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— 2023 —

GREENWICH

CONCOURS D'ELEGANCE



2-4 June, 2023 | Greenwich, CT

HAGERTY | Events

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Postwar Alfas are delightful little cars. They will always be admired and are guaranteed to make you smile.

Features

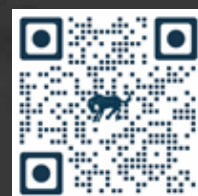
- | | |
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| <p>54 Prewar Alfa Romeos
Sophisticated styling and advanced engineering made Alfa exceptional.</p> <p>60 Postwar Alfa Romeos
When Alfa defined the affordable Italian sports car.</p> <p>66 East Coast Coachbuilders
Custom coachwork gave classic cars distinctive looks.</p> <p>74 High-Impact Colors
When hot muscle cars got some crazy paint colors.</p> <p>70 Woodies
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Featuring hot rods from 3 Dog Garage.</p> | <p>87 Motorcycles: Exotic Italians
Wherein Italian passion meets brilliant engineering.</p> <p>94 Motorcycles: Best of Britain
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Shaping the future of car culture while celebrating the past.</p> |
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Welcome



On behalf of everyone at Hagerty, it is my honor to welcome you to the 2023 Greenwich Concours d'Elegance. What a weekend we have in store for you!

It all starts Friday with an educational seminar titled "Concours Judging 101: ICJAG Fundamentals," hosted by veteran judges Chris Kramer and Nigel Matthews. This is for car enthusiasts who have always wanted to know what judges are looking for when crowning a best of show. Friday also features The Grand Tour, a personal favorite, where concours entrants can spend the better part of the day doing what we love the most, driving the most beautiful roads of the Greenwich and New York area.

Saturday's inaugural "Concours de Sport" features exciting cars from and inspired by the world of motorsports.

Featured classes include Lime Rock Racing Legends and RADwood Race Cars for the Street, a showcase of homologation specials from the 1980s and 1990s, as well as a class of cars owned or driven by celebrities. On Sunday, you'll find the traditional Concours d'Elegance highlighting Alfa Romeo, Brass Era steam cars, postwar American, Italian, and English automobiles, and more.

We are also thrilled to welcome Connecticut native, television host, passionate auto enthusiast, and restorer Wayne Carini as this year's Grand Marshal. He'll bring with him a special class of cars from his private collection, including cars seen on his well-known TV show, *Chasing Classic Cars*.

You definitely won't want to miss Saturday's Waterfront Party inside Club Greenwich, where you can rub elbows with our Grand Marshal, entrants, judges, exhibitors, sponsors, and fellow car lovers to celebrate all things automotive, all while enjoying a special roving dinner and signature cocktails.

As always, I am grateful for the support and dedication of the volunteers, staff, exhibitors, sponsors, and, of course, the members of the Madison Avenue Sports Car Driving & Chowder Society. Without all of you, this event simply could not happen.

We are again honored to produce and present this year's Greenwich Concours d'Elegance, and we are so glad you are here. I'll see you on the show field!

Onward and upward!

McKeel Hagerty
Chairman

2023 Schedule of Events

Friday, June 2nd

9:00 a.m.	Greenwich Grand Tour (limited to concours entrant vehicles only)
3:00 p.m.	Judging Seminar

Saturday, June 3rd | Concours de Sport

6:30 a.m.	Vehicles arrive at the field
7:00 a.m.	Judges' meeting
8:00 a.m.	Early admission for media, concours participants, and VIP ticket holders Breakfast for concours participants and VIP ticket holders Judging commences
9:00 a.m.	Show opens to public
10:00 a.m. – 3:00 p.m.	Hagerty Ride & Drive, Brand Alley, and Future Drivers Club
11:30 a.m. – 1:30 p.m.	Lunch for concours participants and VIP ticket holders
2:00 p.m.	Awards ceremony begins
3:00 p.m.	Show ends
6:30 p.m.	Waterfront Party in Club Greenwich on the show field

Sunday, June 4th | Concours d'Elegance

7:00 a.m.	Vehicles arrive at the field
8:00 a.m.	Judges' meeting
9:00 a.m.	Early admission for media, concours participants, and VIP ticket holders Club Greenwich opens
9:00 a.m.	Judging commences
10:00 a.m.	Show opens to public
10:00 a.m.	Hagerty Youth Judging
10:00 a.m. – 4:00 p.m.	Hagerty Ride & Drive, Brand Alley, and Future Drivers Club
11:30 a.m. – 4:00 p.m.	Lunch for concours participants and VIP ticket holders
2:30 p.m.	Awards ceremony begins
4:00 p.m.	Show ends

2023 Committee and Staff

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Honorary Chief Judge

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Honorary Judge

Kent Bain

Honorary Judge

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- Leland Graham
- Ken Gross
- John Lawless
- Mark Lizweskie
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- Dr. Paul Sable
- Rich Taylor
- Charlie Vrana

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Master of Ceremonies

- Bill Rothermel
- Ramsey Potts



The Grand Tour



GREENWICH

CONCOURS D'ELEGANCE



Wayne Carini

The Greenwich Concours d'Elegance is pleased to introduce its 2023 Grand Marshal.

Master restorer Wayne Carini is best known for the award-winning work at his F40 workshop, but for the past 16 years he has also been internationally recognized for his television show, *Chasing Classic Cars*.

Wayne was born into the restoration business—his father founded the Model A Restorers Club in 1951, the year Wayne was born. Eight years later, he was sanding cars at his father's shop and hasn't stopped since. Ferraris got into his blood at the age of 10, when, while on vacation in the Berkshires, he got a ride in a 1960 Ferrari 250 SWB. He has had the honor of restoring six 250 SWBs, and they remain his favorite car.

In July 2006, an article about Wayne's pursuit of a rare Hudson Italia appeared in the Sunday *New York Times*. The next day, he was contacted by Jim Astrausky, owner of Essex TV, a production company looking for an automobile show for the Discovery Channel. Today, Wayne's program *Chasing Classic Cars* is one of the world's most popular automotive TV shows.

Today, Wayne participates in many aspects of the classic-car world. He often is a judge or grand marshal at top car events in the U.S. F40 Motorsports is a prominent retailer of special-interest cars while also providing award-winning restorations for clients around the world. His magazine, *The Chase*, chronicles the "stories behind the stories" that make the hobby so fascinating.

More recently, Wayne has partnered with the newly launched Speedvision, a streaming network that welcomes those with a passion for vehicles. It will perpetuate the programming that has made *Chasing Classic Cars* a global brand. As part of Speedvision, Wayne has created a new podcast, *Talking Classic Cars*, with friend Jay Ward of Pixar's *Cars* franchise. In addition, he will begin a program for Speedvision called *On the Road with Wayne Carini*, where he will travel to meet enthusiasts and tell their stories.

At home, Wayne is married to his wife of 39 years. They have two wonderful daughters and two fantastic grandchildren, including a grandson who shares Wayne's love for anything with wheels. Wayne's daughter Kimberly was diagnosed with autism at an early age. Now 34 years old, she remains an important part of the family's life. Because of Kimberly's autism, Wayne and the entire family have made helping autism charities a major part of their lives. Wayne and his family live on a farm in rural Connecticut. //

Josh Sweeney



Introducing Concours de Sport

Celebrating cars from and inspired by motorsports

Rooted in the Amelia Concours d'Elegance tradition of naming two Best of Show winners, one from the world of motorsports and another chosen for its pure elegance, Saturday's Greenwich Concours de Sport is curated to complement Sunday's traditional Concours d'Elegance with a celebration of cars from and inspired by the world of motorsports. This exciting new event introduces vehicles to the show-field lawns, including standouts from the 1980s, 1990s, and 2000s, which are rarely celebrated on the grand stage of world-class concours.

Innovative Concours de Sport car classes include RAD-wood Street Cars Built for the Track, a celebration of homologation specials from the 1980s and 1990s. Porsche fans will enjoy the wild builds and sleek customizations of Porsche Outlaws. Rarely seen Japanese domestic sports cars are represented in the JDM Performance class and will be joined by a fabulous collection of Japanese motorcycles, including some of the fastest street bikes ever made. All eight generations of the Corvette will be represented in Corvette: America's Sports Car, and we will recognize Carroll Shelby's 100th birthday with the Carroll Shelby Centenary class.

Saturday's Concours de Sport is also a celebration of the local community, with three classes of vehicles

specifically chosen from local collectors. Cars of Greenwich Avenue highlights eight of the most exciting vehicles from Greenwich, Connecticut, and surrounding towns. Curated in partnership with the leadership team of Greenwich Cars & Coffee, this class is a tribute to the beautiful seacoast town and the wonderful people who call it home. In addition, Racing Legends features cars that have raced at the historic Lime Rock Park in Lakeville, Connecticut. Finally, Cars of Garage + Social is a featured class of vehicles selected from the collections of Bedford Hills, New York, Hagerty Garage + Social members.

Families will delight in the newly renamed Future Drivers Club featuring fun and educational activities for younger enthusiasts. Students between the ages of 8 and 14 will have the opportunity to participate in Hagerty Youth Judging. The young judges are guided through the show field as a group to pre-selected Concours de Sport vehicles and are provided with the opportunity to interact with owners and learn details, history, and fun facts about each of these entries.

We are grateful for your support of the inaugural Greenwich Concours de Sport and hope that you enjoy the event.

Chris Brewer
Senior Director of Concours

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GREENWICH
CONCOURS D'ELEGANCE

2023 Concours Class/Awards

Concours Awards

Best of Show: [Concours de Sport](#) and [Concours d'Elegance](#)

Best in Class: [33 Awards](#)

Class Awards (Award of Speed & Style): [66 Awards](#)

Saturday Concours de Sport

RADwood Street Cars Built for the Track
(Homologation Specials)

Cars of Wayne Carini – Display Only

Japanese Sport Bikes

JDM Performance
(Japanese domestic market sports cars)

The Outlaws (Porsche Outlaws)

Corvette: America's Sports Car

Carroll Shelby Centenary

British Racing Green (English Modern)

On Fire (Rod & Customs)

Cars of Greenwich Avenue
(Curated in partnership with Cars & Coffee)

Racing Legends (Cars of Lime Rock)

Beach Cars – Display Only

Supercars – Display Only

Driven by Celebrity
(With celebrity owners or association)

Front-Engine Porsche

Garage + Social (Partnership with
Bedford Hills, New York Garage + Social)

Practical Performance (Sport SUV)

It's Electric (Hybrid and Electric Hypercars)

Historic Hot Rods from the
3 Dog Garage Collection – Display Only

Sunday Concours d'Elegance

Alfa Romeo Pre-War

Alfa Romeo Post-War

Brass – Steam Cars

East Coast Coachbuilders Classics

Pre-War Classics European

Post-War American – Personal Luxury Cars

Post-War Italian – GTs Limited Production

Post-War English – Coupes

Post-War German – Roadster Class

Muscle/Performance (High-Impact Colors)

Class of '63

Woodies

Historic Hot Rods from the
3 Dog Garage Collection – Display Only

Supercars – Sunday Judged

Motorcycle – Exotic Italian

Motorcycle – Best of Britain

Porsche 356

Ghia Concepts

Cars of Wayne Carini – Display Only

Beach Cars – Sunday Judged



Specialty Awards

The Grand Marshal's Award

Chowder Award

Honorary Chief Judge's Award

California Mille Dream Car

Margie + Robert E. Petersen Perfection Award

Malcolm Pray Award

Lime Rock Award

Chief Judge's Award

Chairman's Award

Founder's Award

Wayne Carini's *The Chase* Award

Timeless Elegance Award

Brock Yates Memorial Award

Distinguished Motorcar Award

Hagerty Drivers Foundation National Automotive Heritage Award

Preservation Award in Honor of Dr. Fred Simeone

Hagerty Youth Judging Award

People's Choice Award

The Best Sounding Car presented by Ernie Boch Jr.

Sweetest Shine



SATURDAY

British Racing Green: English Modern

1951 MG TD
Alberto Araya

1956 Jaguar XK140MC
Andrew Gold

1958 Austin-Healey Sprite
David Silberkleit

1966 Lotus Elan 45 Roadster
AKAROCS Studio
Richard Goncalves

1972 Triumph TR6
Michael D'Alessandro

1995 Jaguar XJS
Robert A.B. Baraf

Carroll Shelby Centenary

1965 Ford GT40
Benjamin Levy

1965 Shelby Cobra 289
Richard Myers

1966 Shelby GT350
Richard Klein

1966 Shelby GT350
Adam Scheps

1967 Shelby GT350
William Wirth

**1968 Ford Mustang Shelby
GT500KR**
Wayde Walker

2006 Ford GT Heritage
Francis Wihbey

Cars of Greewich Avenue

1971 Lamborghini Miura
Russell S Lalli

1990 Lamborghini Countach
Francis Wihbey

1994 Lamborghini Diablo
Jordan and Andrew Turner

2008 Bugatti Veyron 16.4 Cars
LAMA Holdings LLC

2008 Koenigsegg CCX Edition
Jonathan Weizman

2009 Spyker C8 Spyder
Brenon Abernathie

2014 Ferrari LaFerrari
Eduardo Menasce

2019 McLaren Senna GTR
RM Collection

2022 Lamborghini Countach
RM Collection

2022 McLaren 765LT
Spencer Peters

Corvette: American Sports Car

1954 Chevrolet Corvette
Rob & Clare DiNuzzo

1957 Chevrolet Corvette
Harvey A. Wagner

1961 Chevrolet Corvette
Phil Schwartz

1967 Chevrolet Corvette
Phil Schwartz

1968 Chevrolet Corvette
Gene Eistertz

1969 Chevrolet Corvette
Lenard Ferraro

1973 Chevrolet Corvette
Bill Telesca

2019 Chevrolet Corvette ZR1
M S Koly

2022 Chevrolet Corvette C8.R
Perry Hack



SATURDAY

Driven by Celebrity

1960 Chevrolet Corvette
Marlo and Joyce Moss

1967 Aston Martin DB6 Volante
Jason C. W Hancock

1970 Maserati Ghibli
Ernie Boch, Jr.

1971 Stutz Blackhawk
Robert Kerekes

1972 Chrysler Town & Country Station Wagon
Henry & David Gioiella

1990 Lotus Esprit X180R Racecar
Ralph Stechow

1996 Porsche 911
Frank Chicherchia

Front-Engine Porsche

1977 Porsche 924
Ann M. Fagan

1988 Porsche 928
David & Henry Gioiella

1989 Porsche 928 S4
Ryan Friedman Motor Cars

1991 Porsche 944 S2 Cab
Andy Copp

1992 Porsche 928
Ryan Friedman Motor Cars

Garage & Social

1966 Austin-Healey 3000
Doug Weill

1966 Chevrolet Corvette
Peter Martin

1972 Detomaso Pantera
Robert Levitt

1989 Ferrari 328 GTS
Robert Matluck

2000 BMW Z8
Matthew Tynan

2001 Dodge Viper
Matthew Tynan

Japanese Sport Bikes

1980 Suzuki RG500
Steven Landau

1982 Honda CX500TC 500 Turbo
Brad Beers

1983 Honda CX650T 650 Turbo
Brad Beers

1983 Suzuki XN85 Turbo
Brad Beers

1983 Yamaha XJ650L Seca Turbo
Brad Beers

1985 Kawasaki ZX750-E2 Turbo
Brad Beers

JDM Performance: Japanese Domestic Market Sports Cars

1970 Nissan Fairlady 432
Mike and Debbie Rogers

1989 Toyota Soarer
Carl Peczynski

1990 Nissan Skyline
The Cultivated Collector

1991 Suzuki Cappuccino
Juan Jose Ballarin

1992 Mazda RX-7
Tom Nisco

1993 Honda NSX-R
The Cultivated Collector

1995 Nissan Skyline
Cooper Moore

1997 Toyota Chaser
Josh Rivera

2004 Mitsubishi Lancer Evolution 8
Matthew Stevens



SATURDAY

On Fire (Rod & Customs)

1922 Ford Dump Truck

Joseph S. Raia

1934 Ford Model 40

Charles Padula

1941 Willys Custom Coupe

Daniel LaRusso

1957 Chevrolet Nomad

Mr. and Mrs. Jeffrey B. Goldstein

1972 Chevy Corvette

Joe Barra

Porsche Outlaws

1957 Porsche 356A

Ken Vaughan

1961 Porsche 356B (T5)

Craig Rosenman

1964 Porsche 356

Robert Rathe

1967 Porsche 911

Dewey Kang

1970 Porsche 914/6

Jim and Kathy Foster

1976 Porsche 911

Kevin Gould

1977 Porsche ROCS

Panamericana 911

AKAROCS Studio / ROCS

Motorsports - Richard Goncalves

1985 Porsche Carrera

Leonidas

1986 Porsche 944

Josh Goldflam

1987 Porsche 911 Kronberg

Gary Hustwit

1987 Porsche 911 ROCS DC Punk

Outlaw

ROCS DC Punk

1995 Porsche 911

Leonard Y. Lee

Practical Performance: Sport SUV

1967 Land Rover Series IIA 88

Alex Scolnik

1968 Toyota Land Cruiser

Rodney Wheeler

1973 Ford Bronco

Jordan Sanders

1974 Ford Bronco

Allen Gregg

1977 Ford Bronco

Jack Child

1985 Land Rover 90 Station Wagon

Breht Feigh

1989 Land Rover Defender

G. Lopilato

1995 Land Rover Range Rover

Classic

Stray Dog Classics



M20

M6GT

MP4/2

F1

MP4/13

MP4-12C

P1

720S

ARTURA

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SATURDAY

Racing Legends: Cars of Lime Rock

1956 Jabro Mark 1
Kevin Clemens

1956 Porsche 356A
Ed Hyman

1957 Porsche 356A
Wilbur & Cindy Strickland

1957 Porsche Coupe
Tom Miller

1957 Porsche Speedster
Lake Underwood

1968 Porsche 912
Kobus Reyneke

1990 Ferrari 348 Challenge
Jason Berkeley

RADwood Street Cars Built for the Track: Homologation Specials

1985 Audi Sport Quattro
Ai Design

1985 Peugeot 205 T16
Ai Design

1986 Ford RS200
The Cultivated Collector

1986 Renault R5
David Geisinger

1991 Chevrolet Camaro
Mike Brienza

1991 Lancia Delta Integrale 16V
David Geisinger

**1991 Mercedes-Benz 190E 16V-2.5
Evolution II**
Edward Owen

Wayne Carini Class: (Display Only)

1916 Pierce-Arrow Model 38 Tour

1932 Moal Ford Miller Coupe

1934 MG Airline

1936 Ford Three-Window Coupe

1936 SS100 Roadster

1938 Lincoln K LeBaron Coupe

1948 Davis Divan

**1953 Studebaker Commander
Coupe**

1969 Ford Torino Talladega

75

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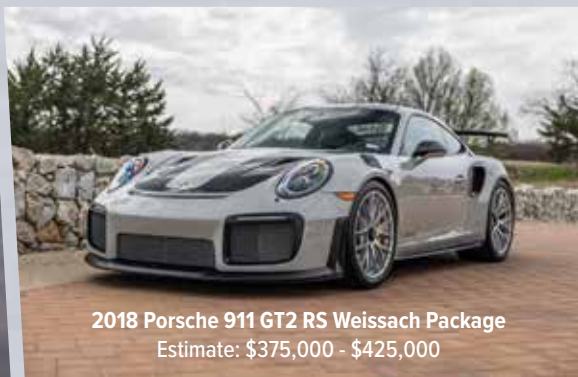
2004 Porsche Carrera GT ► Estimate: \$1,500,000 - \$1,800,000



1999 Porsche 911 Classic Club Coupe
Estimate Available Upon Request
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1971 Porsche 914/6 'M471'
Estimate: \$525,000 - \$550,000



2018 Porsche 911 GT2 RS Weissach Package
Estimate: \$375,000 - \$425,000

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SUNDAY

Alfa Romeo Pre-War

**1933 Alfa Romeo 6C1750
Gran Sport**
Bruce and Rebecca Vanyo

1937 Alfa Romeo 8C
Lawrence Auriana

Alfa Romeo Post-War

1956 Alfa Romeo 1900
Gary A. Pezzella

1959 Alfa Romeo Giulietta
Steven Eickelbeck

1963 Alfa Romeo Giulia Spider
Steven Heffer

1967 Alfa Romeo 4R Zagato
MotoResto Maine

1967 Alfa Romeo GT 1300 Junior
Richard Reina

1971 Alfa Romeo Montreal
Dave Garfinkel

1978 Alfa Romeo Spider
Phil Jacobs

1993 Alfa Romeo RZ Zagato
Gary A. Pezzella

Beach Cars

**1948 Willys Overland Jeepster
Jeepster**
Dennis David

1960 Fiat 500 Jolly
Thomas & Kristin Zarrella

1967 Amphicar Model 770
Teitelbaum

1967 Austin Mini Moke
Leigh Brent

1970 Meyers Manx Dune Buggy
Kristy Sevag

1974 Volkswagen181 Thing
Andy O'Rourke

1977 International Scout SSII
Sean Lindsay

Brass - Steamcars

**1900 Conrad Motor Carriage
Model 60**

1903 Grout J
Billings Cooke

1903 Locomobile Stanhope B
Robert Sullivan

1904 Gardner-Serpollet L
Mitch & Wendy Gross

1907 White G
Mitch & Wendy Gross

1908 Stanley Steam Car F

1911 Stanley Model 72 Special
Christopher Maloney

1913 Stanley Model 78

1914 Stanley 607
Ted Daros

SUNDAY

Class of '63

1963 Buick Riviera
Vincent Tomassetti

1963 Cadillac Series 62
Bill Renda

1963 Chevrolet Corvette
Robert Boutot

1963 Daimler SP250
Steven and Anita Busch

1963 Jaguar E-Type
Ron Savenor

1963 Lotus Ford-Cortina Mk 1
Jamie Kitman

1963 Saab 95 Estate
Bruce & Lori Turk

1963 Studebaker Avanti R1
Augustino and Jean Capasso

1963 Volkswagen Beetle
Freccia Brothers Garage

East Coast Coachbuilders

1930 Packard 745 LeBaron Towncar (745C) Cabriolet
Paul Tracy

1931 Duesenberg Model J
Alan Rosenblum

1934 Packard 1106 Aero Coupe by Lebaron
The Marano Collection

1934 Packard Convertible Victoria 1005
Philip Richter

1941 Packard 180
David & Linda Kane

Ghia Concepts

1940 Chrysler Thunderbolt
Stephen Murphy

1952 Chrysler Styling Special
Michael Schudroff of Carriage House Motor Cars

1953 Chrysler d'Elegance
Don Bernstein and Patt Taylor

1954 Dodge Fire Arrow
Sonny Abagnale

1957 Dart Diablo
Maine Classic Car Museum

Historic Hot Rods from the 3 Dog Garage Collection (Display Only)

1922 Ford roadster pickup
The "Kookie T"

1927 Ford Frank Mack roadster

1927 Ford Dick Williams roadster

1932 Ford "The Avenger"
built by Don Tognotti

1932 Ford Roadster
built by LeRoy Titus

1932 Ford Dr. Leland Wetzel roadster

Motorcycles: Best of Britain

1936 Brough Superior SS100
Victor Olson

1937 Vincent-HRD Series A
Christopher Candy

1938 Triumph Speed Twin
David Markel

1948 Velocette KTT
Randy Hoffman

1954 AJS 7R3
Team Obsolete

1957 BSA DBD34 Gold Star
Glenn Bewley

1974 Norton John Player Special 850 Commando
Christopher and Lisa Minks

1991 Britten V100
Bob Robbins

2023 Concours d' Elegance | Entrants

SUNDAY

Motorcycles: Exotic Italian

1949 Gilera Saturno

David Tompkins

1973 Moto Guzzi V7 Sport

Glenn Bewley

1974 Ducati 750SS

Roy Kidney

1976 Laverda Jota

Robert Machinist

1978 Moto Guzzi 850

Le Mans Series 1

Robert Machinist

1978 MV Agusta 750S

Peter Boggia

1979 Ducati 900

Mike Hailwood Replica

Gregory Rathe

1992 Bimota Tesi 1D

Philip E. Richter

Muscle/Performance: High-Impact Colors

1964 Cheetah Coupe

Auxier-Barnes LP

1968 Ford Mustang

Andy Mistler

1969 AMC S/C Hurst Rambler

Darrin Boeckel

1969 Dodge Charger

Ronnie Belletiere

1969 Pontiac GTO

James Prudente Jr.

