springs respond to body movements, limit tiring body bounce, and provide near perfect support.

And with 16 different seating positions, and the 760 GLE's new roomier interior, drivers of most every proportion will find even long trips to be a pleasure rather than a chore.

The generous dimensions of the rear passenger compartment are another pleasant surprise. A man 6' 6" (1.9 m) tall can sit comfortably in the back seat of this car *without* his knees touching the seat ahead.

And Volvo engineers have included some truly thoughtful touches in this



newest Volvo luxury sedan. When the interior temperature drops below 30° F (14° C), a heating element *automatically* warms the cushion and backrest of both front seats—until the temperature reaches 64° F (30° C). This is especially welcome on chilly mornings.

**A TALL MAN CAN SIT
COMFORTABLY IN THE BACK
SEAT WITHOUT HIS KNEES
TOUCHING THE SEAT AHEAD.**

The instrument panel of the 760 GLE has been completely redesigned so that all instruments can be scanned in an instant—and all controls have been placed near at hand.

The 760 GLE is equipped with a full range of instruments to make driving more carefree, including lights to tell you when your oil *level* and pressure are low, when your windshield washer fluid is low—even a light that tells you when lights have failed. And the controls and gauges have rheostat-controlled illumination to ease eyestrain at night.

All four doors are equipped with red warning lights that go on automatically when the doors are opened.

You will find lights in the engine compartment as well as in the trunk. There are reading lights for both front and rear seat passengers.

The courtesy light in the 760 GLE has a 15-second delay feature. You have ample time to find the ignition lock, buckle up, and start the car *before* the light automatically shuts off.

Every detail of the 760 GLE was designed with the discriminating Volvo owner in mind—in fact, many of the ideas we've used in the 760 GLE were suggested by Volvo owners like yourself—an example of driver and manufacturer together shaping a new and truly excellent car.

*The 760 GLE—a Car Born of a
Thousand Improvements.*

Over and over again in the development of the 760 GLE we asked ourselves: "How can we make this part or this feature even better?"

In 10 years time, the number of improvements we came up with are staggering. Some are large, some are relatively small, but they add up to what we believe is the finest Volvo ever made—one that will stand the test of time.

We're proud of the Volvo reputation for durability—and we've done our best to make sure the new 760 GLE lives up to that reputation.

**TEST-DRIVEN FOR TWO MILLION
RUGGED MILES.**

We've rustproofed the body using a unique Volvo process. Ground paint is sprayed on the entire body—inside and out (most manufacturers spray the outside only).

Then, the 760 GLE get four coats above the waistline, five coats below. Other car manufacturers use just three intermediate coats of paint.

Long before the first production 760 GLE came off the assembly line, its

prototypes had taken the worst that man and nature could dish out—and came back for more.

The 760 GLE was tested on dynamometers. In wind tunnels. On test tracks here and in Sweden. But these were just a prelude.

The 760 GLE was driven in every kind of climate—and on every kind of road—this world could present. It was driven stop-and-go through a hundred city streets in a score of countries. It climbed ice-capped mountain ranges. It endured the high speeds of cross-country turnpikes. And it took the energizing atmosphere of wastelands like Death Valley in perfect stride.

All told, the 760 GLE traveled the equivalent of 80 trips around the world—more than two million rugged miles—before production began.

But all will count for nothing unless you agree with us that the 760 GLE is truly the finest Volvo ever built.

All the tests it has passed now await one final test, and one final test driver—*you*.

Whether or not you are presently considering a new car, we would be proud to share this new accomplishment with you.

Please consider this an invitation to call your Volvo Dealer for a time and date to test drive the 760 GLE for yourself. And please let us know what you think. ■



THE ULTIMATE POST-PRANDIAL:



PORT

AND
OTHER FORTIFIED WINES.

By Terry Robards

A reminiscence of greatness written especially for
Volvo owners by the wine critic of *The New York Times*.

Attending elegant dinner parties where great food and wine are served is one of my favorite pastimes. I have traveled all over the world in response to invitations from hosts and hostesses promising new gastronomic heights, and there is one special touch at the conclusion of a repast that makes the difference between merely great and exquisite: a mature, vintage Port, the ultimate post-prandial, a fortified wine that has no equal.



