2023 HONOREE

Jeff Gordon

THE AMELIA

CONCOURS D'ELEGANCE

2–5 March 2023

CONTENTS

THE AMELIA
CONCOURS D'ELEGANCE

FEATURES

BROAD ARROW AUCTIONS

Monterey JET CENTER AUCTION

COMING IN AUGUST 2023

INVITING CONSIGNMENTS

Broad Arrow's inaugural auction in 2022 was a resounding success with 88% of all 93 lots on offer selling for over $55M. Held in conjunction with Hagerty's reimagined Motorlux event, thousands of guests were in attendance across the two events. The packed room saw bidders from around the world both in person and via telephone, internet, and absentee bidding as veteran Lydia Fenet commanded the room from the rostrum. We invite those interested in offering their car or collection to please contact one of our team members to discuss consignment opportunities.

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RON DESANTIS
GOVERNOR

March 5, 2023

Dear Friends:

It is my pleasure to welcome you to the 28th Amelia Concours d'Elegance 2023 event in Amelia Island, Florida. I understand this event brings entrants and spectators from across the U.S., Canada, and Europe.

As Governor, I appreciate Amelia Concours efforts to support the Northeast Florida community through donations to local charities and economic activity. Florida's tourism industry has never been stronger, and thanks to visitors like you, our economy continues to soar to new heights.

It is my hope that during your time in Amelia Island viewing impressive classic and rare automobiles from around the globe, you enjoy Florida's beaches, attractions, dining, and entertainment.

Best wishes to all participants and visitors.

Sincerely,

Ron DeSantis
Governor

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PORSCHE

CITY OF FERNANDINA BEACH **Bradley M. Bean**

Office of the Mayor bbean@fbfl.org

March 2023

On behalf of the City of Fernandina Beach Commissioners and residents; it is an honor to welcome The Amelia to beautiful Amelia Island, home of historic and picturesque City of Fernandina Beach.

The Amelia, formerly known as the Amelia Island Concours d'Elegance, continues its rich and storied legacy of bringing world-class automobiles, auctions, and rare collectibles from around the world to The Golf Club of Amelia Island and the Amelia Island Ritz-Carlton the first full weekend of each March.

2023 ushers in The Amelia's 28th year celebrating hundreds of rare vehicles from collections around the world, for a celebration of the automobile like no other.

The City of Fernandina Beach, in partnership with The Amelia, will continue to celebrate the automobile, and the individuals who love cars for their beauty, power, speed, poise, and ability to entertain and transport us physically and emotionally. The event participants, event sponsors, and all involved parties should be applauded for their outstanding effort.

I extend my best wishes for a spectacular 2023 and thank the many people who have devoted their time and talents to bring us this extraordinary event.

Best regards,

Bradley M. Bean

Bradley M. Bean
Mayor - Commissioner

Your passion drives you. We can help fuel it.

Discover how our Passions & Pursuits Advisory Team can help you make the most of your passion.

At J.P. Morgan Private Bank, we take a holistic view of your financial picture—including strategies to optimize tax efficiency, unlock liquidity and help ensure your prized collection can be enjoyed for generations to come. Connect with us to learn more.

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WELCOME

Since its founding in 1996, The Amelia has always been known as "the racer's concours." Never has that been more evident than this year.

We are proud to welcome Jeff Gordon as our 2023 Honoree. Jeff, of course, needs no introduction, but I will remind you that from November 1992 through November 2015, he racked up four NASCAR Cup Series championships, 93 race wins, and 81 pole positions while scoring 325 top-five finishes and 475 top-10s. More than almost anyone else, he changed the face of the sport by drawing in legions of new fans with his skill, charm, and approachability. He certainly didn't slow down after retiring from full-time racing. Today, he is the vice chairman of Hendrick Motorsports and founder of the Jeff Gordon Children's Foundation, which has granted more than $22 million to support children battling cancer—an incredible achievement.

In the spirit of celebrating world car culture, there is something for everyone out on The Amelia show field. This year's event features 250 historically significant vehicles in 32 classes, including Le Mans Winners, the 120th Anniversary of Buick, and Porsche Fiberglass Racing Spyders. But I encourage you to also check out the cars that Jeff drove during his storied career. They are a must-see.

I'd also like to introduce you to an exciting new addition to The Amelia family. Broad Arrow Auctions, the official auction of The Amelia, is holding its inaugural auction on Saturday at The Ritz-Carlton, featuring exceptional collector cars ranging from prewar American classics to modern supercars. The auction will become an annual part of The Amelia tradition as we continue to innovate and bring you the best possible automotive experience.

Hagerty is again honored to produce and present this year's Amelia, and we are so glad you are here.

I'll see you on the show field!

McKeel Hagerty

Chairman

COMMITTEES AND STAFF

Honoree
Jeff Gordon

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McKeel Hagerty

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Nigel Matthews

Co-Lead Judge
J.C. O'Steen

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Bill Rothermel, Justin Bell

Hotel Contracting
Bill Fassbender

Historian
Bill Rothermel, Charles Dressing

Island Liaison
Capt. Steve Duba, USN (ret.)

Tents and Field Displays
Skyline Tents

The Golf Club of Amelia Island
Gil Cote, *General Manager*
Stephen Logan, *Superintendent*

The Ritz-Carlton, Amelia Island
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Volunteer Coordinator
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SCHEDULE OF EVENTS

The Amelia Concours d'Elegance | Honoring Jeff Gordon

FEATURING: The Cars of Jeff Gordon, Le Mans Winners, Le Mans Corvettes, 120th Anniversary of Buick, Ferrari GT Berlinettas, Prewar European Custom Coachwork, Porsche Fiberglass Racing Spyders, Porsche 2.7 Carrera, Board-Track Race Cars and Motorcycles, Custom '50s Hot Rods

Thursday, March 2, 2023 | Broad Arrow Amelia Island Auction Preview

The Ritz-Carlton, Amelia Island

- The Annual Porsche Winemaker's Dinner

Friday, March 3, 2023 | The Porsche Driving Experience, Presented by Porsche Cars North America

- Reliable Carriers Eight Flags Road Tour
- Broad Arrow Amelia Island Auction Preview, The Ritz-Carlton
- Corvette Le Mans Friday Seminar, hosted by NASCAR Hall of Fame crew chief Ray Evernham. The event will feature a panel of people who took Corvette to Le Mans, including Dan Binks, Justin Bell, Ron Fellows, and Jordan Taylor (lineup subject to change).
- Manufacturers' Ride & Drive
- Hagerty Ride & Drive
- The Amelia Concours Silent Auction
- Friday Film: *The Quest*. The acclaimed film about the Corvettes that joined the field of the renowned 24 Hours of Le Mans for the first time in 1960. Through historical footage it is revealed what happened to each of the Corvettes after they raced at Le Mans and then were lost for decades.

Saturday, March 4, 2023 | Cars & Community, Presented by Griot's Garage

- Featuring Radwood and Concours d'Lemons
- Cars & Caffeine
- Jeff Gordon: The Hendrick Motorsports Years Saturday Seminar Panel, hosted by NASCAR Hall of Fame crew chief Ray Evernham. The event will celebrate the career of Jeff Gordon, multitime NASCAR Champion and Rolex 24 Winner. Panelists scheduled include Jeff Gordon, Steve Letarte, and Kenny Schrader (lineup subject to change).
- Manufacturers' Ride & Drive
- Hagerty Ride & Drive
- Broad Arrow Amelia Island Auction Preview, The Ritz-Carlton
- Broad Arrow Amelia Island Auction, The Ritz-Carlton Ballroom
- Amelia Concours Silent Auction
- Automotive and Luxury Lifestyle vendors, The Ritz-Carlton and Show Field
- MotorXpo Vendors and Concessions
- Saturday Honoree Dinner, The Ritz-Carlton, Talbot Ballroom

Sunday, March 5, 2023 | The Amelia Concours d'Elegance

10th and 18th Fairways of The Golf Club of Amelia Island

- MotorXpo Vendors and Concessions
- Automotive and Luxury Lifestyle vendors, Show Field
- Concours Kid Zone
  Automotive-themed area specifically designed for children and the kid in all of us
- Lakeside Festival Experience
  Bavarian Beer Garden
  Jumbotron Program
  Concessions on Both Fairways
  Automotive Hosted Program

2023 AWARD LIST

Concours Awards

Best in Show Concours d'Elegance

Best in Show Concours de Sport

Specialty Awards

The Chopard Watch Award

The Indy Motor Speedway/
Tony Hulman Award

The Chairman's Choice Award

The International
Motor Sports Association Award

The Grand Sport Trophy

The People's Choice Award

The General Motors/Dave Holls Award

Tha David and Lisa Helmer Award

The Claude Nolan Cadillac Award

The Judge John North Award

The Porsche Trophy

The Andial Trophy

The Ford Motor Company/
E.T. Bob Gregorie Trophy

The Gil Nickel/Far Niente Award

Hagerty Drivers Foundation
Automotive Heritage Award

The Sandra Alford Fashion Trophy

The Wind In Your Face Award

The Founder's Award

The Spirit of the 1000 Miglia Award

The Craftsman/
Phil Hill Restorers Award – Production

The Craftsman/
Phil Hill Restorers Award – Sports/Race

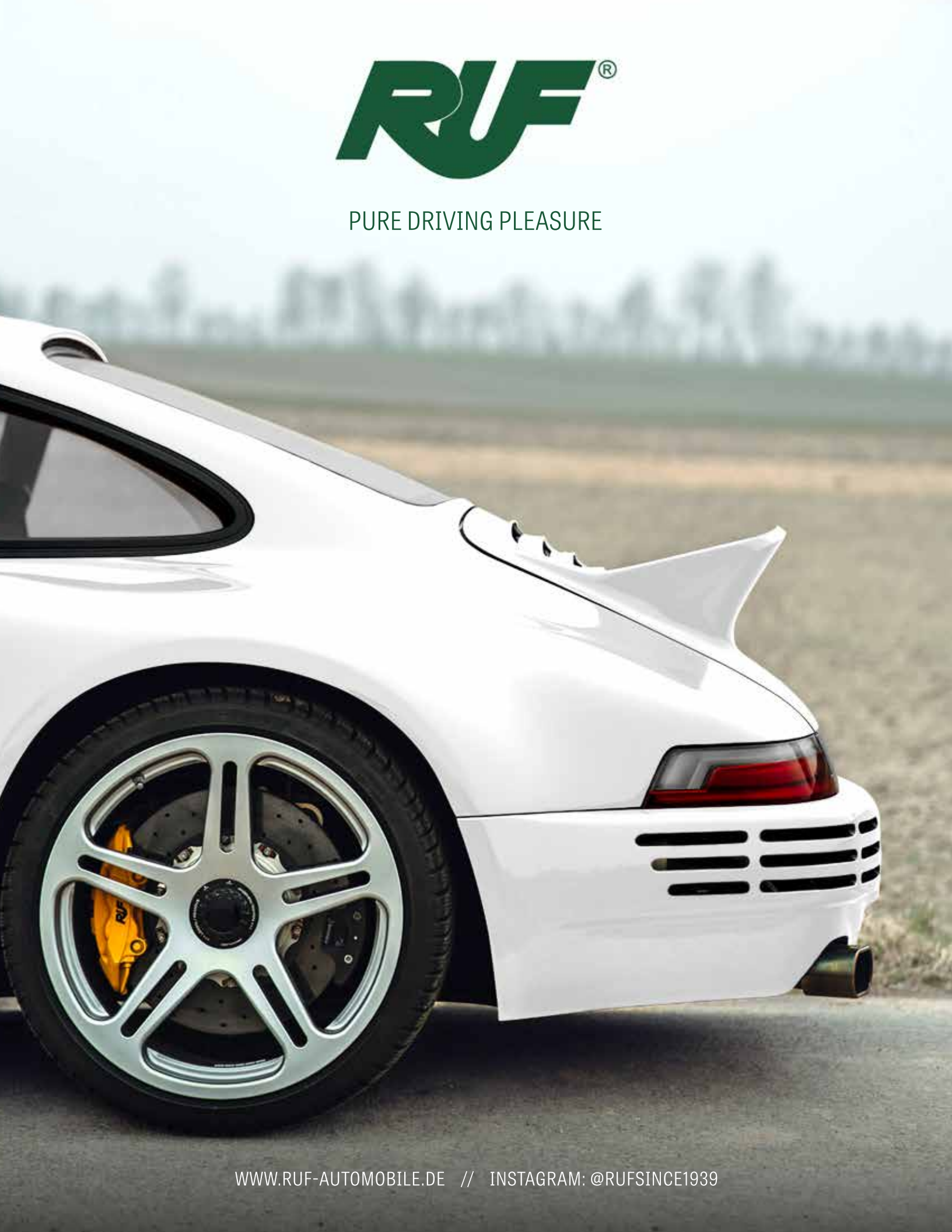
The Amelia Island Award

The BMW NA Trophy

Hagerty Drivers Foundation/
FIVA Preservation Award

The Spirit of the Concours Trophy

Kemp Stickney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2023 ENTRIES BY CLASS

120th Anniversary of Buick

1908 Buick Model 10
Guy B. Bennett Jr.

1934 Buick Model 98C
Nicola Bulgari

1940 Buick Roadmaster
Doug Seybold

1951 General Motors LeSabre Concept
General Motors Heritage Collection

1954 Buick Roadmaster
Jim and Nancy Scharfeld

1954 Buick Skylark
Mark F. ONeil

1956 Buick Century Convertible
Steve Plunkett Collection

1964 Buick Riviera
Richard and Linda Harvey

1971 Buick Riviera
Rick and Elaine Schmidt

1975 Buick Century
Alan and Joy Oldfield

1980 Buick Century
Nicola Bulgari

2022 Buick Wildcat Concept
General Motors Heritage Collection

American Classic 1920–1930

1918 Locomobile Model 48 Sportif
Dr. Wellington and Janet Morton

1920 Packard 3-35 Twin Six
Don Williams and Brian Murphy
Blackhawk Collection

1928 Pierce-Arrow Series 81
Wayne and Marcia Hadden

1928 Rolls-Royce Phantom I
Stephen F. Brauer

1929 Pierce Arrow Model 125
Larry and Patricia Gardon

1929 Pierce Arrow 133
Jim Keller

1930 Cadillac Series 452
Gallery 260 Limited

1930 Cadillac Series 452
The Singleton Collection

American Classic 1931–1932

1931 Packard 845 Convertible Roadster
Don Ghareeb

1932 Lincoln KB
Ross and Beth Myers

1932 Packard Series 900 Convertible Coupe
The Sport Clips Collection

1932 Packard 905
Scott Libertore

American Classic 1931–1932 (cont.)

1932 Packard Twin Six Dual Cowl Phaeton
Joseph and Holly Crea

1933 Auburn Twelve Salon Phaeton
John D. Groendyke

1933 Chrysler CL Imperial
Laura and Jack Boyd Smith, Jr.

American Classic 1934–1948

1934 Brewster-Ford Town Car
The Richard H. Driehaus Automobile Collection

1934 LaSalle #168
Bill and Patti Spurling

1934 Packard 1104
Lynn Shirey

1934 Packard 743 Twelve Convertible Sedan
Estate of James Coker Fort

1935 Auburn Speedster
Steven and Cathleen Butler

1936 Pierce Arrow 1602
Lehrman Collection

1937 Cord 812 Supercharged Phaeton
Donald Beck

1937 Packard 12 Coupe
Dave Kane

1948 Hudson Commodore
Audrain Collections

American Limited Production

1942 Chrysler Royal Business Coupe
Dave and Lisa Helmer

1948 Chevrolet Country Club Aero Sedan
Darrel Cole

1948 Hudson Commodore Eight
Audrain Collections

1954 Chevrolet Corvette Prototype S.O.2151
Billy Jay Espich

1956 Chrysler Windsor
Rose Lewis

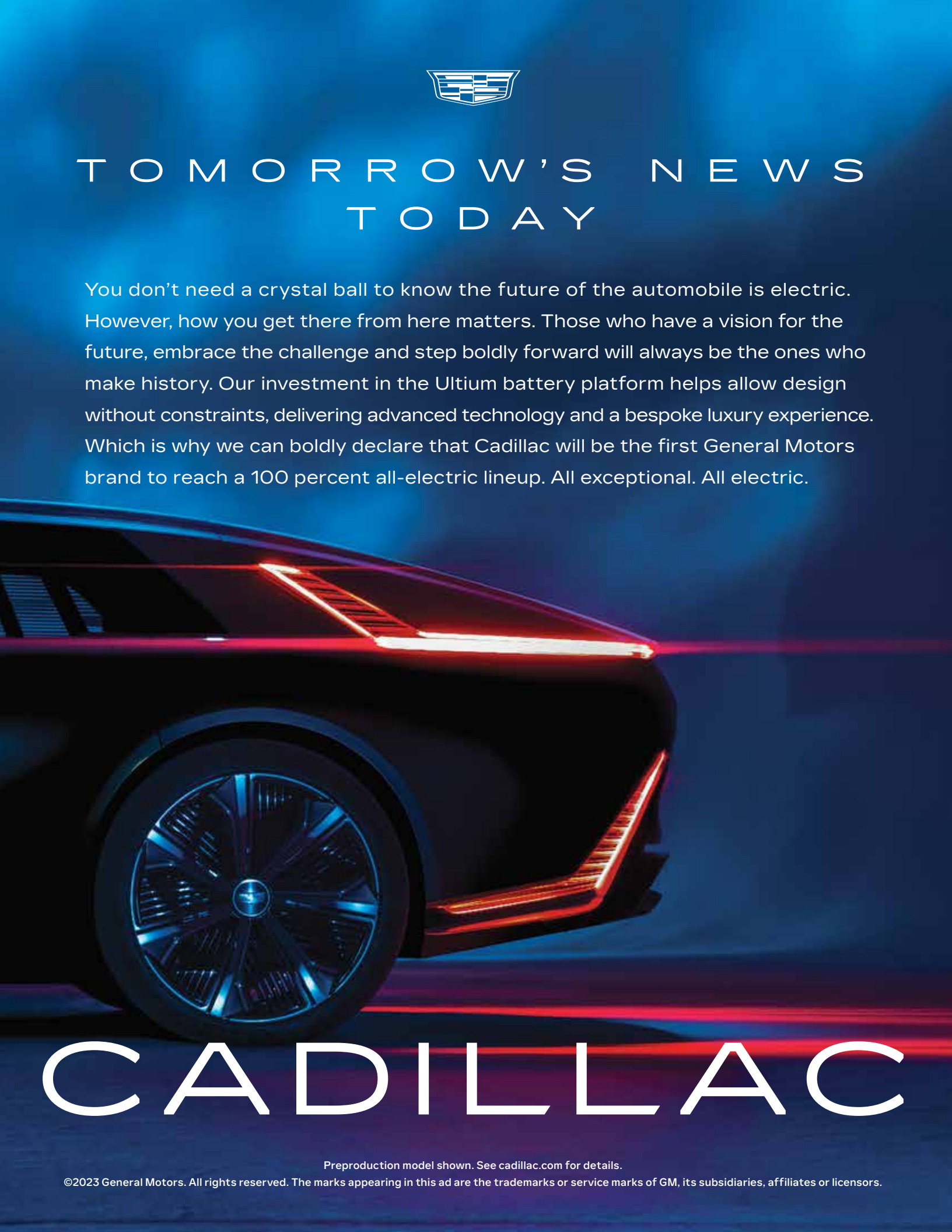
1956 Lincoln Continental
Bill and Barbara Parfet

1957 Cadillac Series 62
James Wagnon

1957 Ford Thunderbird
Mr. and Mrs. John Keesee

1960 Cadillac Eldorado
Don and Donna McCullen

1963 Studebaker Avanti
John and Veronica Petru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2023 ENTRIES BY CLASS

Board-Track Racing: Automobiles

1920 Miller TNT
The Brumos Collection

1921 Miller Milton-Durant Special
Dr. Brent Castle

1924 Miller 122/91
Miles Collier Collections @ Revs Institute

1926 Miller 91 RWD Majestic Special
The Brumos Collection

1927 Miller 91
Rob Dyson

Board-Track Racing: Motorcycles

1908 Indian Single
National Motorcycle Museum

1909 Reading Standard Racer
Matt Walksler—Wheels Through Time Museum

1912 Pope Single
Dave Markel

1912 Indian Board Track Racer
Barber Vintage Motorsports Museum

1913 American Motor Company Dixie Flyer Special
Danny King, CAR-noisseur Creations!

1914 Harley-Davidson "A-motor" Racer
Matt Walksler—Wheels Through Time Museum

Board-Track Racing: Motorcycles (cont.)