1970 American Motors Rebel

Terry Weiner

1970 Buick GSX

Albert Krumm

1970 Ford Mustang

Phil Quinn

1970 Pontiac GTO

Alex Ipiotis

1970 Plymouth Cuda

Robert & Joan Conca

1970 Plymouth Superbird

Joseph Medwick

1973 Buick Century Gran Sport

Stage1 4 Speed

Philip and Grace Roitman

Porsche 356

1952 Porsche 356

Rogério Santos

1956 Porsche 356A

Mares and Motors

1956 Porsche 356A

Michael Ricciardi

1957 Porsche 356A

Jerry Charlup

1957 Porsche 356A

Ken Vaughan

1957 Porsche Speedster

Lake C. Underwood II

1958 Porsche Speedster

Thomas & Kristin Zarrella

1962 Porsche 356B Twin Grille

Roadster

Michael Schudroff

1963 Porsche 356B

David Geisinger

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2023 Concours d' Elegance | Entrants

SUNDAY

Post-War American Personal Luxury Cars

1962 Pontiac Grand Prix
Robert Carpenter

1963 Ford Thunderbird
Cappuzzo Family Collection

1964 Buick Riviera
Richard and Linda Harvey

1966 Oldsmobile Toronado
Paul Andreas

1967 Cadillac Eldorado
Frank Nicodemus

1969 Buick Riviera
Eric Sporrer

1969 Pontiac Grand Prix Model SJ
Scott Mancini

1971 Buick Riviera
Scott Poole

Post-War English Coupes

1949 Bentley Mark VI
Fred Zell

1954 MG TF
German & Lisa Garcia

1958 Jaguar XK150
Dennis Mamchur

1962 Morgan Plus 4 Drophead Coupe
The New England Classic Car Company

1965 Jaguar E-Type
Wicker Francis

1993 Jaguar XJR-S
Pascal A. J. Maeter & Cecilia A. Loftus

Post-War German Roadster Class

1963 Mercedes-Benz 190 SL Roadster
Gene and Marlene Epstein

1964 Mercedes-Benz 230SL
Jerry Robinson

1965 Mercedes-Benz 230SL
John Betsch

1970 Mercedes-Benz 280SL
Joseph Faraldo

1970 Mercedes-Benz 280SL
Charles Paternina

1970 Mercedes-Benz 280SL
Robert and June Platz

1971 Mercedes-Benz SL
Robert Bersh

1988 Mercedes-Benz 560SL
Ann M. Fagan



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2023 Concours d' Elegance | Entrants

SUNDAY

Post-War Italian GTs Limited Production

1950 Ferrari 195 Inter
Roger and Sally Demler

1961 Maserati 3500GT
John Johnson

1963 Ferrari 250 GT
The Cultivated Collector

1963 Ferrari Lusso 250 GTL
Marti Kalko

1965 Lamborghini 350GT
Dave Piangerelli

1967 Ferrari 330 Speciale
Peter S. Kalikow

1967 Lamborghini Miura
Renee & Robert Torre

1974 Maserati Khamsin
David C. Reilly

Pre-War Classics European

**1933 Rolls-Royce 20/25
Shooting Brake**
John & Kathryn Harlow

1935 Bugatti Type 57
Nick Grewal

1935 Rolls-Royce 20/25
M S Koly

1937 Rolls-Royce Phantom 3
Manny Dragone

1939 Daimler DB18
Pelle' Gaglione

Supercars

1995 Ferrari F50
Amine Collection

1995 McLaren F1
Scuderia N. E.

1996 Bugatti EB110
GTMC Collection

2005 Ford GT
Roger P Matles

2005 Porsche Carrera GT
RM Collection

2015 Ferrari LaFerrari
Peter S Kalikow

2016 Aston Martin Vulcan
MKV Cars LLC

2017 Aston Martin V12 Vantage
MKV Cars LLC

2020 McLaren Sabre
Sparky18888

2023 Ferrari 812 Competizione
Jono Reilly

Woodies

**1940 Ford Standard Woodie
Station Wagon**
Henri M. David, Jr.

**1947 Ford Super Deluxe Woody
Wagon**
John Gagliardi

1948 Pontiac Silver Streak 8
Edward Owen

1949 Packard Station Sedan
The Marano Collection

1950 Chrysler Town & Country
Paul J. DiMaio

1952 Buick Super
David Buckman

1953 Nash Rambler
John Gagliardi

1961 Ford Country Squire
Eric Ringstrom

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Ken Gross | Chief Judge

Former executive director of the Petersen Automotive Museum in Los Angeles, Ken is an award-winning automotive journalist. He's written 24 automotive books and has contributed to nearly every car magazine you've ever enjoyed reading. He's been a chief class judge for 30 years at the Pebble Beach Concours d'Elegance and serves on its Selection Committee. Ken has guest-curated 12 critically acclaimed automotive exhibitions in art museums from Atlanta to Portland.



Nigel Matthews | Assistant Chief Judge

Nigel is a founding member of the International Chief Judge Advisory Group. He has been in the automotive industry for 44 years, serving the first 20-plus years as a Red Seal-licensed technician working on Rolls-Royce and Ferraris and the remaining years in the classic-car insurance business. He joined Hagerty Canada in 2010 and is currently the global brand ambassador, judging at concours events around the world.



Dr. Paul Sable | Honorary Chief Judge

Paul is a university professor, an automotive historian and collector, and a car enthusiast, serving as head judge or class judge at almost every concours in the U.S. He collects hybrid cars of the 1950s, and he is an expert on Ghia cars and early concept cars. He has been a judge at the Greenwich Concours every year since it began. In 2015, Paul marked his retirement as chief judge after more than 15 years.



Kent Bain | Honorary Judge

Circa 1978, Kent put aside his industrial-design career to focus on his avocation: restoring vintage sports cars. He founded Automotive Restorations Inc., which is based in Stratford, Connecticut. Kent enjoys all types of racing machinery and European sports/GT cars, especially Rolls-Royce and Bentley. "Forty-five enjoyable years have elapsed, and it's all worked out just beautifully," Kent reflects. "A well-driven life of great cars if I do say."



Ed Welburn | Honorary Judge

Ed was named VP of GM Design North America in October 2003, becoming just the sixth Design leader in GM history. He oversaw the development of GM products like the Corvette, Escalade, and Camaro. Today he is president of The Welburn Group and founder/CEO of Welburn Media Productions. He is the only automobile designer to have his archives housed in the Smithsonian. He's also developing a film about African-American race car drivers in the 1920s and 1930s.

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2023 Greenwich Class Judges



Steve Ahlgrim

Area of Expertise: Ferrari and postwar European marques

Profession/Affiliations: International Advisory Committee for the Preservation of Ferrari Automobiles (IAC/PFA)

Fun Fact: I became involved in concours judging when the chief judge failed to show up to a show I attended

Kim Barnes

Area of Expertise: Corvette, Brit Racing Green, RADwood, JDM, On Fire, postwar American or English, muscle cars, Ghia, beach cars

Profession/Affiliations: AACA, NCRS

Fun Fact: Started my first restoration business at age 13 refurbishing Schwinn Krate bicycles

Don Breslauer

Area of Expertise: Sports and racing cars from the 1950s, 1960s, and 1970s

Profession/Affiliations: Fabricator and board member of New England Racing Museum

Fun Fact: All of the race cars I have built have gotten old!

John Connolly

Area of Expertise: Jaguars, Bentleys, and Aston Martins.

Profession/Affiliations: Private investor, Jaguar Club

Fun Fact: Professional pilot

Brian Cotter

Area of Expertise: Young classic AMGs/ British cars/race cars

Profession/Affiliations: Mercedes-Benz USA/AMG

Fun Fact: Races a vintage Formula Vee

Tom Cotter

Area of Expertise: Sports and racing cars, hot rods, barn finds

Profession/Affiliations: Woodies, author, host of the Hagerty series *Barn Find Hunter*, Certified Car Geek

Fun Fact: I race a Cunningham

Christopher DeMarey

Area of Expertise: Prewar classics, '60s muscle

Profession/Affiliations: Photographer, longtime member of the CCCA

Fun Fact: The first car I drove was a Ford Model T snowmobile

Jeffrey DeMarey

Area of Expertise: Classic American cars and late '60s muscle cars

Profession/Affiliations: National board member CCCA & regional director master judge. VSCCA member

Fun Fact: I started a charity to help get the younger generation involved with cars: www.springfieldtoboston.com

Alexandra Domar

Area of Expertise: Postwar European sports cars, prewar cars

Profession/Affiliations: Restoration Technician at Rare Drive; McPherson College alum, Pebble Beach Concours, Cavallino Concours, PCA, 356 Registry, NTHS

Fun Fact: I am the only woman who holds a Bachelor's Degree in Motorcycle Restoration

Keith Duly

Area of Expertise: Prewar sports and race cars, postwar Italian road and race cars

Profession/Affiliations: Retired aerospace engineer; VSCCA/VSCC (U.K.)

Fun Fact: I don't count her horses and she does not count my cars. It works!

Dick Fritz

Area of Expertise: Ferrari and all Italian postwar cars/all European postwar cars, hot rods, American postwar cars

Profession/Affiliations: Managed importation and distribution for North America of Ferrari Automobiles; manager of Ferrari North American Racing Team

Fun Fact: I have a few Ferraris, a Cadillac CTS Sportwagon, a Volvo XC90, a Miata, a Mini Cooper S, and a 1966 Porsche that I have owned for 54 years; I have been a chief class judge of Competition Ferraris at Pebble Beach for 13 years



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2023 Greenwich Class Judges



Michael Furman

Area of Expertise: Prewar European, Porsche

Profession/Affiliations: Automotive photographer and book publisher; SAH, Guild of Motoring Writers, AACA, PCA

Fun Fact: I first picked up a camera to shoot a Corvette split-window coupe—that was in 1964

Russell Glace

Area of Expertise: Foreign sports

Profession/Affiliations: Operations chairman, Boca Raton Concours

Fun Fact: Judge at about 15 events per year

David Kibbey

Area of Expertise: Contemporary exotics

Profession/Affiliations: Founding chairman of Northville Concours d'Elegance; owner, Exotic Car Connections

Fun Fact: I got to ride with Jack Roush in his Ford GT

Somer Hooker

Area of Expertise: Motorcycles

Profession/Affiliations: Broker/writer, Vincent Owners Club, Antique Motorcycle Club of America, ICJAG, VBMW Club

Fun Fact: Enjoy cross-country motorcycle trips

Dave Kinney

Area of Expertise: Postwar European, American postwar, Class of 1963, sports and exotics

Profession/Affiliations: Publisher, *Hagerty Price Guide*, owner of

USAppraisal Automotive Appraisal

Fun Fact: Talked my dad into not buying a used taxicab at the age of five

Christian Kramer

Area of Expertise: European pre- and postwar sports cars

Profession/Affiliations: Value appraiser

Fun Fact: Having Sir Stirling Moss as a passenger in my car on a track

John Lawless

Area of Expertise: All types of motorcycles

Profession/Affiliations: Vice president of Radnor Hunt Concours; also judged at Quail Lodge and Cobble Beach Concours in 2022

Fun Fact: I recently interviewed 15-time World Champion Giacomo Agostini for thevintagent.com

Mark Lizewskie

Area of Expertise: Pre- and postwar American and European classics, Brass Era, micro and mini cars

Profession/Affiliations: RROC, BDC, AACA, CCCA, National Association of Automobile Museums, and various other car clubs

Fun Fact: I daily-drove a Smart Fortwo for 280,000 miles!

Tim McNair

Area of Expertise: Supercars, postwar sports cars

Profession/Affiliations: Concours preparer, FCA, PCA, MBCA, AROC

Fun Fact: Still play with toys, build model cars and slot cars

Dane Medici

Area of Expertise: Prewar American or European

Profession/Affiliations: Progressive Insurance/ Vice President Mid Hudson AACA

Fun Fact: Love working on and driving my 1931 Chrysler roadster!

Mark Moskowitz

Area of Expertise: Postwar sports, postwar British, race cars, one-offs

Profession/Affiliations: Vice chair Motorsports Hall of Fame, auction analyst for *Sports Car Market*, new car editor for conceptcarz.com

Fun Fact: Lost in the 1950s and 1960s

Phil Neff

Area of Expertise: Prewar coachbuilt cars

Profession/Affiliations: USAppraisal, ASA, AACA, American Bugatti Club

Fun Fact: I once turned down the invitation to drive a Bugatti Royale!



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John Nikas

Area of Expertise: Prewar and postwar sports and grand touring cars; competition vehicles including endurance racing and grand prix

Profession/Affiliations: Society of Automotive Historians (U.S. and Britain), Guild of Motoring Writers, International Motor Press Association, Goodwood Road Racing Club, Madison Avenue Sports Car Driving and Chowder Society

Fun Fact: Overall winner of Mille Miglia North America Tribute in 2011

Donald Osborne

Profession/Affiliations: Accredited senior appraiser, historian, consultant, writer

Fun Fact: I am not now, nor have I ever been, Ed Welburn.

Whitney Overocker

Area of Expertise: Early American and pre-1920 Speedsters

Profession/Affiliations: Artist at WhitneyArtist.com, Member of CCCA New England Region

Fun Fact: In 2023, I launched tableware and stationery lines of my original Classic Car drawings

Lowell Paddock

Area of Expertise: Postwar American and European; postwar European coachbuilt; pickups and SUVs

Profession/Affiliations: Editor of *The Chase* magazine; contributor, *Sports Car Market*; Lime Rock Historic Festival; Turtle Invitational; MBCA, BMW CCA, PCA

Fun Fact: I once flew on the Cadillac Allanté Air Bridge!

Nick Pagani

Area of Expertise: Postwar American. Cadillac, Buick, Oldsmobile, Step-down Hudsons, Packards, and Imperials

Profession/Affiliations: Owner of Ace Auto, a family-owned restoration shop opened by my grandfather in 1920; car coordinator for major motion pictures and TV shows; 25-year member of the Screen Actors Guild; Senior Master Judge for Buick Club of America; former member Automotive Historians; AACA judge

Fun Fact: I have been judging at the Greenwich Concours every year for the last 27 years! I currently own 80 vintage cars in my private collection.

Harrison Platz

Area of Expertise: Mercedes, Porsche, BMW

Profession/Affiliations: Car specialist with Broad Arrow Group

Fun Fact: My first car was a Saab Turbo!

Lilly Pray

Area of Expertise: German and British

Fun Fact: Enjoy driving with the top down in any weather—yes, including snow

Portia Pray

Area of Expertise: Postwar German

Fun Fact: I am also a musician

Larry Printz

Profession/Affiliations: IMPA, SAMA

Fun Fact: I started my career as a cartoonist



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2023 Greenwich Class Judges



Chuck Queener

Area of Expertise: Ferrari/racing

Profession/Affiliations: Publication designer and illustrator

Fun Fact: Owned some cars for very little money that are now worth millions

Andy Reid

Area of Expertise: Motorcycles, GT, and sports cars

Profession/Affiliations: PCA judge, AMCA judge

Fun Fact: I worked in Hollywood for six years as a first career and got to work on *Tombstone*

Paul Russell

Area of Expertise: Mercedes 1910–1970, Porsche 356, prewar Alfa Romeo

Profession/Affiliations: Restorer since 1978, McPherson College Advisory Board chairman

Bill Scheffler

Area of Expertise: Postwar European, postwar American, Delahaye, postwar Cunningham

Profession/Affiliations: Retired attorney: VSCCA, SCCA, AACA, myriad marque clubs, extensive rally experience in America and Europe

Murray Smith

Area of Expertise: Many

Profession/Affiliations: BRDC RRDC VSCCA

Fun Fact: Winner, International Rally International Race

Alexander Soutanis

Area of Expertise: Early Porsche and Volkswagen, prewar and postwar CCCA, limited-production American vehicles, Chrysler Letter Cars, custom coachbuilt cars, Buicks of the 1940s and 1950s

Profession/Affiliations: Retired sign painter, former automotive radio host

Fun Fact: I created and painted the first Macy's Day Parade logo on the street at Herald Square for the parade and did it every year afterward

Jonathan A. Stein

Area of Expertise: All European and British sports and racing, European classics, preservation, custom coachwork

Profession/Affiliations: Merkel & Stein, LLC, AACA, CCCA, North American MGA Register, MG Car Club

Fun Fact: My first car was a 1959 MGA coupe, and my business partner is my cavapoo—she doesn't have a company credit card

Shellie Stewart

Area of Expertise: Race cars and Brass Era

Profession/Affiliations: Mechanic and crew chief for NASCAR, AACA master judge, vice president of Race Car Certification team, AACA

Fun Fact: I'm the first and only female crew chief in the history of NASCAR

Judy Stropus

Area of Expertise: Wacky cars, race cars, Italian cars, American cars

Profession/Affiliations: Automotive/motorsports publicist, consultant, Motorsports Hall of Fame of America inductee

Fun Fact: Author of *Stropus Guide to Auto Race Timing & Scoring*

Ed Sweeney

Area of Expertise: Vintage European sports cars

Profession/Affiliations: owner, Proper Noise Limited

Fun Fact: I exclusively repair and restore cars built before I was born (1983)

Susan Tatios

Area of Expertise: BMW, Jaguar, Porsche

Profession/Affiliations: Automobile repair shop office manager

Fun Fact: Competed in the Mille Miglia



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2023 Greenwich Class Judges



Jean Taylor

Area of Expertise: Artistic design and styling

Profession/Affiliations: Award-winning artist, graphic designer, photographer

Fun Fact: Hemmings Hobby Hero, Owner and Organizer of Vintage Rallies, Inc.