I recall a birthday celebration in New Orleans, a feast orchestrated around wines of the 1947 vintage from France in honor of our hostess, who had the

good fortune to be born in the year of that excellent vintage. There was Lanson Champagne 1947 in magnum bottles during the reception, followed by the Meursault - Perrières '47 of Bouchard Père et Fils to wash down a fricassee of escargots in Bordelaise sauce. Then a Château Lafite-Rothschild '47 with beef filets wrapped in pastry, followed by one of the greatest Burgundies ever made, the Beaune-Grèves '47 from the tiny vineyard called Vigne de l'Enfant Jésus, produced by Bouchard, served with an array of fine imported cheeses. Next a Château d'Yquem '47, the world's most superb dessert wine, with kiwi tarts.

A Vintage Port from 1847

By now I was wishing that I had been born in 1947 so that I could rationalize such a feast annually, but there was one more wine to come, the most special wine of the evening, a vintage Port not from the 1947 vintage but from 1847. No wine ages as gracefully as vintage

Port, and this one was in excellent condition, soft and silky, fruity and rich, with a lingering aftertaste. Such a wine revives conversation, helps settle a meal and most important, is a marvelous sensual experience. Because Port is fortified, which means higher in alcohol than standard table wines, it ages well and ultimately achieves a degree of complexity that challenges the palate just at the moment in a feast when a challenge is needed: at the very end, so that all of the celebrants can depart just following a special moment. Without Port or something equivalent (and I'm not sure there is an equivalent), a great meal loses momentum and ends without a climax.

There is another occasion I'd like to share with Volvo owners. It was at the townhouse of a prominent American banker on Chester Square on a rainy night in London, where a five-course meal with five wines was impeccably prepared and served by a chef and his staff. Most of us were American expatriates at the time, but we had become inured to British customs and at the conclusion of the meal the men were ushered into a drawing room for brandies, Port and cigars, while the ladies were taken upstairs to a sitting room, where they were offered neither

brandy, nor Port, nor cigars. During the entire half-hour or so that we men basked in our masculine privileges, stomping and pounding could be heard through the ceiling from the floor above as one of the ladies made very clear that such treatment was not acceptable. We were all told later that she would not again tolerate such discourtesies nor would she attend any future social functions where there was any possibility that women would be treated any differently from men.

Challenging Flavor Nuances

The British custom of segregating the women after a meal is dying a slow death, but I am delighted that the custom of serving brandy and Port after a meal persists in many British households and has been spreading to the United States in recent years as Americans become more and more sophisticated about wine. Brandy and Port are the two classic post-prandials, but Port is far more desirable in my prejudiced viewpoint, largely because its impact on the central nervous system is less severe. Moreover, it is a more complex beverage, for each vintage is different and each producer has his own style, creating flavor nuances that are always challenging.

Port is the leading member of the



family of fortified wines that also includes sherry, Madeira and Marsala. Each has its own personality, each comes from a different part of the world and each has its passionate devotees. What they have in common is fortification—the addition of alcohol to raise their strength to roughly 20 percent from the 12 percent or so that table wines achieve through natural fermentation.

Wine is the product of fermented grape juice. During the growing season, the grapes ripen and develop natural sugar in their juice. The better the weather during the summer months of ripening, the higher the sugar content of the grapes. This is why vintage years are important for wine—because weather variations cause variations in grape growth and ripeness. Assuming the grapes reach the proper ripeness, their sugar content will be sufficient to create about 12 percent alcohol during fermentation.

The agents of fermentation are yeasts, which are microscopic organisms that exist naturally in the air. As soon as the grapes are crushed, the yeasts go to work on the sugar in the juice, causing fermentation. There are two basic by-products of fermentation: alcohol and carbon dioxide gas. If the gas is captured in bottles during fermentation, a sparkling wine is made—for example, Champagne. If the gas is allowed to escape into the atmosphere, as with most wines, a still wine is made.

"Port" is for Portugal

Centuries ago, when Britannia ruled the waves and controlled much of world commerce through her shipping fleets, a great deal of wine was carried back to the British Isles from places like Portugal, Madeira, southern Spain and Sicily. To strengthen some of these wines and enable them better to withstand the rigors of the voyage, alcohol was added. It acted as a preservative, kept the wines in good condition and even gave them added kick. Consumers all over the world became accustomed to drinking fortified wines from northern Portugal (Port), the island of Madeira off the coast of Africa (Madeira), southern Spain (sherry) and Sicily (Marsala).