1915 Indian Twin
Dave Markel

1917 Excelsior Board Track Racer
National Motorcycle Museum

1929 Harley-Davidson DAR 750
Matt Walksler—Wheels Through Time Museum

1935 Meyer-Bac Bicycle Pacer
John Landstrom/Blue Moon Cycle

Cars of Jeff Gordon

1988 Pontiac Grand Prix Busch Car
Steve Barkdoll

1989 USAC Sprint Race Car
The Hendrick Collection

1990 Pontiac Grand Prix
Phil, Linda and Steve Barkdoll

1990 USAC Midget Race Car
Rollie Helmick

1994 Chevrolet Lumina NASCAR Race Car

2000 BMW Williams FW22
BMW USA Classic Collection

2005 Chevrolet Monte Carlo NASCAR Race Car
The Hendrick Collection

Cars of Jeff Gordon (cont.)

2017 Cadillac Dallara P217/Dpi
Jacek Mucha

Denzel

1954 Denzel 1300
Porsche Centrum Gelderland Collection

1954 Denzel Roadster
William Haupt

1955 Denzel 1300 Super Sport International
Porsche Centrum Gelderland Collection

1956 Denzel Serien Super
Tommy Trabue

1956 Denzel Sport International
Tommy Trabue

1957 Denzel WD Super 1300
Thomas and Shelley Niedernhofer

1957 Denzel Super Serien
Mark and Newie Brinker

1958 Denzel WD Super 1300
Mark Merrill and Peggy Lynch

1960 Denzel Serien Super
Jim and Brenda Perrin

Duesenberg

1929 Duesenberg Model J
Valerie and Aaron Weiss

1930 Duesenberg Model J
Meg McCarthy

1932 Duesenberg
Ralph Gorenstein

1933 Duesenberg Model J Duesenberg
Sharon and Richie Clyne

1935 Duesenberg J Lagrande Dual Cowl Phaeton
Tom Maoli

1936 Duesenberg SJN
The Bob Bahre Collection

European Custom Coachwork - French

1935 Amilcar G36 Pegase
Ralph and Margaret Bonanotte

1935 Voisin Aerodyne
Merle and Peter Mullin

1937 Delahaye 135M
Tom McGough Sr. and Tom McGough Jr.

1937 Delahaye Type 135
Jill and John Shibles

1938 Delage D8 120
Mark Hyman

1939 Matford Victoria
The Marano Collection

1953 Delahaye 135MS
Anthony Collé

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2023 ENTRIES BY CLASS

Ferrari GT Berlinettas

1953 Ferrari 250 MM
Brian and Kimberly Ross

1955 Ferrari Europa GT
Rare Wheels Collection

1956 Ferrari 250 GT TdF
David Sydorick

1958 Ferrari 250 GT LWB Berlinetta
Roy Brod

1961 Ferrari 400 Superamerica
Cogan Collection

1963 Ferrari Lusso Berlinetta
Marrai Kalikow

1964 Ferrari 250 GT Lusso
MBF Family

1966 Ferrari 275 GTB/2
David MacNeil

1967 Ferrari 275 GTB/4
Larry Page

1971 Ferrari 365 GTB/4
Frank (Duke) Steinemann

1984 Ferrari 512 BBi
Don Bartz

Ferrari Supercars

2003 Ferrari Enzo
Cogan Collection

2003 Ferrari Enzo
Jeffrey M. Grossman

2003 Ferrari Enzo
Peter S. Kalikow

2003 Ferrari Enzo
David MacNeil

2003 Ferrari Enzo
Rare Wheels Collection

2020 Ferrari Monza SP2
Ernie Boch, Jr.

Fiberglass Dreams

1953 Bosley GT Mark I
Petersen Automotive Museum

1953 Renault Rogue
Lane Motor Museum

1954 Chevrolet Corvette Prototype
Billy Jay Espich

1955 Seibler Special
Jack Farr

1956 Almquist Sabre
Tom and Julie Kubiniec

1957 Bangert Teverbaugh-Kirkland Bonneville Special
Petersen Automotive Museum

1957 Victress C2 Coupe
Michael Leicester

Fiberglass Dreams (cont.)

1958 Victress C3 Coupe
Historic Motor Sports

1958 Devin TR3
Kevin C. Callahan

1958 Thor TH-1A
Richard Brown

Historic '50s Customs

1950 Ford Ron Dunn Coupe
Steve Frisbie

1950 Mercury Coupe
The Lenox Family

1950 Oldsmobile The Polynesian
Myron and Kim Vernis

1951 Mercury Hirohata
Beau Boeckmann, Galpin Motors

1952 Lincoln Capri
Tim McMann

1955 Chevrolet Bel Air
Barry Mazza

1956 Mercury Monterey "Jade Idol"
Tim McMann

1957 Chevrolet El Capitola
Tim McMann

Horseless Carriage

1909 Pierce Arrow Model 40
Memmelaar Family

1911 Benz 50hp Victoria Touring
Lew Bednarczuk

1911 Mercer Raceabout Type 35R
Theresa and Corky Coker

1912 Crane Model 3
Seal Cove Auto Museum

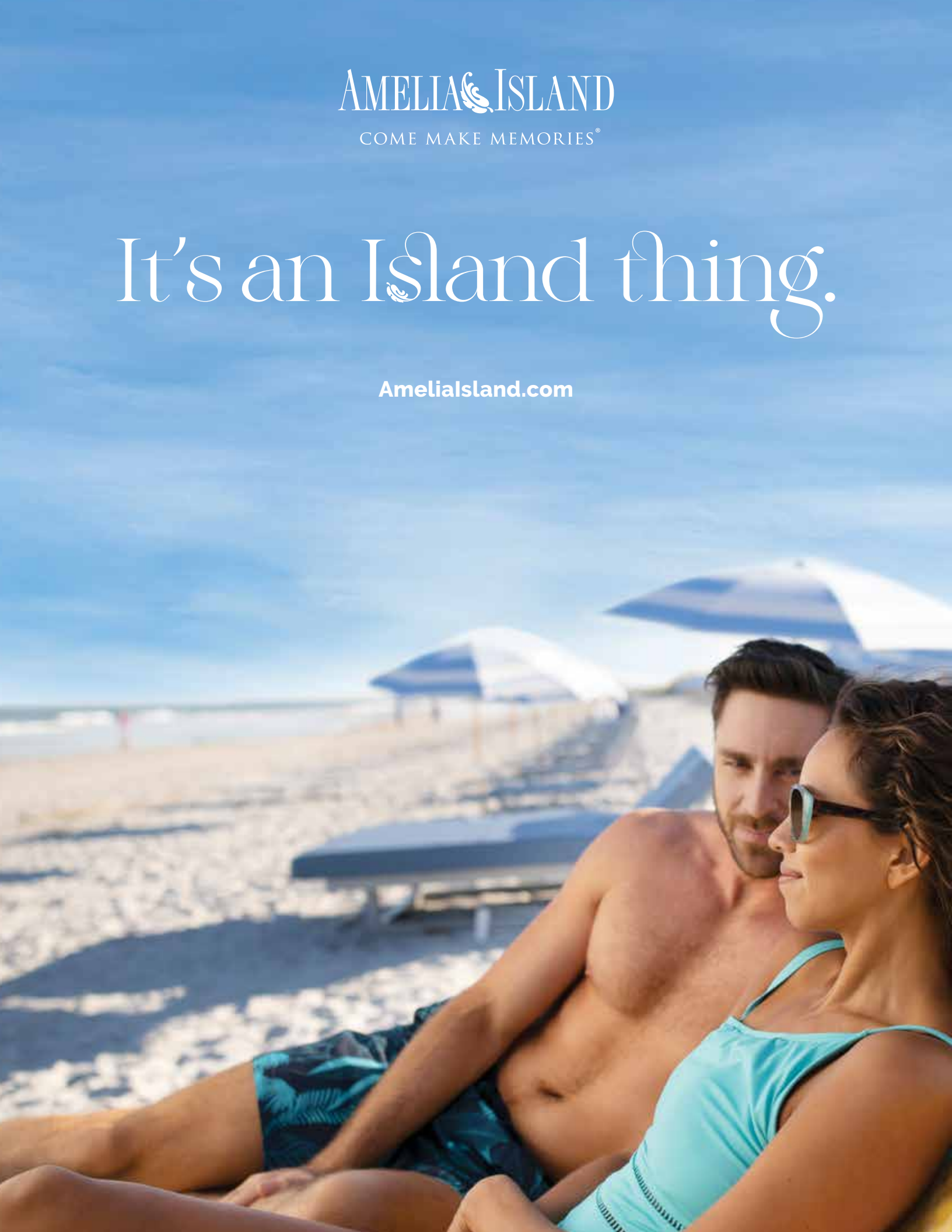
1912 Stanley Steam Car 87 Seven Passenger Touring Car
Bill and Barbara Parfet

1914 American Underslung Traveler
Alan Woolf

1914 Cadillac 5 Passenger Touring
Anthony and Teresa Bright

1914 Simplex 50
David and Patricia Peeler

1916 Stutz Bearcat
Brian and Trish White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2023 ENTRIES BY CLASS

Lamborghini Supercars

1967 Lamborghini Miura
Dr. Hassan Moghadam

1971 Lamborghini Espada
Ernie Boch, Jr.

1972 Lamborghini Miura
Doug Cohen

1979 Lamborghini LP400
Steve Girard

1989 Lamborghini Countach

1990 Lamborghini LM002A
Andrew Carton

1994 Lamborghini Diablo SE30
The Cultivated Collector

1997 Lamborghini Diablo Roadster VT
Juan Pablo Verdiquio

2014 Lamborghini Gallardo
Squadra Lupo

2020 Lamborghini Huracan EVO
Keith Lesko

Le Mans Winners

1949 Ferrari Barchetta 166
Anne Brockinton Lee

1953 Jaguar C-Type
Time to Drive Holdings, LLC

Le Mans Winners (cont.)

1955 Jaguar D-Type
The JSL Motorsports Collection

1964 Ferrari 250 LM
Indianapolis Motor Speedway Museum

1966 Ford GT40
Rob Kauffman/RK Motors

1995 TWR WSC95
Fica Frio Collection

Le Mans Corvettes

1960 Chevrolet Corvette
John P. Dewing Jr.

1960 Chevrolet Corvette
Irwin Kroiz

1960 Chevrolet Corvette
Bruce Meyer

1962 Chevrolet Corvette
Steve Leitstein

1967 Chevrolet Corvette
Harry Yeaggy

1968 Chevrolet Corvette
Angelo Caselli

1968 Chevrolet Corvette
Anthony Geraci

1976 Chevrolet Corvette
Steve Goldin

1994 Chevrolet Corvette
John Kyle II

Le Mans Corvettes (cont.)

1994 Callaway Le Mans Corvette
Kent and Melissa Hussey—SKI Autosports Collection

2001 Chevrolet Corvette C5.R
Lance Miller

Porsche 911 Carrera 2.7 RS

1973 Porsche 911 Carrera RS 2.7
Charles Harris

1973 Porsche 911 Carrera RS 2.7 Lightweight
HS Motorcars

1973 Porsche 911S Peter Gregg/Brumos Special
Richard Lincoln

1973 Porsche 911 Carrera RS 2.7
Ingram Collection

1973 Porsche 911
Cedric Meeschaert

1973 Porsche 911 Carrera RS 2.7
Bill Corcoran

1974 Porsche 911 Carrera RS 2.7
Rodrigo Sales

1974 Porsche 911 Carrera RS 2.7
Harris Snodgrass

1976 Porsche 911 Carrera 2.7 MFI Coupe
Kelly and Piedad Marsh

Porsche 959

1984 Porsche 959 Prototype
Brumos Collection

1986 Porsche 959
Rodrigo Sales

1987 Porsche 959
Amine Collection

1987 Porsche 959
Ed Anderson

1987 Porsche 959 S
Ingram Collection

1987 Porsche 959
Michelle Mauzy

1987 Porsche 959 SC
Dave Heath

1988 Porsche 959
Rene Isip

1988 Porsche 959
David MacNeil

1988 Porsche 959
Carlos de Quesada

1988 Porsche 959
Bret Richheimer

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2023 ENTRIES BY CLASS

Porsche Fiberglass Racing Spyders

1967 Porsche 907
John Schumann

1969 Porsche 908
Dr. Jasbir S. Dhillon

1969 Porsche 908/02
Miles Collier Collections @ Revs Institute

1969 Porsche 908/02 LH Flunder Spyder
The JSL Motorsports Collection

1969 Porsche 917 PA
Miles Collier Collections @ Revs Institute

1970 Porsche 908/03
Eric Douglas Collection

1977 Porsche 936
Fica Frio Collection

1973 Porsche 917/30
Rob Kauffman/RK Motors

2007 Porsche RS Spyder
David MacNeil

Prewar European Custom Coachwork

1921 Hispano Suiza H6B Tourer by Chevet
Chuck Reimel

1929 Bentley 4.5-liter Drophead Coupe by Salmons and Sons
DeNean and Patti Stafford

1931 Bucciali TAV 3
Don Bernstein and Patt Taylor

1931 Rolls-Royce Phantom I Riviera Town Car
Auriga Collection

1934 Rolls-Royce Phantom II
OFF Brothers Collection

1936 Bentley 4 1/4 Liter Derby
Sheldon Hofferman Family Trust

1938 Lancia Astura
Garrett Hayim

1938 Mercedes-Benz 540K
Mr. and Mrs. Robert S. Jepson Jr.

Race Cars Prewar

1908 Chalmers Detroit Model 30 Racer
Dale Critz, Jr.

1928 Alvis 12/50 FWD TT-Le Mans Alvis Works Team Car WK5492
Richard D. Lisman

1931 Bugatti Type 51 Grand Prix
William A. Pope

1932 Ford One-Off
Matt and Vikki Jones

1937 Miller Gulf Race Car 4-Cylinder
Charles Davis

1939 BMW 328 Le Mans
Kim and Stephen Bruno

Race Cars Postwar 1946–1955

1946 Cisitalia D46
Lynn and Michael Harling

1948 Spurgin-Giovanine Dry Lakes Roadster
3 Dog Garage

1950 Allard J2
Dr. Scott Crater

1950 Jaguar XK 120
John H. Gillespie

1951 Allard J2
Chris LaPorte

1951 Cooper MG Barchetta Sport Racer
Howard and Diane Banaszak

1951 Ferrari 212 Export Touring Barchetta
Peter Klutt—Legendary Motorcar Collection

1951 Lancia Competition Aurelia B20-GT Low Roof
Strada e Corsa

1952 Allard J2X
Stan Cryz

1952 Fiat 8V
The Cultivated Collector

1953 Aston Martin DB1 Spyder
Antonio Brunet/ BlueChipCar

1955 Porsche 550
Kai Riebetz

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8.6s 1/4 mile
9.3s 0-186 mph

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2023 ENTRIES BY CLASS

Race Cars Postwar 1956–1965

1956 Arnott Sports 1100 Climax
Leah and Rob Adams

1957 AC Bristol
Dirk de Groen

1958 John Fray American Racing Car
Joseph Freeman

1958 Kuzma Indy Race Car
Bob McConnell

1959 Ferret H Modified
Ray Evernham

1961 Porsche 356
Don and Heather Ahearn

1963 Shelby Cooper Monaco King Cobra
Audrain Collections

1965 Alfa Romeo Giulia GTA
Hillary and Jon Goodman

Race Cars Postwar 1965–1975

1965 Alfa Romeo Giulia
Hillary and Jon Goodman

1966 Ford GT MKII
Gérard Lopez

1969 Sbarro-Ford Formula 5000
Morton St. Partners and Andreas Wuest AG

1970 Datsun 240Z
Randy Jaffe

1972 BMW 3.5 CSL FIA Group 2
Scott Hughes

Race Cars Postwar 1965–1975 (cont.)

1972 Parnelli VPJ-1
Chuck Jones

1973 Alpine A110 Groupe 4
HS Motorcars

1975 Porsche 911
Q-Cars

Rolls-Royce Silver Ghost

1911 Rolls-Royce Silver Ghost
Sierra Collection

1912 Rolls-Royce Ghost Torpedo Phaeton
Jill and Charles Mitchell

1913 Rolls-Royce Silver Ghost
Owls Head Transportation Museum

1914 Rolls-Royce 40/50
Dan and Roseann Gernatt

1921 Rolls-Royce 40/50
DeNean and Patti Stafford

1922 Rolls-Royce Silver Ghost
Alex Joyce

1924 Rolls-Royce Silver Ghost
Robert McKeown

1925 Rolls-Royce Silver Ghost Springfield Oxford Touring Car
Harry and Heather Clark

1925 Rolls-Royce Silver Ghost
Janet and David Campbell

Sports and GT Cars Prewar

1932 MG J2
Al Warner

1934 MG PA Airline
Wayne Carini

1935 Amilcar G36 Pegase Grand Sport
Ralph and Margaret Bonanotte

1935 Georges Irat CV 6
Frank Rubino

1936 Jaguar SS 100
North Collection

1937 BMW 327/328
Scott and Susy Spiro

1938 Talbot-Lago T120
Mary and Ted Stahl

Sports and GT Cars 1946–1950

1947 Bentley Mk VI Figoni et Falaschi
John Shaloub

1949 Alfa Romeo 6C 2500 SS Villa d'Este
Miles Morris

1949 Delahaye 135MS
Henri Durand

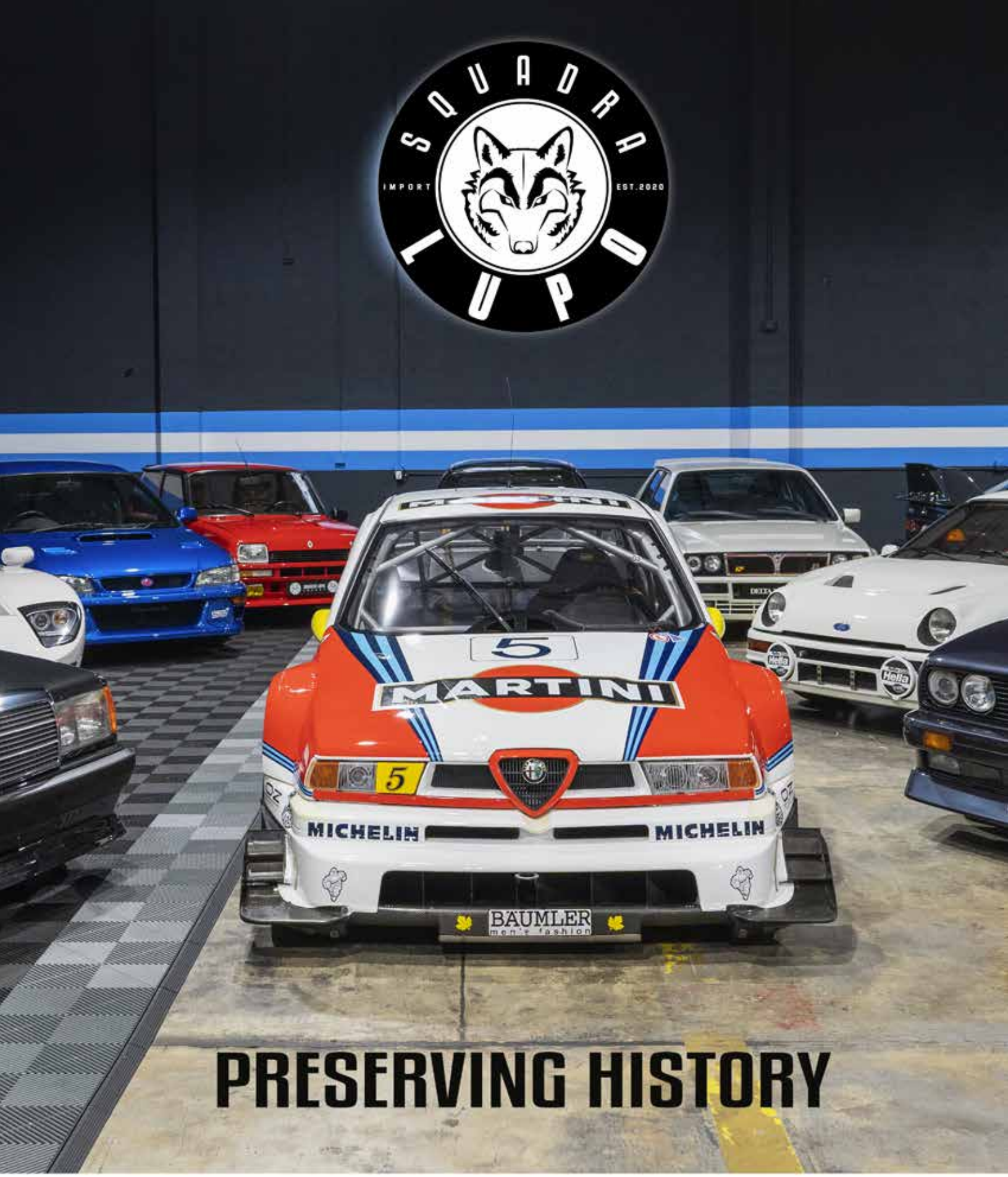
1949 Ferrari 166 Inter Cabriolet Coachwork by Stabilimenti Farina
Maine Classic Car Museum