Rich Taylor

Profession/Affiliations: Writer, racer, restorer, rally organizer

Fun Fact: Owner and organizer of Vintage Rallies, Inc., Hemmings Hobby Hero, PhD in Architecture History

Paul Teutul

Area of Expertise: Motorcycles

Profession/Affiliations: Paul Jr. Designs - designer and custom motorcycle builder

Fun Fact: Although I am known for my customizations, I prefer to collect unrestored vehicles

Michael Tillson

Area of Expertise: Ferrari, Porsche, American and European classics

Profession/Affiliations: Sales and Service High Performance European Automobiles

Fun Fact: Built and drove race cars at Daytona, Sebring, and other international events

Rubén Verdés

Area of Expertise: Rolls-Royce and Bentley, prewar classics, Imperial

Profession/Affiliations: Editor of *The Classic Car* and the *CCCA Bulletin* for the Classic Car Club of America, and the *SAH Journal* for the Society of Automotive Historians; publisher of *Marque2Market* magazine

Fun Fact: I'm past president of the Rolls-Royce Owners' Club

Jay Ward

Area of Expertise: The Weird & Wonderful

Profession/Affiliations: Honorary and class judge for Pebble Beach, Villa d'Este, the Amelia Concours d'Elegance

Fun Fact: A friend of Lightning McQueen and Grand Marshal for the 2021 Greenwich Concours

Peter Wild

Area of Expertise: British cars

Profession/Affiliations: Retired banker, MASDCS

Fun Fact: I was one of the three people who started the British company to install Buick 3.5-liter engines in MGBs

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2022 Winners

Photography by **Josh Sweeney, Nate Deremer, and Xander Cesari**

Best of Show Finalist, Best in Class

Featured Class - Vignale-Bodied Cars

1948 Packard Convertible Victoria Eight

The Marano Collection



2022 Winners: Best in Class



Best in Class

Featured Class — Alvis

1934 Alvis Speed 20 SB Vanden Plas Coupe

Kenley Squier



Best in Class

Featured Class — Brass Era

1912 Packard Model 30

Audrain Collections



Best in Class

Featured Class — Cadillac Eldorado 1953–1964

1954 Cadillac Eldorado

Gene and Marlene Epstein



Best in Class

Featured Class — Hot Rod/Rolling Bones

1934 Ford Three-Window Coupe

Ken Schmidt and Jon Suckling



Best in Class

Featured Class — BMW Motorcycles

1956 BMW R60/TR500 Spezial

Stephen Bauer



Best in Class

Featured Class — BSA Motorcycles

1947 BSA B33

Dave Markel



Best in Class

Featured Class — Muscle/Performance: Pony Cars

1970 Dodge Challenger R/T

Robert and Joan Conca



Best in Class

Post War American: Chrysler Letter Cars

1957 Chrysler 300C

Jack Child

2022 Winners: Best in Class



Best in Class

Postwar English: Aston Martin DB

1963 Aston Martin DB4C

Elliott Hillback



Best in Class

Featured Class — Postwar German: Coupe Class

1955 Porsche 356

Ingram Collection



Best in Class

Featured Class — Postwar Italian: 1950s–1970s

1970 Ferrari Dino 246 GT

Bradley and Rebecca Chase



Best in Class

Featured Class — Powered by America

1952 Cunningham C-3

Charles Schoendorf



Best in Class

Featured Class — Prewar Classics: American
1931 Cadillac 4235 by Fleetwood
Dick Shappy



Best in Class

Featured Class — Prewar Classics: European
1937 Talbot Lago T 150 C SS
J. W. Marriott Jr Collection



Best in Class

Featured Class — Supercars
2020 McLaren Speedtail
Columbia Cabinets



Best in Class

Featured Class — Vignale-Bodied Cars
1948 Packard Convertible Victoria Eight
The Marano Collection

2022 Winners: Best in Class



Best in Class

Featured Class — Vignale-Bodied Ferraris

1951 Ferrari 212 Export

Peter S. Kalikow



Best in Class

Featured Class — Vintage Pickup Trucks

1953 Studebaker 2R5

Charles R. Mielke





2022 Winners: Class/Specialty Award



Chief Judge's Award

Featured Class — Vignale-Bodied Cars

1950 Cisitalia 202 Gran Sport

Glenn Rudner



The Founder's Award

Featured Class — Vignale-Bodied Cars

1948 Packard Convertible Victoria Eight

The Marano Collection



Grand Marshall's Award;

Featured Class — Prewar Classics European

1924 Renault NN

Jill and John Shibles



Honorary Chief Judge's Award;

Featured Class — Alvis

1934 Alvis Speed 20 SB Vanden Plas Coupe

Kenley Squier



The Chairman's Choice Award

Featured Class — Postwar English: Aston Martin DB

1963 Aston Martin DB4C

Elliott Hillback



Wayne Carini's The Chase Award

Featured Class — Vignale-Bodied Cars

1954 OSCA MT4

Lawrence Auriana



Chowder Award — MASDCS

Postwar Italian: (1950s-1970s)

1967 Lamborghini 400 GT

Robert Torre



Essence of Speed presented by Miller Motorcars

Featured Class — Supercars

2020 McLaren Speedtail

Columbia Cabinets

2022 Winners: Class/Specialty Award



Timeless Elegance presented by Chopard

Featured Class — Prewar Classics European

1928 Isotta Fraschini 8ASS

Peter T. Boyle



Distinguished Motorcar Award

Featured Class — Brass Era

1909 Stanley R

Jordan Levy



California Mille Dream Car Award

Featured Class — Prewar Classics European

1929 Alfa Romeo 6C 1750 SS

John H. Gerhard Jr. & John H. Gerhard Sr.



Malcolm Pray Memorial Award

Prewar Classics European

1936 Bugatti Type 57

Alan Rosenblum

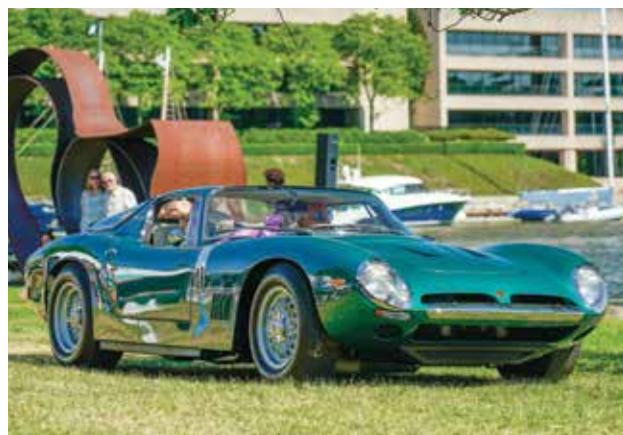


Brock Yates Memorial Award

Featured Class — Muscle/Performance: Pony Cars

1970 Plymouth Cuda

Robert and Joan Conca



Griot's Garage Sweetest Shine Award

Featured Class — Powered by America

1967 Bizzarrini 5300 GT Strada

Billy and Tisa Hibbs



Margie and Robert E. Petersen Perfection Award

Postwar German: Coupe Class

1956 Mercedes-Benz 300SL

Scuderia N. E.



The Hagerty Youth Award

Featured Class — Cadillac Eldorado 1953–1964

1958 Cadillac Eldorado

Laura and Jack Boyd Smith, Jr.

2022 Winners: Class/Specialty Award //



Hagerty Drivers Foundation National Automotive Heritage Award

Featured Class — Brass Era

1913 White G.G.A.D. Roadster

Laura and Jack Boyd Smith, Jr.



Lime Rock Park Award

Featured Class — Powered by America

1966 Fitch Phoenix

Charles Mallory



The People's Choice Award

Featured Class — Vintage Pickup Trucks

1956 Dodge C-4-PW

Jerry Mattison



Hagerty Drivers Foundation/FIVA Preservation Award

Featured Class — BMW Motorcycle

1938 BMW R51

Philip Ernst Richter



Prewar Alfa Romeos

Sophisticated styling and advanced engineering made Alfa exceptional.

By Chuck Dressing



A

lfa Romeos have always been cars of commerce, sculpture, and competition. Before the First World War, it was the futuristic Torpedo—a streamlined, aerodynamic Series A 40/60 racer capable of 86 mph. A smooth, aero-friendly teardrop body by Carrozzeria Castagna set this Alfa apart visually from everything else.

Alfa made trucks and buses, but it was always the sporting cars and the racers that were its signature products. The cars from Lombardy would be the foundation of some of the most breathtaking coachwork of the 20th century.



Alfas were winners even before they were called Alfa Romeos. A.L.F.A. was the acronym for Anonima Lombarda Fabbrica di Automobili. The company's first race was the 1911 Targa Florio and its first victory came later that year. The firm was acquired by Nicola Romeo in 1915 and from that moment the cars became known as Alfa Romeos.

The first victory came in 1920 when Giuseppe Campari raced his 82-hp Alfa Romeo 40/60 to victory on the Mugello Circuit near Florence. A second-place finish in the 1920 Targa Florio by a young aspiring racer named Enzo Ferrari driving a 4.1-liter Model 20/30 furthered Alfa Romeo's growing competition résumé. Alfa's first win through

The 8C 2300 won Le Mans from 1931–1934. No. 9 won in '34, driven by Philippe Etancelin and Luigi Chinetti—despite a leaking gas tank repaired with chewing gum.



From left:
Giuseppe Maroni,
Niccolo Romeo,
and 25-year-old
Enzo Ferrari at
Monza 1923.
Alfa Romeo and
Ferrari would
make motorsports
history as allies
before WWII and
as adversaries
afterward.

the Sicilian hills in the fabled Targa Florio came in 1923, when a 3.0-liter straight-six RLTF driven by Ugo Sivocci won the harrowing race at an average speed of 37 mph.

The First Grand Prix Champions

The hiring of designer Vittorio Jano in 1924 opened the floodgates of Alfa competition success. His 2.0-liter twin-cam straight-eight won the first time out in Europe's most important and richest Grand Prix, the 1924 Grand Prix de l'ACF—the French Grand Prix—when Giuseppe Campari raced the new and revolutionary Alfa Romeo P2 to its first GP win in a fierce seven-hour-and-five-minute hammering around the 14.38-mile Lyon road course. In 1925, the mighty P2 won the Italian GP at Monza in the fastest grand prix of the season. Good enough for the firm to redesign its badge to crown Il Biscione (Alfa and Milan's crowned serpent) with a gold wreath, celebrating its first Grand Prix World Championship.

Jano's sports-car designs were as successful as his grand prix racers. Alfa's 1500-cc and 1750-cc sports cars began their run of successes when Enzo Ferrari won the Circuit of Modena race in a normally aspirated 6C 1500. The first Mille Miglia victory came in 1928 with Campari's 6C 1500. In just one extraordinary 24-hour period, the 1750 of 1929 won the Belgian Grand Prix, the 12-hour race at Brooklands, and the Mille Miglia. Maestro Tazio Nuvolari scored his first of two Alfa-powered 1000-mile victories with a 1750S in 1930. It was an avalanche in red: Alfa 6C 1750 GSs took first, second, third, fourth, eighth, ninth, and tenth place. Then

Nuvolari followed up with another 6C 1750 victory in the Royal Automobile Club's Tourist Trophy.

Alfa Owns Italy's Open Roads

Alfa practically owned the Mille Miglia in the 1930s. Jano's 8C 2300 won in 1932, heading an Alfa 1-2-3-4-5-6-7 sweep. Achille Varzi—Nuvolari's great rival—took the '34 Mille Miglia with an 8C 2600 Monza leading a four 8C Alfa train. A factory-modified, two-place Tipo B Grand Prix car won the race for Alfa in 1935, with a fleet of 8C 2600 and 2300s taking second, third, fourth, fifth, sixth, eighth, ninth, and tenth place.

But the Great Depression soon caught up. Alfa was nationalized by the IRI (Institute for the Reconstruction of Italian Industry) in 1933 and competition responsibilities went to the newly formed Scuderia Ferrari. Alfa persevered with elderly Monzas as the Type B was withdrawn from GP duty. Scuderia Ferrari's prancing horse replaced the signature Quadrifoglio insignia. But Portello and the decision-makers in Rome relented in August—just before the traditional date of the Italian GP—and the Alfa Type Bs were returned to competition. Luigi Fagioli scored first in the all-important Italian GP on September 10. Then Louis Chiron won at Brno in the Czech GP and at Lasarte in the Spanish GP.

Elegant Underdog & Sheer Genius

The new Tipo B swept the 1932 Grand Prix season, winning the Grands Prix of Monaco, Italy, France, and Germany. There were two more Monaco GP wins that decade,

but the race from the Tipo B epoch that is still talked about is the 1935 German Grand Prix on the mighty 14-mile Nürburgring.

By then Alfa's Tipo B was already in its fourth season. To complicate matters further, a new government in Germany had decided that motorsports success was a fine tool for propaganda intended to restore Germany's post-WWI reputation.

The new German chancellor opened the state wallet and instructed Mercedes-Benz and Auto Union to dominate grand prix racing. Which they did, winning at Monaco, France, and Belgium. All was going according to plan until late July, when the grand prix circus moved to Germany and the most complex and demanding of the GP circuits: the mighty Nordschleife, or Nürburgring.

In a display of virtuosity that still astonishes nearly

nine decades later, Tazio Nuvolari defeated the new silver cars of Germany with his aging Alfa Tipo B. He lost nearly two minutes to the Germans while waiting for new tires and fuel. He screamed instructions and encouragements and threatened mechanics with a hammer. What followed was a ruthless and manic drive at the thin edges of physics, metallurgy, and human reflexes. Nuvolari cleaved huge chunks of time from the silver cars in front, reducing the leader's gap by as much as 15 seconds per lap.

When they placed the winner's wreath around Nuvolari's grimy neck, the stunned German GP organizers discovered they had no copy of the Italian national anthem to honor the winner. That's when Nuvolari produced a 78-rpm phonograph record of the Italian national anthem, something he carried to all his races! Just in case.



Alfa's twin-supercharged, dual-overhead-cam inline-eight engines featured gorgeously finned castings. These engines are considered prime examples of industrial-age art, and are collector items in themselves.



Created by legendary engineer Vittorio Jano, the twin-supercharged, DOHC inline-eight engines of up to 3165 cc made the P3s some of the most successful racing cars in history, with 46 grand prix wins from 1932 through 1935.

From 1935–1939, Alfa raced the 8C-35 with a twin-supercharged 330-hp 3.8-liter version of Vittorio Jano's classic inline-eight. The car was uncompetitive against Auto Union and Mercedes-Benz.



Bimotore—a Radical Alfa Romeo as the First Ferrari?

The 1935 season also saw the creation of a pair of Alfa racers that some with a long view of history often consider the first Ferraris...even though they wore the Alfa champion's wreath around their Il Biscione emblem.

Enzo Ferrari and company conceived a pair of twin-engine Bimotore Alfas for speed runs, the high-speed Avus Races in Berlin, and the Race of Millions on the lightning-fast Tripoli circuit of North Africa. Some very novel engineering was involved, and one of the front-and-rear eight-cylinder engine beasts was sent to the Autostrada between Brescia and Bergamo to see if the innovators at Scuderia Ferrari were indeed onto something.

The most enthusiastic driver for this exercise was, not surprisingly, the gifted Tazio Nuvolari. His first official two-kilometer run was calculated at 175 mph. But Nuvolari reported calmly that he had reached 5300 rpm. There was silence. That number equaled 200 mph on Alfa's gear charts. That's when the great racer said the Bimotore "drives like a Lancia Aprilia (Italy's best small car) and that 5600 rpm should also be possible." Another quick look at the Bimotore's gear charts raised eyebrows again: 5600 rpm equaled 210 mph.

Alfa Comes to America

Great Depression or not, the Vanderbilt Cup of the early 20th century was revived in 1936 on a Long Island road

course, designed by 1908 Vanderbilt Cup winner George Robertson. Alfa's V-12 GP car would carry the greatest racer on the European continent to Vanderbilt victory.

Nuvolari raced his Scuderia Ferrari-entered Alfa 12C-36 with a 4.1-liter V-12, four-wheel independent suspension, and a five-speed transmission. It was capable of 170 mph. But on Roosevelt Raceway's twisty course such speeds were impossible, and it wasn't a fair fight against the American dirt trackers and Indy cars. One commentator wrote: "The Vanderbilt Cup was over when Tazio Nuvolari stepped off the boat." It took him just over four hours to add Alfa's name to American motorsport history.

Performance Precedent

Nicola Romeo's cars occupy the spot of "first" in many categories: They were the first vehicles that many of us would call "Italian exotics." They were the first cars to win the first World Championship (1925), the first to wear Scuderia Ferrari's Cavallino Rampante, and, in 1931, the first Italian cars to win the 24 Hours of Le Mans. With record-setting style, the cars were also the first Le Mans winners to cover more than 3000 kilometers and the first to win all three Le Mans special victories: the overall distance, the Coupe Biennale, and the Index of Performance. Alfa won Le Mans four times in a row, before the world descended into the maw of World War II.

Alfa should have won Le Mans again in 1938 with the Speciale Le Mans coupe by Carrozzeria Touring. Its

superleggera-bodied 8C 2900 B aerodynamic coupe was raced by double Le Mans winner Raymond Sommer and Alfa works GP racer Clemente Biondetti that June weekend. The Italian press called the coupe “Soffio di Satana” (devil’s breath). It crushed all comers for the first 20 hours.

The designers who created the “devil’s breath” understood that Le Mans was a different creature. Its geography and distance dictated its own demands; the Italians created, designed, and built accordingly, proving they had their sums right. That is, until just after noon on Sunday, June 19, 1938.

A blown tire slashed the aluminum of the Speciale Le Mans 2900 B. There was also engine damage. Sommer managed to keep the 8C on the road, getting back to the pits where the aluminum was repaired. Biondetti took over and returned to the race, still with more than a 100-mile lead.

The 8C coupe sputtered on; Biondetti made a series of diagnostic pits stops. He was finally stopped for good on the Mulsanne Straight, miles from help; he parked the 8C at the edge of the straight. Based on distance, it took a remarkable fourth overall.

The First Supercar

The 8C 2900 B had long legs. When the Mille Miglia returned to the international calendar in June 1947, it welcomed the ex-1937 Paris Salon 8C 2900 B show car of entrant Emilio Romano and Biondetti. A decade after its creation, it took Alfa’s 11th and final overall victory in the fabled 1000-mile tour of Italy. A year later, Frank Griswold’s 8C 2900 B made American road-racing history, winning the inaugural Watkins Glen GP.

Still Winning Eight Decades On

The 8C 2900 B was the last and the most spectacular of the prewar Alfas. At Pebble Beach, it has won Best of Show four times. In 2000, a 1938 8C 2900 B won Best of Show at The Amelia. In 2017, Amelia’s Best of Show Concours de Sport went to an 8C 2900 B Touring Spider. Amelia Concours chairman emeritus Bill Warner summed up the power and presence of Alfa Romeo’s prewar grand tourers: “The 2900 B is all but unbeatable on the concours lawn. It’s practically a guaranteed winner...unless there’s another prewar Alfa on the field.” //

This 1937 Touring-bodied 8C 2900 B of David and Ginny Sydorick won Best of Show at Pebble Beach in 2018.



Postwar Alfa Romeos

When Alfa defined the affordable Italian sports car.

By Rich Taylor

As Cole Porter might have put it: In the 1920s and 1930s, Alfa Romeo was *The Top!* Vittorio Jano was there, along with Gioacchino Colombo and Enzo Ferrari. Thanks to high-performance models such as the Zagato-bodied 6C 1750 GS, the 8C 2300 Le Mans, and the 8C 2900B—plus a host of world-class racing cars—Alfa Romeo was indisputably the grandest of Grand Marques, rivaled only by Bugatti.

World War II ruined all that. Completely controlled by Benito Mussolini's government, Alfa's factory in the Milan suburb of Portello was switched in 1940 from hand-crafting sports cars to assembling Daimler-Benz 34.0-liter V-12 aero engines under license. Flattened by Allied bombers in 1944, Alfa needed years to resume passenger-car production.

In the meantime, the automaker dominated early postwar grand prix racing with a prewar design. Two types of engines were eligible for Formula One in the post-World War II world: 4.5 liters normally aspirated or 1.5 liters supercharged. Designed in 1937, Gioacchino Colombo's jewel-like 1.5-liter inline-eight could be supercharged to produce more than 420 horsepower, albeit while guzzling an explosive mixture of gasoline, methanol, and nitromethane.

In a competition career that stretched from 1938 to 1953, Alfa's 158/159 Alfetta won a remarkable 47 grand prix races out of 54 entered, including back-to-back Formula One World Championships in 1950 and 1951 with aging prewar star Giuseppe "Nino" Farina and newcomer Juan Manuel Fangio. Today, only a few authentic Alfettas still exist, as well as two accurate replicas. If you'd like to buy one, the price for a genuine icon of racing history is going to be steep. Is \$5 million too much? Maybe \$10 million?

Though Alfa dominated Formula One, it struggled with passenger cars. The 1946 Freccia d'Oro, derived from the prewar bread and butter 6C 2500, was a big, expensive Gran Turismo with coachbuilt bodywork; it was completely out of touch with economic conditions in war-ravaged Europe. Though few were sold, the 6C 2500 remained in Alfa catalogues until 1953. Today, 6C 2500 prices vary wildly, depending on condition, body style, and which coachbuilder built the body. Restoration projects start at less than \$300,000; attractive, concours-winning convertibles can be worth more than \$1 million.

Alfa's first postwar design was the 1900, which appeared in 1950 and stayed in production until 1958. Some 20,000 were built, about as many as all the prewar Alfas put together. A new 80-hp, 1.9-liter dual-overhead-cam inline-four used chains rather than gears to drive the camshafts, but

Photo courtesy LBI Limited





Juan Manuel Fangio drives an Alfa Romeo 158 at the beginning of his fantastic career in the 1950 International Trophy at Silverstone.

otherwise it was very similar to Vittorio Jano-designed engines dating back to 1924. The new engine went into a factory-made unitized body/chassis sedan that looked like a bread box.

There was also an alternate sports-car chassis with a conventional ladder frame, independent front suspension, huge drum brakes, and Borrani knock-off wheels. The 1884-cc Sprint and 1975-cc Super Sprint were the last Alfas supplied in bulk to carrozzeria. Most of these smooth and desirable coupes and spiders received bodies by Bertone, Castagna, Pinin Farina, Touring, Vignale, or Zagato.

Today, you can buy a 1900 coupe with attractive, batch-built coupe bodywork by Touring or Pinin Farina for roughly \$300,000, while a one-off, Zagato-bodied 1900 CSS Berlinetta with racing history,

celebrity ownership, and concours restoration is going to cost you at least \$1 million... or even double that.

The 1900 was a start, but what really saved Alfa Romeo was the smaller Giulietta/Giulia series, which debuted at the 1954 Turin Auto Show and stayed in production for an amazing four decades. The Giulietta/Giulia had a unitized body/chassis, front-engine configuration, rear-wheel drive, independent front suspension, a rigid rear axle with multi-links, and coil springs all around.

The new DOHC inline-four was built in 1290-cc, 1570-cc, 1779-cc, and 1962-cc versions and drove through either a four-speed or five-speed gearbox. There were the expected sedans and wagons, but, more important for our story, there were two new sports cars.

The Giulietta 1300 began with the



adorable Carrozzeria Bertone Sprint coupe in 1954; the equally attractive Pinin Farina Spider came along in 1955. Both grew into the Giulia 1600 in 1962. The larger 2000 inline-four and 2600 inline-six engines were put into a similar but bigger chassis to create an exclusive Gran Turismo, but the 2000/2600 was both more expensive and less attractive—it also wasn't as much fun.

The little Giulietta/Giulia Sprints and Spiders have risen precipitously in value; the best ones are approaching \$250,000, though good ones can still be found for under \$100,000. Compared with a Porsche 356, however, a Giulietta or Giulia seems like a bargain. These are delightful little cars—the very definition of an Italian sports car. They will always be in demand, and guaranteed to put a smile on your face.

From 1958 until 1967, Bertone built exactly 1366 coupes with either 1300 or 1600 engines on short-wheelbase Giulietta chassis. Styled by Franco Scaglione and called Sprint Speciale, the SS has always been controversial. People who love the SS consider it to be an exquisite jewel, while people who hate the SS think it's the visual equivalent of chewing on tin foil. There is no middle ground! Back at the peak of the collector-car market in 2014, prices approached \$500,000, but have since fallen precipitously. A mere \$150,000 will now buy you a great Sprint Speciale.

At the 1960 Geneva Salon, Zagato presented a lightweight, street-legal Giulietta coupe by young styling sensation Ercole Spada. With aerodynamic aluminum bodywork and Plexiglass windows, 217 copies of the Sprint Zagato were completed by 1962. Using the SZ, Alfa Romeo won the 1.3-liter category in the FIA Grand Touring Manufacturers Championship in both 1962 and 1963. These exquisite little coupes are now priced from \$500,000 to \$750,000.