The point at which the alcohol, usually distilled from wine in those days but now distilled from a variety of fermentables, is added to the wine is crucial. If the process of fermentation is allowed to proceed to completion, all of the sugar in the grape juice will be consumed and the wine will be totally



dry. That is how dry table wines are made. In what amounts to a self-destruct mechanism, the yeasts die when the supply of sugar is exhausted and the alcohol level climbs to around 12 percent. Adding raw alcohol to the fermenting juice earlier kills the yeasts and halts the fermentation with sugar remaining in the juice. The result is a sweeter wine, with residual sugar.

Most of the leading fortified wines are slightly sweet, for raw alcohol is added customarily before the fermentation reaches its conclusion. The sweetness is entirely natural and exists basically because consumers all over the world have indicated a preference for it in this type of wine. The one major exception is dry sherry, in which the fermentation is allowed to finish before the addition of alcohol.

Sherry Slightly Chilled

Thus, dry sherry, named after an early spelling of the town of Jerez de la Frontera just inland from the southern coast of Spain near the Bay of Cádiz, is most often consumed as an aperitif and is especially popular in England, where a spirited defense against the damp and often chilly climate is considered one of life's necessities. For some reason that defies logic, dry sherry has never really caught on in the United States, but it is a superb beverage during the cocktail hour. Because it is basically wine, it does not deaden the palate or otherwise interfere with the flavor of the table wines that will be consumed later, at the dining table. It is best served chilled.

Dry sherry is the most elegant of the fortified wines, with subtle, woody flavors sometimes reminiscent of almonds or walnuts and sea breezes. Sweet or cream sherry is made by mixing dry sherry produced from palomino grapes with sweet wine made from Pedro Ximénez grapes. The P.X. grapes, as they are often called, are allowed to dry almost into raisins before crushing. They impart the dark color and luscious richness to cream sherries, which are best very slightly chilled or at room temperature.

Madeira is produced in much the same way as sherry, except that it comes from the Portuguese island of the same name that lies in the Atlantic Ocean southwest of the European continent. Most versions are somewhat sweet and convey a slightly burnt flavor that the islanders suggest comes from the fact that the entire island burned for seven years after being set afire in 1418 by



its Portuguese discoverers, Capitán João Gonsalves Zarco and Tristão Vaz Teixeira. Madeira means "Isle of Trees," and the foliage was so dense that it was virtually impenetrable. The fire was set, according to legend, to open the land for exploration.

The Power of Malmsey

Like sherry, Madeira is aged using a solera system, meaning that the wines from different vintages are placed in barrels that are then stored in huge stacks outdoors. Older wines are blended with younger wines by running hoses among the barrels in the stacks, which means there is no vintage sherry or Madeira. The dates that sometimes appear on old bottles refer to the year that the solera was started, not to the year that the wine was made. Madeiras come in several different categories. Sercial and Rainwater are fairly dry, although not as dry as the dryest fino sherries. Verdelho, Bual and Malmsey are increasingly sweet, and it is said that a glass of Malmsey has aphrodisiac powers, although this has never been clinically proven.

Marsala, from the island of Sicily off the toe of the Italian boot, is nearly always sweet and it, too, is a blend of several vintages. It comes in several different styles, sometimes with fruit flavors. It tends to lack the elegance of the other fortified wines, but is consumed in great quantities in some parts of the world, especially Italy. It is a vital ingredient in that superb Italian dessert, zabaglione, which is a fitting conclusion to a meal of pasta.

Port also comes in many different versions, but all true Port is produced from grapes grown in the Douro Valley of Northern Portugal, inland from the ancient city of Oporto. Ruby Port is young, sweet wine lacking in complexity. Tawny Port is older and slightly more elegant, but nothing measures up to true vintage Port, which is made only in years when the grapes of the Douro achieve perfect ripeness, perhaps three times in a decade. It is bottled when quite young and requires decades to reach maturity, for the alcohol or brandy used to fortify it slows down the aging process. Right now, the 1945's are drinking very nicely, but I wouldn't refuse a glass of the 1960 or 1963 offered by a generous host. ■

Terry Robards, wine critic of *The New York Times*, is the author of *The California Wine Album* (Workman Publishing), *The New York Times Book of Wine* (Avon), and *A Votre Santé* (Bantam).