1949 Volkswagen Beetle
David Sanborn and Jennifer Huber

1950 Alfa Romeo 6C 2500
Kim and Stephen Bruno

1950 Alvis TB14
Natalie and Scott Bluestein

1950 Ferrari 195 Inter
Roger and Sally Demler



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2023 ENTRIES BY CLASS

Sports and GT Cars 1951–1959

1952 Jaguar XK 120 Supersonic
Heinecke Family

1953 Aston Martin DB1 Spider
Antonio Brunet/
BlueChip Car

1953 Aston Martin DB2 Drophead Coupe
David C. Martin

1953 Delahaye 135MS CL Speciale

1953 Fiat 8V
Mark F. O'Neil

1954 Mercedes-Benz 300SL
Dr. Richard Bonebrake

1954 Porsche 356
David Jenkins

1954 Siata 208CS
Eisenstark Family

1956 Jaguar XK140 OTS MC
Brad and Kathy Marsland

1956 Talbot-Lago T14 LS
Tedd and Christina Zamjahn

1958 Porsche 356A
Glenn Jividen

1959 Aston Martin DB4 Series 1
Jim and Stacey Weddle

1959 Peerless GT2
Ralph Bonanotte

Sports and GT Cars 1960–1972

1960 Auto Union 1000 SP
Rob and Clare DiNuzzo

1961 Ferrari 400 Superamerica
Cogan Collection

1964 Apollo 3500 GT Spyder Prototipo
Dennis and Susan Garrity

1964 Porsche 356 SC
Ingram Collection

1965 Ferrari 275 GTS
Stéphane Sertang

1965 Shelby Cobra 427
William H. and Cheryl K. Swanson

1967 Chevrolet Corvette
Don and Diane Meluzio

1967 Ferrari 330 GTC
Randall Green

1967 Porsche 911S
Philip Bagley

1968 Maserati Ghibli
Alchemy Classics

1968 Shelby Mustang
American Muscle Car Museum

Supercars Limited Production

1996 Bugatti EB110 Super Sport
Alegra Collection

2008 Koenigsegg CCX
Doug Cohen

2017 Pagani Huayra BC
Squadra Lupo

2020 McLaren 720S Performance Spider
Duane and Ann Barlow

2022 Aston Martin Valkyrie AMR Pro
MKV Cars LLC

2022 Ford GT
Mike and Debbie Rogers

Volkswagen Transporters

1951 Tempo Matador
Gunnar Racing

1951 Volkswagen Deluxe 15 Window Transporter
Joe Mond

1955 Volkswagen Type 2
Don Corsi

1959 Volkswagen Microbus
Gunnar Racing

1962 Volkswagen Half-track Fox
Volkswagen Nutzfahrzeuge Classic Vehicles

1962 Volkswagen Type 2 Microbus, 11-Window
Dr. Bob Hieronimus

1963 Volkswagen Transporter (Van)
Eddy Collins

1967 Volkswagen Deluxe
Robert Kennedy

1967 Volkswagen Transporter (Van)
Eddy Collins

This list of entrants was current as of February 23. Any entrants received after that date are not included here.

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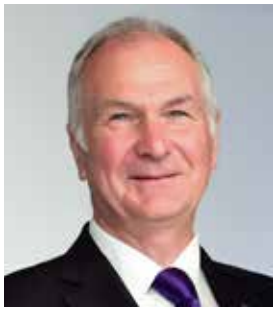
THE AMELIA JUDGES

Dr. Paul Sable | Chief Judge

Paul is a university professor and automotive historian, collector, and 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.

Ed Welburn | Honorary Chief Judge

Ed Welburn was named vice president of GM Design North America on October 1, 2003, becoming just the sixth Design leader in GM history. He oversaw the development of GM products such as the Chevrolet Corvette, Cadillac Escalade, and Chevrolet Camaro. He retired in 2016. Today he is president of The Welburn Group and founder and CEO of Welburn Media Productions. He is the only automobile designer to have his archives housed in the Smithsonian. He won an Emmy award in 2022, and he's also developing a feature film about the story of African American race car drivers in the 1920s and 1930s.



Nigel Matthews | Co-Lead 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 Ferrari vehicles 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.

J.C. O'Steen | Co-Lead Judge

For more than 50 years, J.C. O'Steen has restored a wide range of award-winning cars. He has served as Chief Judge and judged extensively at major national and international events. J.C. is a recipient of the Lee Iacocca Award for dedication to excellence in perpetuating an American automotive tradition. He and his wife of more than five decades own a private collection of Brass Era cars, "Classics," Corvettes, micro cars, race cars, and motorcycles. When not immersed in a restoration project, judging cars, or performing in a dance band, J.C. practices law as an attorney and certified mediator.

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THE AMELIA JUDGES

Richard Adatto
Area of Expertise: European coachwork and Delahaye, Delage, Talbot-Lago
Profession/Affiliations: Published author; member of the Society of Automobile Historians

Steve Ahlgrim
Area of Expertise: Ferrari and postwar foreign
Profession/Affiliations: International Advisory Council for the Preservation of Ferrari Automobiles council member
Fun Fact: I got paid for driving Ferraris around the U.S.

Matt Anderson
Area of Expertise: Early Ford, postwar American
Profession/Affiliations: Museum curator; member of SAH and NAAM
Fun Fact: I love working with The Henry Ford's collection of more than 300 automobiles.

Steve Babinsky
Area of Expertise: Judging all classic and antique cars
Profession/Affiliations: I'm CCCA president and a member of multiple classic and antique car organizations.

Kim Barnes
Area of Expertise: Any postwar American, British, French car; sports cars, micro cars, muscle cars, motorcycles
Profession/Affiliations: Corvette AACA, NCRS
Fun Fact: I started a business restoring Schwinn Krate bicycles when I was 12. Much more fun and profitable than the traditional job for girls: babysitting!

Ellen Bireley
Area of Expertise: Race cars
Profession/Affiliations: Automotive museum curator/exhibit designer, automotive researcher and authenticator of race cars

Carl Bomstead
Area of Expertise: Classics, Corvettes, European sports cars, and Rolls-Royce
Profession/Affiliations: Automotive journalist
Fun Fact: I've had an article in every issue of *Sports Car Market* for the past 26 years.

Peter Brock
Area of Expertise: Automotive design in all eras; sports car racing in the 1950s, '60s, and '70s
Profession/Affiliations: Designer of sports cars from the 1960s to the 1980s; team owner and manager of Brock Racing Enterprises (winner of four National Championships); book author; columnist; endurace-racing photojournalist
Fun Fact: When applying to Art Center College of Design in 1955, I was asked for my portfolio. I asked what a portfolio was, and when I was told it was a collection of my design work, I went out to my car in the school parking lot, grabbed my three-ring binder, and drew sketches for a couple of hours. I then walked back into the school and "submitted" my portfolio. Unbelievably, I was accepted.

Frank Campanale
Area of Expertise: Ferrari, Maserati, Alfa Romeo, Italian/European sports cars, American
Profession/Affiliations: 25-year Trustee at the College for Creative Studies' Transportation Design; scholarship funding; senior managing director at Wells Fargo Advisors
Fun Fact: I'm an SCCA, IMSA, and HSR racer, and a collector and restorer of concept or low-production cars. I partnered with Bill Warner for the Mille Miglia in Italy and the 24 Hours of Daytona Historic. I'm also a former motorcycle racer and competitive hot air and gas balloon pilot.

Wayne Carini
Area of Expertise: Cars and motorcycles
Profession/Affiliations: Historic automotive restoration expert, host of *Chasing Classic Cars*; CCCA, AACA, columnist for *Hagerty Drivers Club* magazine
Fun Fact: I started my career in my father's shop while still in grade school, working together on classics including Duesenbergs, Lincolns, Packards, and Ford Model As.

Wayne Cherry
Area of Expertise: Car design 1960–2004, European and American
Profession/Affiliations: General Motors Vice President of Global Design, retired

Luigi Chinetti
Area of Expertise: Ferrari
Profession/Affiliations: Le Mans Pilot Club, Ferrari Club of America, VEA
Fun Fact: When I was at Bonneville with Paul Newman, a girl ran up to us and asked if that was Paul Newman, to which I replied, "No." A moment later, he said, "Thank you very much!"

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THE AMELIA JUDGES

Brian Cotter
Area of Expertise: British cars, modern classics, Mercedes-Benz and Mercedes AMG products
Profession/Affiliations: Mercedes-Benz USA product manager, member of HSR / VDCA
Fun Fact: I learned to drive in a Meyers Manx dune buggy.

Tom Cotter
Area of Expertise: Hot rods, race cars, postwar sports cars, Cobras/Shelbys, Cunninghams
Profession/Affiliations: Author; host of *Barn Find Hunter*
Fun Fact: I race a Cunningham!

Randy Cox
Area of Expertise: Sports cars
Profession/Affiliations: Automobile designer/restorer
Fun Fact: The nicest thing about judging a concours is that "the cream always floats to the top."

Chris DeMarey
Area of Expertise: Postwar classics, muscle cars
Profession/Affiliations: Photographer; longtime member of CCCA
Fun Fact: The first car I drove was a Model T snowmobile.

Jeffrey DeMarey
Area of Expertise: CCCA Cars and 1960s muscle cars
Profession/Affiliations: I'm Hagerty's fifth-largest agent, and also the CCCA national director.

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!

Ben Erickson
Area of Expertise: Coachwork, prewar French, postwar Italian (not Ferrari), '70s and '80s American
Profession/Affiliations: Author of books, restoration consultant, historian
Fun Fact: I learned to drive a manual gearbox in a Cobra.

Erin Evernham
Area of Expertise: Race cars
Profession/Affiliations: NASCAR and World of Outlaws driver
Fun Fact: I'm the only woman to ever win a World of Outlaws race.

Lauren Fix
Area of Expertise: Sports cars, race cars, and late models
Profession/Affiliations: AACA, SAAC, ASE, SAE, SVRA, HSR, IMPA, NACTOY, World Awards
Fun Fact: We named our daughter Shelby, after Carroll.

Paul Fix
Area of Expertise: Road race cars, '60s muscle cars and exotics
Profession/Affiliations: AACA, SAAC, MCA, Trans-Am series, SCCA, SVRA, HSR, PCA
Fun Fact: I'm ranked 15th in overall wins in Trans-Am series history. I won the Historic 24 at Daytona. I've restored concours-winning Shelby GT350s for over 25 years, and the Franklin Mint used our 1965 Shelby GT350 for the modeling of their 1/24th die-cast collectible.

Mark Gessler
Area of Expertise: Automotive preservation, prewar sports cars, postwar sports cars and racing, Italian marques, the Mille Miglia
Profession/Affiliations: FIVA FIA Commission, Registro 1000 Miglia, Zagato, etc.
Fun Fact: I live in Brescia, Italy—home of the world's largest motorsports event, the Mille Miglia.

Doris Gilles
Area of Expertise: Planning and organizing fun car-related experiences
Profession/Affiliations: Viper Owners Association, Porsche Club of America, Alfa Romeo Owners Club
Fun Fact: I have done nearly 50 HPDE track days at 17 tracks around the country!

Ralph Gilles
Area of Expertise: Car design
Profession/Affiliations: Chief Design Officer of Stellantis; Viper and Alfa Romeo Car Clubs, Automotive Hall of Fame
Fun Fact: This is my second season racing Radicals, and my car is themed after Speed Racer!

Ken Gross
Area of Expertise: American and European classics, Bugatti and French exotics, hot rods, '50s Dream Cars, Porsche, Auburn-Cord-Duesenberg
Profession/Affiliations: CCCA, AACA, NACTOY, EFV-8, NWC, ACD, Airflow Club, LZOC
Fun Fact: I've been an automotive writer for 50 years.

Hurley Haywood
Area of Expertise: Porsche
Profession/Affiliations: Race car driver
Fun Fact: This is the 50th anniversary of my first win at the 24.

David Hinton
Area of Expertise: Race cars and British sports cars
Profession/Affiliations: Owner of race and restoration shop Heritage Motorsports; president of HSR
Fun Fact: Don't put us in a room next to Tim Pendergast!

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THE AMELIA JUDGES

David Hobbs
Area of Expertise: Racing driver and race TV commentator

Somer Hooker
Area of Expertise: Motorcycles
Profession/Affiliations: Motorcycle broker, writer
Fun Fact: I'm the first person to ride a motorcycle around the Parthenon in Nashville, Tennessee!

Jeff Huber
Area of Expertise: Brass Era cars
Profession/Affiliations: Museum exhibits and fabrication specialist; AACA, HCCA
Fun Fact: The first time I attended the Hershey Car Show, I was just five years old.

Paul Ianuario
Area of Expertise: Brass Era cars and classics
Profession/Affiliations: Society of Automotive Engineers, Society of Automotive Historians
Fun Fact: I am a Lee Iacocca Award recipient.

Robert Ianuario
Area of Expertise: Broad, multi-marque
Profession/Affiliations: Attorney
Fun Fact: I live with a pig named Barbie Q. Pork.

Fred Jones
Area of Expertise: American performance cars, Japanese and American sports cars
Profession/Affiliations: Car Selection Chair for Cincinnati Concours d'Elegance at Ault Park, judge at Dayton, Hilton Head Concours
Fun Fact: I'm the original owner of a 1972 Datsun 240Z that is set up for hill climbs and track days.

Robert Joynt
Area of Expertise: Prewar
Profession/Affiliations: Banker and attorney; trustee of Auburn Cord Duesenberg Automobile Museum
Fun Fact: I bought my first car at age 14 with paper-route profits—it's a 1932 Packard Phaeton that I still own.

John Kefalonitis
Area of Expertise: Classics, muscle cars
Profession/Affiliations: National director CCCA, National head judge CCCA, certified appraiser
Fun Fact: I enjoy restoring old cars.

BarbaraAnn Kefalonitis
Area of Expertise: American and European classics
Profession/Affiliations: Director and chief judge for CCCA Metro Region; CCCA Museum
Fun Fact: I love my Porsche 928.

Leslie Kendall
Area of Expertise: As needed
Profession/Affiliations: Chief historian at the Petersen Automotive Museum
Fun Fact: I was the only first-grade student in my class who knew what a Bugatti was.

Tommy Kendall
Area of Expertise: Race cars
Profession/Affiliations: Motorsports Hall of Fame of America, 2015; host of The Torque Show
Fun Fact: Owner of the famed Santa Monica Chicken Car.

Knox Kershaw
Area of Expertise: American and European classic cars
Profession/Affiliations: Lifetime member of RROC, AAC, CCCA
Fun Fact: I've been a judge at The Amelia since the first meet.

David Kibbey
Area of Expertise: Contemporary Exotics
Profession/Affiliations: Chairman for the Northville Concours d'Elegance; shadow judge for the Boca Concours, Detroit Concours, Pebble Beach Concours, Keels & Wheels Concours, and Greenwich Concours
Fun Fact: I am interested in the future of the automotive hobby!

Eric Killorin
Area of Expertise: Duesenberg, other prewar
Profession/Affiliations: ACD, AACA
Fun Fact: I've got oil in my veins.

Chris Kramer
Area of Expertise: European pre- and postwar sports cars
Profession/Affiliations: Value appraiser and historian
Fun Fact: I've driven my Gullwing to Villa d'Este.

Peter Larsen
Area of Expertise: Prewar French cars and French, Italian, and American coachbuilders
Profession/Affiliations: Automotive historian and author

Grant Larson
Area of Expertise: Porsche, 1950s and 1960s cars, and anything silly
Profession/Affiliations: Designer at Porsche AG in Germany

Mark Lizewskie
Area of Expertise: Prewar classics, Brass Era cars, micro- and minicars
Profession/Affiliations: Rolls-Royce Owners' Club, Bentley Drivers Club, Classic Car Club of America, Antique Automobile Club of America, National Association of Automobile Museums, and various other car clubs
Fun Fact: I used a Smart ForTwo as my daily driver for more than 275,000 miles!

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Anthony Lo
Area of Expertise: Automotive design
Profession: Chief Design Officer at Ford Motor Co.
Fun Fact: I led the development of Renault's award-winning concept cars such as the Dezir, Captur, R-Space and Frendzy, among others.

Patrick Long
Area of Expertise: Porsche
Profession/Affiliations: Served 18 years on the Porsche factory race team
Fun Fact: I'm a cofounder of Luftgekühlt.

Tim McNair
Area of Expertise: Ferrari, postwar European cars, race cars, anywhere you need me!
Profession/Affiliations: Concours preparer
Fun Fact: I've worked on every kind of car, from an 1885 Duryea to a McLaren Speedtail.

Werner Meier
Area of Expertise: Postwar domestic
Profession/Affiliations: Retired automotive engineer and owner of Masterworks Automotive Services; National Corvette Museum Hall of Fame

Dale Miller
Area of Expertise: Porsche
Profession/Affiliations: Porsche Club of America, Porsche 356 Registry, Society of Automotive Historians, RLL Indycar team member
Fun Fact: I have driven a Porsche on public roads at 200-plus mph.

Mark Moskowitz
Area of Expertise: Race cars, British sports cars, postwar sports cars
Profession/Affiliations: Conceptcarz.com, ICJAG, SCM
Fun Fact: Combined, I have owned my present stable of Lotuses for 178 years.

Steve Moskowitz
Area of Expertise: Brass Era, Classics, and a host of others
Profession/Affiliations: CEO Antique Automobile Club of America
Fun Fact: I got to drive a pace car in the 2001 Indy 500.

Phil Neff
Area of Expertise: Prewar European and American coachbuilt cars
Profession/Affiliations: Accredited ASA appraiser of collectible automobiles
Fun Fact: I have helped push more than 15 Pebble Beach Best of Show winning cars.

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: American prewar
Profession/Affiliations: Racers & Classics Artist, member of CCCA New England and Society of Automotive Historians
Fun Fact: Assisted the CCCA Museum drawing their new logo last year.

Beth Paretta
Area of Expertise: Aston Martin, race cars
Profession/Affiliations: IndyCar team owner, Motorsport Hall of Fame, previous director SRT brand and motorsport at FCA
Fun Fact: I own the first majority women's team to compete in the Indy 500. And I have a cat named Higgins.

Diane Parker
Area of Expertise: Preservation and HDF Automotive Heritage Award
Profession/Affiliations: Recently retired as vice president of the Hagerty Drivers Foundation; founder of Elevation Consultants LLC, which incorporates public speaking and storytelling to help companies with brand positioning; line-dancing teacher; former judge at concours including Amelia Island, Boca Raton, Detroit, Greenwich, Hilton Head, the Elegance at Hershey, The Greenbrier, and The Quail: A Motorsports Gathering; also served on committees including the Hagerty Drivers Foundation board, scholarships, grants, and education committees for America's Automotive Trust, and the Petersen Business Incubator Program for Women in the Automotive Industry's advisory committee
Fun Fact: I retired from Hagerty on December 30, 2022.