Back in the 1930s, Dr. Wunibald Kamm had theorized that a car with a vertical flat tail would generate turbulence that would act like the pointed tail of a teardrop to increase aerodynamic efficiency. In 1963, Alfa replaced the SZ with the TZ, also styled by Ercole Spada and incorporating a truncated "Kamm tail." Only 112 TZs were completed in four years, with Giulia 1600 running gear and lightweight Zagato aluminum bodywork. A TZ weighed just 1460 pounds, ready to race. Nowadays, a TZ is worth twice as much as an SZ, anywhere from \$1 million to \$2 million.

A more radical Kamm tail graced the 1965 TZ2. This used a fiberglass body instead of the TZ's aluminum, which not only improved aerodynamics but got the weight down to 1370 pounds. With 175 horsepower from a Conrero-tuned, 1570-cc Giulia engine, a TZ2 could easily top 150 mph. Only 12 TZ2s were built, and it will now take roughly \$3 million



Big sibling to the 1300 and 1600 Pininfarina Spiders, the Touring-bodied Alfa Romeo 2000 and 2600 are larger, more luxurious, and almost as pretty.



to park one in your garage.

Nowhere near as rare but just as collectible is the 1963 Alfa Romeo Sprint GT, designed by a very young Giorgetto Giugiaro for Bertone. Over the next 14 years, the GT was powered by every size of Giulietta/Giulia engine, turned into a variety of racing models, renamed Gran Turismo Veloce, and became a classic in its own right. The GTV has proved to be timeless and evergreen, one of the most beloved Alfa Romeos of all.

GTVs from the 1960s and 1970s are now in the \$50,000 to \$100,000 range for a good one, less than half the price of a Porsche 911 with which these Alfas originally competed. GTA and GT Trans-Am racers are going for astronomical amounts, but still significantly less than a Porsche 911 Carrera RS or RSR.

In 1966, the GTV was joined by an equally popular new spider designed by Franco Martinengo for Pininfarina. For the first four years, the spider had a distinctive rounded boat tail. This highly desirable model is now often called the Duetto and was made famous in the 1967 film *The Graduate*. Just 9000 were made. Prices are now in the \$30,000 to \$50,000 range, surprisingly less than the mechanically similar GTV.

In 1970, the spider was given a flat tail sort of like that on the TZ coupe. The timeless model soldiered on until 1993, just two years before new owner Fiat pulled Alfa out of the U.S. market. By then, Alfa had sold 110,000 Kamm tails. Run-of-the-mill Alfa spiders from the 1980s and 1990s can still be found for less than \$10,000, and even concours winners are going for less than \$50,000.

Top: 1961 Sprint Zagato, one of only 217 made.
Center: 1969 GTV, styled by Giorgetto Giugiaro, stayed in production for 14 years.
Bottom: 1966 Spider Duetto.

Jean Constantine

There is one postwar Alfa Romeo sports car that was never sold in the U.S. when new but has still become a significant collectible. At the 1967 Montreal Expo, Alfa exhibited a concept car with body by Marcello Gandini of Bertone on a Giulia Sprint GT chassis. This was put into limited production with a 2.6-liter V-8 derived from the Alfa Tipo 33 sports/racer.

Alfa built just 3700 Montreal coupes in six years, priced even higher than a Jaguar E-Type or Porsche 911. Thanks primarily to high maintenance and restoration costs, these rare machines are surprisingly inexpensive, averaging around \$60,000 over the past five years, and less than \$100,000 for the best of the best.

In 1986, Alfa Romeo was taken over by Fiat, becoming part of Gianni Agnelli's "ladder of marques" that climbed in price and prestige: Fiat, Alfa Romeo, Lancia, Maserati, Ferrari. In 1989, Alfa stylist Antonio Castellana and Fiat stylist Robert Opron collaborated to design a limited-production sports car confusingly named SZ, like the totally

different model from three decades earlier. The new SZ was based on the Alfa Romeo Milano 75 sedan that had finally replaced the Giulietta.

For the SZ, the Milano chassis was modified with a racing suspension; Koni shock absorbers; wide wheels wearing Pirelli P Zero tires; a 210-hp 2959-cc V-6; and a five-speed manual gearbox. Zagato built the SZ coupe and RZ convertible with unique injection-molded thermoplastic body panels. A total of 284 SZ and RZ models were completed over a period of five years. One of these Alfa SZs from the early 1990s will cost you between \$40,000 and \$100,000 depending on condition, but now that they are more than 25 years old and can be imported into the United States, prices are rising rapidly.

Every Alfa Romeo sports car ever built is being collected somewhere by a fanatical Alfisti. There's a reason. Alfa Romeo embodies the timelessly iconic Italian sports car mystique: exciting, high-performance machines that are technically interesting, artistically beautiful, and fun to drive. //

The Montreal coupe featured a Giulia Sprint GT chassis stuffed with a 2.6-liter V-8 derived from the Alfa Tipo 33 racing car. It was covered with sleek bodywork by Marcello Gandini. Only 3700 were built in six years.



Photo courtesy LBI Limited



Featured Class

East Coast Coachbuilders

Custom coachwork gave classic cars distinctive looks By Mark Lizewskie

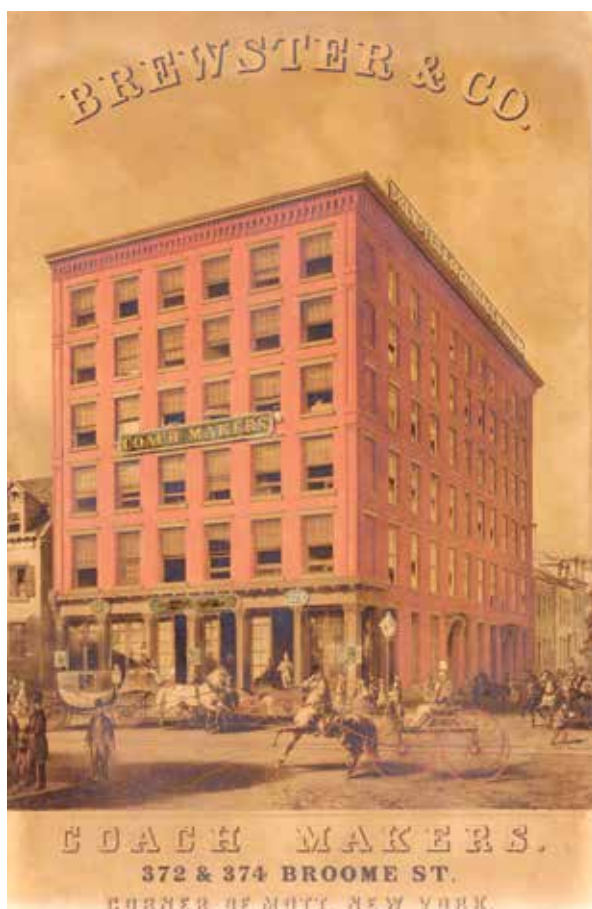
In the days before the invention of the automobile, the most widely used mode of transportation was the horse. One horse was sufficient for one person, but most people did not keep large herds or teams. This is part of why carriages came into favor, and those horse-drawn methods of travel varied by wealth and social standing.

When high society wanted only the very best in carriages, firms such as Brewster were sought out for their ability to create bespoke rides. As automobiles became prevalent, carriage builders turned their attention to

creating coachbuilt bodies for luxury automobile manufacturers. By using the same craftspeople and level of detail employed at their firms, coachbuilders leveraged their respected names and reputations to venture forth into a new world of society—a horseless realm.

For 2023, the Greenwich Concours d'Elegance will celebrate those well-established and respected firms in the New England, New York, and Mid-Atlantic areas. These locations benefited from their Atlantic seaports, access to railroads and timber forests, and ample talented workforces, as well as wealthy metropolitan areas nearby.

Photo courtesy Mecum



Brewster & Company

One simply cannot discuss American coachbuilding without mentioning Brewster & Company, which has more than 200 years of coachbuilding history. Company founder James Brewster's roots in carriage building went back as far as 1804, when he was a young apprentice learning the trade at the Northampton, Massachusetts, firm.

With the emerging automobile market, it was only a matter of time before the well-to-do would come to Brewster to craft a body for a car, and in 1905 Brewster did just that. By 1911, the firm built its last horse-drawn carriage, signaling the end of an era.

During this same period, Rolls-Royce could not help but notice the large American market; even before World War I, the automaker had been planning to set up manufacturing in the U.S. In 1919, Rolls-Royce of America (RRoA) was open for business and started producing motor cars in Springfield,

Massachusetts; quite naturally, Rolls turned to Brewster for coachbuilt bodies. By 1924, however, it was apparent Brewster would not be able to continue much longer. Rolls-Royce started negotiations in 1925 and in 1926 acquired the historic coachbuilding firm. In turn, during the early 1930s, RRoA started experiencing declining sales of Springfield New Phantoms due to the Great Depression; the Rolls-Royce's American arm eventually went bankrupt, building its last Springfield car in 1933.

The reputation of Brewster survived, however, with the Brewster family reacquiring the coachbuilding firm that same year. Brewster started coachbuilding once again, using new Ford V-8 chassis from 1934 to 1936, as well as a handful of other custom-supplied chassis from companies including Buick. Alas, this venture was short-lived, and Brewster declared bankruptcy, with all assets sold at auction in August 1937.

Left: Rolls-Royce of America gave British names to coachwork offered by Brewster and Rolls-Royce custom coachwork suppliers, like the Ascot touring, the Piccadilly roadster, and the Newmarket convertible sedan shown here.

Brunn

Like Brewster, Hermann A. Brunn's coachbuilding history started in the carriage industry. His uncle Henry had already established a carriage shop in 1882 in Buffalo, New York. Nephew Hermann worked for his uncle; unfortunately, uncle and nephew could not agree on the importance of the automobile to their trade, with Henry dismissing these new inventions. Hermann left his uncle's business and set up Brunn & Company in 1908.

When the new Lincoln debuted in 1920, the bodies on the luxury chassis were perceived to be stodgy and lacking style. Lincoln execs contacted Brunn, asking him to come to Detroit and offer some design guidance. After much scrutiny, Brunn was offered the chance to redesign the entire Lincoln line. Brunn came up with 12 new designs for 1923, by which time Ford had taken over Lincoln.

Working with the new Lincoln Zephyr of 1936 proved a challenge for Brunn, as converting a unitized body was much more difficult than starting from scratch. Brunn was in luck, as Buick's Harlow Curtice commissioned Brunn to build a one-off show car based on the Roadmaster chassis

in 1939. Brunn designed other show cars for Buick before the project was killed off following complaints by the Cadillac division of GM. Hermann A. Brunn died in 1941, and his passing marked the end of Brunn & Company.

Derham Body Company

Joseph J. Derham got his start as an apprentice in the carriage-building trade. With the Main Line of Philadelphia practically at his shop's door, Derham had the advantage of many wealthy families that resided along the route. Derham's reputation resulted in him creating semi-customs for luxury car dealerships wanting to offer unique bodies. At one time, Derham was even building bodies for LeBaron Carrossiers before it had such manufacturing capabilities. Joseph J. Derham was able to maintain this balance of catering to a client's every desire, along with small runs of semi-customs, until his untimely death in 1928.

The 1930s were kind to Derham the company, with the firm creating some truly wonderful bodies for Duesenbergs, Packards, and Franklins. Although other coachbuilders failed during the Great Depression, Derham's

Top: Just 10 Lincoln Model K convertible sedans were bodied by Brunn. Its semi-collapsible rear roof lets passengers enjoy the open air.
Below: In 1939, Derham converted three Packard touring limos into phaetons. This car served multiple presidents of Argentina, including Juan Perón and wife, Eva.



Photos courtesy Mecum



Main Line clients once again provided it with enough orders to keep the company prosperous. Acquiring a Plymouth-DeSoto franchise in the 1930s helped Derham supplement revenue; this relationship resulted in contracts for special-bodied Chryslers and Imperials.

Derham was able to not only survive the Great Depression, but also World War II. Rather than close its doors during wartime, it took on government contracts for both aviation and naval items. After the war, and with much less competition, Derham received several custom orders from clients. These included a pair of restyled Lincoln Continental coupes for famed designer Raymond Loewy and his wife; a pair of Chrysler Continentals based on Ford's model at that time; and a unique 1927-style body on a current Imperial chassis for Marjorie Merriweather Post Davies of the Post Cereal fame.

When Joseph's son, Enos, died in 1974, it marked the end of one of the longest-running coachbuilders in American history.

LeBaron Carrossiers

If you were alive at any point between the '60s and '90s, you were probably exposed to the many Chrysler products bearing the name

LeBaron. In fact, the name LeBaron goes back to 1920. Founders Thomas Hibbard and Raymond Dietrich each got their starts working for Brewster in the design department.

Hibbard and Dietrich focused on creating stunning designs to sell to the firms capable of bringing those ideas to fruition. To give their designs more credence, the name LeBaron Carrossiers was chosen to provide a sense of French elegance. Ralph Roberts joined the firm in 1921 to handle the books; later, both Hibbard and Dietrich left to further their careers elsewhere. Roberts found himself in charge of LeBaron as both head designer and administrator of the firm.

By the mid-1920s, LeBaron was producing approximately 200 bodies a year. Briggs Manufacturing Company, the largest body builder in the Detroit area, had become familiar with LeBaron and purchased the business in 1927. Ralph Roberts continued with the firm, eventually setting up his headquarters at the Briggs plant under the name of LeBaron Studios. Briggs supplied bodies to many leading manufacturers, with some of the most stunning designs going to Chrysler and Imperial—especially the Thunderbolt and Newport of 1941. Chrysler

Stutz made well-engineered chassis that often wore coachwork reflecting its sporting heritage. This 1929 Model M is a stunning example, with coachwork by LeBaron.

bought Briggs in 1953 and acquired the LeBaron name. Chrysler made good usage of LeBaron's reputation for quality and tasteful design, affixing the moniker to many models for four decades.

Rollston

Rollston founder Harry Lonschein learned coachbuilding while employed at Brewster starting in 1903. There he was able to appreciate some of the finest chassis supplied by the world's leading luxury automobile manufacturers, including Rolls-Royce. As Rolls-Royce of America was opening its new Springfield facility, Lonschein and two partners formed Rollston as a gesture to his favorite brand.

Rollston took pride in its extremely sturdy, over-engineered bodies. Rollston was favored by New York Packard dealership's custom body manager Grover C. Parvis. Because of this, much of Rollston's work went on Packard chassis. During Rollston's most prosperous years in the 1920s, it averaged about 54 bodies a year; during the Depression, however, those numbers declined to about 20 per year. By April 1938, the firm had closed its doors, but soon reorganized under the name Rollson with help from Packard with a small-run contract for town car bodies. As with Derham and others, Rollson survived during and after WWII by manufacturing goods for government and military contracts, as well as converting unit-bodied cars into special-purpose ones.

Willoughby Company

It seems that Edward A. Willoughby did not acquire any direct skills by working in the trade. He gained his business knowledge working with country stores and eventually becoming general manager of the R. M. Bingham Co., a vehicle manufacturer in Rome, New York. He then

took control of the Utica Carriage Company, which was in bankruptcy. Willoughby later bought the business.

The Willoughby Company was formed in 1903 to manufacture carriages, sleighs, and automobile bodies. After Willoughby's passing in 1913, the firm was taken over by his son Francis, with Ernest Galle serving as head designer. Under the direction of Galle, Willoughby's designs focused on comfort with conservative styling. In 1914, Studebaker awarded Willoughby with a contract to build more than 1000 closed bodies. With this contract came a need to double Willoughby's workforce. Galle hired Martin Regitko, who would become the new chief designer after Galle's passing in 1918.

Willoughby did not have the advantage of nearby wealthy clients the way Derham did. As a result, many of its orders came in the form of contract work, in particular from Rolls-Royce of America. Francis Willoughby was elected president of the Automobile Body Builders Association in 1923, a testament to the firm's acclaim.

When Rolls-Royce acquired Brewster in the mid-1920s, Willoughby was left out in the cold. Through the late 1920s and 1930s, contracts were landed with Marmion and notably Lincoln, as well as custom coachwork on Duesenbergs, Rolls-Royce, and other private commissions. In 1939 after failing to secure a buyer, Francis Willoughby reluctantly conceded, and everything was sold at public auction. Regitko was hired by Lincoln, where he worked on the new Continental with design legend E.T. "Bob" Gregorie.

Coachbuilding ended with the onset of unitized bodies, but the history and reverence of these pioneers is still remembered. Both Chrysler with LeBaron and Cadillac with Fleetwood recognized this, and even today bespoke coachwork is offered from Rolls-Royce and Bentley. //

Willoughby produced around 50 bodies for the Duesenberg J, including this limousine body on a long-wheelbase chassis. This 1930 J, with its slanted windshield and blind-corner roof, is one of the few remaining.



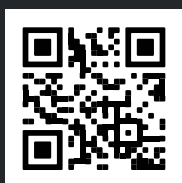
Photo courtesy Broad Arrow

THE HENRY FORD

DRIVERS CLUB

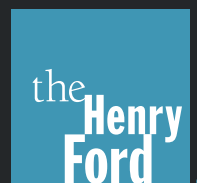
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High-Impact Colors

When hot muscle cars got some crazy paint colors

By **Charles Vrana**

In the late 1960s and early 1970s, American automakers began offering suitably psychedelic and wild exterior paint colors for their muscle cars—a perfect match for the era.

Commonly referred to as “high-impact colors,” these shades appeared in the spring of 1969, when Chrysler’s Dodge and Plymouth divisions introduced one of the first and rarest high-impact colors. For Dodge it was known as Bright Green and for Plymouth it was Rallye Green; each division had its own name for the same color. Additional colors were orange—Go Mango for Dodge and Vitamin C for Plymouth—and a yellow that Dodge called Butterscotch and that Plymouth named Bahama Yellow.

Chrysler’s color palette expanded for the period from 1970 to 1971. One of the most desirable hues was a purple known as Plum Crazy for the Dodge products and In-Violet for Plymouth. Other color names included Lemon Twist/Top Banana, Tor-Red/Hemi Orange, Moulin Rouge/Panther Pink, and Sassy Grass/Green Go, to name a few. These high-impact colors lasted until 1974.

Not to be left behind, other Detroit automakers got in on the trend. From 1969 to 1970, American Motors offered Big Bad Blue and Big Bad Green; its most popular color was Big Bad Orange. At General Motors, in 1969, Pontiac introduced

Carousel Red, which was a popular color for the GTO Judge. In 1970, Pontiac also offered Orbit Orange, again exclusive for the GTO Judge model; Chevrolet called the color Hugger Orange. The Buick division had Saturn Yellow and, for one year, a conservative Apollo White color for its GSX model. Oldsmobile had a special 1970 Cutlass Rallye 350 model in a vibrant Sebring Yellow hue with color-keyed yellow bumpers. Last but not least, Ford had its bright Grabber Blue, Grabber Orange, Grabber Green, and Grabber Yellow in 1971.

In 1969, the AMC Hurst SC/Rambler was a special model with a red, white, and blue patriotic paint scheme. An option for a toned-down paint job was available as well. The SC/Rambler featured a conservatively rated 315-hp, 390-cubic-inch V-8 (AMC’s largest engine in 1969) and a Hurst four-speed manual shifter. The following year, AMC featured a special 390-cubic-inch, 340-hp V-8 engine in the Rebel Machine. It had a special red, white, and blue stripe on a white body and an option to paint it in any AMC color that was offered in the Rebel.

The high-impact colors added more excitement and flash to the muscle car era; combined with a dual-exhaust rumble and neck-snapping acceleration, the paints made these cars truly stand out among other vehicles of the period. //



Photos courtesy Mecum



Featured Class

Woodies

Fine furniture on wheels

By **Lowell Paddock**



Many of the world's earliest automakers evolved from companies in the carriage business, and in those early days, automobiles perpetuated the proven wood-framed tradition of their forebears. It was an obvious choice for the fledgling industry, given the low production volumes of early cars and the limited capability of contemporary metal fabrication. This was particularly true for early commercial vehicles, which were essentially an engine mated to a frame with a bare-bones superstructure (if it had one at all). But as the amount of railroad trackage approached 400,000 route miles in 1916, the need to transfer goods (and increasingly passengers) to and from stations became more important. The vehicles that performed this labor were called depot hacks, later known as station wagons.

A Ford for Your Future

With the introduction of the Model T in 1908 and the subsequent revolution in personal transportation it created, it was only natural that Ford became the primary source of these important commercial vehicles. Initially, however, Ford sold just a chassis with buyers either building their own upper body or ordering one from a local builder. Yet even though Ford didn't supply its own truck bodies, the unceasing demand for the Model T in the late teens compelled Ford to buy its own 313,000-acre forest near Iron Mountain in Michigan's Upper Peninsula. Soon Ford's

sawmills yielded 375,000 board feet a day for use in the firm's automobiles, giving it a tremendous cost and supply advantage when it came to wood body construction.

By this time, mainstream automobile body design had started to move away from wood, however, due to a maturing industrial base that could now stamp large metal panels and weld them together without the need for wood support. Yet the demand for (or the appeal of) a body that flaunted its wood construction prevailed, eventually becoming a mainstream passenger-car body style. The first such station wagon to be offered in a carmaker's catalog was the 1923 Star Four, manufactured by Star Motors of Elizabeth, New Jersey, one of several car brands created by Billy Durant, a cofounder of General Motors. By 1929, Ford followed suit, introducing its own factory-built, wood-bodied Model A station wagon; by 1931, the company had assembled more than 11,000 of them.

Upward Mobility

Though the station wagon was listed in Star's literature, its bodies were farmed out to the Martin-Parry Corporation in York, Pennsylvania, a practice followed by many volume producers simply because of the complex construction and high labor demands required to build wooden bodies. Interestingly, Martin-Parry's advertising highlighted the growing shift of station wagons from functional vehicles to lifestyle enablers. A 1927 brochure offered three variants of a "Country Club" model, pictured alongside a golfer and his caddy. The refined wooden body

Photo by Joe Puhy



was “just the thing for country club, country estate, hotel, or resort service. Your guests bound from the station with their luggage or headed to the country club for a round of golf will find the body comfortable as a pleasure car.” It was a prescient view of emerging cultural changes.