IF YOU
CAN'T COME TO SCANDINAVIA
THIS YEAR,
SCANDINAVIA WILL COME TO YOU



Like most Volvo owners, you probably want to know more about that part of the world your Volvo came from.

Well, everything's been arranged—and you don't even need a passport. Just sit tight.

This year, the best cultural and intellectual life in modern Scandinavia is coming to America. And if you live in or near a major U.S. city, you'll be able to see and hear it all.

The traveling Nordic celebration—called “Scandinavia Today”—is the most extensive panoramic display of Scandinavian culture ever to be shown in the United States.

The celebration is made possible by support from Volvo, Atlantic Richfield Company, the National Endowment for the Humanities, the National Endowment for the Arts and is sponsored and administered by the American-Scandinavian Foundation.

“Scandinavia Today” is the first program of its kind to focus on a region of the world rather than on an individual country. The arts and culture of Denmark, Finland, Iceland, Norway and Sweden will all be featured. And during 1983, over 30 million Americans are expected to view some portion of this exciting and rewarding celebration.

Here are the core programs those lucky people will be seeing:

The Frozen Image: Scandinavian Photography.

Over 450 photographs from the five Scandinavian countries dating from the mid-19th century to the present. Included are photographs from the King of Sweden's palace library, Arctic exploration institutes, and history and art museums.

Showings:

International Center for Photography,
New York, NY—January 27 through
March 20, 1983.

Frederick S. Wight Gallery, University
of California, Los Angeles, CA—April 3
through May 15, 1983.

Portland Art Museum, Portland, OR—
June 5 through July 17, 1983.

Museum of Contemporary Art, Chicago,
IL—August 5 through October 20, 1983.

Tacoma Art Museum, Tacoma, WA—
October 23 through December 4, 1983.



Knud Knudsen. "Geiranger Fjord, Sunnmøre." Albumen print.



Heinrich Tonnies. "Butchers assistant." Modern Silver print.



Gudmundur Ingolfsson. "Erosion." Silver print.

Northern Light: Realism and Symbolism in Scandinavian Painting 1880-1910.

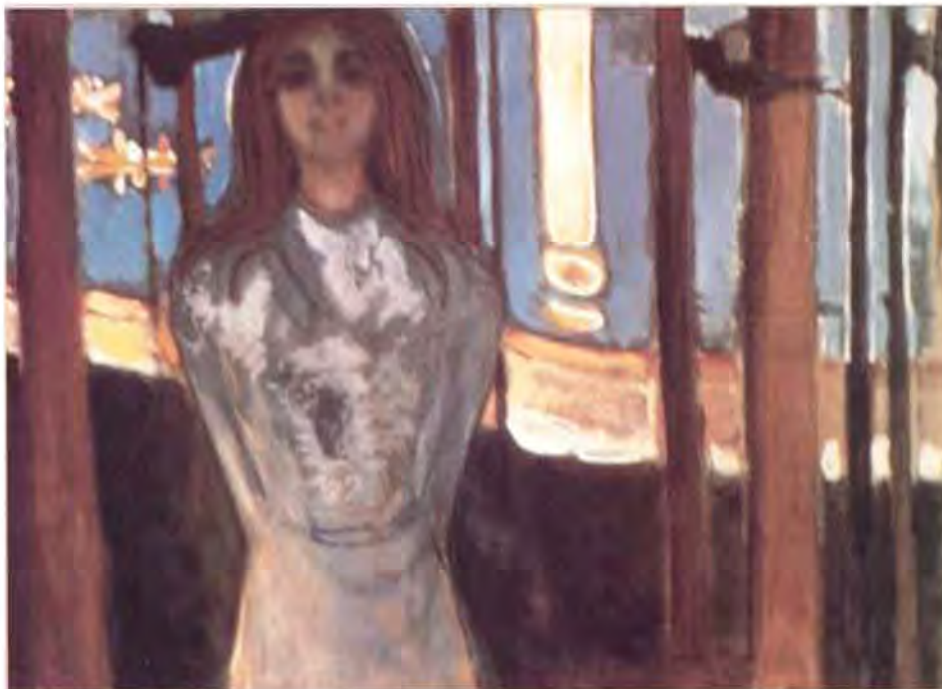
Approximately 100 paintings focus on the competition between cosmopolitan European aesthetics and the urge to establish a more specifically Northern art.