Steven Pasteiner
Area of Expertise: Sports cars, GT cars, foreign and domestic marques, classic cars, race cars, custom coachwork
Profession/Affiliations: Designer, builder, artwork, historian, restorer, collector
Fun Fact: My first word was *car*; my mother never forgave me for that.

Thomas Plucinsky
Area of Expertise: Postwar European, European sports/supercars, BMW, Ferrari, Le Mans, and cars from American racing
Profession/Affiliations: Head of BMW Group Product Communications

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THE AMELIA JUDGES

Lilly Pray
Area of Expertise: German and English postwar
Profession/Affiliations: Registered nurse
Fun Fact: My dad taught me to drive a manual car when I was 10. It was a 1969 dune buggy and we still have the car.

Mark Raffauf
Area of Expertise: IMSA and road racing in general 1965 to present
Profession/Affiliations: IMSA, FIA Historic Commission, RRDC
Fun Fact: My family never owned a car while growing up! I was a city kid!

Mark Reuss
Area of Expertise: General Motors
Profession/Affiliations: President at General Motors
Fun Fact: I've restored a 1954 Corvette.

Ivan Ruiz
Area of Expertise: European sports cars
Profession/Affiliations: The Maserati Club, Jaguar Club of North America
Fun Fact: I've owned and restored more than 100 Jaguar E-Types and more than 80 Maseratis.

Paul Russell
Area of Expertise: Mercedes 1910–1970, Porsche 356, prewar Alfa Romeo
Profession/Affiliations: Restorer since 1978, McPherson College Advisory Board chairman

Matthew Short
Area of Expertise: Packard, Rolls-Royce, Auburn-Cord-Duesenberg, prewar classics
Profession/Affiliations: Curator at ACD Museum for 20 years; cofounder of the National Association of Automobile Museums
Fun Fact: I have driven more than 50 Duesenbergs.

Tim Sierra
Area of Expertise: Rolls-Royce Silver Ghost and Brass Era cars
Profession/Affiliations: Collector car dealer

Michael Simcoe
Area of Expertise: Design
Profession/Affiliations: General Motors VP of Design
Fun Fact: I collect classic motorbikes and vintage cars.

Vicki Smith
Area of Expertise: Motorcycles/scooters
Profession/Affiliations: Retired car and motorcycle racer, Motogiro d'Italia Hall of Fame member, event curator, and Ducati historian
Fun Fact: Of all the prototype cars I've driven, the Aston Martin Nimrod and the Ferrari P3 are my favorites.

Alwin Springer
Area of Expertise: Porsche

Lyn St. James
Area of Expertise: Racing
Profession/Affiliations: Women in Motorsports North America
Fun Fact: Wish I had one.

Jonathan Stein
Area of Expertise: Pre- and postwar sports cars, European custom coachwork
Profession/Affiliations: Member of Society of Automotive Historians, AACA, CCCA, International Motor Press Association; historical research, writing, editing, and consulting for the newly formed Merkel & Stein LLC
Fun Fact: I had been driving for 47 years before I ran out of gas for the first time.

Shellie Stewart
Area of Expertise: Race cars, Brass Era cars
Profession/Affiliations: Mechanic and crew chief for NASCAR, AACA Master Judge, VP of Race Car Certification Team for AACA
Fun Fact: I was the first and only female crew chief in NASCAR.

Judy Stropus
Area of Expertise: Wacky cars, race cars, Italian cars
Profession/Affiliations: Publicist, consultant, Motorsports Hall of Fame of America inductee, race car driver, writer
Fun Fact: I competed in the 1972 Cannonball, and Adrienne Barbeau loosely played me in the *Cannonball Run* movie.

Tim Suddard
Area of Expertise: Sports cars from the 1950s–1970s
Profession/Affiliations: Publisher *Classic Motorsports* magazine
Fun Fact: My dream car is a 289 Cobra.

Susan Tatios
Area of Expertise: Jaguar XKs; Porsche 356s; BMW 507s and 328s.
Profession/Affiliations: Manage an automotive restoration and service shop
Fun Fact: I participated in the Mille Miglia in a BMW 507.

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THE AMELIA JUDGES

Richard Taylor
Area of Expertise: Whatever you need
Profession/Affiliations: Automotive journalist; owner/organizer of Vintage Rallies, Inc.; owner of Minisport restorations; professional racing driver; vintage racing driver; previous judge at The Amelia (17 years), Greenwich (26 years), Lime Rock (35 years), Misselwood (3 years), and Pebble Beach (1 year)
Fun Fact: I am a Hemmings Hobby Hero, a full member of SAE, an ASE Certified Technician; I have an FIA International Racing License and an AMA Expert Motorcycle Racing License. I also have a BA, an MA, and an ABD in Architecture History.

Paul Teutul
Area of Expertise: Motorcycles
Profession/Affiliations: Custom motorcycle builder and antique enthusiast
Fun Fact: Although I am known for building one-off completely ground-up customs, I prefer to collect only original and unrestored antique vehicles and motorcycles.

Michael Tillson
Area of Expertise: Jaguar, Posche, and BMW
Profession/Affiliations: Auto service office manager
Fun Fact: I participated in the Mille Miglia.

Rubén Verdés
Area of Expertise: Rolls-Royce and Bentley, prewar classics, Imperial
Profession/Affiliations: Editor of the *Classic Car*, *CCCA Bulletin,* and *SAH Journal*, Society of Automotive Historians; publisher of *Marque2Market* magazine; professional pantologist
Fun Fact: I'm the past president of the Rolls-Royce Owners' Club.

Magnus Walker
Area of Expertise: Porsche
Profession/Affiliations: Outlaw

Jens Walther
Area of Expertise: Porsche race cars
Profession/Affiliations: Director Sales & Marketing Porsche Leipzig

Jay Ward
Area of Expertise: Motorcycles, Porsche, 1950s and 1960s American and European cars
Profession/Affiliations: Creative director for *Cars*; Amelia concours judge for six years running
Fun Fact: The Amelia was the first concours I was invited to judge at. Thank you, Bill Warner.

Kip Wasenko
Area of Expertise: Italian design, American muscle, sports and race cars
Profession/Affiliations: Retired GM designer; Ferrari Club member
Fun Fact: I've been an SCCA road racer for the last 30 years. I have 40 years in design.

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CONCOURS D'ELEGANCE

2022 WINNERS

The Ritz-Carlton, Amelia Island, Best in Show, Concours d'Elegance

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Model J
Convertible Coupe
Harry Yeaggy

The Ritz-Carlton, Amelia Island, Best in Show, Concours de Sport

2017 Cadillac DPi-V.R
60th Anniversary
24 Hours of Daytona
Jackson Collection

Photos courtesy Daremer Studios


BEST OF SHOW

2022 BEST IN CLASS

Best in Class
American Classics 1931–1932

1932 Packard 906 Twin Six
The Bob Bahre Collection

Best in Class
60th Anniversary
24 Hours of Daytona

1969 Porsche 917K
Canepa Motorsports

Best in Class
Indy Roadsters

1952 Kurtis Cummins Diesel Special Roadster
Heritage Center of Cummins Inc.

Best in Class
Prewar Custom Coachwork

1930 DuPont Model G
Capricorn Collection

Best in Class
American Classics 1920–1930

1928 Auburn 8-115 Speedster
Richard and Helen Harding

Best in Class
Sports and GT Cars Prewar

1935 SS Cars Limited SS One Airline Saloon
Jim and Lisa Hendrix

Best in Class
Rolls-Royce Silver Ghost

1914 Rolls-Royce Silver Ghost
Sam and Emily Mann

Best in Class
American Classics 1933–1948

1935 Packard 1500
The Marano Collection

2022 BEST IN CLASS

Best in Class
Race Cars Prewar

1929 Bentley "Old Number One"
Bruce R. McCaw

Best in Class
Horseless Carriage

1907 Ford Model N
Robert D. Richmon

Best in Class
Waterhouse

1929 DuPont Model G Speedster
Mary and Ted Stahl

Best in Class
Motorcycles

1990 Honda VFR750R
Legendary Sportbikes Collection

Best in Class
Sports and GT Cars 1958–1972

1965 Aston Martin DB5C
Jim Utaski

Best in Class
NASCAR

1971 Mercury Cyclone
Len Wood

Best in Class
90th Anniversary ’32 Ford

1932 Ford Model 18
Mr. and Mrs. Jeffrey B. Goldstein

Best in Class
American Limited Production

1956 Packard Caribbean
Warren Wubker

2022 BEST IN CLASS

Best in Class
Sports and GT Cars 1946–1957

1953 Siata 208 CS
Kim and Stephen Bruno

Best in Class
Davis

1948 Davis Divan
Wayne Carini

Best in Class
Porsche Rare Aluminum

1961 Porsche 356B
Ingram Collection

Best in Class
Rare Japanese

1967 Toyota 2000GT
The Bobby Rahal Collection

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2022 BEST IN CLASS

Best in Class
70th Anniversary
12 Hours of Sebring

1968 Porsche 907
Canepa Motorsports

Best in Class
Gurney Eagles

1967 Gurney Eagle Weslake Mk 1 Formula 1
Miles Collier Collections @ Revs Institute

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2022 SPECIALTY AWARDS

The Hagerty Youth Award
American Limited Production

1957 Mercury Monterey
American Muscle Car Museum

The Hagerty Youth Award
American Classics 1933–1948

1937 Cord 812
Laura and Jack Boyd Smith Jr.

Hagerty Drivers Foundation
National Automotive Heritage Award
Horseless Carriage

1904 Knox Tuxedo
Seal Cove Auto Museum

Hagerty Drivers Foundation/
FIVA Preservation Award
American Classics 1920–1930

1930 Packard Deluxe Eight 745
Lynn and Michael Harling

The Amelia Island Award
American Classics 1920–1930

1929 Rolls-Royce Springfield Phantom I
Rose Lewis

The Andial Trophy
Porsche Rare Aluminum

1960 Porsche RS60
The JSL Motorsports Collection

The BMW Trophy
Race Cars Prewar

1938 BMW 328 Roadster
Stéphane Sertang

The Chairman's Choice Award
Waterhouse

1933 Stutz DV-32 Victoria Convertible
Lehrman Collection

2022 SPECIALTY AWARDS

The Chopard Watch Award
Waterhouse

1931 Chrysler CG Imperial Custom Convertible Victoria by Waterhouse
Hank Hallowell III

The Claude Nolan Cadillac Award
American Classics 1933–1948

1935 Cadillac Series 60 Stationary Coupe
Jean and Don Ghareeb

The Craftsman Phil Hill Restorers Award–Production
Sports and GT Cars 1946–1957

1957 Mercedes-Benz 300SL Roadster
Lorenzo Triana

The Craftsman Phil Hill Restorers Award–Sports/Race
70th Anniversary 12 Hours of Sebring

1990 Fabcar Porsche 993
Alex Job and Theo Ruijgh

The David and Lisa Helmer Award
American Limited Production

1958 Pontiac Parisienne
Steven Plunkett

The Denise McCluggage Trophy
NASCAR

1994 Chevrolet Lumina
Hendrick Motorsports

The Ford Motor Company
E.T. Lincoln

1937 Lincoln Zephyr V-12
The NB Center for American Automotive Heritage

The Founder's Award
90th Anniversary '32 Ford

1932 Ford Roadster
Bruce Meyer

2022 SPECIALTY AWARDS

The General Motors/ Dave Holls Award

American Limited Production

1957 Oldsmobile Starfire 98 Holiday Coupe
Larry and Darrel Cole

The Gil Nickel/Far Niente Award

Ferrari

1963 Ferrari 250 California Spider
Rare Wheels Collection

The Hagerty Youth Award

American Classics 1920–1930

1930 Cadillac V-16 Roadster
John D. Groendyke

The Indianapolis Motor Speedway/ Tony Hulman Award

Gurney Eagles

1974 Jorgensen Eagle 7400 USAC
Miles Collier Collections @ Revs Institute

The International Motor Sports Association Award

60th Anniversary 24 Hours of Daytona

1995 Riley & Scott MK3A
Al Petkus

The Judge John North Trophy

Rolls-Royce Silver Ghost

1910 Rolls-Royce Silver Ghost
Sierra Collection

The People's Choice Award

Prewar Custom Coachwork

1937 Rolls-Royce Phantom III
Valerie and Aaron Weiss

The Porsche Trophy

Sports and GT Cars 1958–1972

1963 Porsche 901
Don and Diane Meluzio

2022 SPECIALTY AWARDS

The Sandra Alford Fashion Trophy
Sports and GT Cars Prewar

1933 MG J2
Robert Carr

The Spirit of Sebring Award
70th Anniversary 12 Hours of Sebring

1952 Cunningham C4-R
Miles Collier Collections @ Revs Institute

The Spirit of The 1000 Miglia Award
Ferrari

1949 Ferrari 166 MM
Brian and Kimberly Ross

The Tampa Bay Automobile Museum Award
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2023 Amelia Honoree

JEFF GORDON

A look back at his legendary racing career

Words by **Steven Cole Smith**

You might be surprised to learn that Jeff Gordon, one of the greatest drivers to ever race on four wheels, started out on two.

Although his BMX career ended at age five, make no mistake: Jeff Gordon was a good bike racer. But he was also going up against kids much older and larger than he was. Jeff, small for his age, just didn't have the muscle to win many races on a bicycle.

That wasn't the reason his period of two-wheel competition was cut short—his mother, Carol, saw that even the bigger kids were getting hurt out there, and she put her foot down: No more BMX racing.

But Jeff's stepfather, John Bickford, was, as Jeff terms it, "a race junkie," and he had ideas beyond BMX. One afternoon, John came home in his car towing a small flatbed trailer. On it were two quarter-midgets—tiny race cars that were similar to go-karts, but with a body and a four-point roll cage. He had paid $450 for the trailer, the two race cars, and a few spare parts that others might label junk.

Carol was not amused. John explained that with the cage and Jeff wearing a full-face helmet, it would be safer than BMX. Having an engine would level the playing field when it came to competing against bigger kids. Carol relented. Jeff Gordon fans know the rest.

Every day they could, John and Jeff would go to a remote parking lot at the local fairgrounds, where they'd laid out a 1/20-mile oval track on the coarse pavement. Jeff would make lap after lap, thousands of laps, and John would time each one, telling Jeff which line worked the best around the track. Soon they were ready to race. Jeff caught on quickly and started winning. At age six, he took a championship. By the age of 12, he had won more than 200 races, and, in his words, "I'd done everything you could do in quarter-midgets and karts."

Jeff Gordon, the honoree for the 2023 Amelia, is a four-time Cup series champion and won the Daytona 500 three times—in 1997, 1999, and 2005. He also won a total of 16 Crown Jewel races (three Daytona 500s, four Talladega 500s, three Coca-Cola 600s, and six Southern 500s).

Above, a young Jeff Gordon had won more than 200 kart and quarter-midget races by age 12. Right: Gordon's success in non-wing, open-wheel cars such as this Beast drew attention from the motorsports media.

He was bored. There was no place to move up, so he tried waterskiing, enrolling in ski schools and getting better and better. He considered becoming a pro skier, but his size was a disadvantage against kids with longer arms and legs.

One day, Jeff read an article in a racing magazine about Sport Allen, a 13-year-old Florida kid who was racing full-size dirt sprint cars. Bells went off in Jeff's head. He showed the story to John, and the next thing Jeff knew, he was behind the wheel of a 700-hp sprint car. (As for Sport Allen: He still races, and won the 2021 Southern Sprint Car Series championship.) John sold the waterski boat he'd bought to help finance the race car.

To say it was a big adjustment for Jeff is an understatement. An Osborne sprint car chassis was specially built for him, and in 1985 he and his stepfather loaded up the finished car and drove 2500 miles from their home near San Francisco to Jacksonville, Florida. If they let Sport Allen race at 13 in Florida, maybe Jeff could, too.

At the time, though, "I looked about 10," Jeff said in his autobiography, *Jeff Gordon: Racing Front to Back—My Memoir*. Against his better judgment, promoter Bert Emrick let Jeff race. Jeff was legitimately scared—after all, there was no place to practice back home—and the race warm-up was the first time he'd been able to drive the car except on a deserted gravel road. Luckily the race was rained out, and Jeff and John had time to prepare before the next three races on back-to-back nights at East Bay Raceway in Tampa—where, incidentally, Sport Allen later won the track championship.

Jeff didn't win at East Bay, but he had done well enough to claim $300. "As far as I was concerned," he wrote, "it was the most important money in the world. People were

ISC Archives/Getty Images

actually willing to pay us to race. For a while it was a concept I had a hard time grasping, but it didn't get much better than that." After East Bay, the racing magazines were paying attention to Jeff, and ESPN did a story on him. But back in California, there weren't many tracks that would let Jeff race, even though a judge had signed a court order granting him partial emancipation from his parents so he could sign liability waivers himself.

Not long after, John and Carol decided to move to Indiana, the heart of sprint car racing. Jeff's career took off, and before long, he came to the attention of car owner Rollie Helmling, who hired Jeff to race his car.

In 1990, Jeff was still a teenager when he won the USAC Midget Championship for Helmling in the Bob East–built, Pontiac-powered Beast midget. He also won the prestigious Hut Hundred, the Belleville Midget Nationals, and the Night Before the 500 races. That, plus the exposure from ESPN's *Thursday Night Thunder* show that often featured midget racing, put Jeff on the radar of NASCAR fans and team owners alike.

For the second time in his life, Jeff Gordon got bored winning, and was looking for a place to move up. In Indiana, IndyCar was the next logical step, but the Bickfords didn't have $3 million to fund a season, and a lot of drivers from Brazil and Europe did.

There were overtures from Europe—including from racer Jackie Stewart—encouraging the Bickfords to move overseas and start the long-odds path to Formula 1, but that didn't appeal to Jeff. About that time, Larry Nuber, then an ESPN broadcaster, suggested getting into stock cars, and told John that former NASCAR racer Buck Baker owned a driving school at Rockingham Speedway. Nuber

Above: Hugh Connerty gave Gordon a three-race shot in the NASCAR Busch series in his Outback Pontiac. Below: Gordon went straight from quarter-midgets to 700-hp winged sprint cars.

David Allio/Steve Christo/Getty Images

worked out a deal with Baker: TV exposure in exchange for letting Jeff go through the school.

After one day, 19-year-old Jeff went back to the hotel room and told his mother, "This is it. This is what I want to do for the rest of my life."

His success at the school led to a meeting with car owner and part-time driver Hugh Connerty, who owned the No. 67 Pontiac with some sponsorship from Outback Steakhouse. Connerty agreed to let Jeff run three Busch Grand National races (now an Xfinity series that's one step down from NASCAR Cup racing). So there's the answer to a great trivia question: What was the first car Jeff Gordon raced in NASCAR?

But they needed a crew chief. A friend of Connerty's called an unknown named Ray Evernham, who agreed to come down and try out the role. When Evernham met the briefcase-carrying Jeff, "he looked about 15 years old," Evernham said. "He was trying to grow a mustache, not very successfully, and when he opened his briefcase, he had some gum, a Game Boy, a stock car magazine, and peanuts."

Although he didn't come close to winning, Jeff had shown real talent, and it was clear Evernham knew what he was doing. When the three-race deal was over, however, Jeff went back to Indiana and Evernham went back to New Jersey, both unsure if they'd ever see each other again. Connerty tried to put some sponsorships together for the 1991 season for his Pontiac, but with the start of the Iraq War, money was tight.

Jeff's big break, though, was a phone call away. It was with Lee Morse, a Ford racing executive, who said Mark Martin was leaving Bill Davis's Carolina Ford Dealers car, and there was an opening. After a dinner with the Bickfords and Davis and his wife, Jeff had an 11-page contract to drive a Ford for Davis in the Busch series.

Below: Gordon's big break in the NASCAR Busch series came in Bill Davis's Baby Ruth–sponsored No. 1 Ford Thunderbird. Gordon would win three races in the 1992 season in the car.