Despite the decreasing use of wood in body construction, cars well into the 1930s didn’t have full metal roofs. Instead, a major portion of the roof was filled with a fragile insert composed of hardwood, wire mesh, fabric, seals, and paint that did little for structural integrity while creating squeaks and leaks as it moved around. All that changed in 1932 when Inland Steel of East Chicago, Indiana, installed its first 76-inch-wide rolling mill. For the 1935 model year, General Motors introduced the all-steel “Turret Top,” which was quieter, tighter, far stronger—and ultimately faster and cheaper to build than the old wood-based design. Other automakers followed as soon as they had access to the stamping capability.

The introduction of the all-steel body meant that wood was nearly eliminated from body construction. At the same time, despite the economic ravages of the Great Depression, the growing suburbanization

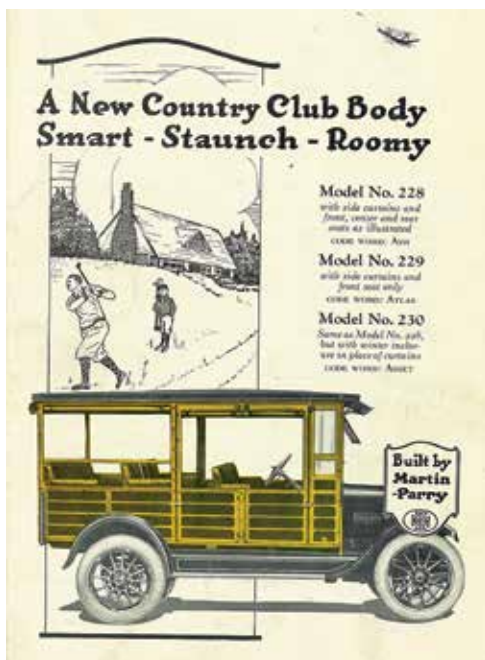
of America saw the rather primitive upright wooden station wagon transition into a more urbane and carlike vehicle. Wood paneling evolved, just as Martin-Parry had envisioned, into a symbol of a sophisticated, affluent lifestyle. Typical was the 1935 Ford Model 48 V-8 station wagon, which now featured roll-up windows instead of side curtains. “Designed for a great variety of tasks,” a brochure proclaimed. “Desired for style as much as utility.” But that style came at a premium: At nearly \$700, Ford’s woody was the most expensive body style in the lineup and just 4500 were sold.

As America entered World War II, Ford’s dominance in the woody business was significantly challenged by Chrysler and its brilliantly named “Town & Country,” introduced in 1941. Together with woody bodies offered on the Packard 110 and the Buick Super, wealthy buyers were going picnicking, no matter what was happening overseas.

The Reckoning

For the first few years after the war, prewar models remained in production, but they were quickly upstaged by all-new, more forward-looking designs—and woodies were an unfortunate casualty. When Packard

Below: Martin-Perry’s 1927 ad anticipated the station wagon’s transition from utilitarian uses. Below right: Star Motors is credited with the first factory-built station wagon.



Photos courtesy The Henry Ford

The brilliantly named Chrysler Town & Country. As woodies evolved, vinyl replaced wood on door panels, though wood framing remained. By the late 1950s, wood was replaced by synthetic materials.



Today, classic woodies of the Golden Era just before and after World War II command eye-watering prices at auction, routinely selling for far more than their steel-bodied counterparts.

introduced its all-new 1948 models, its quirky “station sedan” was basically a steel body to which wood panels were attached, with the rear gate the only assembly fully made from wood.

The following year, with the introduction of the “New Generation” Ford, the amount of timber used in the station wagons was cut by about 85 percent, making the 1948 Fords the last to use structural wood. Instead, the 1949 wagons employed mahogany-skinned panels and maple framing over sheetmetal. A year later, the mahogany paneling itself was gone, replaced with Di-Noc plastic vinyl sheeting. Chrysler had been using this trimming idea on its Town & Country models since 1948, but then dropped Di-Noc and converted over to body-color panels with wood framing in mid-1949. The end of the

woody was imminent. The last true American woodies, which by then carried only a vestige of real wood, were the 1953 Buick Super Estate wagon and the 1953 Buick Roadmaster.

The woodies’ high manual-labor requirements and significant material costs were ultimately their undoing. By late 1939, for example, Ford was assembling the 1940 station wagon using 445 board feet of lumber including gum or mahogany for paneling, birch and maple for framing, and basswood for the inner roof slats. Then, the Rouge plant in Dearborn shipped to Iron Mountain 25 boxcars a day containing the required steel parts. The assembly of each wagon required different 167 sizes and shapes of wood, from long stringers to tiny framing blocks. The bodies also required a further



The classic woody, as exemplified by this 1946 Ford. Traditional woodies like these were time-consuming to build—and today are even more time-consuming to restore.

750 different parts, from screws to safety glass. After this painstaking assembly step, wagons were then sent to the varnishing booth for the first coat, which, when dry, was then sanded and re-varnished twice more. It was an extraordinary amount of manual effort for a relatively modest price premium versus a sedan.

Knockoff Wood

Though the “wood” in woodies might have disappeared by the early 1950s, their upmarket appeal prevailed—if only in the customer’s imagination. Some manufacturers created what were called “tin woodies,” with painted-on, wood-emulating trim. The Nash Rambler wagon, for example, had small areas of its upper body adorned with painted wood; Chevrolet did something similar, though its tacked-on framing panels gave it a slightly more credible appearance.

The tin woodies presaged the applied woodgrain trim later made famous by the Ford Country Squire, which maintained a whiff of exclusivity when a 1964 example transported James Bond to Auric Goldfinger’s Virginia stud farm in the film *Goldfinger*. Though far simpler than its forebears, its name as well as its trimming signaled a refined and upscale lifestyle. Other automakers responded similarly in the 1960s (and later), but none could match Ford for style—even when it was simulated style. Chrysler went one step worse, trying to revive the magic of not one but three storied names (LeBaron, Town & Country, and Mark Cross) with the 1983 to 1986 K-car LeBaron Town & Country convertible. Advertisements featuring Ricardo Montalban were headlined, “They are like no other cars in America, Europe and Japan.” And that was unquestionably true.

Getty Images/Jordan Lewis



Today, classic woodies of the Golden Era just before and after the war command eye-watering prices at auction, routinely selling far in excess of their steel-bodied counterparts. Some are perfectly restored—where bringing the wood back to its original condition is a monumental task, both from a construction and an appearance perspective—while others are preserved as slightly customized, 1950s-style, surfboard-sporting beach transports. One of the latter is a season-special maize yellow 1939 Ford owned by Tom Cotter of *The Barn Find Hunter* YouTube channel. He upgraded the vehicle with a GM LS crate engine and modern transmission, given how much mileage it covers as he crisscrosses the country in search of the next big discovery. For Tom, his special Ford transports him back to a youth in Long Island, New York, that was filled with hot rods, surfing, and parties at the beach. “There’s just something about a woody that’s unlike other cars,” he says. “People admire it as much for what it is as a car as for what it is as a piece of hand craftsmanship, like fine furniture. You just don’t find that with other cars.” //

Tom Cotter first spotted his 1939 Ford woody as a 15-year-old. He sold it, but his wife Pat tracked it down later in Puerto Rico. It has covered many miles in pursuit of his next great discovery.



Historic Hot Rods

Featuring hot rods from the 3 Dog Garage collection.

By Ken Gross

Ross Myers is the consummate car collector—his father was a keen car enthusiast, and Myers's own enthusiasm began when he was a child—he grew up with everything from Model T Fords to classic Pierce-Arrows. He still has some of those cars, including his dad's Pierce-Arrow coupe. Over the years, they've been joined by Duesenbergs, a Thomas Flyer, a slew of racing cars with a focus on Carroll Shelby and Holman & Moody and the Trans-Am Series, along with many Porsches and Cobras. There are more than 70 cars in the collection. Myers especially loves vintage racing and is a regular at the Monterey Historics.

But his passion is hot rods.

Myers owns one of this country's finest collections of historic hot rods, capped by a Detroit Autorama Ridler Award-winning '36 Ford three-window coupe built by Troy Trepanier, crafted from the bones of a derelict '36 that Myers bought when he was just eight (!) years old—and kept for decades. Myers especially likes '36 Fords. He owns several, stored in his updated historic factory and museum complex in Boyertown, Pennsylvania, called 3 Dog Garage. (The collection takes its name from three Bouvier de Flandres dogs that are deceased but still fondly remembered.)

That is not, however, the theme of the cars he's brought to Greenwich.

It's not often that an enthusiast owns both Duesenbergs and Deuces, but Myers is the exception. He especially likes hot rods with interesting stories and famous owners/builders. Myers and his wife, Beth, have brought six vehicles to Greenwich for this year's concours. The cars will be on display both Saturday and Sunday—and that's good, because you'll want to study them in detail.



The Kookie Car

This flamed, raked, and bobbled 1922 Ford roadster pickup starred in the TV Series *77 Sunset Strip*, with Edd “Kookie” Byrnes as a jive-talking car jockey (parking valet). The car was built by part-time B-movie actor Norm Grabowski of Sunland, California, and it starred on the covers of *Hot Rod Magazine*, *Car Craft*, and many other monthlies. Ross Myers says he watched every episode of that popular show and was delighted when the car came up for sale.

But there was a catch. The once-iconic roadster had been totally transformed by a previous owner, with ugly dual headlamps, dual superchargers, and even dual rear wheels. Fortunately, all the original parts had been saved. The San



Left: This flamed, raked, and bobbled 1922 Ford roadster pickup starred in the TV series *77 Sunset Strip* with Edd "Kookie" Byrnes. Above: Ross and Beth Myers drive the Kookie T over the ramp at Pebble Beach to win the Historic Hot Rod Cover Car Class in 2019.

Don Tognotti built this five-window coupe in 1960 and called it "The Avenger." A consistent winner at many California rod and custom shows, it is wedge-channelled, which yields a unique raked stance that's one of its trademarks.

Francisco shop of nationally recognized hot-rod builder Roy Brizio restored "Kookie" to its 1950s TV configuration, even leaving the crude chassis welds "because that's how Norm built it." It won the Pebble Beach Historic Hot Rod Cover Car class in 2019.

"The Kookie Car has to be the wildest-looking machine that's ever been to Pebble Beach," says Brizio. "For the 2019 Cover Car class, there were some fierce contenders, including Tommy Ivo's nailhead-powered T-bucket and Phil Cool's Deuce highboy with a blown big-block Chevy. But the Kookie car had undeniable hot-rod appeal, with its flames, the wild paint, and all the chrome. Even more important, if you mentioned the Kookie car to anybody, they knew about it. It was amazing."

"I was going to buy that car," Myers says, looking back. "I probably spent too much on it, but I really wanted it." You've got to love that attitude.

1932 Ford Five-Window Coupe: "The Avenger"

Don Tognotti was a successful Sacramento, California, businessman who owned a chain of custom auto-parts stores. He also built a few very well-known hot rods and customs in the 1950s and 1960s. The most radical and best remembered is this car, which he named "The Avenger." It is a 1932 Ford five-window coupe that he built in 1960, and it was a consistent winner at rod and custom shows in California at the time. It is wedge-channelled, which gives it the unique raked stance that is one of its trademarks. The other is the big 1951 Chrysler (early) Hemi V-8 engine that is a tight fit in the available space it occupies. The engine was not radically modified but it did use 1953 Chrysler heads and wore custom exhaust headers. Those headers were so cool they became a constant topic of conversation by all who saw them or who wrote about the car



Scott Williamson/photodesignstudios.com



for the hot-rod and custom magazines of the time. Its sheer audacity still makes Avenger a topic of conversation nearly 60 years after its creation.

The Dick Williams AMBR-Winning 1927 Ford Roadster

First owned by Dick Williams of Berkeley, California, this handsome T won the coveted America's Most Beautiful Roadster (AMBR) award in 1953. It's likely the first hot rod with a hand-built, chromoly tubular chassis. State of the art for its day, it packed a lusty 286-cubic-inch Mercury flathead with Belond "W-Type" headers, four Stromberg carburetors on an Edelbrock manifold, and Navarro high-compression heads. The tubular chassis had rare Kinmont disc brakes on all four corners, a suicide front end, and a Halibrand quick-change rear.

Hall's Top Shop in Oakland, California, did the rolled and pleated black leatherette upholstery. Frenched '46 Ford taillights, a

full belly pan, a rolled rear pan, and chromed reversed wheels with '50 Mercury caps were just a few of many features. It took two and a half years to build. Everything was buffed and chrome-plated—even the oil pan.

"I heard about this car years ago from (noted Pennsylvania hot-rod builder) Jim Cherry," Myers says. "It was always one of his favorites. For its time, with all the modifications, that AMBR win, and 123-mph Bonneville racing history, it was remarkable."

The Doctor Wetzel 1932 Ford Roadster

Famed builders Clay Jensen and Neil Emory from the Valley Custom Shop in Burbank, California, were best known for sectioned custom cars such as the famed Jack Stewart Oldsmobile Holiday 88 coupe called "The Polynesian." They didn't do many hot rods, but when they did, iconic cars such as the Dick Flint roadster and this sharp yellow Deuce afforded them lasting fame. Valley Custom

Built by Dick Williams, this baby blue '27 T won the coveted America's Most Beautiful Roadster (AMBR) award in 1953. It was the first hot rod with a hand-built, chromoly tubular frame.



Left: Dr. Leland Wetzel picked up this hot rod in Burbank, drove it to Bonneville, and then to his home in Springfield, Missouri. Right: Frank Mack built this '27 T and it starred at the first Detroit Autorama in 1953. This car has never been restored.

was one of the most influential shops in the 1950s and many of its cars have survived.

Jensen and Emory built this channeled '32 with a racy DuVall windshield for Dr. Leland Wetzel, who picked up his new, professionally built hot rod at the shop in Burbank, drove it to Bonneville, and then to his home in Springfield, Missouri. It was owned for years by Kurt McCormick, a Missouri-based Barris Kustom enthusiast, and he installed a blown Cadillac V-8. Thankfully, Myers had Roy Brizio track down the original flathead V-8 and reinstall it. (By the way, Neil Emory was Porsche Outlaw creator Rod Emory's grandfather.)

The Frank Mack 1927 Ford Roadster

This snappy black-painted 1927 Ford Model T roadster was built by Frank Mack in Farmington, Michigan, and it starred at the first Detroit Autorama in 1953. Beautifully proportioned and flathead powered, the car was driven by Mack on the street—in fact, thanks to its snug top, he even took it out in the Detroit winter weather. That sleek track nose was made from two '41 Chevy fenders

and there's a full belly pan. Its wonderful patina and still-lustrous black lacquer paint attests to the fact that this car is totally original and it has never been restored.

Unusual for a Midwest hot rod, the Mack T was featured in *Hot Rod Magazine* in the early 1950s. Frank did the work himself, with no aftermarket parts. That's when hot-rodgers had to be metal men and mechanics—Mack was both. Historic-rodding enthusiast Bruce Meyer owned this car in Beverly Hills for a while, but he was too tall to drive it. Ross Myers says he fits in this tiny T just fine. And he has no plans to change anything on this Midwest hot-rodding time warp.

1932 Ford Lee Titus Roadster

This 1932 Ford roadster was built in the late 1950s by Lee Titus, who owned a speed shop in Culver City, California. When Titus opened his shop in 1955, it was a natural progression from his experience as a well-known and highly competitive California dry lakes and Bonneville Salt Flats hot-rod builder and racer. Lee's technical skills and a clear vision of what he wanted helped





transform this roadster into a car worthy of a *Hot Rod Magazine* cover and feature article in the May 1959 issue of that publication. Retaining its fenders, finished in black lacquer with a red interior, and powered by a fuel-injected Corvette V-8, it was pure California and pure Lee Titus. Hot-rod photographer Andy Southard was the car's next owner, during which time it became the subject of a multi-part feature in *Rod Action Magazine*, when Dick "Magoo" Megugorac removed the fenders and transformed it into a highboy. Subsequent owners of this car included a host of famous hot-rodders, including Jim Busby, Bruce Meyer, Bill Hammerstein, and Andy Cohen. After 60 years and many changes, the roadster was recently restored to its 1959 *Hot Rod Magazine* cover configuration by Roy Brizio.

Roy Brizio gets the last word:

"I especially appreciate Ross's quest to build a collection of significant hot rods for his museum," says Brizio. "He has a plan. He wants to acquire historic cars, usually with an East Coast heritage. When I first went to

see his 3 Dog Garage Museum, I was in awe. Very few people are trying to amass such a collection, and you'd be hard-pressed to find anyone making it happen on such a high level. Ross is dedicated to not only these cars, but to the sport of hot rodding itself.

"Perhaps he thinks, 'I could have a Ferrari 250 GTO like other people, or I could have the greatest collection of significant, one-of-a-kind hot rods—and I would be the only guy.'

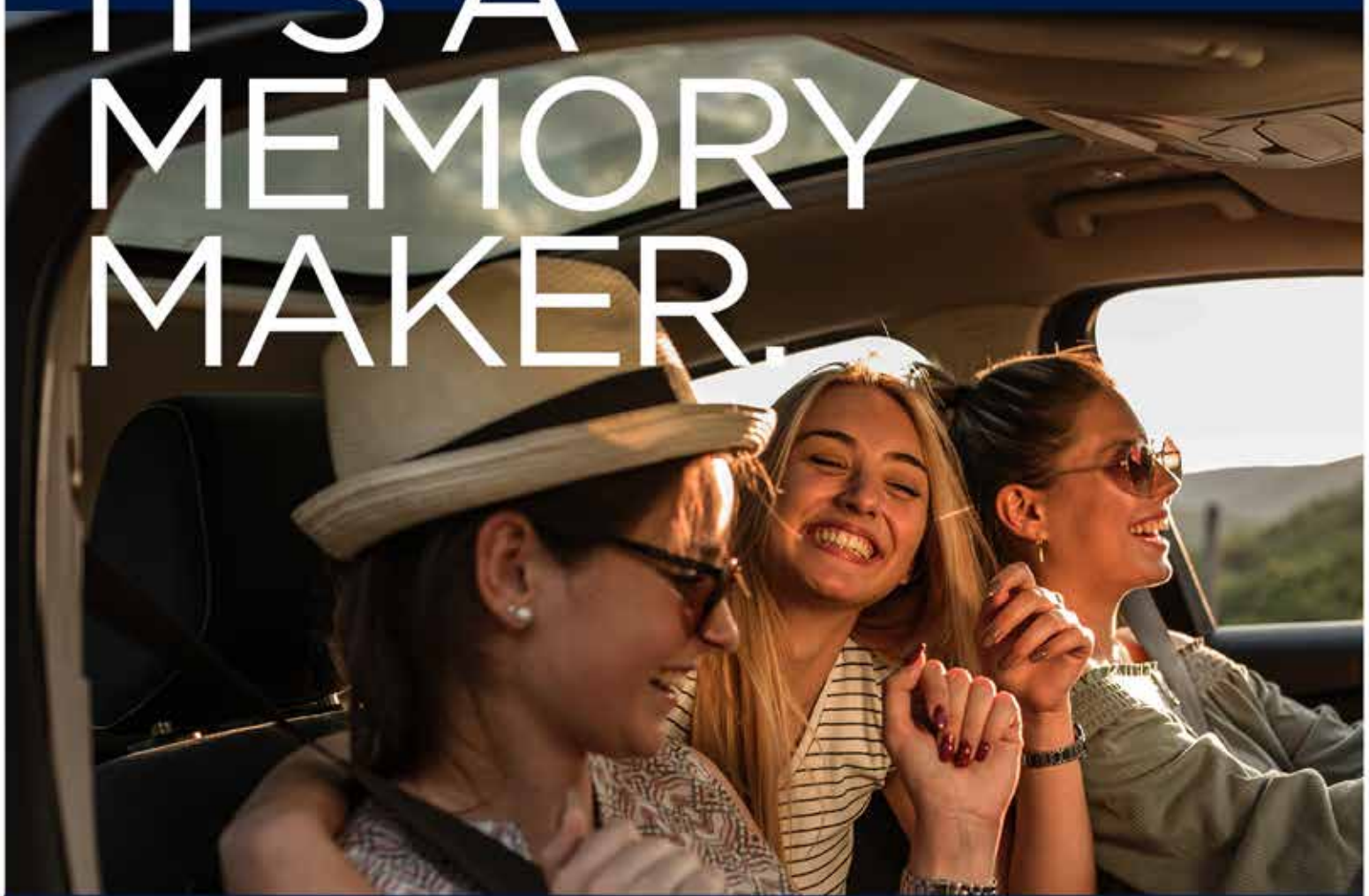
"He's not going to own every historic hot rod," Brizio adds. "There are cars at the Don Garlits Museum, at the NHRA and the Petersen Museums, and collectors such as Bruce Meyer, Dick Munz, and John Mumford are not giving up any cars. That said, I think Ross is doing a helluva job. I was blown away with what he has. He's built an enormous, time-consuming construction business and, despite all his work responsibilities, he's had time to dig up and revive important hot rods for the world to see."

You can enjoy six of Ross Myers's cars on the concours field—and it just might make you want to travel to 3 Dog Garage to see the rest of them. //

Above: Built in the late 1950s by Lee Titus, this roadster starred on the May 1959 cover of *Hot Rod Magazine*. Full fendered, finished in black lacquer with a red interior, and powered by a fuel-injected Corvette V-8, it was pure California.