The most familiar figure in this development is the renowned Norwegian painter Edvard Munch, who is represented in this exhibition by eight major canvases including *The Voice*, *The Dance of Life* and *Self Portrait With a Cigarette*. Munch is seen for the first time in the context of his immediate predecessors and contemporaries in Scandinavia, among these Christian Krohg and Akseli Gallen-Kallela. One of the most impressive visual moments in the exhibition is the juxtaposition of Munch's scenes of figures in nature with the large, powerful and virtually unknown *Nordic Summer-night* by Richard Bergh.

Showings:

The Brooklyn Museum, Brooklyn, NY—November 10, 1982 through January 9, 1983.

Minneapolis Institute of Arts, Minneapolis, MN—February 4 through April 10, 1983.



Edvard Munch, "The Voice."



Richard Bergh, "Nordic Summer-night."



Anders Zorn, "Peasant Dance."



Akseli Gallen-Kallela, "Symposium."

Scandinavian Modern: 1880-1980.

A landmark effort to document the history of design with over 350 masterpieces of furniture, glass, ceramics, metalwork and textiles.

"Scandinavian Modern" emphasizes the important relationship between tradition and innovation which has guided the progress of Scandinavian design and affected international design over the past 100 years. Innovative and functional designs, such as Mogens Koch's folding chair and Alvar Aalto's stacking stools, have become design classics.

Showings:

Cooper-Hewitt Museum, New York, NY
—through January 2, 1983.

Minnesota Museum of Art at Landmark
Center, St. Paul, MN — February 27
through April 17, 1983.

The Renwick Gallery of the National
Museum of American Art, Washington,
DC — June 24 through October 19, 1983.



Nils Landberg, "Tulip" glass goblets.



Josef Frank, "Vegetable Tree" Printed Fabric.



Alvar Aalto, Armchair. Bent and painted wood.

The Scandinavian Touch.

Approximately 80 works by 20 textile artists demonstrating the scope, variety and power of contemporary textile art and illustrating new experiments in textile techniques and thematic content. Wall tapestries, freestanding and hanging sculpture, jewelry, coats, rya rugs and unique textiles woven of hair are samples of the textiles included.

Showings:

Science Museum of Minnesota, St. Paul, MN—December 15, 1982 through February 15, 1983.

Chicago Public Library Cultural Center, Chicago, IL—March 15 through May 15, 1983.

Textile Museum, Washington, DC—June 15 through August 15, 1983.

Craft and Folk Art Museum, Los Angeles, CA—September 15 through November 15, 1983.



Jette Valeur Gemzöe, "Newspaper News" (detail).



Lena Rahant, "Orgon Stäpp."

**Art Now: Contemporary
Scandinavian Art.**

An in-depth look at the new artistic generation in Scandinavia. The exhibition includes painting, sculpture, installation works and mixed media by two or three artists from each Nordic country.

"Art Now" will be shown simultaneously with the works of Oyvind Fahlstrom (Sweden) and Asger Jorn (Denmark), providing an unparalleled comparative study of the contemporary art movement throughout Scandinavia.

Showings:

Municipal Art Gallery, Los Angeles,
CA—May and June 1983.



Poetry and Ecology in Scandinavian Printmaking.

Four separate collections, each containing approximately 50 works by artists representing the five Scandinavian countries.

The exhibition will give Americans an insight into art which crosses all cultural lines—art which touches the lives of every Scandinavian and American.

Showings:

Port of History Museum, Philadelphia, PA—October 1 through November 4, 1982.

Tacoma Art Museum, Tacoma, WA—November 20 through December 25, 1982.

University Art Galleries, University of California, Los Angeles, CA—January 10 through April 15, 1983. ■



Olli Viiri, "Canis Navalis." Linocut.



Philip Von Schantz, "Whortleberries." Lithograph.

Being the Best Means Outdoing Yourself.

Ask just about anyone in the automotive business how things are going, and the answer you're most likely to get will be: "Don't ask."

Sales in the industry are generally down. New car stocks are piling up.

But there is a brilliant exception to this gloomy news.

Volvo sales have never been better. It's almost—well—embarrassing.