ISC Archives/Getty Images

The first year, Jeff earned five top-five finishes and Rookie of the Year honors—good but not great. Jeff wrecked, in varying degrees of seriousness, 17 times that first season. He was learning fast, but it was costing Bill Davis money. At the end of the season, Davis was literally out of cars, and they had to borrow one of Bobby Labonte's spares, which was an Oldsmobile. The Carolina Ford Dealers driver finished out the season in an Olds—another trivia-question answer.

At Daytona, the first race of the 1992 season, things were looking up. Davis brought on Baby Ruth—the candy bar—as a sponsor. It got even better when Jeff saw Ray Evernham leaving the track at Daytona: Evernham had just quit his job working for Alan Kulwicki after one race. Jeff promptly hustled Evernham over to Bill Davis, who hired him to work on the Carolina Ford Dealers Thunderbird.

more →

WHEN A DINOSAUR RULED THE RACETRACK

The true tale of the car NASCAR banned: Jeff Gordon's T-Rex

When I was executive editor at *Car and Driver*, I got an offer to fly to Charlotte, North Carolina, to meet Jeff Gordon's crew chief, Ray Evernham, and drive with him to Darlington Raceway in South Carolina. I'd hang out with Ray and Jeff and be a fly on the wall for the race weekend.

It was almost time for qualifying, and Jeff's car was still in the garage, hidden by hanging tarps. I walked inside the tarps and saw the car on jack stands, with one crewman per wheel under the car, doing something I couldn't figure out. I asked Ray, and he told me each one had a hair dryer and they were pointing it at the wheel bearings, getting the grease inside warm. It was a chilly day, and Ray was guessing that hot grease would let the wheels turn more freely than cold grease.

Photo courtesy NASCAR

ISC Archives/Focus on Sport/Getty Images

Left: Though he was a NASCAR outsider, Gordon developed an unlikely friendship with traditionalist Dale Earnhardt Sr. Above: It was a common sight to see Earnhardt's No. 3 battling Gordon in No. 24 in the NASCAR Cup series.

That's Ray Evernham. Thinking outside the box, constantly working the rule book to his advantage.

Which would explain the 1997 Hendrick Motorsports T-Rex Chevrolet Monte Carlo. It was called T-Rex because the hood had a picture of a T-Rex on it, since Hendrick was promoting Jurassic Park: The Ride at Universal Studios. Evernham prepared the car for Jeff to drive in the non-points All-Star race; the winner would receive $1 million for the win at Charlotte Motor Speedway. Jeff won, and the car was immediately banned.

Why? It wasn't because of warm grease.

It was because Evernham and his staff decided to read every page of the rule book, not to see what it said, but what it *didn't* say. Team owner Rick Hendrick had challenged them to build the ultimate, but still legal, race car. They did. Jeff dominated the race so thoroughly that NASCAR president Bill France Jr. told his technical crew to rewrite the rule book so that T-Rex could never dominate the show the way it did at that race. "We totally annihilated the field," Evernham said.

France called Evernham into his office, not to congratulate him, but to tell him that the car was illegal. "No sir," Evernham said, "we built it exactly within the rule book. They just inspected the car, and it was legal."

"Well," France said, "It won't be tomorrow."

So what did Evernham do to T-Rex? One thing was to install soft front springs and stiff rear springs, the opposite of the normal procedure. That made the nose of the car squat and hug the track, which helped aerodynamics. They'd reworked the shock absorbers and worked hard to reduce unsprung weight. "We raised the floor pan and dropped the frame rails to get underbody aerodynamics. We made the chassis stiffer and moved the shocks outside the frame rails," Evernham said later in an interview.

As a result of T-Rex's performance, "[t]hey rewrote a ton of rules. We tried to fix the car with the new rules. But it never really ran the same. By that time, everybody caught up to us anyway."

Of course, "[i]f it wasn't for Jeff Gordon driving that car, it might still be legal," Evernham said. "It was just a really well-built race car that Jeff Gordon decided to put his foot to the floor at the height of his career and just smoked those guys."—*Steven Cole Smith*

When they heard about the offer, “the folks at Ford almost had a collective coronary.”

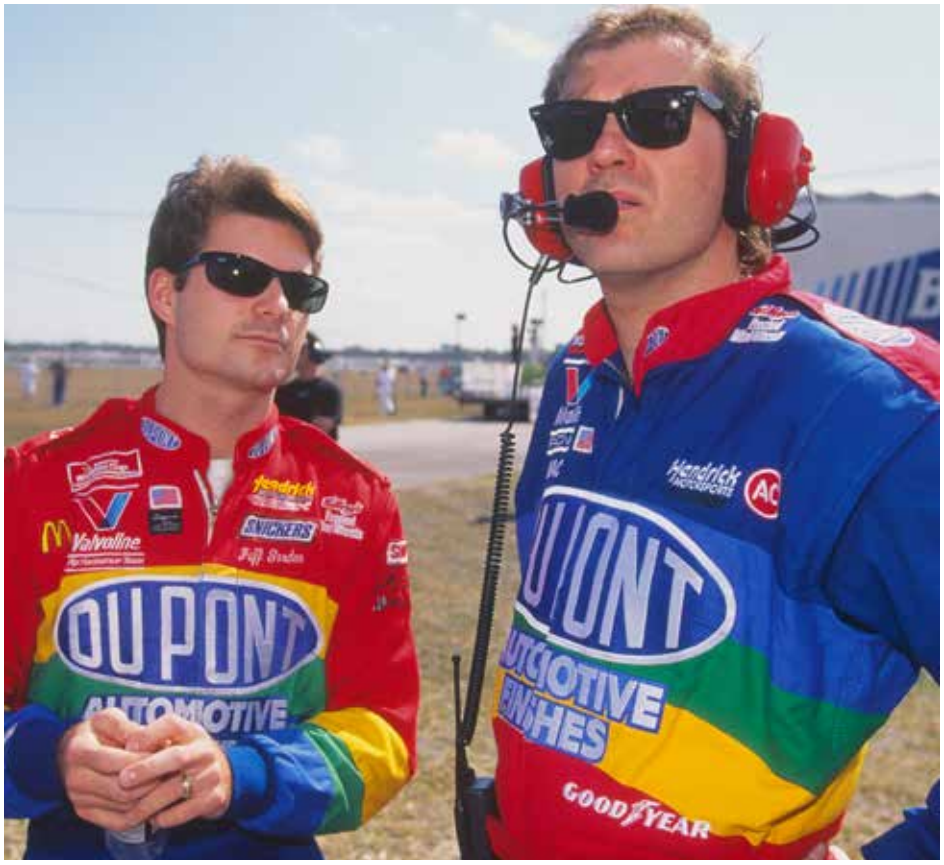
Jeff may have had no victories in his first Busch season, but in 1992, he won his fourth time out, at Atlanta. It was important for another reason: NASCAR Cup team owner Rick Hendrick, who owned multiple car dealerships, was watching from an infield suite. He couldn’t take his eyes off the No. 1 Baby Ruth Ford—Jeff was sliding around the corners, but he never lost the car. “Who is that?” Hendrick asked. And somebody said, “Jeff Gordon.”

At the time, Davis knew Jeff needed to go to NASCAR Cup, and he was scrambling to find sponsorship money. By May, it hadn’t materialized. Jeff was as loyal to Davis as Davis was to him, but it was time to go to Winston Cup (today the series is just called NASCAR Cup) and Rick Hendrick made Jeff an offer of a full season’s ride in a Chevrolet.

When they heard about the offer, “the folks at Ford almost had a collective coronary,” Jeff wrote. Jack Roush, the leading Ford team owner, called Jeff, and Jeff told him he wanted to bring Evernham wherever he went. Roush balked. “My drivers don’t hire my crew chiefs; I hire my crew chiefs.”

Jeff went with Hendrick, and “Bill didn’t take it well,” he wrote. Jeff took a lot of flak from fans and the media: Bill Davis and Ford had brought Jeff to NASCAR, and now he’d hung them out to dry. But the contract was signed—Jeff Gordon and Ray Evernham were going racing in a Chevrolet with Rick Hendrick in 1993. And Davis ended up going to the Cup, too, with future champ Bobby Labonte.

Focus on Sport/Getty Images



Above: From Gordon's very first NASCAR race, he and crew chief Ray Evernham bonded in a way that let them dominate the sport, leading to three of Gordon's four championships.

First, though, Jeff ran a Hendrick car in the last cup race of the 1992 season at Atlanta. His first race—and, by coincidence, Richard "The King" Petty's final race, as well.

From here, our story moves along quickly, because you probably know what happened when Rick Hendrick, Jeff Gordon, Ray Evernham, Chevrolet, and career-long sponsor DuPont got together. Seven years, 47 wins in 216 starts, and three championships, all in Chevrolets—first in the Lumina then the Monte Carlo.

At the end of the seventh season, Evernham broke up the band: Dodge wanted to get back into stock car racing, and it hired Evernham to lead the effort and funded a team for him to run. It was an offer he couldn't refuse. Hendrick let Evernham out of his contract. Evernham offered to take Jeff along, knowing he would decline—and he did. But Evernham had a chance to run his own show, and he made the most of it. He left Hendrick on September 29, 1999, putting Brian Whitesell in charge of the No. 24 team. Jeff won the very next race, at Martinsville, then the next, at Charlotte.

For 2000, Whitesell was promoted to team manager and Robbie Loomis became crew chief. It was a tough year—a new Monte Carlo design, new tires from Goodyear, a new crew chief, a new pit crew—but the team was gelling, albeit slower than anyone wanted. In the past three years, they'd gone from 13 wins to seven to three in 2000. They couldn't wait for 2000 to be over and for 2001 to start.

Little did they know how it would start and how it would end—Dale Earnhardt was killed at the season opener at Daytona, and the world would later be rocked by the attacks on September 11. Still, the team persevered and was rewarded with Jeff's fourth championship and Loomis's first, in addition to the first victory without Evernham. The team scored six wins for the season.

In 2002, we began to see a more outgoing Jeff Gordon, one who wasn't so shy in front of the camera, as highlighted by his appearance as the host of *Saturday Night Live* in January 2003. "That doesn't mean I'm really different," he wrote in his autobiography. "I've just gotten more comfortable showing the world who I really am."

That sums up nicely the rest of Jeff Gordon's driving career: He had fun. He competed in 805 races with 93 wins, including one in his last full-time season of 2015. He gave his farewell speech on December 4 at the Wynn Las Vegas. Drew Carey was supposed to introduce him, but at the last second, Jeff's friend Tom Cruise stepped up to the lectern.

As Cruise spoke about Jeff's accomplishments, Jeff dabbed his eyes with a napkin. After Cruise was finished, Jeff stepped on stage to a standing ovation. "It was a night I'll never forget," he said.

And we'll never forget Jeffery Michael Gordon.//

Today, Jeff Gordon is an executive with Hendrick Motorsports. He may not be completely retired: He competed late last year in the Porsche Carrera Cup North America series at Indianapolis Motor Speedway.

Photo by Cameron Neveu

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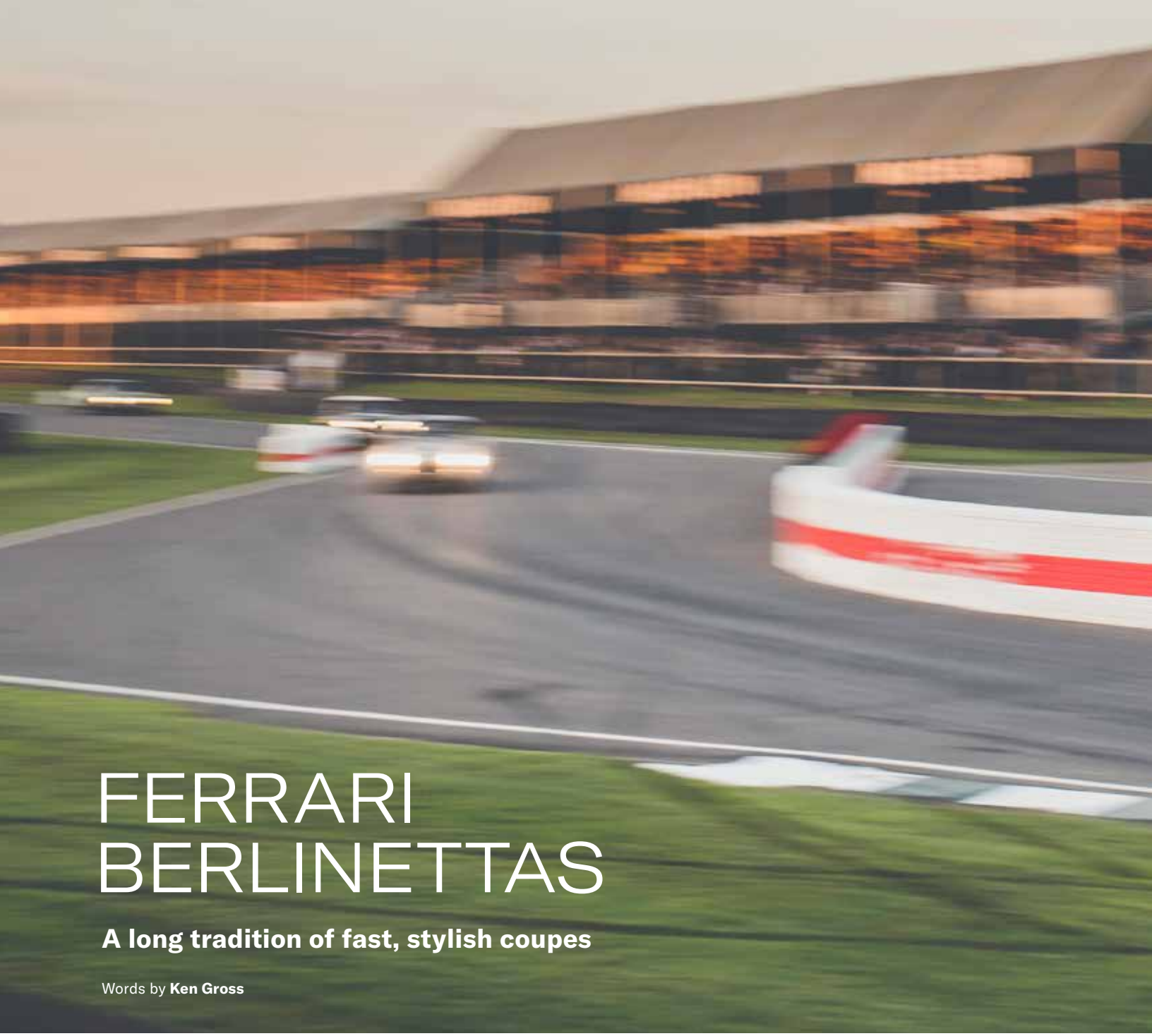

FERRARI BERLINETTAS

A long tradition of fast, stylish coupes

Words by **Ken Gross**

Photo by Amy Shore

Just think "Ferrari" and you can almost hear the engine—the high-pitched shriek of a powerful V-12 winding up through its gears on a twisty country road or downshifting in a series of exuberant, high-revving whoops before screaming through a tight turn. That superbly melodious exhaust note—the living concerto of the GTO, GTB, TdF, SWB, and Superamerica—is a wondrous sound.

It's the essence of Ferrari.

Enzo Anselmo Ferrari, the company's founder, once said that he was seduced by "the song of a twelve." He might have been referring to a Packard V-12 engine, but that matters little. Certainly the Ferrari cars of "Il Commendatore's" era—particularly the most exciting road models—were set apart by their exotic, overhead-camshaft, Weber-carbureted, multi-cylinder engines. Few marques had the audacity to try to copy them.

In the beginning, Ferrari's cars were open two-seaters and enclosed coupes called berlinettas. The term "berlinetta" (Italian for "little saloon") appeared first in the 1930s and was adopted by Ferrari in the 1950s. It commonly refers to a two-seater sports coupe but also could

A 250 GT short-wheelbase berlinetta (SWB) sweeps through a tight turn at Goodwood. Light, nimble, and fast, this 3.0-liter GT was the last true dual-purpose road and racing Ferrari.

be referring to a 2+2. Other automakers also employed the term, but Ferrari arguably had the highest number of berlinettas, whether the term was actually in the car's name, as in short-wheelbase berlinetta (SWB), or part of a modifier, such as GTO berlinetta. Popularly used in competition, the street versions of these speedy two-seater hardtops evolved as Ferrari's cars became larger and faster.

Engine sizes for Ferrari road cars increased progressively, from 1995 cc in the 166 to 2562 cc in the 212, until late in 1953, when they settled at 3.0 liters for smaller cars like the 250. After the small-volume, large-engine 340/342 America models, powerful road burners such as the 375 America and 410 Superamerica (4.5 to 4.9 liters) V-12s became Ferrari's more exclusive top-line offerings. For many years, the notion of an eight-cylinder production Ferrari was unthinkable. But times and needs change.

The success of Ferrari today no longer rests solely on the fabulous reputation of its muscular, high-revving V-12s.

Klementaski/Getty Images

Formula 1 engines have been V-12s, V-6s, V-10s, and V-8s—and now they're turbocharged V-6s. But Ferrari "Tifosi," those rabid enthusiasts who love the marque and its racing and production cars, will tell you the V-12s *are* Ferrari. Who would argue? This much is certain: Despite continuous change, Ferrari manages to retain the best elements of its past while investing in the very latest technology.

Looking back, it's clear that Ferrari's success stemmed from the determination, the force, and the creative will of one extraordinary man: Enzo Ferrari. His strength, his endurance, his power—all the values he himself embodied he also put into his cars. From the beginning, Ferrari production cars, especially the berlinettas, exuded speed, class, and elegance. They were the cars that the glitterati drove, the cars of race drivers, of captains of industry, of royalty. There was and still is a mystique about both the cars and the people who created them.

Initially, Enzo Ferrari wasn't at all enthusiastic about production cars. His loyal and longtime associate Luigi Chinetti Sr. convinced him to build a series of limited-production cars to help finance the fledgling company's ambitious racing program. Chinetti had to promise to underwrite their construction and to be the sales agent to get Ferrari to agree.

However, Ferrari soon realized the publicity value of exclusive automobiles that evoked his racers and would be seen at some of Europe and America's finest gathering places. In 1947, as competition models such as the 125 Spyder Corsa began making the marque's reputation on European circuits, a pair of Ferrari chassis went to the coachbuilding firm of Allemano, emerging as a coupe and a roadster. Ferrari equipped these open cars, like his racers, with a relatively tiny 1500-cc (later 2.0-liter) single-overhead-cam V-12 engine—a remarkable powerplant in an era when competing sports cars offered four- and six-cylinder engines.

Those first Ferraris were expensive, limited-production, handbuilt offerings. Custom coachwork was a regional specialty in northern Italy, where fine craftsmanship in metal dated back to medieval armorers. Ferrari's mechanical signature was established early. Carrozzeria Touring, along with Italy's other finest coachbuilders—Bertone, Vignale, Boano, Stabilimenti Farina, Zagato, and Pinin Farina—vied to create the definitive Ferrari look.

The exquisite Touring barchettas ("little boats" in

Top: Enzo Ferrari began his career as a racing driver, but he is best known for building fast, exotic road and racing cars. Bottom: Luigi Chinetti Sr. won the Le Mans 24-Hour race three times. He was Ferrari's first sales representative in North America and was instrumental to the brand's success.

Mondadori/Bernard Cashier/Getty Images

Ferrari berlinettas such as the 250 GT Europa (top) and the 275 GTB/4 (bottom) relied on their racing heritage to become stylish, superb road cars.

Carol Gould/Gerlach Delissen/Getty Images

Italian), with egg-crate grille, tapering lights, long hood, and short deck, set the trend, but the effect was only noticed over time. Other early efforts reflected styling clichés of the era, such as tailfins and chrome, and the odd tastes of wealthy clients. Coachbuilders competed fiercely to become Ferrari's metal crafter of record, an honor that ultimately fell to Pinin Farina.