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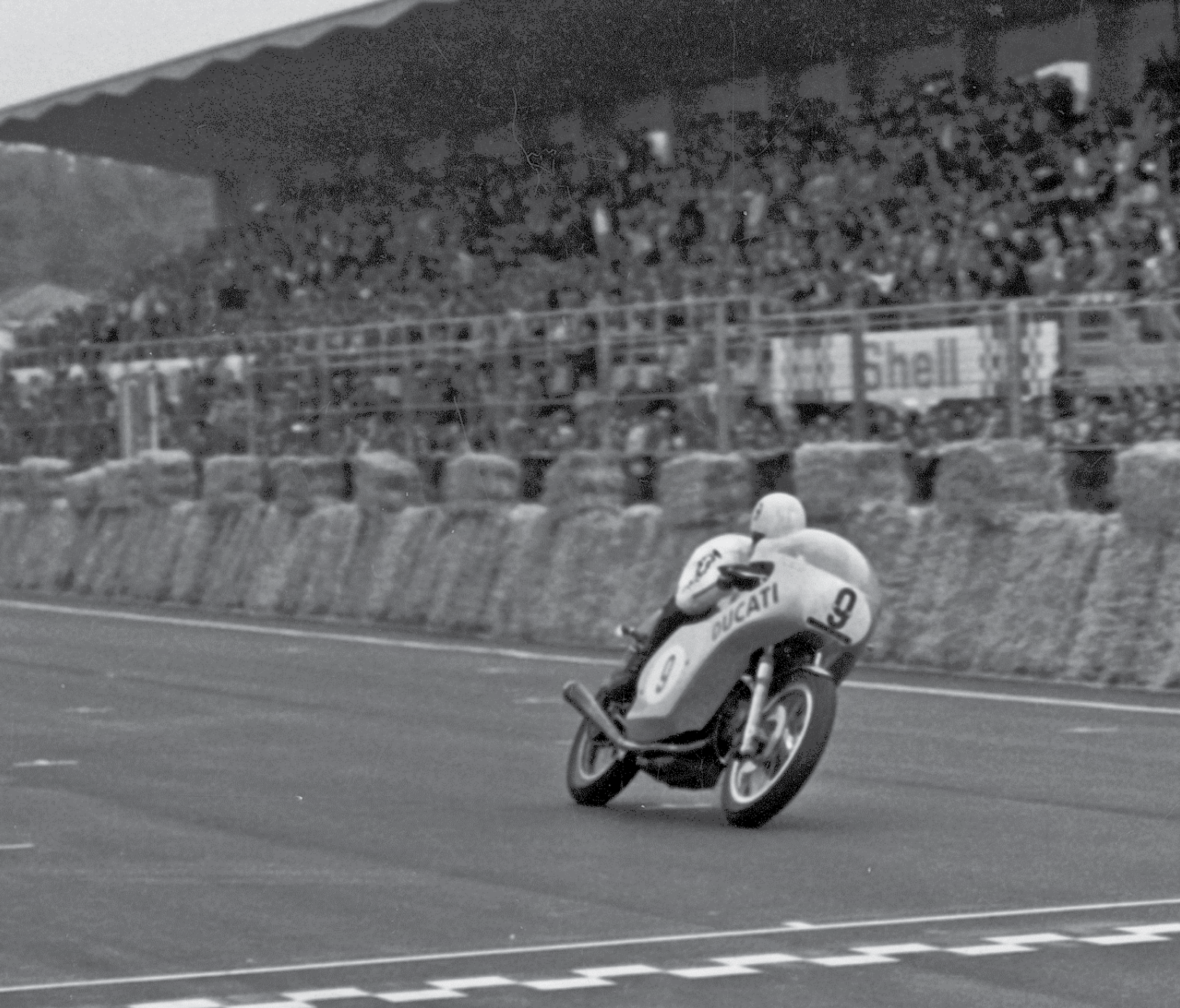


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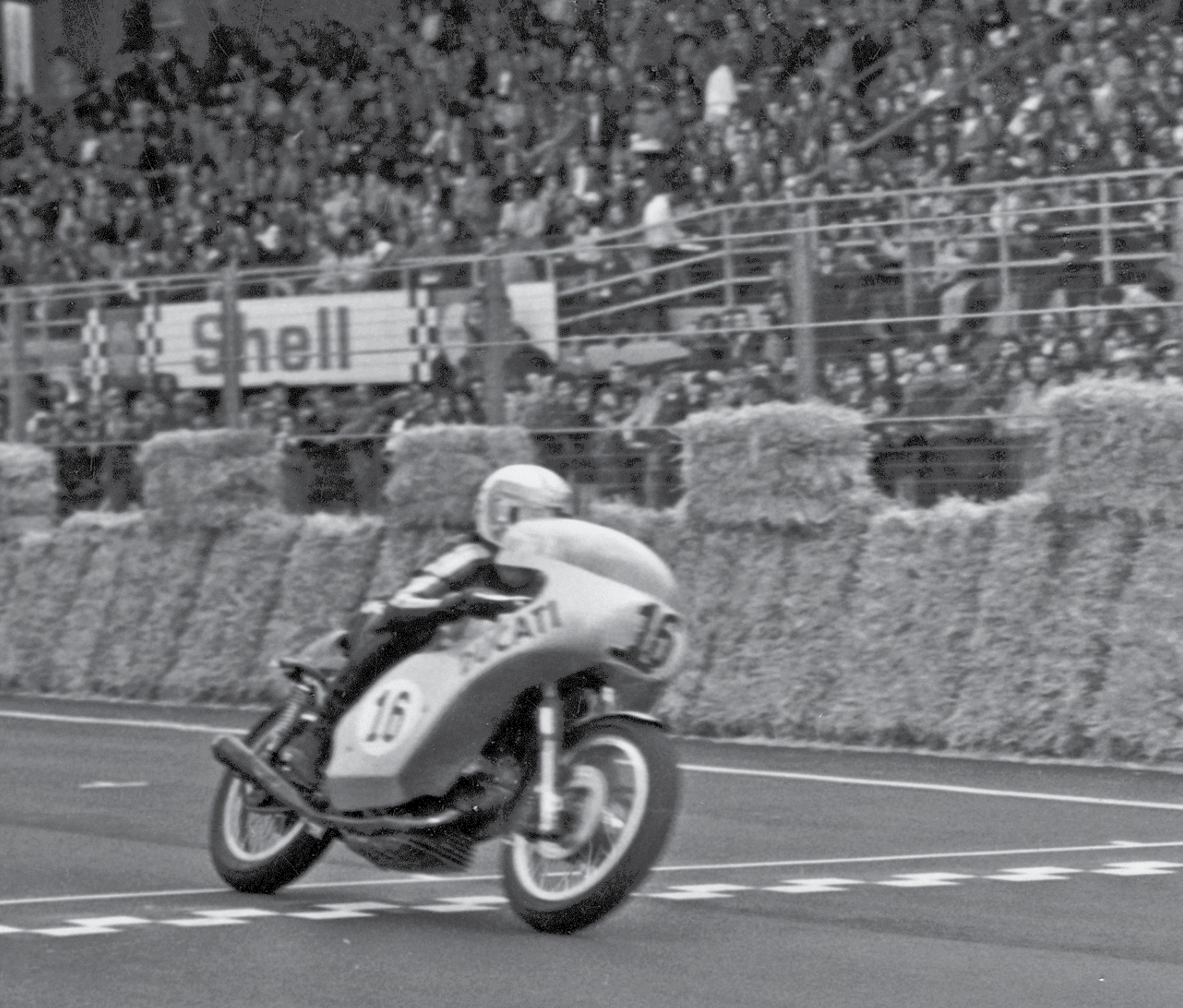


Featured Class

Motorcycles: Exotic Italians

Wherein Italian passion meets brilliant engineering

By John P. Lawless



The Merriam-Webster Dictionary defines the word “exotic” thusly: *Introduced from another country: not native to the place where found. Strikingly, excitingly, or mysteriously different or unusual.*

On these shores, in the land of Harley-Davidson, hamburgers, and *Hee Haw*, many of us grew up believing that anything that wasn’t of American origin was “foreign.” Repair shops that serviced these foreign makes were in nearly every town.

Americans equated German motorcycles with function and dependability, Japanese motorcycles with being inexpensive and disposable, French motorcycles with being weird and wonderful, English motorcycles with being sensible and familiar, and Spanish motorcycles with being built of lesser quality materials and best suited for off-road usage. Italian motorcycles? The best of them fit the very definition of exotic. Each of the Italian manufacturers has demonstrated the creativity and ability to reach for the impossible at some time in their past.

750SS-mounted Paul Smart leads Ducati teammate Bruno Spaggiari across the finish line at the 1972 Imola 200 race. In Italy, Ducati’s victory at Imola cemented the Bologna-based company as a big bike manufacturer with serious sporting credentials.

Benelli

Benelli has given us a number of exciting and interesting models since its 1911 inception in Pesaro, Italy. The six Benelli brothers opened their first shop to repair and service motorcycles—just a few years later, they created their own engines and complete motorcycles. Their first exotic and groundbreaking design was the 175-cc overhead-cam single-cylinder racer by Giuseppe Benelli, which was raced by brother Tonino to four national championships before his death in 1937. They also created a number of 250- and 500-cc machines in the 1930s, with the most innovative being the 250-cc short-stroke, double-overhead-cam four-cylinder that was supercharged and liquid cooled. It was faster in testing than its nearest competitor by 16 mph, giving the firm confidence that it was a world-beater. Unfortunately, with the war approaching, the engineers were forced to abandon the race department and move their efforts to wartime production of airplane parts. The motorcycles were disassembled and stashed during WWII.

After the war, priorities changed. Benelli found success throughout the 1950s and 1960s in selling lightweight motorcycles not only in Italy but around the globe. The motorcycles were sold in America through Montgomery Ward department stores as the Riverside 125-cc two-strokes and 250-cc four-strokes. In the mid-1960s, Benelli

had the funds to again reach for the stars with 250-cc and 350-cc four-cylinder grand prix racers ridden by Renzo Pasolini, Kel Carruthers, and Jarno Saarinen. After winning two world championships, Benelli was developing a 250-cc V-8 before a Fédération Internationale de Motocyclisme (FIM) rule change rendered that idea a nonstarter.

After Benelli's acquisition by Alejandro DeTomaso, the company soon offered the world's first six-cylinder production motorcycles, the 750 Sei, and the smallest production four-cylinder, the 250 Quattro.

Bimota

High-quality components and advanced engineering have long been the hallmark of motorcycles produced by Bimota of Rimini, Italy. The name is derived from the first two letters of each of the three founders' names: Valerio Bianchi, Giuseppe Morri, and Massimo Tamburini. Bimota began by offering frames that provided superior handling for the new generation of big Japanese four-cylinder engines. The company created a market for consumers who wanted bespoke exclusivity and craftsmanship that previously did not exist. Bimota's high-water mark was the Tesi 1D of the 1990s, which featured hub-centered steering and mono-shock rear suspension, as well as a fuel-injected Ducati V-twin engine combined with an advanced alloy-plate



Automotive design house Ghia created a new, angular styling for the 1972 Benelli 750 Sei. The six-cylinder inline engine was transversely mounted, yet slimmer than the Honda CB750.

Photo courtesy Benelli



frame. All this futurism came at a cost, as slow sales nearly bankrupted the company. Despite changes of ownership, a modern variant of the Tesi formula is still available in 2023, a testament to the dynamic design of the original.

Ducati

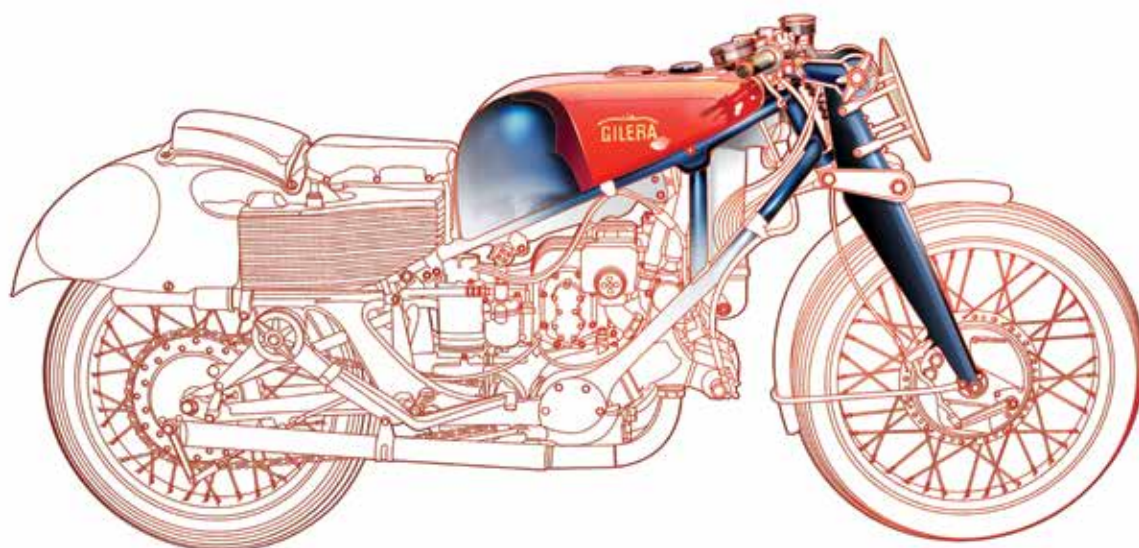
Ducati's roots lie in electronics, as it began manufacturing radios and cameras in 1926, until its factory was flattened during the bombing raids by Allied forces in 1944. Soon after, the company started to manufacture a small pushrod single-cylinder engine that was developed by SIATA and launched its own version of the Cucciolo model in 1950. Not long afterward, Ducati hired Fabio Taglioni, who would go on to utilize the desmodromic valve system on Ducati's newest model, the 100 Gran Sport. The desmo valve actuation was more precise than traditional springs, allowing for more radical cam timing and higher revs. Success in Italian road races led to higher sales in showrooms as hoped, and performance became an integral

part of the Ducati story thereafter.

Fast, single-cylinder machines of 125-, 200-, 250-, and 350-cc followed, but the next big breakthrough came in 1972 with the launch of the 750SS, which won the Imola 200 race. Street models such as the round-case 750 Sport and then the square-case 750SS and 900SS models were strong sellers that offered the "race bike for the road" feeling for which Ducati was best known. In the next 10 years, Ducati embraced change and brought liquid cooling, floating disc brakes, trellis tubular frames, dry clutches, fuel injection, and multi-valve engines, such as the Desmoquattro, Ducati's four-valve V-twin. These innovations put Ducati back in the winner's circle in World Superbike competition. The 851 and 888 models were winners, but the 916 was a tour de force in the styling department, too. Once Ducati had momentum, it was rarely off the podium and eventually returned to grand prix racing, scoring its first world championship in 2007 with Australian Casey Stoner piloting the Desmosedici racer. Ducati eventually

Bimota shocked the motorcycle world in 1991 with its futuristic Tesi 1D. It was powered by a Ducati 851 engine and featured hub-centered steering.

Gilera's Rondine utilized a transversely mounted, 500-cc water-cooled inline-four-cylinder engine to dominate international racing in 1937.



offered the Desmosedici RR, a road bike with real grand prix-level performance that no other manufacturer dared to match. In 2022, Ducati achieved a long-held dream and won another Moto GP World Championship, this time with Italian rider Pecco Bagnaia.

Gilera

Arcore, near Milan, is the home of Gilera, founded in 1909. The firm acquired the Rondine transverse four-cylinder concept from designers Carlo Gianini and Piero Remor. This design reached its apex in 1939 with the use of water-cooling and supercharging to power the four-cylinder racer to a top speed of 140 mph and the European Championship.

After the war, with the supercharger ban in effect, Gilera redesigned the double-overhead-cam engine and frame design to score numerous grand prix victories and 500-cc world championships in 1950, 1952, 1953, 1954, 1955, and 1957, before withdrawing from the sport. With the sudden death of Ferruccio Gilera in 1957, founder Giuseppe lost some of his passion for the sport of motorcycle racing.

Gilera created some very worthy overhead-valve single-cylinder winners, such as the popular Saturno and Saturno San Remo, a works special. These motorcycles featured novel rear suspension, with horizontal springs and friction dampers. While not winners on the international stage, they fared well at the national level. Trying to cut costs, Gilera turned its back on four-cylinder racers and sold inexpensive 106-cc pushrod singles distributed through Sears Roebuck department stores in the U.S. In 1969, Piaggio Group bought Gilera. Today, Gilera is known more for urban scooters than motorcycles.

Laverda

Laverda, from the Breganze region in northern Italy, was founded in 1873 and produced agricultural equipment exclusively until 1949, when it built its first motorcycles. Following the lead of other ravaged postwar manufacturers, small-capacity machines built by Laverda competed in Italian road races such as the Giro d'Italia and the Milan-Taranto. Laverda built its first twin-cylinder engines in the late 1950s and continued on that path while increasing capacity, eventually leading to machines like the brutish 750 SFC in Laverda's signature eyeball-searing orange. The most audacious design would be a result of competing in the Bol d'Or 24-hour endurance road race. Laverda stunned the world with the V-6 racer. Although it did not finish the race, it spoke well of the creative minds at work back at the race shop.

Moto Guzzi

Moto Guzzi was the only manufacturer to have its own wind tunnel for testing the aerodynamics of its motorcycles. That should come as no surprise, given the founder's background in wartime aviation. Located in Mandello del Lario, Italy, the firm found success early with rugged designs that were fast and handled well. In the years after World War II, Moto Guzzi's 250- and 350-cc racers won eight world titles. It was the glamour bike of its era, the compact 500-cc V-8 designed by Giulio Carcano, however, that was the final statement in high tech. The teething problems would have been sorted, and the mighty V-8 would've enjoyed more success, but it arrived a little too late, as Guzzi withdrew from grand prix racing at the end of 1957. Moto Guzzi launched a transverse-mounted

V-twin engine to power a series of sporting machines in the 1970s, such as the V7 and Le Mans models. These became the essence of nearly every successful Moto Guzzi in the years that followed.

MV Agusta

MV Agusta, created at the infancy of aviation, continues to this day in that capacity, building some of the world's finest helicopters. However, it was the fire-engine red racing motorcycles that are perhaps the most successful of all the Italian exotics. The early adoption of the Gilera-Rondine transverse DOHC four-cylinder engine layout served the firm well in the 1950s. MV snatched up its first 500-cc world championship in 1956 and eventually scored 38 world championships before closing shop. Count Domenico Agusta ruled the two-wheeled world of racing much like his four-wheeled counterpart, Enzo Ferrari. Agusta did not suffer fools gladly. On the road, the count reluctantly agreed to sell the public motorcycles worthy of the MV name: the four-cylinder 600, 750 Sport, and 750 America. These hand-built machines were very costly, roughly three times the price of a Honda 750, and did not meet sales expectations to justify the effort.

Twenty years after the company ceased motorcycle production, it would make an astounding return under Cagiva ownership. The stellar 750F4 Oro, created by Massimo Tamburini, was the star of the Art of the Motorcycle exhibit at the Guggenheim Museum in New York upon its debut in 1999. The motorcycle, crafted of CNC-milled alloys that were combined with carbon-fiber bodywork and four under-seat exhaust pipes, also boasted a Ferrari-tuned engine that did not disappoint. Exotic? Si signore. The Italians delivered on that promise and they continue today, whether it's in architecture, automobiles, fashion, furniture, or food. Their rich and diverse heritage compels them to design with the head and, most important, the heart. That strong emotional attachment, *la passione*, is in the culture's DNA. //



Top: The Laverda 750SFC was produced in small batches, beginning in 1971. **Center:** The MV Agusta 750S America provided a fitting finale for the Italian manufacturer, winning an amazing 38 world championships. **Bottom:** The Moto Guzzi Le Mans series had no rivals in the 1970s.





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Motorcycles: Best of Britain

Celebrating the best bikes from the U.K.

By John P. Lawless

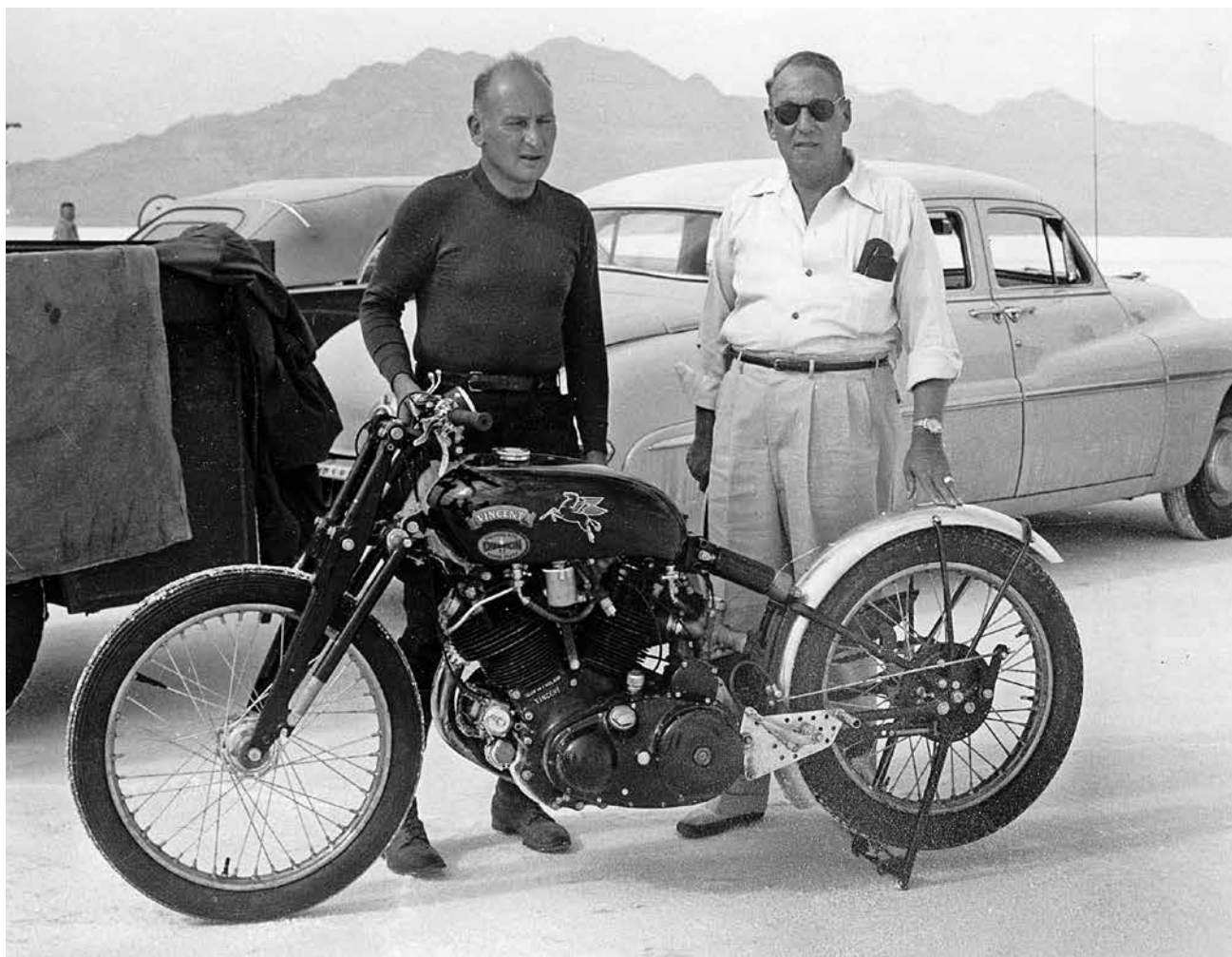
Some of the oldest motorcycles in our Best of Britain class were seen only in small numbers when new in the U.S. As the United Kingdom ramped up production to pay off its burdensome World War II debt, eager Americans, flush with cash, were ready to purchase the latest offerings. The late 1940s and 1950s were boom years for most U.K. manufacturers.