Clearly Volvo has a lot of what people want. That's the way it's always been with Volvo. And the way it will always be. Volvos—similar to our 1983 DLs, GLs and Turbos—will be available to quality-minded car buyers for years to come. And each year's model will be a little more refined, tuned and improved. For 1983? A whole family of Turbos: two and four-door sedans and a sporty wagon. Engine modifications on the DL and GL gasoline models will help increase gas mileage and hp*. Trailer towing capacity has been increased... lots of small changes that add up to a quality product. A product that seems to be recession-proof. ■

DL

Two-door sedan	Four-cylinder gas
Four-door sedan	Four-cylinder gas
Wagon	Four-cylinder gas

GL

Four-door sedan	Four-cylinder gas
	Six-cylinder diesel
Wagon	Four-cylinder gas
	Six-cylinder diesel

Turbo

Two-door sedan*	Turbocharged four-cylinder
Four-door sedan	Turbocharged four-cylinder
Wagon	Turbocharged four-cylinder

*Certain Canadian models have different specifications; please consult your Volvo dealer for details.



Dennis Gray



CARIOCA

The First Aerodynamic Volvo

For film buffs, the Carioca is a dance introduced by Fred Astaire and Ginger Rogers in their first film together, *Flying Down to Rio*.

But for car buffs, the Carioca will always be a beautiful, aerodynamically designed Volvo built in Sweden in 1935.

In those grim days, the world was sinking into the Great Depression. And designers looked on aerodynamics—or "streamlining" as it was then called—as a way to beef up sales.

Trains, radios, refrigerators, even vacuum cleaners—all were designed with rounded edges, smooth surfaces and long, low profiles.

Automobiles, too, were influenced



by the art deco movement—notably Volvo's Carioca and the Chrysler Airflow in America. The Carioca did not go over very well, despite the fact that it was the roomiest and most comfortable car on the road. People were intrigued. But they didn't buy—probably because they wondered what their neighbors would think.

Only 500 Cariocas were built—which is just as well. It wasn't until 1938 that the last one found a buyer.

And yet the long-term influence of the Carioca was enormous. Bodies thereafter became lower and wider, running boards disappeared. Spare tires were repositioned *inside* the trunk. Headlights were recessed. The backs of cars were lengthened, sloped, rounded. A new age of the automobile had begun.

Because of the Carioca, cars would never look the same again. ▀







Savannah

Savannah grew from its founding by an English lord to one of America's most architecturally attractive cities. But, as time went on, neglect and decline set in. As recently as 20 years ago, people talked of Savannah as an "open sore — a gutted, largely abandoned ruin; a slum." Today, the city's restored ante-bellum charm is once again in full bloom and it attracts 130 million tourist dollars a year. What follows is the story of that remarkable renaissance in the South — a lesson on how to recapture the past and turn it into a beautiful place to live.

Some cities have a life all their own. They're born. They grow. They mature. They stand still in time. Or they decay. Now and then cities actually die — mainly from lack of love. That is what almost happened to Savannah.

Sir James Edward Oglethorpe's original plan for Savannah in 1733 might have been inspired by Peking, China — a grid system with repeated public squares flanked on the east and west by double tiers of lots set aside for public use.

Oglethorpe's plan was ultimately repeated until some 24 squares were established, 21 of which remain intact to this day. Overall, Savannah was a city of open spaces — a city made for walking and enjoying. And especially for looking.

At the height of its glory, Savannah boasted an unparalleled wealth of buildings that ranged in design from Federal, Regency and Greek Revival to Romanesque, Italianate and Gothic Revival.

But one day the glory began to fade. No one quite knows why.

Perhaps it was the period of Reconstruction after the Civil War. Or the great surge of industrialization that soon swept over America. Maybe it was the Great Depression that began in 1929. But whatever the cause, Savannah lost its vigor. Its wealth of architecture went unnoticed, unappreciated, for the

greater part of this century.

And all the while, the people of Savannah who realized what was happening looked on in sadness — and with desperate resignation.

Then something happened that shocked them into action.

In 1954, Savannah's old City Market was torn down to make way for a parking lot. The following year, the Isaiah Davenport House, one of the finest examples of Federal architecture in the city, was marked for destruction to make yet another parking lot. The developers called it "progress."

It was too much "progress" for seven farsighted women of Savannah.

They joined hands to establish the Historic Savannah Foundation and restore the Isaiah Davenport House. That splendid building stands today as a monument to their pioneering efforts, and as a symbol of Savannah's rebirth.