In North America, Chinetti actively campaigned Ferrari's latest racing cars, while off-handedly catering to what he considered the right audience: wealthy, influential men in their 50s and 60s. Legends abound of distinguished would-be customers waiting impatiently for hours for an audience with Ferrari at the factory, or bristling in New York at Chinetti's 11th Avenue shop (the operation later moved to Greenwich, Connecticut) when advised they should retire to a hotel room for an unspecified period while repairs were conducted. Chinetti's priority was nearly always his racing cars. Build quality of production Ferraris in those days was, by comparison, rather appalling, considering what they cost. Customers had to contend with electrical failures, overheating, spotty air-conditioning (if it was even available), and myriad other quality issues.

Complaining to the Italians back at the factory in Maranello did little; Chinetti could only cobble together what the factory sent him. In those days, the prestige of owning a Ferrari meant you had to put up with inconvenience. In consolation, Chinetti ensured his cars were faster than anything else you were likely to meet on the road. It was the practical details that Chinetti considered an unnecessary bother. You could buy a Cadillac for mere transportation. Ferraris, by contrast, were thoroughbreds, and thus temperamental. In a manner made famous by Ferrari himself, Chinetti wasn't all that sympathetic to paying customers, either.

Late in 1954, with the second-series 250 Europa GT, Ferrari road cars settled into the beginnings of what could loosely be called a production run, with handsome, unfussy bodies by Vignale and Pinin Farina, and many specifications standardized. Ferrari authority Dean Batchelor noted that the 250 Europa GT "…set the stage and philosophy for Ferraris to follow: exciting, handsome, characteristic, and in reality, no better or worse than thousands of other cars. But they were fast, made beautiful noises, and had no performance equal on road or track."

Two years later, Ferrari offered an updated 250 GT cabriolet by Pinin Farina, along with berlinetta coupes that featured bodywork by Pinin Farina and Mario Boano and, later, Ezio Ellena. In this time period, Ferrari began to focus less on the exciting but bizarre styling clichés of Michelotti (then designing for Vignale) and more on the sophisticated, uncluttered, and understated elegance of the house of Farina.

The story of Enzo Ferrari and Batista "Pinin" Farina (in 1959, the name changed to Pininfarina) is integral to the Ferrari legend. Both were strong-willed, self-confident men. Prior to establishing their partnership, a face-to-face meeting was necessary. Signor Farina declined to travel to Modena, and Ferrari did not want to journey to Turin. Characteristically, they met in the middle, and the partnership flourished.

By the late 1950s, competition grand touring berlinettas such as the 250 Tour de France and 250 short-wheelbase berlinetta, while often produced with semi-streetable engines, moved further away from road cars and became out-and-out competition editions. This trend culminated in the legendary 250 GTO, which was the ultimate berlinetta. Open, road-going Ferraris were revived with the beautiful limited-production Series 1 250 GT cabriolets. Twenty-eight exclusive examples (each was slightly different; the cars with covered headlights and bumperettes are among the most beautiful open Ferraris ever) evolved, from 1958 to 1960, into the handsome, long-wheelbase 250 GT Spider Californias that were designed by Pinin Farina but built by Scaglietti. Of lesser interest and performance was the 250 GT Pinin Farina coupe.

Sales of Ferrari road-cars in the late 1950s and early 1960s weren't huge, but the tiny automaker offered remarkable variety. With its roll-up windows and windwings, the Series II 250 GT cabriolet was more civilized than the short-wheelbase California Spider. The spiders were built at the request of West Coast distributor Johnny von Neumann, who insisted his clients wanted the performance of the lighter, quicker berlinettas but in open-car form—just the opposite of Italian tastes. Ferrari also surprised the motoring world with a true four-seater: the 250 GTE 2+2. First seen as transport for course marshals at Le Mans in 1960, the GTE soon became Ferrari's most successful single model. The production run finished with a few 4.0-liter versions called 330 Americas.

But for a true Ferrari, road-going luxury berlinettas

remained in high demand. The recipe was always the same: a long hood, a cozy cabin for two lucky people, and a truncated tail. Ferrari and Pininfarina answered with the stunningly sensuous 250 GT Lusso ("lusso" for luxury). It was succeeded by what's arguably the raciest-looking, nimblest berlinetta ever from Ferrari: the 275 GTB. With nearly perfect 50/50 weight distribution, a five-speed transaxle, a powerful 3.3-liter engine, and the six-carburetor option, the 160-mph GTB today needs only ventilated discs to chase new cars. The 275 GTB/4 was a short production run, with 330 coupes sold. Twelve super-rare cabriolet versions, called NART (after Chinetti's North American Racing Team) Spiders, sold quickly after Chinetti, who special-ordered them, directed the cars toward preferred clients. Today, NART Spiders are among the most valuable Ferraris in existence.

In 1968, the bigger, faster, 4.4-liter, 174-mph 365 GTB/4 Daytona answered nearly every road argument except the one from Lamborghini's mid-engined Miura. Ferrari rounded off the period with a fine grand tourer, the 330 GTC, and a similarly configured spider, the 330 GTS. Larger 365 engines were later available as a prelude to the Daytona. The 250 GTE was succeeded by the 365 GT 2+2 and the 365 GT4 2+2, which evolved through several iterations until recent times. From 1971 through 1972, Maranello briefly offered the equivalent of a four-seater Daytona: the angular 365 GTC/4, which was the spiritual ancestor of the later 456 GT 2+2 and a prelude to both the contemporary 599 GTB Fiorano and the 812 Competizione.

Although Ferrari won seven sports car and two F1 championships in the 1960s, Italian labor unrest and the walkouts of engineer Carlo Chiti, world champion driver Phil Hill, and other key personnel (to form the short-lived ATS organization) conspired with escalated racing costs to force Enzo Ferrari to seek additional financial support. Ford

Photo by James Lipman

The 246 GT and 246 GTS "Dino" were never officially badged "Ferrari." The advertising headline read "Almost a Ferrari." The Dino's lusty 2.4-liter V-6 and trend-setting mid-engine configuration made it a treat to drive.

Motor Company was an active suitor in the early 1960s. When Ferrari realized he'd have to abdicate control of his racing programs, however, he famously canceled the deal, as told in the 2019 film *Ford v Ferrari*. Enzo would later sell out to Fiat in 1970, retaining control of racing but agreeing to relinquish ownership of his firm upon his death.

The new association with Fiat and accompanying sponsorship support ensured Ferrari's racing efforts could continue at winning levels; Fiat participation also dictated a contemporary way of building Ferrari road cars. While Maranello's earlier efforts had been largely hand-constructed in small batches, with semi-custom or custom coachwork, this was no longer cost-effective. Ferrari built fewer, more defined models, suitable for a growing market of wealthy and discerning clientele.

Mid-engined, V-6–powered 246 GT/GTS Dino coupes and spiders benefited from the Fiat association. Ferrari's four-cam V-6s found their way into two Fiat sports cars and the Lancia Stratos rally car. Advertised as "Almost a Ferrari," the sensuous Dino was hard to sell toward the end of its model run, although today it's a collector's item. Despite obvious Fiat involvement, Ferrari retained its exclusivity and kept its performance image finely honed throughout the 1970s, winning several F1 titles.

The sensuous Dino was hard to sell, although today it's a sought-after collector's item.

Influenced by competition models, roadgoing sports Ferraris became mid-engined cars; the flat-12 365 and 512 Berlinetta Boxers gave way to the more dramatic Testarossa.

Arguably, Ferrari's most important modern development began in 1973, when the 308 GT4 replaced the Dino. The four-cam V-8s soon proliferated. Although the first Bertone-bodied GT4 wasn't a dramatic success, its handsome Pininfarina-designed successor, the 308 GTB/GTS, certainly was—due in part to its starring role in the 1980s TV hit *Magnum, P.I.* Over time, Ferrari has sold more V-8–powered cars than V-12s; the compact, powerful eight-cylinder engine installed in a dramatic-looking but usable package has taken the company firmly into the modern era. As stringent emissions and safety requirements increased, successive improvements from the 328/348/355 to the five-valves-per-cylinder 360 Modena underscored Ferrari's ability to adapt to changing times, incorporating sophisticated, race-inspired design elements with the quality, fit, and finish levels that are essential to marketing performance automobiles today.

Although limited-production berlinettas such as the fabled Superfasts and Superamericas are part of Ferrari's revered history, the exclusive F40, its successor the F50, the remarkable F1-inspired Enzo, and the LaFerrari have allowed Ferrari to further showcase F1 technology, delight the wealthiest clientele, and provide halos for the brand. Ferrari acknowledges its clientele and understands how they use their cars. The company has also returned to its classic berlinetta roots with the fast and elegant front-engined/rear-drive Ferrari Roma.

Enzo Ferrari died in 1988 at the age of 90. Active until the end, he was a rare commodity—a man who began his greatest efforts in the middle of his life and lived long enough to see his creations achieve higher acclaim and more racing success than those of any manufacturer, ever. The name Ferrari has become synonymous with the best of the indomitable Italian spirit. And throughout its history, the berlinetta has remained the Ferrari that true enthusiasts desire.

The new Ferrari Roma evokes the sleek Ferrari coupes of the classic era. With a 612-hp, twin-turbo, 3.9-liter V-8, it can sprint to 60 mph in 3.4 seconds and tops out at 199 mph.

Photo courtesy Ferrari

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CORVETTES AT LE MANS

America's sports car flies the flag at the French classic at Le Mans

Words by **Chuck Dressing**

This summer marks the centenary of the fabled 24 Hours of Le Mans and the 70th anniversary of the first Corvette, "America's Sports Car." The spirit of Le Mans is wrapped into Corvette's profoundly American DNA. That happened long before the very first Corvette turned a wheel.

The 24 Hours of Le Mans is different—perhaps unique—by conception and execution. It is a one-race championship unto itself, a race founded by men of vision and passion with noble ideals and ambitions, created to improve not only the automobile but also its systems, its components, and even its operating environment.

In 1954, a Belgian-born GM engineer of Russian ancestry raced a German car (for the Porsche factory team) to a class victory in the 22nd running of the 24 Hours of Le Mans. A year later, that GM engineer was back at Le Mans with the same factory team. Again, it went well: another class victory. That racer/engineer, Zora Arkus-Duntov, was also an intellectual, a hot-rodder, and something of a marketing savant—an unlikely brew that coalesced at the perfect moment.

Today, Arkus-Duntov is remembered primarily as "the godfather of the Corvette." His passions, insight, opinions, and Le Mans achievements during the model's infancy put the Corvette on a fast track stretching well beyond Chevrolet boardrooms and showrooms.

Photo by Ted7

The No. 2 Thompson/Windridge Cunningham Corvette outran many of the pure prototypes with a 151-mph top speed on the fabled Mulsanne straight but retired just before noon on Sunday.


2

Bernard Cahier/Getty Images

PATRIOT GAME

Those races also introduced Arkus-Duntov to Briggs Cunningham's team. The Florida-based team built its own cars with American V-8 power from Cadillac and Chrysler.

Briggs Swift Cunningham was a man of considerable wealth. In 1958, he defended the America's Cup with his 12-meter yacht *Columbia*. In the previous decade, when he tried to get into the fight with the fascists, he was told he was too old. So he joined the Civil Air Patrol and went hunting Nazi submarines in his own airplane.

With that job done, Briggs decided to build his own car—an American car—to race at Le Mans. He came close, using American power and talent. A fourth overall at Le Mans in 1952 for his Cunningham C4-R was followed up with a pair of thirds in '53 and '54.

When Le Mans changed its rules for 1960, allowing engines for grand touring cars larger than 3.0 liters, it was a gift that opened the door for Arkus-Duntov's now fuel-injected Corvettes. Duntov had worked relentlessly to turn the six-cylinder, twin-seat boulevardier into a genuine American sports car. Chevy's brilliant and simple fuel-injected small-block V-8 did the trick.

Cunningham had been absent from the 24 Hours since 1955. When Le Mans organizers learned that Cunningham was considering a return to the 24 Hours, they issued the invitation. With some quiet backdoor help from within Chevrolet, Briggs assembled a strong team of three Ermine White Corvettes with fuel-injected 283-cubic-inch V-8s good for 290 horsepower for the 1960 24 Hours.

When Cunningham's merciless testing at Bridgehampton revealed that the Corvette's steel wheels were weak and often fractured, Halibrand racing knockoffs—handsome,

Just before the start of the race at 4:00 p.m. on June 25, 1960. Corvettes—numbered 1-2-3-4 and parked in that order—line up for the beginning of the 28th 24 Heures du Mans.

functional, and anvil-strong—were substituted. The white Corvettes were also given oil coolers, racing seats, racing shocks, enormous fuel tanks, quick-release fuel fillers, and generous ducting for their huge but obsolescent drum brakes. Then Duntov gave them beefier front anti-roll bars. The exhausts were rerouted to exit in front of the rear wheels, issuing a sound that French race fans came to love.

Cunningham's 1960 Le Mans Corvette expedition was massive, with more than 50 tons of cars, spares, and tools to support what looked like an invasion—all part of the militarily comprehensive Cunningham Corvette Le Mans *équipe*. The Corvettes boasted the largest engines at Le Mans in 1960. Consequently, they were numbered 1-2-3-4 and parked in that order—"ear of corn" style as the locals say—in front of the pits for the start at 4:00 p.m. on Saturday, June 25.

There was some real racing talent in the Cunningham team's driver assignments. Le Mans veterans John Fitch and Bob Grossman in the No. 3 car, Corvette aces Dr. Dick Thompson and Fred Windridge in the No. 2, and Briggs and Jim Kimberly at the front of the line in No. 1; double Le Mans class winner and General Motors engineer Zora Arkus-Duntov was listed as an official Corvette reserve driver.

The Cunningham team's trio was visited by some of the usual Le Mans maladies. Corvette No. 1 was the first to go. An accident well before dark on Saturday evening took Cunningham's Corvette in spectacular fashion. As Bill

Kimberly approached the fast Maison Blanche section, he encountered a wall of rain. The No. 1 car—full of fuel—spun, rolled, and flipped. Twice. It came to rest near a fire truck. Kimberly, mindful of the huge gas tank, was out in record time. Thompson, in the No. 2 car, also had trouble at Maison Blanche, but fast work from Cunningham's crew put him back on the road.

Thompson and Windridge soldiered on until the No. 2 car went into the sandbank at Tertre Rouge. Miraculously, Windridge dug out the tattered Vette and carried on with style and speed. His No. 2 Corvette was clocked at 151 mph on the long Mulsanne straight, 2 mph faster than the Aston Martin DBR1 of Jim Clark and Roy Salvadori—the same prototype model that, when raced by Salvadori and Cobra creator Carroll Shelby, won the 1959 24 Hours outright.

But the sand had done its work. With about five hours left on the big Dutray clock above the pits, Corvette No. 2 belched a huge cloud of oil smoke as it passed the pits. The crowd opposite—many were American military personnel on leave—issued a collective sigh. Two down. One Cunningham Corvette remained.

Fitch and Grossman reveled in the Corvette's performance and poise in the frequent rain—narrow tires and a hefty car with gobs of torque made for stability and good traction. The American Le Mans vets exploited it relentlessly, finding themselves in sixth overall. But Le Mans often shows an operatically cruel side. Near 2:00 p.m., it visited the sweet-running No. 3 Corvette when Bob Grossman took over for his final stint: the nerve-racking run to the 4:00 p.m. finish.

Cunningham's 1960 Le Mans expedition was massive, with over 50 tons of cars, spares, and tools.

Louis Klementaski/Getty Images

John Fitch and Bob Grossman won Corvette's first Le Mans victory in Corvette's rookie attempt in 1960. They placed eighth overall and first in the 4000–5000 cc GT class.

Photo by Ted7

Wearing Halibrand knockoff wheels, racing tires, and a quick-fill gas cap, the Thompson/Windridge Corvette gave Americans at the 1960 Le Mans something to cheer about, until the 20th hour.

Grossman was back in the pits quickly. The engine-temperature gauge read zero. The engine was red-hot. A quick diagnosis showed the cause was a small but deadly thing: The radiator cap was loose and leaking. No coolant. A fluke. In any other race it would have been a simple matter to refill the radiator. But there was a pitiless rule that dated to the earliest days of the 24 Hours: Coolant and oil may be added only after a minimum interval of 25 laps… 209.1 miles.

That's when a hero emerged. American ingenuity is so common that it is often the brunt of jokes, especially on the eastern side of the Atlantic. But that Yankee resourcefulness was in full flower on that June Sunday afternoon at Le Mans. Cunningham ace mechanic Bill Frick thought quickly and well outside the box. He took off for the Cunningham field kitchen. A big cooler was raided for ice. Then two barrels of ice were requisitioned from a café. The ice was packed around the red-hot engine!

Grossman was dispatched with simple orders: Tread gently, do two laps, stop for more ice. Repeat. But there was another rule that had to be obeyed—the final hour at Le Mans must be completed in no fewer than four laps. Grossman eased the iced-cooled No. 3 Corvette back onto the long, fast course. By now the track announcer had learned of the Corvette team's bizarre plight. It became the most important story of the race's final hours.

Each lap took Grossman nearly 15 minutes. But No. 3 still had a six-lap lead on the second-place car in the big GT class. After two gentle circuits, Grossman would stop for more ice. There was high drama and desperate theater in it. It touched a nerve.

The French have a dignified soft spot for the wounded soldier. It emerged that Sunday afternoon at Le Mans. Now the Le Mans crowd had a wounded warrior to cheer. The limping, ice-cooled, fiberglass American hero didn't disappoint.

Cunningham's white racer with a red-hot eight-cylinder engine crossed the line—popping and sputtering—winning its class and scoring eighth overall. Then the engine

blew up within seconds of the finish, as if written into the script of a movie. The French crowd cheered the white American car with the blue stripes. And the smoking No. 3 Corvette and its all-American crew were mobbed by the American fans. An American sports car had scored a victory at Le Mans. Although an American would win the 1961 24 Hours of Le Mans outright, there were no Corvettes, white-and-blue or otherwise, at Le Mans that year. There was, however, a new paragraph added to the hefty rule book: The use of ice as a coolant was prohibited.

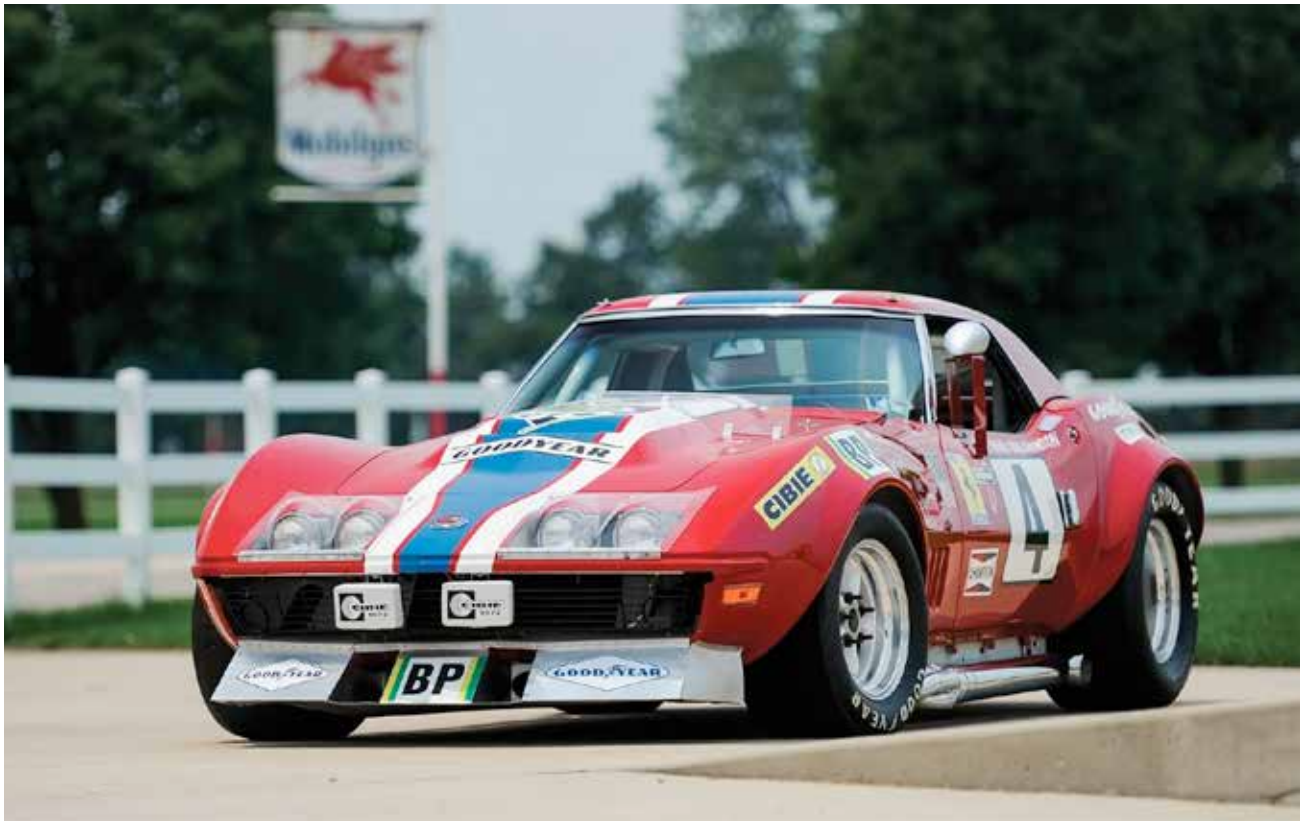
OLD SCRAPPY, HUGE SPEED & THE BIG ONE

The Corvette Le Mans legend got bigger, faster, louder, and mildly unusual in 1972: A red Corvette coupe showed up wearing a NART Prancing Horse sticker—the symbol of three-time Le Mans winner Luigi Chinetti's North American Racing Team. The New York–based Ferrari stalwart did a deal allowing entry of a 1968 iron-block 427 Corvette that had been exhumed from a Tampa, Florida, junkyard and was quickly nicknamed "Old Scrappy."