Brough Superior

George Brough, creator of the great Brough Superior brand, was justifiably proud that his line of machines was hailed as the “Rolls-Royce of Motorcycles.” The cheeky young George’s father had been building Brough motorcycles for years, but George wanted higher performance with better components, so he audaciously called his machines Brough Superior. BS used a variety of engines depending on the client’s intended usage. The SS80, the Super Sports, used either a J.A.P. (John Alfred Prestwich, more commonly known as J.A. Prestwich, manufacturers of motorcycle engines for many brands from 1902 onward) or Matchless side-valve V-twin, but the ultimate model of the marque is undoubtedly the SS100.

Arthur Wheeler, riding an AJS 7R “Boy Racer,” leads a pair of Manx Nortons.

Getty Images



Top: Roland "Rollie" Free at the Bonneville Salt Flats. Two years prior, he broke the 150-mph barrier on his Vincent Black Lightning. Left: Dubbed "the Rolls-Royce of Motorcycles," the Brough Superior SS100 exuded speed and style in equal measure.

The SS100 Alpine Grand Sport featured an overhead valve version of the J.A.P. engine, capable of 100 miles per hour. This speed was attested to following a test ride by the factory technicians, who painstakingly assembled each machine twice to ensure accuracy of component fit and performance.

It would take a movie about an unlikely war hero with a penchant for speed to put the Brough Superior in proper perspective and save it in our collective memories. T.E. Lawrence, better known as Lawrence of Arabia, had a love affair with his Brough motorcycles, including the SS100 on which he met his demise. Lawrence's postwar life, including his passion for his motorcycles, can be seen in his book *The Mint*. His first Brough was named George. Then he pur-

through the ad copy: "Designed by enthusiasts for the discriminating rider" and "The world's fastest standard motorcycle. This is a fact, not a slogan."

American Rollie Free, wearing just a bathing suit, bathing cap, and borrowed sneakers, rode John Edgar's Vincent Black Lightning prototype to a record 150.313 mph at the Bonneville Salt Flats on September 13, 1948. That photo of Rollie Free on the speeding Vincent is perhaps the most iconic image in all of motorcycling. Prewar Vincent HRDs are solid blue-chip collectibles, with the best of the big twins approaching \$500,000 due to scarcity, desirability, and quality of construction. A postwar Vincent, such as the aforementioned Bathing Suit Bike, sold for a reported \$1.1 million in 2010.

T. E. Lawrence, better known as Lawrence of Arabia, had a love affair with Brough motorcycles, including the SS100 on which he died.

chased George II, III, IV, V, VI, and VII. He also referred to his Broughs as Boanerges or sometimes Boa, meaning Sons of Thunder. On these machines, Lawrence raced biplanes and trains. Surely the stuff of legends.

Vincent

When Philip Vincent's father provided the funding to purchase the recently defunct HRD company in 1928, young upstart Philip set out to build the fastest, most glamorous motorcycle made at the time. He soon rivaled the much-vaunted Brough Superior by offering similar performance at a lower cost. Vincent knew good marketing, too, as the company brochure featured a striking illustration of the 1000-cc Series A Rapide Twin streaking across the page with a beautiful woman and sporting gentleman making good time on the handsome beast. Clarity of purpose and confidence can be felt

AJS

A.J. Stevens and Co., better known as AJS, was established in the pre-World War I period. Its success at the Isle of Man Tourist Trophy course led to the slogan "AJS, Racebred Motor Cycles," which was often seen in their sales brochures. Facing financial difficulties in the 1930s, AJS was acquired by AMC, Associates Motorcycles, in 1938. It would produce its most iconic models in the early post-World War II era. Winning the inaugural 500-cc FIM World Championship in 1949 with Rod Coleman riding the innovative E90S "Porcupine" was the high-water mark for the brand. The Porcupine name came about because of the spike-like fins on the cylinders that aided cooling. AJS followed this up with the E-95, a three-valve "Triple Knocker" sporting a huge saddle fuel tank until 1954. This machine offered sophisticated design elements but was

Right: The AJS E90 racer's engine featured spiky cooling fins, resulting in the nickname "Porcupine."
Below: Legendary American racer Dick Mann won the AMA Grand National Championship on both BSA and Matchless motorcycles in 1963.



Photo courtesy Bonhams/Getty Images

plagued with mechanical issues. Its on-track rival, Norton, used a double-overhead-cam single-cylinder engine to power its “featherbed”-framed Manx model, with the brilliant Geoff Duke riding one to a 500-cc World Championship in 1950.

Norton

Speaking of Norton, James Lansdowne Norton, or “Pa,” as he was known to his employees, scored some early success at the Isle of Man Tourist Trophy races with rider Rem Fowler in 1907 on a Peugeot-powered twin. From that point, it was single-cylinder engines that were most frequently associated with the marque’s racing successes for the next 50 years. Norton produced various production racers in limited numbers for years after that, such that nearly all the great racers of the 1950s and ’60s rode a Manx Norton model. The Nortons sponsored by John Player tobacco that Peter Williams rode in the 1970s utilized a Cosworth design and eventually rotary engines. In the final years of production, Norton made a very alluring John Player Norton Commando for street use. It may have been no faster than its more pedestrian siblings, but it sure looked the part. One need only glance at the JPS livery and Union Jack flag on the tail section to identify it as a quintessentially British product of its time.

BSA

BSA, once the world’s largest producer of motorcycles, created the exquisite and versatile Gold Star model based

on its exploits on the racetracks of England, particularly at Brooklands. In one last splash of glory before its bankruptcy, BSA sent a fleet of the best riders in the world to the famous Daytona Speedway in Florida armed with their Rocket III triples, taking a win there in 1971 with rider Dick Mann.

Triumph

Triumph is the brand that comes to mind first when thinking of British motorcycles. Although the company was founded by a German, Siegfried Bettmann, its home was in Coventry, England. Triumph made tens of thousands of single-cylinder motorcycles for the First World War, but it was the addition of the brilliant Edward Turner that helped birth the 500-cc Triumph Speed Twin in 1937. Triumph would become synonymous with parallel twin-cylinder engines from that moment on. While some might think of a late 1960s Bonneville as the epitome of classic Brits, its roots can be traced back to the prewar Speed Twin design. Notably, the Bonneville model was named to capitalize on the success of Texas-based Johnny Allen, who piloted a modified Triumph Thunderbird-powered streamliner called The Texas Cee-Gar to 214 mph on the Bonneville Salt Flats in 1956. Americans were already worshipping at the altar of Triumph after the 1953 American film *The Wild One*, whose main character Johnny Strabler, played by Marlon Brando, rode a Triumph Thunderbird. The film was banned in the U.K. until 1968 due to its anti-authority storyline.

Just 200 roadgoing Norton Commando John Player Specials were built. The unique paint scheme was inspired by the factory-built racing motorcycles, which wore the same John Player & Sons tobacco colors.





Left: Marlon Brando in the film *The Wild One* poses with his Triumph 6T Thunderbird. Right: The Ariel Red Hunter combined a single-cylinder engine with a modern duplex cradle frame.



Ariel

British marque Ariel, founded in 1898 to produce motorized tricycles (not unlike the popular De Dion-powered models), catered to the well-heeled as well as the sportsman. Ariel hit its stride in the 1930s with the Red Hunter, a single-cylinder 350-cc; twin-cylinder, 500-cc machines, and the 1000-cc "Square Four," which was launched in 1931 and went on to sell more than 15,500 units before its demise. This clever design sprang from the fertile mind of Edward Turner.

It was, in essence, a pair of parallel twins with geared central flywheels, two transverse crankshafts, and a monoblock cylinder head. The continual evolution of the model saw the initial rigid frame with girder-style forks give way to plunger rear suspension and telescopic front forks. The original hand shift was eventually replaced by a foot-change gearbox, too. By the late 1950s, the brand had fallen on hard times and gambled its future on the more modern two-stroke range which included the ill-fated Leader



No racing bike made a greater contribution to Velocette's reputation than the KTT, which Freddie Frith used to trounce all opposition and win the first 350-cc World Championship in 1949.

Bettman Archives/Getty Images/Bonhams

and Arrow. It was a sad ending for what was once proclaimed to be “The World’s Most Exclusive Motor Cycle,” a reference to its Square Four model.

Veloce

Veloce Ltd. of Hall Green in Birmingham, England, was a family concern that made a comparatively modest quantity of motorcycles over its lengthy history. Veloce’s breakthrough model was the lightweight Velocette, launched in 1914. As a result of the name recognition, the motorcycles produced by Veloce would be known collectively as Velocette regardless of the type. After World War I, some advanced four-stroke engineering by the young Percy Goodman, son of founder John Goodman (née Johannes Gutegmann of Oberwinter, Germany), would change the company’s trajectory. His overhead valve, 350-cc single-cylinder engine would be the genesis of roadsters and racers for years to come. Other innovations from Velocette included positive stop foot-change shifting and swinging-arm rear suspension. The ultimate double-overhead-cam 350 racer was the KTT. It won the first-ever F.I.M. 350-cc World Championship in 1949 with Freddie Frith and repeated the feat in 1950 with Bob Foster. In its final form, the KTT Mark VIII featured Oleo Air rear shocks with Webb Girder front forks and overhead cams. Production of this over-the-counter production racer lasted from 1938 to 1950. After that, it was road-based equipment like the Viper, the Venom Clubman, and the 500-cc Thruxton models that kept the flame burning until the firm’s bankruptcy in 1970.

Britten

While geographically far from mainland England, New Zealand is part of the Commonwealth and shares enough DNA to be considered part of the United Kingdom for our purposes. New Zealander John Britten, although challenged with dyslexia, became an architectural designer and engineer, eventually turning his talents to racing motorcycle design. His eponymously named masterpiece, the Britten V1000, was launched in 1991. The innovative design made extensive use of carbon-fiber and Kevlar materials to form the bodywork, forks, swingarm, and wheels. It was powered with a double-overhead-cam, 1000-cc liquid-cooled V-Twin engine and was immediately on par with other manufacturers’ factory efforts at the Battle of the Twins races around the globe. Just 10 Britten V1000 motorcycles were built between 1991 and 1998. John Britten died of inoperable skin cancer in 1995, robbing the world of a charismatic genius with a penchant for speed and style.

The British motorcycle industry went into a tailspin in the early 1970s that resulted in the closure of nearly all motorcycle manufacturing. It seemed all was lost until Englishman John Bloor relaunched the Triumph brand in 1983. However, nostalgia is a funny thing, and just as it fueled the comeback of cars such as the Volkswagen New Beetle and the Mini Cooper, Triumph found that the public wanted a machine that looked like the classic Bonneville. Carrying all the modern conveniences and reliability, they built a worthy successor to carry that name forward. Triumph’s rebirth has been followed by new motorcycles from Royal Enfield, Brough Superior, Matchless, Norton, and most recently BSA. Angophiles unite—our beloved Brits are back! //

Handcrafted in a small workshop in New Zealand by engineering genius John Britten, only 10 V1000 bikes were ever built between 1991 and 1998, making them some of the most desirable bikes on the planet



Photo courtesy Bauer Archives

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More than one German industrial city was severely damaged by Allied bombs during the Second World War, Stuttgart among them. Porsche Engineering Headquarters were (and still are) located in Zuffenhausen in the north sector of the city. Those facilities suffered no damage, however, thanks to German Reich Minister Albert Speer. That said, Porsche Engineering personnel in 1944 relocated to Gmünd, Austria, a town close to the Porsche family retreat in Zell am See, Austria. Their postwar return to company headquarters in Zuffenhausen was delayed until very late in 1950, due to those facilities being used as a postwar Allied command location.

Professor Ferdinand Porsche was under house arrest in the Alsace region of France, having been detained by the French at the end of the war. The company was under the control of Ferdinand (Ferry) Porsche II, son of the founder, assisted by Karl Rabe and designer Erwin

Marc Urbano

Porsche 356

“That’s a cute car. If you turn it upside down, it looks like a bathtub.”

By Dale Miller



Komenda. With a small group of management and engineering personnel and approximately 175 technicians, they initiated a very basic production facility in a series of buildings in Gmünd that had been used as a sawmill. There, the birth of the now-iconic Porsche 356 occurred.

Those early cars were primitive, even by the standards of postwar European production. Although the professor had designed and coordinated the manufacture of the very successful prewar mid-engined Auto

Union grand prix cars as well as the three Volkswagen Type 60-K-10 aerodynamic examples for the high-speed Berlin-to-Rome 1300-plus-kilometer endurance race, this effort in Gmünd was truly the launching of Porsche as a car company.

Porsche chose the Swiss Grand Prix in Bern, held on July 4, 1948, to unveil the first Porsche to the public. After testing 356-001, European journalists described the car as “very pleasant to drive, handling as we imagined a modern car should be.” One

The iconic Speedster, the brainchild of Max Hoffman and Ferry Porsche, is much sought after by collectors. A \$2995 investment in the late 1950s, it will cost you 100 times that to buy one today.

week later, 356-001 was also demonstrated at the Innsbruck races with great acceptance by the public.

A mid-engined car has limited space not only for storage, but passengers as well. Before the first 356 was completed, Ferry Porsche had begun to design a more practical, more marketable model: a 2+2 coupe officially referenced as 356/2. The engine was relocated to the rear, aft of the rear axle, to allow two—albeit small—rear seats. This car would become known as the 356 Gmünd Coupe. The aluminum bodies were shaped by craftsman hand-hammering them over wooden body bucks—a very time-consuming process. Over the next two years, Porsche would produce about 50 examples of the Gmünd cars, including eight cabriolets. Today, these Gmünd cars are the most collectible of any of the 356 Porsches.

Today, Porsche is a world-renowned brand with great racing success, but in postwar Europe, Porsche was just one of many small car manufacturers, competing for recognition and public acceptance with the likes of Lancia, MG, OSCA, and Simca.

Though not intended to be a racing car, the 356 in 1951 was entered in the most prestigious annual sports car



race in the world: the 24 Hours of Le Mans. The car's entry was intended to give Porsche additional recognition. Three cars were originally slated to be entered but due to various pre-race road accidents while testing, a lone entry made the Le Mans start on June 23, 1951. Starting is one thing at Le Mans. Finishing after 24 grueling hours is another. But this single Porsche entry not only finished, it also won its class. It managed a top speed of 100 mph and a best lap of 86.5 mph around the 8.5-mile circuit—not bad for a car with a 1086-cc engine producing 46 horsepower.

This first (class) victory was the beginning of an unmatched 20 overall Porsche wins at Le Mans to date.

Back in Zuffenhausen, Porsche started to produce a 356 that had more roadability to appease would-be buyers. Produced in both coupe and cabriolet models, the cars initially had some carryover components from the Volkswagens of the period, but the new steel chassis had a box section running longitudinally along both sides of the floor section as well as through the center of the cockpit to provide additional structural rigidity; this benefited the cabriolet models in particular.

More important, the newer 356s would allow the

Above: Professor Ferdinand Alexander Porsche (1875–1951) was the automotive genius of his generation. Right: The primitive facilities in Gmünd, Austria, where the first handbuilt Porsches were produced.



Photos courtesy Porsche/Getty Images

company to show a profit for the first time since production began in 1948. Porsche's original projections were for 150 cars to be produced in the first year at the Gmünd facility, but by the end of 1950, fewer than 60 total cars had been produced. Profit was nonexistent. As Ferry Porsche put it: "We did not go broke producing these cars in Austria, but this period did not produce any profit. It simply started at zero and remained at zero."

The key element of being back in Germany was the ability for Porsche to align with a body manufacturer to construct the 356 bodies. A Stuttgart/Zuffenhausen-based company, Reutter, had produced the bodies for the three cars built for the prewar Berlin-to-Rome race. An initial order to Reutter for 500 bodies coupled with an agreement to lease 5000-plus square feet in the Reutter facility directly across the street from Porsche headquarters allowed production of the steel-bodied 356 to begin in early 1950, before Porsche gained access to their building.

The first Zuffenhausen Porsche was completed in the spring of 1950. Employees nicknamed the car "Greyhound." Professor Porsche, now released by the French and back at his home in Stuttgart, gave it his blessing only after he had minor changes made to the body. Side-to-side symmetry differed by less than one inch, something that the professor was able to detect by eye.

There were considerable differences between the German-produced cars and the cars built in the Austrian sawmill location. Gone were cable-operated brakes and

lever-arm shocks, replaced by hydraulic brakes and telescoping shocks. The angular body shape of the Gmünd cars faded away to a smoother and more appealing appearance that would become known as the quintessential Porsche look. The spartan interior featured three gauges: a speedometer, an oil-temperature gauge (which was the lifeblood of the air-cooled four-cylinder engine), and a clock... which was wound by pulling a spring-loaded cord. Without a fuel gauge, the driver knew to measure the fuel in the tank located in the front trunk (along with the spare tire) by using the wooden stick also located in the front trunk. At a point when the engine started to starve for fuel, the driver could tap a small reserve of fuel by turning a lever located under the dash.

A two-piece windshield was used with radiused ends to allow a better field of vision for driver and passenger. The air-cooled engine was located aft of the rear axle as it had been in the Gmünd cars, still producing 46 horsepower. The front and rear bumpers were flush with the body of the car, producing a clean aerodynamic look.

A total of 298 Zuffenhausen Porsches were completed by December 31, 1950. This was more than double the anticipated production. Reutter had to increase the size of its facility to accommodate production requirements. Porsche's first milestone, the 500th German-built 356, was celebrated on March 21, 1951. Just five months later, Porsche celebrated the 1000th 356 produced in the Zuffenhausen works.





Top: Though not intended to be a race car, the 356 won many races during its 17 years of production. Right: The 1951 24 Hours of Le Mans-class-winning Gmünd coupe, the car that started an unprecedented tradition of winning.



Photos courtesy Porsche

Enter car dealer Max Hoffman, whose facility on Park Avenue in New York City sold British and European sports cars. Hoffman had deep respect for Professor Porsche, and had imported three of the Gmünd cars. One went to the West Coast to dealer and racer John von Neumann. Hoffman sent the second car to Ed Trego in the Midwest. Fritz Koster, who lived on the East Coast, purchased the third car. Hoffman became the 356 conduit to the U.S.

Engine displacement was increased in 1951 to 1300 cc and later that same year to 1500 cc, boosting the output to 60 horsepower. Customers who purchased the cars marveled at the minimal amount of effort required to drive them at high speeds. Porsche had a winner, but the price of the car was considerable. The coupe was \$4284 and the cabriolet was \$4560. This was \$300 more than the well-known—and more powerful—six-cylinder Jaguar 140 model.

Interior improvements included a very basic radio.

Hoffman's cry to Stuttgart. "Make it an open car. No more roll-up windows; replace them with side curtains. Get rid of the sun visors and the radio. Offer the car with a 1500-cc normal engine. Have only a speedometer, an oil pressure gauge, and a tachometer. Install lightweight bucket seats to convey the sporty look." Lo and behold, Porsche produced the Speedster such that Hoffman could offer it at \$2995. A 1500-cc Super engine was available for an additional \$500. The cars tipped the scales at a little less than 1800 pounds and were able to reach a top speed of more than 100 mph. And the rest, as they say, is history... Porsche history.

Only minor body changes had been made since the beginning of production in 1950 at Reutter. A one-piece windshield had replaced the two-piece version. Larger taillights were utilized, as well as headlight changes. There were many alterations and refinements to the

In a meeting with Ferry Porsche, Hoffman suggested that Porsche replace its letters with a crest. The Porsche crest, still used to this day, was developed on a napkin.

Sun visors were added as well. A modified 1500-cc engine was offered in 1952, referred to as a 1500S (Super). Road wheels were widened from 3.25 inches to 4.5 inches. Bumpers were extended away from the body of the car with added overriders. Changes continued with improvements occurring monthly. Engines were available for customers in 1100-, 1300-, and 1500-cc displacements with both a 1300 and 1500 Super available. The Super offered additional horsepower.

Hoffman clearly saw the 356 as a great addition to his store. In a meeting with Ferry Porsche, he suggested that Porsche replace the individual letters with a crest. The Porsche crest, still being used to this day, was first developed in that meeting on a napkin. The logo blends the horse, which symbolizes Stuttgart's origins, and the coat of arms from the state of Württemberg, of which Stuttgart was the capital.

Hoffman also had another thought to assist in boosting Porsche's U.S. (and his) sales. A small run of 16 cars with all-aluminum bodies was produced by Heuer-Glazer from 1952 to 1953 and named the America Roadster. These cars created a stir on U.S. racetracks with their success, but 16 cars were not what Hoffman had in mind. "Let's get the price of a Porsche under three thousand dollars," was

engine. Major suspension changes were made to provide a smoother ride as well as improving the handling of the 356. Body enhancements included a radiused windshield and rubber molding along the midpoint of both sides of the car. Wider tires were used on the 15-inch-diameter rims. Interior upgrades included a flat dash that featured a smaller radio and a glove box. The level of the floor pan was lowered by 1.4 inches, which made ingress and egress much easier. All these changes resulted in what Porsche would term the 356A model. On March 16, 1956, Porsche's 356 total production reached 10,000.

During the years 1956 to 1959, Porsche offered customers the option of replacing the four-cylinder pushrod engine with the racing Carrera engine, which in a detuned form produced 100-plus horsepower. These engines were produced in 1500- and 1600-cc capacity. These 356 Carreras, as they became known, were frequently used at many race venues throughout six continents with great success.

By 1959, Porsche was working on a new model that featured a rear-camber compensating spring and an engine that was now producing 90 horsepower from the 1600-cc pushrod powerplant. The nose of the body was very different, with a much larger bumper and larger overriders. The headlights were relocated higher in the front fenders

and the top of the fenders were straightened. Horn grilles and driving lights appeared, as did additional grilles allowing greater air-flow to assist in cooling the new, larger front brakes. Porsche referred to this model as the 356B series. The internal reference for the body was T-5.