Since that day in 1955 when the Foundation was born, it has grown to become the nation's leading example of innovative rehabilitation, emphasizing not only the protection of historic buildings, but also the revitalization of entire blighted neighborhoods.

How was it done?

First, by making a professional inventory in Savannah of more than 1,200 buildings of architectural importance. The survey has since become the definitive reference for the city's Historic Review Board and for realtors, architects and developers.

A second important tool was the establishment of a Revolving Fund of \$200,000 raised through private contributions for the purchase of endangered buildings. A modest amount by today's standards but it has worked wonders.

With the Revolving Fund, the Foundation is able to buy buildings which are, in turn, sold to individuals committed to their restoration.

Covenants are placed on all build-

ings requiring that restoration must be started and completed within a specific time frame — and that exterior designs must be approved by the Foundation.

Residential area rehabilitation in Savannah began in 1965. The Foundation purchased several key buildings and convinced interested individuals to purchase others. Result: a dilapidated area of 13 acres in Savannah once again became a proud and beautiful neighborhood. A mere \$38,000 from the Revolving Fund had produced over \$3 million in private restoration activity!

What is the Foundation's underlying philosophy?

An executive of the Foundation put it this way in a recent talk to other preservationists:

"We strongly hold to the belief that the quality of life in a community is largely and directly related to the quality of design and of the built environment.

"Architectural quality does matter. Its effect is not to be discounted.

"Beyond the dirt and scars from weather and age lie buildings which speak to your communities' indigenous and individual character.

"We recommend to you that, where new construction is called for, steps should be taken to promote an awareness of architectural concern — buildings which we can leave with pride and purpose to our children's children as we have been left such legacies by previous generations."

If you plan to visit Savannah and would like to see some of the historic houses, call the Historic Savannah Foundation for information: (912) 233-7703 or (912) 233-3597.

Walking tours depart daily at 10:00 a.m. from the Hyatt Regency Hotel, 2 West Bay Street. Reservations are required. Rate: \$5.00 per person, including Georgia sales tax.

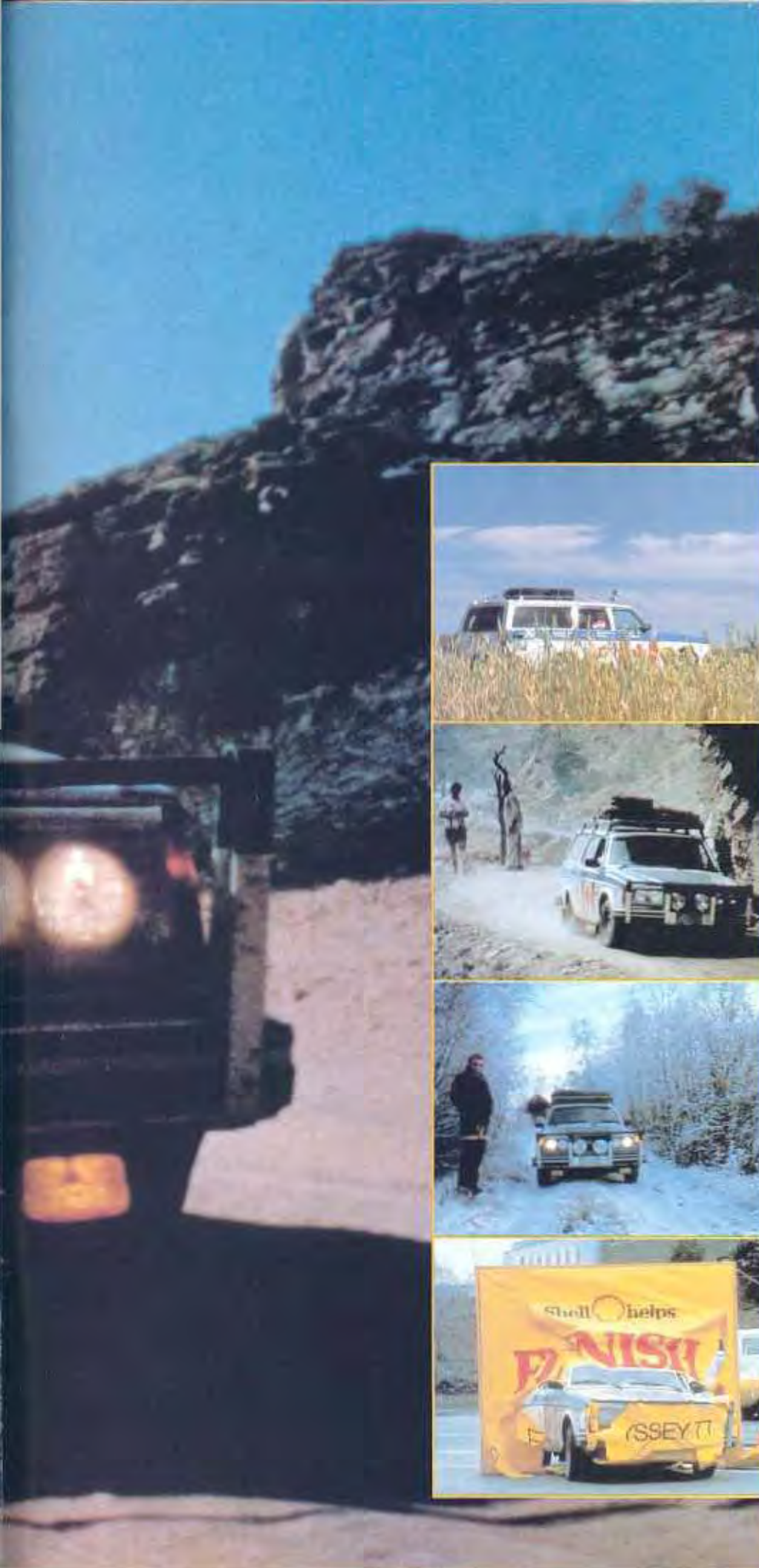
There is not a more beautiful way to spend a morning — or \$5.00 — anywhere. ■