Old Scrappy wore Goodyear tires and a not-at-all subtle paint scheme that some suggested was applied simply to poke fun at other Corvettes in the race—namely, the "Stars & Stripes" BFGoodrich-backed Corvettes from John Greenwood. Nearly as fast as the Porsche 908 prototypes, Greenwood's immaculate (and seismic) 427 No. 72 thrilled fans when it blasted through the Mulsanne speed traps at an eye-watering 210 mph.

It was no fluke. A year later another privateer Corvette from French rally champ and Corvette stalwart Henri Greder's stable won Le Mans' big GT class, this time thundering down the Mulsanne straight at 213 mph. A year after that, Greder's Corvette, entrusted to rally ace Marie-Claude Beaumont, became part of Le Mans legend and lore when she ran over a gendarme as she left the pits. Again, as in 1960, the French crowd roared its approval of the fiberglass Yankee GT and, especially, its glamorous blonde driver.

Entered by Ferrari's American rep, Luigi Chinetti, the No. 4 Corvette of Dave Heinz and Bob Johnson finished 15th overall—good enough to win the over 5.0-liter GT class in 1972.



In 1976, John Greenwood's Spirit of Le Mans Corvette shook the earth, outran many of the prototypes, and impressed and enthralled the fans—but retired before dark on Saturday night.

A BICENTENNIAL CELEBRATION AT SPEED

The 1976 edition of the 24 Hours had an appropriate and pronounced American flavor. Beside a NASCAR class for shapes usually seen at Talladega or on Daytona's trioval, John Greenwood was back with a swoopy Corvette he called "the Big One." The press instead anointed it "the Batmobile." Designed with help from NASA scientist and Ford GT40 engineer Bob Riley, the doomsday No. 76 Corvette raised eyebrows with its violent passes down the Mulsanne straight, running with the top prototypes at 221 mph. Senior Le Mans hands still talk about Greenwood's brutish Big One . . . but they, too, call it the "Batmobile." Reeves Callaway flew the Corvette flag at Le Mans in the 1990s. A double podium—second and third in GTLM2 in 1995—was the high point for his SuperNatural Corvettes.

RENAISSANCE

A fallow decade for the 24 Hours ended on a high note. The creation of the American Le Mans Series in 1999 altered the grammar of North American professional road racing. The new American sanctioning body's alliance with Le Mans gave the seminal 24-hour French enduro an outpost in North America. Chevrolet saw opportunity in the new American Le Mans Series rule book and in the 24 Hours itself.

The program birthed in 1999 seemed an about-face for the Chevrolet division. It decided to take on mighty Porsche and the new Dodge Viper in national and international Grand Touring World Championship racing. Michigan-based Pratt & Miller was engaged to create the race cars, based closely on the C5 generation production Corvette. A desire to build a winner using as many production parts as possible created a car that did not exploit the ultimate limits of the ALMS and Le Mans rule books.

"We didn't want a Frankenstein," said Corvette Racing program manager Doug Fehan. As with the Cunningham Corvettes of 1960, the new C5.R racers looked like muscular, showroom-ready production cars, rather than featuring the cartoonish body modifications that often typified GT racers like Greenwood's "Batmobile." (The C5.R's successor was built to the limits of the rules. Yet its curves and proportions were still pure Corvette from any angle.)

Corvette Racing struck gold in the Grand Prix of Texas, winning its first ALMS race on September 2, 2000. Five months later, the program struck platinum with an overall victory in the 24 Hours of Daytona. Bonus: It was also a one-two finish in the GTS class for Corvette Racing.

Photos courtesy RM Sotheby's

In the new century, Corvette amassed a lustrous résumé by earning the top GT class victories at Le Mans in 2001, 2002, 2004, 2005, 2006, 2009, and 2011 with the Corvette C5.R and C6.R.

Getty Images

International motorsport media gushed over the program and especially the inclusion of father and son Corvette racers Dale Earnhardt Senior and Junior who—with Andy Pilgrim and Kelly Collins—finished second in the GTS class with their No. 3 Corvette C5.R. Within seconds of the checkered flag, wild talk began to churn through the Daytona pits, paddock, and press room. Would the famous father-son team race a C5.R Corvette at Le Mans? Senior hinted, strongly, that they just might. Yet it all ended tragically two weeks later when Dale Sr. perished in an accident during the final lap of the Daytona 500.

ALLEZ LES BLEU, 50 & 53, 50, NOBLE PRIVATEERS & REUNION

In the new century, Corvette took a different tack, amassing a lustrous competition résumé and earning Le Mans' top GT class victories in 2001, 2002, 2004, 2005, 2006, 2009, and 2011 with the Corvette C5.R and C6.R. It followed up with another GTE Pro class win for the C7.R in 2015, its sophomore year. Regardless of the changes and machinations of the Le Mans rule book, Corvette Racing always seemed ready.

Chevrolet and GM were mindful of Corvette's place in the legend and lore of Le Mans. In 2003, upon arrival at the circuit, fans were greeted with billboards bearing a picture of two C5.Rs dressed in blue (not French racing bleu), wearing white and red stripes and race numbers 50 and 53. There were only three words on the billboard. And they were in French: Allez Les Bleu. Go Blue!

Those C5.R Corvettes racers wore blue in homage to the 50th anniversary of America's Sports Car. Its sister ship wore No. 53, for the model year of the first Corvette. They came home on the podium in numerical order behind a Ferrari 550 GTS Maranello. Corvette Racing ran the table in the next three years, winning three consecutive victories. Another Le Mans win in 2009 was preface to a celebration:

the 50th anniversary of Corvette's Le Mans debut.

Just before the 78th running of the 24 Hours of Le Mans, a group assembled in the Chevrolet suite above the pits. On hand were the familiar members of the Corvette Racing team, led by program manager Doug Fehan. He was accompanied by 93-year-old John Fitch of the original 1960 Cunningham Corvette Team. It wasn't the usual public relations fete. It was more like a family reunion and a party.

The 1960 No. 3 Corvette, still looking potent and perfectly restored, was there too. With Fitch buckled in, the No. 3, driven by its proud owner, led a parade of 50 Corvettes around the full 8.467-mile circuit just hours before the start. Around the entire course, fans of all nationalities and marque loyalties stood, cheered, and applauded Fitch and Le Mans' first Corvette. There was a dignity about it that seldom attends PR functions, but then, this was a reunion, a celebration, and everyone in Le Mans knew and understood that.

C8.R & THE WORLD TURNED FRONT-TO-BACK

A second-in-class for the new mid-engined Corvette C8.R in the 2021 24 Hours of Le Mans opened a new chapter for Corvette Racing. Last year, after dominating qualifying, the No. 64 C8.R was leading Le Mans' GTE Pro class. After 260 laps, an LMP2 prototype ran the No. 64 C8.R into the guardrail and out of another GTE Pro-class Corvette victory.

REUNION, BIRTHDAY, ANNIVERSARY

For the first time since the summer of 1960, all three Cunningham Le Mans Corvettes will be assembled on the show field of The Amelia. It is a milestone and a double celebration: the first reunion of the white-and-blue Corvette racers that carried the American flag to the center of the biggest stage in motorsport and the 70th anniversary of America's Sports Car.//

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The American custom car defined an era

Words by **Ken Gross**

In the 1920s and 1930s, talented coachbuilders on America's east and west coasts catered to wealthy clientele, fabricating fully custom work on luxury chassis from companies such as Duesenberg, Pierce-Arrow, Packard, Cadillac, and Stutz. Sadly, the Great Depression marked the beginning of the end for this elegant tradition. Wealthy patrons switched to cars with factory-built bodies, and many of the smaller luxury carmakers went out of business.

But the desire to personalize cars didn't end with the demise of those boutique automakers—there were other customization alternatives that appealed to people with more modest means than the rich clients of the art deco era. If you wanted a distinctive car and you had

Photo courtesy The Hagerty Foundation

metalworking skills or could afford professional help, you could create a custom car yourself, no pricey luxury coachbuilder necessary. What we know as the American custom-car era began before World War II, at first with piecework on production cars by small, pioneering West Coast shops owned by Jimmy Summers, Harry Westergard, and Link Paola. It didn't take long for the customization to become significant, with certain cars receiving a complete restyle. Some of those changes presaged production design trends—a distinctive 1936 Ford coupe (still surviving today), built for Bob Fairman in Los Angeles, had a lowered silhouette, fadeaway fenders, fender skirts, and an inset license plate years before those elements found their way onto production cars.

Customizing accelerated in 1946, when practitioners began restyling and modifying prewar and contemporary American cars to make them more stylish, sleeker, and faster. And there was another key motivator. From 1946 to 1948, most American automakers sold "warmed-over" 1942 models due to the end of automobile production after the United States entered WWII. Pent-up demand was huge for new cars after the war, and buyers, many with saved-up combat pay, were eager. But it took time to convert the famed "Arsenal of Democracy" from war production back to building civilian cars and trucks—and new cars weren't readily available. That's when hobbyists and the first custom shops literally took things into their own hands.

The definitive custom car: This chopped and lowered 1951 Mercury hardtop was built by Barris Kustoms for Los Angeles enthusiast Bob Hirohata. It won countless trophies in its day and won Best in Class at Pebble Beach in 2015.

By 1948, the domestic Detroit automakers were offering virtually all-new models with pancake hoods, integrated fenders, slab sides, independent front suspension, and high-compression V-8 engines. But that wasn't enough for everyone. Enthusiasts wanted to give their older and even nearly new cars the look of more expensive vehicles. Customizers lowered rooflines (chopping), dropped bodies over frames for a lower silhouette (channeling), and even removed a three- to four-inch strip of metal from their cars (sectioning), resulting in a svelte, more contemporary appearance.

Modifications knew no limits. Chassis were lowered using dropped axles, flattened leaf springs, or cut coils for a meaner, racier appearance. Fender skirts covered rear wheels and made a car look sexy, like a Figoni and Falaschi Delahaye. Cadillac "sombrero" hubcaps, Buick side spears, and DeSoto grilles were adapted to make lesser brands look more luxurious. The advent of national monthly magazines such as *Hot Rod*, *Speed Age*, *Car Craft*, *Hop Up*, and *Rod & Custom*, along with how-to books from Dan Post and Ed Almquist, showed enthusiasts across the country how to dramatically alter the appearance of their cars.

Many veterans had returned from the war with newfound mechanical skills—and they could weld, using the popular oxy-acetylene torches of the era. To help reshape headlights and taillights and eliminate holes wherever unwanted trim was removed, they used lead filler. Heavily customized cars became known as "lead sleds," a derogatory term that didn't deter hip young people who were certain they could build more stylish cars than the automakers in Detroit.

One of the most popular cars for customizing was the 1949–1951 Mercury. Designed by E.T. "Bob" Gregorie, who'd earlier styled the 1939 Lincoln Continental, the Mercury was larger than a Ford, with a distinct silhouette, tapered side reveals, optional fender skirts, and a heavy, imposing appearance.

Considered by many enthusiasts to be the definitive custom-car canvas, the Mercury's bulbous stock shape and semi-slab sides became the perfect starting point for a legion of talented California customizers, led by L.A.'s prolific Barris brothers, Sam and George. Jimmy Summers

Josh Sweeney

Left: "The Polynesian," a sectioned 1950 Oldsmobile Holiday 88. Above: Valley Custom sectioned this 1951 Ford in 1953. In its second iteration, chrome nerf bars replaced the stock bumpers.

and Harry Westergard persisted until the 1950s. They were joined by Gil and Al Ayala in East L.A. and Gene Winfield in Modesto. In Burbank, Clay Jensen and Neil Emory started the Valley Custom Shop—and soon developed a national reputation.

In other cities, customizers including the Alexander brothers (Detroit), Darryl Starbird (Wichita), Dick Bertolucci (Sacramento), and Joe Bailon (Oakland) became equally famous. Throughout the U.S., countless others took up the torch. Upholsterers such as Amos Carson and C.A. Hall were famous for custom chopped and padded tops on convertibles, while Bill Gaylord led a legion of artistic trimmers whose work inspired many others.

The 1949–1951 Mercury's custom odyssey began when Sam Barris bought a nearly new 1949 Mercury coupe and, after reportedly studying its shape for a few weeks, de-chromed it, boldly chopped its turret top, reworked the side reveals, lowered the suspension, and finished it in lustrous metallic green. When completed, it graced the December 1951 cover of *Motor Trend*, in a fanciful scene that displayed the modified Mercury resplendent on a ski slope.

Earlier, Gil and Al Ayala had started chopping another Mercury coupe for Louie Betancourt. They straightened the fadeaway fender line, eliminating the factory "kink," and slanted the B-pillars. Sam Barris finished his own car first, then worked his magic on a '49 Mercury coupe in 1951 for Jerry Queznel, lowering its roofline even more than on his own car, and this time slanting the B-pillars for a more updated look. More seminal Mercurys followed, including a dazzling 1951 model that was hard-topped at the Barris shop in 1952 (Mercury didn't offer a hardtop convertible in the 1949–1951 models) for a young Los Angeles client named Bob Hirohata.

Although the Mercury coupe's large top was difficult to chop, the widespread publicity received by the earliest hammered examples, followed by requisite how-to articles in the hot rod press, inspired imitators all over the U.S. to "lower the lids" on Mercurys and on many other cars.

Getty Images

Top: George Barris, “King of the Kustomizers.” Bottom: Damaged after an accident, the Hirohata Mercury was purchased for $500 by Jim McNiel; he kept the car for nearly 50 years.

Getty Images/Courtesy Jim McNiel Archives

"The '49 Mercury was the perfect car, just waiting for the torch." *—Harry Bradley*

Noted designer Harry Bradley, writing in the January 1991 issue of *Rod & Custom*, noted that the original '49 Mercury "...was a tentative combination of old and new that was not as fresh as its sister cars from Ford or Lincoln, or its competition from General Motors." He cited the Mercury's long roof, "short, slumping deck," two-piece windshield, "thick lower body proportions and old-style fadeaway fenders," and noted that "Mercury tried to correct some of the problems in '51 by extending the rear fenders and enlarging the rear window, but it was too little, too late."

"Ironically," Bradley opined, "the styling flaws that made Mercury less than new in the showroom were exactly what made the car so appealing to customizers. Virtually every line and shape was familiar to the Los Angeles custom shops that had been working with the '40 to '48 Fords and Mercs for nearly a decade.... When chopped," Bradley noted, "the [Mercury's] small windows and thick pillars had the familiar, sinister custom look. The long Mercury roof could be given the same flowing sweep into the rounded deck as the earlier cars had...to the customizer." So, Bradley concluded, "the '49 Merc was the perfect car, just waiting for the torch."

But the 1949–1951 Mercury wasn't the only model that appealed to customizers. Valley Custom Shop sectioned a 1950 Oldsmobile Holiday 88 for Jack Stewart and a 1950 Ford Club Coupe for Ron Dunne. The work was painstaking, cutting out a four-inch swath of metal from around each car to produce a sleeker, slimmer silhouette. Both customs starred on several magazine covers. George Barris chopped and reworked a 1948 Studebaker sedan that he called "The Grecian." After a few years and many show appearances, Barris completely updated the car, changing its color and adding then-fashionable fins. Unrestored, the car is owned by award-winning classic car restorer Steve Babinsky. Gene Winfield, who started as a dry lakes racer and hot-rodder, built a radical 1956 Mercury known as "The Jade Idol" for Leroy Kemmerer. The customization job pioneered fadeaway paint treatment, and was sectioned, fitted with canted Lincoln quad headlights, and given rear fenders adapted from a 1957 Chrysler New Yorker. Winfield went on to build cars for the movies.

The custom-car gospel stretched from coast to coast, and customizers were nationally publicized. George Barris began spelling custom as "Kustom." It was part of his relentless (and successful) strategy of self- and shop promotion. Owning a Barris-built car, complete with custom crest medallions on the fenders, was prestigious, and George Barris, who often served as his own photographer and writer, was featured in many of the magazines. Northern California's Joe Bailon also used a distinctive logo on the fenders of his cars, much like the famed coachbuilders of the 1930s.

In addition to the monthly magazines, customized Mercurys and other cars appeared in a host of B movies that featured rods, customs, and the California lifestyle. One of the most notorious of these quick and cheaply produced films was *Running Wild*, which starred, in the vernacular of the period, a "blonde bombshell" named Mamie Van Doren. But the real stars of that show were the Bob Hirohata Mercury hardtop car and the Fred Rowe chopped Merc convertible. It's rumored that George Barris, who had close contacts with the studios, arranged for the movie rental.

Tragically short-lived Hollywood star James Dean drove a mildly custom '49 Mercury coupe in the 1955 Warner Brothers film *Rebel Without a Cause*. That car influenced many young people; it was sharp looking, affordable, and easy to replicate. Customizing flourished because Detroit's offerings were overweight, overpriced, and largely underpowered. Famed author Ken Purdy derisively called the cars of that era "turgid, jelly-bodied clunkers." If you wanted a distinctive-looking automobile, you built it yourself, often out of recycled wrecking-yard parts.

As the trend increased in popularity, customizers removed the gingerbread-like chrome trim that seemed to be slathered on with trowels (as on the '58 Buick), and lowered rooflines and suspensions, transforming the era's boxy car shapes into sleek, luxurious design statements. Dean Jeffries and Larry Watson pioneered metalflake and panel

The indefatigable Gene Winfield, a pioneer customizer, is still chopping tops and modifying cars at age 95. His work has appeared in films including 1982's iconic *Blade Runner*.

painting, allowing some customizers to alter the appearance of their cars without expensive bodywork. Pearlescent paints, plush tuck-and-roll interiors, dramatically low body lines, and fully skirted rear wheels set design trends that the Big Three quickly copied, especially after inviting the top customizers to Detroit—one seminal exhibition was held in the famed Ford Rotunda—and sponsored custom-car extravaganzas… while noting every detail.

Today, a radically customized 1950s Mercury—the kind with a severely chopped top, lack of excessive trim, and de-chromed body lowered to within a cigarette pack's height from the ground—looks curious. But park a radical Merc alongside an upright, handsome-but-portly 1949–1951 stock model, and you can readily appreciate what

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the customizers and their clients had in mind.

The custom-car era had waned by the early 1960s, as Detroit's offerings became more stylish. Many older custom cars were redone over the years as fashions changed. Eventually, all too many were junked or lost. The Hirohata Mercury is a good example: It was purchased off a used-car lot in Los Angeles for just $500 and owned by the late Jim McNiel. He kept the car for nearly 50 years, hidden away for most of that time in his modest suburban garage. With the help of George Barris, Hershel "Junior" Conway, and Frank Sonzogni, who worked on the car when it was built, the Hirohata Mercury won the Mercury Custom Class at the Pebble Beach Concours d'Elegance in 2015. In 2022, it was sold for nearly $2.2 million at a Mecum auction, attesting to the fact that original custom cars are highly valued today.