A small run of 263 roadsters of the 356B model was produced for Porsche by the Belgian coachbuilder D'Ieteren Freres in 1961. The T-5 body was only in production for a short time. In late 1961, a body with the front trunk lid featuring a much straighter lower edge and rounded at the corners, referred to as a T-6, was its replacement. A more form-fitting fuel tank was designed with the filler neck now on the outside of the car, contoured to blend into the fender. A proper dash-mounted clock was installed. The rear window was enlarged, and the engine lid featured two air grilles rather than one.

The Carrera version continued to be offered in the 356B in both the coupe and the open cars. Front disc brakes used on the late Porsche Spyder race cars—a modified version of the drum brake referred to as the annular disc—were a new feature on the Carreras. Porsche had no purpose-built GT race cars during 356B production so 20 356B chassis were sent to coachbuilder Abarth located in Turin, Italy, to have aluminum

aero-shaped bodies built and installed. This very collectible 356B was often referred to as the Italian Porsche, more properly referenced as an Abarth Carrera.

By mid-1963, Porsche was making additional changes to its ever evolving 356. Proper disc brakes with rotors and external calipers were fitted both front and rear. Cockpit improvements included repositioning of the light switch, changing the heater control, and deeper seats that increased headroom. Door arm rests were also added. The body remained unchanged, but the model was now referred to as the 356C for the final two years of the 356. Engines were still offered in 1600-cc displacement in both the coupe and cabriolet cars, with a 90-hp model referred to as the SC. A 2.0-liter variant of the four-cam engine was also available. This model was known as the Carrera 2. The last 356 was produced in September 1965; the 356 gave way to the 911 model with the new six-cylinder engine.

Over the 17 years of production, more than 75,000 cars were built—a far cry from the 50-plus cars built in that converted saw-mill in Austria. When driving your 356 and another 356 is coming in the opposite direction, make sure you flash your lights. This is a tradition that started 75-plus years ago, and it still exists today. //

The genesis of all things Porsche—the diminutive 356 is the car that initiated the iconic brand's evolution to greatness.





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Featured Class

Ghia Concepts

In the 1950s, Chrysler teamed up with coachbuilder Ghia to build concept cars with Italian flair.

By **Dr. Paul Sable**



The idea of show cars arrived in 1939, when General Motors built a car called the Buick Y Job. The Y Job was GM's attempt at producing an advanced-styled show car. The value in building such cars was to create public exposure for the manufacturers through articles in magazines or newspapers, as well as auto shows and dealerships. The primary purposes were to increase the sales of production cars, to test public reaction, create favorable perceptions of the manufacturer, and to introduce new features.

Then in 1940, Chrysler introduced both the Thunderbolt and Chrysler Newport show cars. Between four and six Thunderbolts were built for display across the country, each painted and trimmed differently. Next, six Chrysler Newport automobiles were designed and built by Le-Baron, a well-known Detroit coachbuilder. One Newport actually became the pace car for the 1941 Indianapolis 500. For corporate security reasons as well as costs, Chrysler looked overseas to find a satisfactory coachbuilder. It found that company in Ghia, located in Turin, Italy.

The Chrysler Special featured a "fastback" roof line and knife-edge fender shapes. Racing knockoff wire wheels highlighted Exner's desire to show the entire wheel. The original engine was a 180-hp Hemi.



Left: A special dualcowl phaeton was designed and built by LeBaron; one served as a pace car for the 1941 Indianapolis 500. Right: The Thunderbolt was also built by LeBaron, featuring a slab-sided design, pop-up headlights, and no visible front grille.



A Brief History of Ghia

Scroll back 90-plus years ago and the town of Turin was to coachbuilding as Florence, Italy, was to the Renaissance. Many automotive coachbuilders (carrozzerie) with hammer-welding skills created car bodies that eclipsed Detroit's stamped-steel methods. The Italians' skills were products of centuries of experience going back to the armorers of the Middle Ages. For the carrozzerie, these skills translated into the ability to execute complex metal panels over simple wooden forms with marvelous dexterity of compound curvature and executing beautiful design.

as an excellent body builder. In 1919, Motor Italia described Ghia as "one of the Torinese coach builders whose woodwork bears the imprint of great distinction." During the late 1930s, Ghia hit its peak production, turning out eight to ten cars a month. This ended at the outbreak of World War II.

During the war years, Ghia built trailers and carts for the Italian army plus bicycles sold on the black market for the local population for transportation. The Ghia facility was demolished in 1943. Ghia was determined to rebuild but died on February 21, 1944. He was only 56.

Kellner's plan, which Exner supported, was to build not radical, futuristic-looking styling exercises, but cars that were fully functional.

Giacinto Ghia was born on September 18, 1887, and began working at age 15 in a number of small Turin-based carriage/coachbuilders, progressing from woodwork to mechanics to testing of new cars. Shortly after the outbreak of World War I, Ghia joined the Diatto company as a test driver. That ended in 1915 with a crash that broke both his legs.

Ghia then put his early training in carriage/coachbuilding to begin subcontracting to build wooden framework for car bodies for Diatto. By 1918, he had gained a reputation

Chrysler Makes the Italian Connection

In 1949, K. T. Keller, president of Chrysler realized that the lackluster styling of the company's cars was an issue. The company's conservative styling was becoming a trademark in the industry and sales were dropping. Ford passed Chrysler in sales in 1952 and the company had a 12-percent market share in 1954. Other automakers were beginning to make good use of curved-glass windshields, slab-side styling, flattened hoods and fender lines, plus sleek styling.

To begin to address the challenges,

Chrysler contacted Ghia and one of its Italian competitors, carrozzerie Pinin Farina, to discuss building a car. In early 1949, Chrysler sent a Plymouth chassis to each coachbuilder; the Ghia car received a more favorable response. Keller was sufficiently impressed by Ghia's design, craftsmanship, and certainly the moderate cost of only \$10,000. Interestingly, in 1949 as well, Kaufman had hired a stylist, Virgil Exner, to revive Chrysler's design image. Exner was not hired as the overall head of styling (that would occur in the mid-1950s), but mainly as a catalyst who was given a small staff and work area to design and arrange production with Ghia of one-off Chrysler "Idea Cars."

Keller's plan, which Exner supported, was to build not radical, futuristic-looking styling exercises, but cars that were fully functional. The purpose was to test public

reaction, but more important, help change perception (of both the public and the company's financial backers) that Chrysler really cared about contemporary styling and what the public could expect in the near future. Exner established the Advanced Styling Group; this group and the new collaboration with Ghia were the main forces in the creation of Chrysler's Idea Cars.

The first Exner-designed show car was produced in late 1951 by Ghia and marked the initial beginning of the Idea Car Program. The car was called the K-310; the "K" was in honor of K. T. Keller. The K-310 was a two-door, four-passenger hardtop with a 331-cubic inch Hemi engine. It was painted blue and black and had a big eggcrate grill. It reflected Exner's design philosophy, which he had promoted since his days with Studebaker: simple classic surfaces accentuated



New features introduced by the K-310 were flush-mounted door handles, a false spare-tire cover, 17-inch wire wheels, gun-sight taillamps, and full-wheel cutouts. It arrived in the United States on November 2, 1951, and began touring Chrysler car dealerships through 1952.



To quote the car's promotional brochure, the C-200 convertible "blends sport car styling with practical automotive design and engineering...A long, broad hood line emphasizes the car's length while the two-tone colors serve to accentuate its lowness."



Designed by Giovanni Savonuzzi, not Exner, the DeSoto Adventurer II was one of the most outrageous of the early Chrysler Show Cars. Its bumperless body, semi-enclosed wheels, and streamlined body with “after burner” taillights made it look fast.

the functional elements of the car, rather than hiding them. Exner insisted that all the show cars be designed as practical roadgoing automobiles, not simply static show cars like the General Motors Motorama specials. He also decreed that all vehicles be made from steel, although the Italians preferred aluminum. The K-310 was followed by the Chrysler C-200 convertible. Both cars have yet to be rediscovered and may no longer exist today.

In late 1952, Ghia built for Chrysler a car designed by Virgil Exner that was known as the Chrysler “Styling Special,” which is on the field today. This car, known as the Fastback design, was the only example built. Later in 1953, Chrysler built a similarly shaped body with a few other changes that it called the “Thomas Special,” named for Chrysler’s vice president of export sales, J. B. Thomas. Experts estimate that 12 of the 18 examples built still exist today—truly a limited-production car. The Chrysler Styling Special could be considered the father of the Thomas Special.

Then in 1954, a somewhat redesigned Thomas Special was built, called the Chrysler GS-1. Approximately 10 to 12 of these were built. None of the three phases of similarly designed cars were sold to dealers or purchased by individuals. Instead, they usually were given to world leaders, very important people, or members of Chrysler’s Board of Directors. The last version—the GS-1—was only sold in Europe by the Société France Motors, Chrysler’s distributor for France. Approximately eight GS-1s still exist. The Styling Special on the field today was the first version that influenced the very limited number of Thomas Specials and GS-1s made.

Exner was involved with all the Ghia-designed idea cars, including the 1961 XNR and the 1962 Chrysler Turbine car. Rising to vice president of styling in 1956, he left Chrysler in 1961. He died on December 22, 1973, at just 65 years old. During his tenure, Exner worked with Ghia to design and produce some of the most amazing cars ever to come out of Chrysler, and today we honor that achievement. //

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Featured Class

Beach Cars

Top-down fun in the sun

By **Lowell Paddock** | Photo by **Evan Klein**



The “economic miracle” that swept across postwar Italy provided a dramatic stimulus to the country’s automobile industry. This was especially true for the small coachbuilding firms headquartered in the north. Fueled by the manufacturers’ demands for specialized low-production models, styling assistance, and concept prototypes, display opportunities at major European auto shows quickly became a mecca for competitors and media to preview the latest trends and ideas.

Given its proximity to Italy’s major automakers, the annual Turin show often premiered the coachbuilders’ most advanced wares. It was there in 1956 that Pininfarina displayed an especially curious boatlike concept, featuring a cheery bulbous face, a cut-down panoramic windscreen, and a front bench seat that sat behind a topless, U-shaped teak seating area, completing the nautical theme. Based on Fiat’s 600 Multipla minivan and ordered by Fiat boss Gianni Agnelli, it was later used to ferry guests around at his 20-acre estate, Villa La Leopolda, on the French Riviera. A second example was acquired by Henry Ford II.

Bruce Meyers created a whole new class of vehicle, the “dune buggy,” when he introduced the Meyers Manx in 1964.



Jolly for the Jet Set

Though Pininfarina built only two such open-air vehicles, the concept of bespoke transport for the Riviera's spectacular beaches and their affluent visitors was not lost on Pininfarina's competitors. At the 1957 Turin show, Ghia presented its own interpretation, a charming alternative based on the Fiat 500 called the Jolly. "It was a very simple formula," wrote Valerio Moretti in his extensive history of the firm. "Starting from a cheap, basic model, Ghia produced a skimpy body, little more than a floor assembly, without doors or roof, with wicker seats (plastic ones in the very basic models) of a nautical flavor. The awning (with a Venetian-style fringe) and the chain instead of the doors was in the same style; the model was finished off with a carpet and shiny chromium pipes, producing a very attractive overall affect." Ghia went on to produce

Below: Ghia's Jolly was a hit among the Riviera jet set. Below: BMC's Mini Moke offered a similarly minimalist approach to coastal transport.

multiple versions of the Jolly concept for Fiat as well for Renault's 4CV. Several imitators later followed Ghia's example in varying sizes and proportions, though the basic theme remained consistent: a simple top (or no top at all), cut-down doors, lightweight seats, and off-the-shelf mechanicals.

Swim Suited

Though aimed at well-heeled European beachgoers (Grace Kelly and Aristotle Onassis owned them, too), the Jolly's universal appeal wasn't limited to the seashore. Car-loving U.S. president Lyndon Johnson drove one (apparently gifted from Fiat) with characteristic gusto around his Stonewall, Texas, ranch. It was joined there by an Amphicar, an appropriately named amphibious four-seater introduced in 1960, with the U.S. as its primary market. Powered by a Triumph-sourced 1.2-liter rear-mounted



engine, its transition from car to boat took place through a lever that transferred engine power to two props below the rear bumper. On the ground and on the water, steering was handled by the front wheels, and when it came time to get back on dry land, engaging first gear gave the wheels enough propulsion to drive up a boat ramp.

Sales of 25,000 Amphicars were ambitiously planned, but in the end only about 4000 were built. Despite being neither a particularly roadworthy car nor an especially seaworthy boat, the Amphicar has perpetual appeal (more so when on the water), though the vehicles have often been called to more serious duties, such as serving as adaptable rescue vehicles in flooded areas.

Littoral Interpretations

The Amphicar failed to stimulate further serious iterations of dual-purpose coastal

capabilities, but the concept of lightweight and affordable fair-weather transport was picked up by several other manufacturers outside Italy that saw them as low-investment brand extensions appealing to well-heeled jet-setters. British Motor Corporation's front-wheel-drive Mini had enjoyed much the same success as its Fiat counterparts and was tailor-made for adaptation. Alec Issigonis, the Mini's effervescent creator, originally conceived of a lightweight, four-seat military transport that could be easily airdropped into war zones. When the prototypes failed to meet ground-clearance or performance targets, BMC instead commercialized the car in the early 1960s as the "Mini Moke" (Moke being slang for "donkey"). Built on a simple metal tub to which Mini components were attached at either end, Mokes were ultimately assembled in a variety of locations, where their simple

Though they often appear at risk of floundering when afloat, Amphicars have inspired generations of adoring fans.



The 1948 Willys Jeepster was designed to leverage WWII Jeep tooling while offering a sporty, open-top tourer.



construction didn't require sophisticated production tooling. Approximately 50,000 were built.

Military aspirations also inspired Volkswagen to create its own counterpart to the Mini. Originally developed for the West German army, what VW formally named the Type 181 entered the U.S. consumer market as the "Thing," and was sold around the world. Inspired in part by the VW-based World War II Kübelwagen, the Thing's floorpans were adapted from the Type 1 Karmann Ghia due to its wider footprint; the Thing also featured a folding windshield and removable doors. VW even created a spe-

From Sea to Shining Sea

Although the U.S. market didn't share the benefit of low-cost, easily adaptable vehicles such as the BMC Mini or the Fiat 500, the coastal beach regions nonetheless spurred ideas for how best to access them. One early interpretation was the Willys Jeepster. In the late 1940s, Willys Overland—based in Toledo, Ohio—was looking for ways to capitalize on the Jeep's critical wartime role, as well as an existing pool of production tooling. The classic Jeep configuration was repurposed for civilian use as the "CJ" or Civilian Jeep, but Willys management also envisioned

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cial "Acapulco" variant that directly riffed on its Jolly forebear, right down to its bright colors and striped fabric top. Civilian sales ended in 1980 after about 91,000 were built.

Beach-bound French citizens seeking a successor to Ghia's original 4CV Jolly found an ideal successor in the Citroën Méhari, launched in 1968. As with the Moke, the Méhari's mechanicals were adapted from a high-volume passenger-car base. Utilizing the 2CV's classic air-cooled, two-cylinder engine, most Méharis were fitted with a durable and rust-free ABS plastic body. After 20 years of production, nearly 150,000 were built, including a few rare 4x4 models.

a companion carlike product. During the war, industrial-design legend Brooks Stevens argued presciently in *Popular Mechanics* that "today's Jeep could become tomorrow's popular car with minimum of fabrication of tooling and fabrication cost."

That vision caught the attention of Willys engineering boss Barney Roos, who commissioned a series of postwar concepts from Stevens. One was called the "Jeepster," a squared-off, colorful convertible with a folding top but no side windows. Perfectly capturing the aspirations of early postwar America, Jeepster brochures depicted handsome young buyers on the beach, at sporting events, or on a

Photo courtesy Mecum/Evan Klein

weekend adventure. With a launch price of \$1765 at a time when a contemporary Ford or Chevy cost hundreds less, the four-cylinder Jeepster was also underpowered. Sales topped out at fewer than 20,000 units despite the late addition of a six-cylinder variant.

On the West Coast, sailboat builder Bruce Meyers would have considerably more success with his vision of a beach car, which began with a slightly modified VW Beetle chassis. Meyers then crafted a jaunty, minimalist fiberglass body to sit atop it—and the dune buggy was born. By combining the Beetle's inexpensive mechanicals with Meyers's cheap and sexy body, the Manx—named for a breed of tailless cat—was an immediate hit. Meyers created numerous variants, including the “Tow’d,” an off-road-only version designed to be towed to

its destination, as well as the much more dramatically styled SR-2. Given the Manx's high appeal and low-investment fiberglass construction, numerous companies got into the dune-buggy business, spawning several similarly styled competitors.

Not surprisingly, the lifestyle angle of beach cars often made them film and TV stars. The Mini Moke was featured in several films and television programs, the most popular of which was the quirky series *The Prisoner*, which starred Patrick McGoochan. Four Mokes with striped Surrey tops played a central role as transport around “The Village,” which was set in the Welsh town of Portmeirion. More dramatic was the Meyers Manx used in the original *Thomas Crown Affair* film, wherein art thief Steve McQueen attempts to impress insurance investigator Faye Dunaway in his highly customized

The simplicity of dune buggies has appealed to multiple generations of enthusiasts.



Corvair-powered Manx as he rips across the dunes of Crane Beach on the north shore of Massachusetts.

What's Old Is New Again

While the heyday of the most popular beach cars has long since faded, their appeal has not, inspiring multiple entrepreneurs to come up with ways of keeping them current. Moke America has reimagined the Moke as an EV with a range of 40 miles. The Manx has also been reborn as an EV, its classic lines brought up to date by designer Freeman

Thomas. For those seeking a more traditional approach, Hampton Jollys will gladly make you a new Fiat 500-based Jolly, complete with a striped top and wicker seats, for about \$85,000. For those preferring a more classic approach, original Jollys occasionally come up at auction, though usually at a substantially higher price. A 1959 example, reputed to be one of just 100 remaining examples, was sold in 2022 by RM Sotheby's at Amelia Island for an impressive \$146,000.

No one ever said life on the beach was cheap. //



Top: Steve McQueen and Faye Dunaway in his Corvair-powered Manx during the filming of *The Thomas Crown Affair*. Bottom: Modern Moke EV.

Photo courtesy Moke America/Getty Images



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Hagerty is committed to helping shape the future of car culture while celebrating our automotive past. In 2021, after two decades of philanthropic efforts in the automotive industry and enthusiast communities, we created the Hagerty Drivers Foundation. Why? Because we believe car culture should never be lost or forgotten and it is our mission to make it accessible for everyone, along with funding for automotive training and education.

“The automobile is one of the most significant cultural achievements of modern society,” says McKeel Hagerty, CEO of Hagerty. “Through the coordinated efforts of the Hagerty Drivers Foundation, it is our goal to impact future generations by providing educational funding and to ensure we have a platform to preserve, protect, and celebrate car culture.”

The roots of the Drivers Foundation go back to the late 1990s, when comedian and noted car collector Jay Leno challenged automotive business leaders to find ways to give back to the community. We at Hagerty responded by creating the Hagerty Fund. Since then, our charitable branch has taken on a few different iterations, but the mission has remained the same: to shape the future of car culture, while preserving and celebrating automotive history.

Through an annual pledge of \$1.5 million, the Hagerty Drivers Foundation will focus its work in the key areas of education and culture.

The mission: to shape the future of car culture while preserving and celebrating automotive history.

Education

The Foundation provides up to \$300,000 in grants on an annual basis to accredited educational institutions with programs that teach automotive restoration, preservation, and conservation. These funds are for a combination of scholarships as well as direct program support. Through the License to the Future initiative, available to drivers between the ages of 14 and 18, more than 200 scholarships are available on an annual basis to help young people afford driver's education training. The Foundation believes that a lifetime of safe driving begins with quality driver's training, and this initiative will help the next generation of car enthusiasts learn the skills and rules of the road that they need to protect themselves and others.



Hagerty Drivers Foundation

Culture

The Foundation will continue to build upon the work of the National Historic Vehicle Register, the only federally recognized program of its kind. Formed in 2014 in partnership with the U.S. Department of the Interior, Heritage Documentation Programs, and the Library of Congress, the National Historic Vehicle Register creates within the Library of Congress a permanent archive of culturally and historically significant automobiles, motorcycles, trucks, and commercial vehicles. Prior to 2014, these vehicles had never been documented as part of America's cultural past.

The vehicles on the Register represent many different eras and cultural movements, each demonstrating the profound impact of the vehicle in both history and culture. Vehicles curated and selected for the National Historic Vehicle Register are based upon association with four criteria:

1. **Associative Value – Event:** A vehicle associated with an event or events that are important in automotive or American history.
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Sharing America's automotive heritage is an integral part of ensuring that it is never lost or forgotten. We further accomplish this through 1.) Documentaries on our YouTube channel, where we tell the human-interest stories behind the horsepower; and 2.) Cars at the Capital, an exhibition held each September on the National Mall in Washington, D.C., where vehicles added to the Register are exhibited in a beautifully lit glass enclosure. Vehicles are displayed on the grounds between the Smithsonian National Air and Space Museum and the National Gallery of Art one at a time for approximately five days each. In 2023, Cars at the Capital will take place in September.

Thought Leadership

The Foundation is committed to funding research on the environmental implications and economic impact of enthusiast vehicles. The Foundation's research will lead the conversation, accurately quantifying the true environmental impact and measuring the vast economic scope of car culture in America.

To find out more about the Hagerty Drivers Foundation and the National Historic Vehicle Register, apply for grants, and how you can help support the work of the Foundation, go to: **driversfoundation.org**

To view the documentaries that share the history and the human-interest stories behind the horsepower, go to: **youtube.com/c/hagertydriversfoundation** //



The smile says it all: passing the torch to the next generation to enjoy automotive heritage is what it is all about.

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America's Automotive Trust was founded in 2016 with the vision of bringing together like-minded organizations through collaboration and shared resources to perpetuate car culture. Today, we are proud to work with **LeMay – America's Car Museum**, **RPM Foundation**, **Club Auto** and our affiliate institutions of **The NB Center for American Automotive Heritage** and the **Gilmore Car Museum** to foster a strong community where all enthusiasts can thrive – from the classroom, to careers, to the open road – and to secure our automotive heritage.



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And a very special thank you to all the Hagerty Concours team members whose contributions and dedication made this event possible.

All the best,

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Culture



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