RED CLOUD'S ODYSSEY

OR AROUND THE WORLD IN A VOLVO IN

74 days, 0 hours, 11 minutes.





On September 6, 1980, Garry Sowerby and Ken Langley set out from Toronto in a Volvo DL Station Wagon nicknamed Red Cloud.

Seventy-four days and 11 minutes later they returned — bone-weary, but in triumph — with a world's record in their pocket.

They had made the *Guinness Book of World Records* for the fastest circumnavigation of the globe by land.

And, along the way, they had established beyond doubt that Volvo is one of the most durable and reliable cars this tough old world has seen — or may ever see.

The previous record set in 1976 was 102 days, 18 hours, 26 minutes and 54 seconds.

Sowerby and Langley thought they could do it in 77 days. But they knew it wouldn't be easy. The journey had to begin and end at the same point and hit both northern and southern hemispheres. Time had to be measured not just in driving, but on ocean crossings as well. And everything would have to be verified by a logged record, passport stamps and press clippings.

The rules were: One driver, one navigator, one car.

Fortunately, they had selected a Volvo. Their DL was called on to perform like an off-road vehicle across Australian deserts — like an army jeep on India's non-roads — like a snowmobile on ice-slick highways in Scandinavia.

It endured snow drifts, searing heat, and the up-and-down pounding torture of roads that traversed the Alps, the Pyrenees, the Himalayas. "It performed," the drivers said, "like a champion every step of the way."

Only two incidents marred the Volvo's performance.

In Australia, a kangaroo left a dent in the bumper — and a desert storm made the engine misfire once or twice until it was dusted off.

But, then, nobody's perfect. ■



HOW DO YOU TOP AN 1800?

In the mid-1960s, Volvo engineers began building models of a new Volvo sports car to succeed the 1800.

The new Volvo—designated P 172—was a 2+2 coupe utilizing the power train of the 164.

Its clean, sheer styling would have made Pininfarina proud. Its six-cylinder engine would propel the car from 0 to 100 kmh in an astonishing 8 seconds.

Unfortunately, it had a sticker price

of \$6,000 which was considered much too high for volume sales in those times.

And so, reluctantly, the P 172 project was abandoned. Designer Jan Wilsgaard (who also designed the new 760 GLE) said “it was almost with tears in my eyes that I ordered the P 172 to be scrapped. It was one of the most stimulating projects I have ever worked on... rather a boy’s dream.”

Even the clay model of what might

have been the Volvo sports car of the 1970s no longer exists—it cracked and was scrapped in 1975.

Will there ever be another Volvo sports car?

“Interest comes and goes,” said a Volvo engineer recently. “But sports cars, which have served Volvo in the past, may still play a part in Volvo’s future.” ■