American custom cars hail from an exuberant era when backyard mechanics and skilled body men were convinced they could build stylish automobiles as well as any major automaker. These custom cars on the concours field are rolling proof that they did.//

The Hirohata's interior and trunk were done by two trimmers: Glen Houser's Carson Top Shop and Bill Gaylord. Its Cadillac V-8 has a three-carb intake manifold and an Iskenderian cam.

Photos courtesy The Hagerty Foundation

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120 YEARS OF BUICK

David Buick gave the marque his name, but he died penniless

Words by **Jeff Stork**

If Final Jeopardy! were to use Automotive History as a category, this might be the clue: This automaker rose to prominence at the hands of a man who was not its founder and brought prosperity to a city that was not its birthplace. Both the founder and its early champion would die in obscurity and near poverty 18 years apart, but the nameplate itself would remain in business 12 decades later.

The correct response, of course: What is Buick?

Photo by Josh Sweeney

Featured at last year's Detroit Concours, the Buick that launched the concept car genre: the 1938 Y-Job (right). Harley Earl's follow up, 1951's Buick Le Sabre (left), sits along side it.

FALSE STARTS AND FIRST SUCCESS

David Dunbar Buick was more of an inventor than a businessman and was known for possessing a finite attention span. Along the way he managed to invent the process for porcelainizing bathtubs, and that brought him some financial success. By then he was interested in stationary engines, so in 1900 he sold his share of the plumbing business and founded the Buick Auto Vim and Power Company in Detroit. Once his own funds were exhausted, he founded another company, the Buick Manufacturing Company, followed quickly by the Buick Motor Company in 1903, each with a different set of investors. This time they managed to produce a running automobile, but by then the money was gone. A prominent wagonmaker in Flint (68 miles northwest of Detroit) agreed to purchase the struggling company in 1904; the Buick Motor Company moved to Flint to be reorganized one final time as the Buick Motor Company of Flint. Flint millionaire William

"Billy" C. Durant stepped up with additional financing and took control of the young company. His aggressive style conflicted with that of the founder, and David Buick departed in 1906. He would seldom be heard from again and died penniless and largely forgotten in 1929.

Buick's first great success came in 1908 with the introduction of the Model 10, a jaunty two-seater finished in a sporty off-white color called Buick Gray, with lots of brass trim. It featured a four-cylinder, valve-in-head engine with a two-speed planetary transmission. Priced at $900, it included acetylene headlamps, oil taillamps, and a bulb horn. This price point was significantly less than prior Buick models and it fit into a sweet spot that made it an immediate success. In excess of 4000 vehicles were produced the first year alone—sales more than doubled the next year, to 8100, and topped 10,000 in 1910. The success of the Model 10 made Buick the second-largest automaker in the U.S. at the time and provided the funding for Durant's creation of General Motors in 1908. But Durant was better at creating things than managing them: Wildly overextended, GM was bailed out by investment bankers in 1910, and they showed Durant the door. By then, the Ford Model T was capturing much of the lower-priced market; the Buick Six was introduced in 1914 and Buick focused on the larger offerings.

ROARING TWENTIES AND ROLLER-COASTER THIRTIES

Buick continued in an upmarket direction in the Roaring Twenties, but its champion did not. Durant had created Chevrolet and used its financial leverage to regain control of General Motors in 1918. It was not to last, however, and the recession of 1920 caught him off guard. GM stock plummeted, and Durant exhausted his personal fortune trying to support it. In the end, he was bailed out by the du Ponts, but the price was his exile: Durant departed General Motors on November 30, 1920, never to return.

Buick, on the other hand, escaped relatively unharmed. The four-cylinder models were phased out in 1924, followed the next year by the legendary Master Six, which was offered in a range of styles that even included an open-front town car. A totally redesigned 1929 model with controversial "pregnant" convex body styling was poorly received and ill-timed to boot. It was the beginning of a rough decade for the entire nation. The auto industry was

Photos courtesy General Motors

Gendreau Collection/Getty Images

Top left: David Dunbar Buick, William C. Durant, and the Model 10. Introduced in 1908, the Model 10 put Buick on the map. The redesigned 1936 Buick line featured streamlined styling. It helped Buick recover from the recession of the early 1930s.

no exception, and the next few years would see sales tumble. A junior companion called the Marquette was added for 1930, but it failed to prosper and was discontinued after one model year.

The product took a positive turn for 1931, with a series of brand-new straight-eight engines appearing in a revamped model line. The Series 50 featured a 220-cubic-inch straight-eight engine; the Series 60 had a 272-cubic-inch version; and the formidable Series 80 and 90 were fitted with a 344-cubic-inch monster. The Series 90 was a truly majestic car and fully a rival to the finest on the market, making more than a few executives at GM's class-topping Cadillac marque nervous. But the economy was treacherous, and sales continued to slide, bottoming out in 1933 at a miserable 40,620 cars, the division's lowest since 1914. There was serious conversation about discontinuing the marque.

SON OF MODEL 10

Cooler heads prevailed in 1934, and they took a lesson from their earlier success: the introduction of a new, low-priced model called the Series 40. Very much in the spirit of the Model 10, the Series 40 featured Buick quality in a smaller car with a lower price point; the sedan bore a price tag of $925 when a majestic Series 90 sedan was priced at $2055. Sales immediately rebounded—almost doubling to 78,757—but there was still a lot of rehabilitation needed.

Both Buick and the economy recovered as the decade progressed. The numeric model designations were replaced by names in 1935, when Special, Super, Century, and Limited entered the vocabulary. The redesigned 1936 line was a huge success, with nearly 180,000 cars sold and the introduction of the iconic Roadmaster nameplate. Also in 1936, Buick began its long association with Kudner Advertising, which launched with a hard-hitting ad campaign. Kudner and Buick would see great success together for more than 20 years.

HITTING ITS STRIDE

Sales increased steadily in the late 1930s, and in 1938

Buick achieved fourth place in sales for the industry, a position that the carmaker would hold, with only one exception, through 1953. A particular high point of 1938 was the debut of the Y-Job. Often referred to as the industry's first concept car, it was a low, two-seat convertible coupe on a Roadmaster chassis that accurately predicted the styling of the postwar models. The Y-Job featured such innovations as concealed headlamps, front fenders that flowed into the doors, a tapering boattail, and a power-operated convertible top that disappeared underneath a steel cover. At a mere 58 inches high, it was dramatically lower than contemporary cars and no running boards were needed. The Y-Job has had some minor modifications over the years but remains in the possession of General Motors to this day and is believed to be the most valuable Buick in existence.

Buick closed out the decade in a much stronger position than it entered. Revised 1939 styling featured a waterfall grille, which raised some eyebrows, but Buick remained solidly in fourth place. A quick front-end redesign for 1940 with a bold, divided die-cast grille and sealed beam headlamps was just the ticket, with a flurry of advertisements proclaiming, "Best buy's Buick!" Buyers responded indeed: Sales reached an all-time record of 310,000 units.

WAR CLOUDS

War was on the horizon when the 1941 model made its debut. It featured a further refinement of the 1940 design with a bolder grille and bumper, and optional rear fender skirts. The ads called it the "Best Buick Yet" and they meant it, with optional compound carburetion on all but the Special, and even a catalog of custom bodies for the Limited. The bodies were constructed by Brunn and made a strong play for what remained of the ultraluxury market—perhaps too strong a play for sister Cadillac's liking. One ominous option appeared that year: a five-band Super Sonomatic radio that could pick up European radio broadcasts, as what happened abroad became increasingly of concern to Americans.

The restyled 1942 models were scarcely out of the gate when America entered World War II. Civilian passenger-car production ended on February 2, 1942, and Buick quickly shifted to war production. All in all, Buick produced more than 30 military products, ranging from more than 10 million 20-mm shell bodies to Hellcat tank destroyers. It even produced heads for aircraft engines as well as complete Pratt & Whitney aircraft engines.

POSTWAR PROSPERITY

After the cessation of hostilities, demand for automobiles was intense, and manufacturers rushed to restart the lines. Buick face-lifted its 1942 lineup, simplified the model selection, and started up the production lines. Sales dipped to fifth place in 1946, outproduced by Dodge by a grand total of 48 cars, but Buick resumed its customary fourth place in 1947 and remained there until 1954. The carmaker introduced its Dynaflow automatic planetary transmission for 1948 and demand for it was strong; more

Buick advertising in the 1920s positioned the car as part of a successful lifestyle. The famous slogan appeared in ads around 1920.

Getty Images

Buick celebrated its 50th anniversary in 1953 with an all-new, valve-in-head V-8 engine and with the limited-production Skylark convertible. At a cool $5000, it was Buick's most expensive offering.

Barrett-Jackson/Getty Images

In 1954, Buick sold more than 444,000 cars and moved up to third place in the industry.

than 85 percent of Buicks would be so equipped within two years. A 1949 restyle introduced the legendary portholes on the front fenders. Inspired by the military aircraft engines of World War II, they became a Buick style icon. A pillarless hardtop coupe called Riviera was introduced that spring and brought with it the distinctive sweep-spear side trim that became a Buick styling trademark.

Buick celebrated its 50th anniversary in 1953 with two milestones: a brand-new V-8 engine for senior models and a limited-edition luxury convertible named Skylark priced at a lofty $5000. The Skylark featured high wheel cutouts to show off its genuine wire wheels, dipped doorsills, and a two-tone leather interior. Despite the high price, 1690 of them found buyers.

The 1954 Buick was completely redesigned inside and out, with V-8 power across the board. The cars featured squared-off lines, a wraparound windshield, and just the beginning of tailfins on the tall square rear fenders. It was an exceptionally handsome car. Kudner's marketing hit it on the nose with ads for "The Beautiful Buy." The public went wild, buying more than 444,000 cars and moving Buick up to third place in the industry. Buick would remain there in 1955 when an enthusiastic market pushed the carmaker to an all-time record of more than 780,000 sales. The market softened in 1956 but Buick, in the third year of its design, held on to third place.

BIG FINS AND SMALL SALES

The redesigned 1957 model was very attractive, but sales were off 30 percent; in addition, the economy had softened, and the redesigned Chrysler products were very dramatic and well received, putting GM in a panic. The car conglomerate responded with a heavy-handed application of chrome ballast for 1958. General manager Edward Ragsdale described them as "dazzling," but the public wasn't dazzled. Buick dropped to fifth place with sales volume approximately one-third of 1955 levels, and they continued to drop.

A totally redesigned 1959 model was both attractive and futuristic, with enormous delta wing fins, but sales dipped by an additional 20,000 units and Buick fell to seventh in the industry. The car was new stem to stern, and even the model names were new: LeSabre, Invicta, and Electra. Also new was the ad agency: The long affiliation with Kudner came to an end as McCann-Erickson was brought on board. Its new slogan touted the batwing Buick as "THE Car," in what might have been the only moment of understatement of the model year. The styling might have been too radical, and the Eisenhower recession certainly didn't help, but Buick was in trouble.

A face-lift for 1960 had little effect: The market started to recover but Buick didn't, and it ended the year in ninth place. Two items worth noting that year are the introduction of the legendary tri-shield badge—which endures in the same basic form to this day—and a durability stunt at Daytona in which a new Invicta traveled 10,000 miles in 5000 minutes. Because of GM's ban on racing, the 120-mph average speed was downplayed, and Buick reliability was stressed.

SPECIAL DELIVERY

Buick started on the road to recovery with the introduction of the compact 1961 Special. The new, small Buick, offered in sedan, coupe, and wagon body styles, strongly resembled the full-size 1961 line. It featured unitized construction and a brand-new engine: an all-aluminum, 215-cubic-inch V-8 that would go on to have a long life of its own in Europe after its Buick career was over. A mid-year addition was the upscale Skylark sport coupe. The new compact line, advertised as "The Best of Both Worlds," was an instant hit, selling nearly 85,000 cars the first year. Sales were improving, and Buick passed Dodge for eighth place. Another engine was added for 1962 that would have future significance: a 198-cubic-inch V-6. Sales continued to recover, and Buick climbed up two notches to sixth place. And the marque was about to take a distinctly European turn.

SWINGING SIXTIES AND RIVIERA

Bill Mitchell's team hit a home run. They designed a long, low, razor-edged sports coupe that Mitchell described as

Photos courtesy General Motors

Top: Delta-winged 1959 Buicks are widely regarded as the handsomest of the 1959 GM offerings, but received a lukewarm sales reception. Left: The razor-edged 1963 Riviera was instantly proclaimed a classic.

Ads hailed the 1965 Skylark Gran Sport "A Howitzer with windshield wipers." With a 400-cubic-inch V-8, the car launched Buick in a performance direction during the youth-oriented 1960s.

"Ferrari-Rolls-Royce." He intended it for Cadillac—but Cadillac wasn't interested. Buick sure was. It brought in its new ad agency to prepare a pitch to the directors to snag the new coupe, and the pitch worked. Buick would name the car "Riviera," and it would debut to critical acclaim for 1963. The announcement ad called it "America's Bid for a Great New International Classic Car." It told the truth: the Riviera was pretty much hailed as an instant classic. In addition to its own sales, Riviera cast a halo over the balance of the Buick line.

Youthful improvements were made to other lines as well. The Invicta was renamed Wildcat in 1963, the compacts were upgraded to intermediates for 1965, and a performance Gran Sport model appeared for 1965. Young women in Carnaby Street fashions populated the ads and brochures, as Buick positioned itself as upscale and hip, and proclaimed itself "For Young People of All Ages." A restyled 1965 full-size line made hardtop coupes into enormous fastbacks, while a second-generation Riviera featured concealed headlamps and a steeply sloped fastback roofline.

The big news in 1967 wasn't as much the car as the promotion. The Buick '67 brochure may be the most expensive ad publication in automotive history—described as a "Magazine for the In Crowd," it had a table of contents and feature articles. Its pages were filled with top sports figures, supermodels, and no fewer than 14 Hollywood movie stars posing inside the cars. Cornel Wilde sat in the Riviera and Charlton Heston got the Electra 225; David Janssen is probably still fighting with his agent over being stuck in the base Special. It was wildly creative, devastatingly expensive, totally over the top, and by legend got the creative director fired. In other words, Buick never did anything like it again.

HAVE A NICE BUICK

The '70s started out strong: 1971 saw a fully restyled, full-size line featuring fuselage-inspired body sides and curved glass; the standout was the dazzling new Riviera. With a razor-sharp prow and a prominent boattail featuring curved rear glass, it shared no exterior sheetmetal with any GM cars. But an energy embargo in 1973 and a competing trio of fuel economy standards, bumper regulations, and strict emission laws made it a crazy time for the industry. Seeking fuel efficiency, Buick returned to the arena of compacts with the introduction of the Nova-based Apollo in mid-1973. And an old friend returned: Buick bought back the tooling for its V-6 from Jeep, bored it out to 231 cubic inches, and reintroduced it for 1975. It was standard in the new Skyhawk, Buick's smallest car in literally decades; it was also fitted to the Skylark and the sporty Century and Regal. The V-6 would go on to become the mainstay of the Buick line in the '80s. As a foreshadowing, a turbocharged version would power the Century pace car for the 1976

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Indy 500. The full-size cars were downsized for 1977 to much fanfare, while the intermediates followed a year later. The Regal coupe was well received, but the fastback Century Aerosedan was a swing and a miss. But once revised into a notchback sedan inspired by the Cadillac Seville, the Century went on to become a solid seller for 1980.

BAD TO THE BONE

Once Buick had its old V-6 back from Jeep, it set about improving it. The so-called "popcorn popper" went to even-firing order in mid-1977, thanks to a redesigned crankshaft, and a turbocharged version was introduced in 1978. But Buick was just getting started. A fuel-injected option appeared for 1984 and led to one of the most famous Buicks of all time: the Grand National. With a fully blacked-out exterior and a TV spot set to "Bad To The Bone," by George Thorogood and the Destroyers, the black Buick embarrassed a lot of exotic cars with its rocket-like acceleration. *Car and Driver* tested one and it went from to zero to 60 mph in an amazing 4.9 seconds.

But it didn't last long: the rear-wheel-drive Regal upon which it was based was phased out after 1987. The limited-edition GNX sent it out in style with flared fenders, honeycomb wheels, an upgraded turbocharger, and a low-restriction exhaust, among other enhancements. Billed as "The Grand National to End All Grand Nationals," a total of 547 were produced.

After that bright moment, the stage lights dimmed. A series of disastrous corporate decisions, including but not limited to missteps by the infamous Roger B. Smith (of Michael Moore's 1989 documentary film *Roger & Me*) and Ron Zarrella, left Buick as little more than a nameplate on an increasingly generic series of unibody front-drive sedans. The last Flint-built Buick, a LeSabre Limited, rolled off the Buick City assembly line in May 1999. The entire 360-acre complex has since been reduced to rubble. Even the former Buick headquarters—the once-proud, white marble "Taj Mahal" of 1966—has been demolished.

FUTURE DIRECTIONS

And yet the marque endures. The best-selling market for Buick is no longer America's heartland, but rather China. In an unexpected turn, Buicks produced in China are now being exported for sale in the United States. The current lineup consists of three crossovers, all with names beginning with "E."

But it's a fourth E—Electra—that shines a light on the future. Buick has announced the return of the historic nameplate to be worn by a series of electric cars beginning in 2024 and an all-electric lineup by 2030. Such a transformation brings to mind the possibility for a rebirth as consequential as the one that began in 1961. Here's hoping that it will make Buick's "Baker's Dozen" decade its most important yet.//

The Grand National marked a dramatic return to performance. Billed as "the hottest Buick this side of a banked oval," the Grand National featured a 200-hp turbo V-6.

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75 YEARS OF DENZEL

The obscure Austrian marque was ahead of its time

Words by **Mark R. Brinker and James S. Perrin**

Seventy-five years ago, Wolfgang Denzel opened a small workshop in Vienna, Austria, and began producing sports cars. At nearly the same time in 1948 (and fewer than 100 miles away, in Gmünd), Ferry Porsche commenced building his very first 356. While Porsche went on to manufacture approximately 78,000 examples of the 356, and today the company continues as one of the greatest automobile manufacturers of all time, Denzel completed just 62 roadsters before closing its doors in 1960. Which leads to this question: Why should we care about Denzel, a long-defunct manufacturer that built very few examples of its cars?

To understand the significance of the Denzel sports car, one must first accept the notion that automotive greatness and business longevity do not always travel together. In fact, the collector car hobby is full of fabulous low-production models from extinct manufacturers, including Tucker, Bandini, ATS, Squire, and many more. While these long-departed companies may have produced dramatically different automobiles, the common thread that connects them is that their cars were beautifully designed, superbly engineered, and handcrafted by true automotive artisans. And we can include Denzel on this list. Before we focus on the machines themselves, a brief history of Wolfgang Denzel is in order.

The smooth, flowing lines of the Denzel design are evident from any vantage point of this aluminum-bodied example.

Photo courtesy RM Sotheby's

THE MAN

Wolfgang Denzel was born on January 11, 1908, in Graz, Austria. The only child of Wilhelmine and Ignatz Denzel, Wolfgang grew up happy in a stable home environment. From an early age his physical and intellectual gifts were evident to family, friends, and teachers. When Ignatz retired from a city post office position in 1918, he opened an electrical company where Wolfgang honed his engineering skills by assisting his father. During middle school Wolfgang became an avid cyclist and enjoyed modifying and improving bicycles. He later grew interested in motorcycles while attending a technical high school in Graz. By age 21, Wolfgang had built his first motorcycle and subsequently began racing BMW motorcycles in 1936. From there, motorcycle racing became a lifelong passion, and he was nearly unbeatable in endurance events both before and after World War II.

The skills Denzel acquired piloting two-wheeled machines were evident when he began racing sports cars. As early as 1939, he scored the overall win at the highly contested 1939 Rallye International des Alpes Françaises behind the wheel of a BMW 328. When Denzel showed up to race, be it with a motorcycle or a sports car, the press, the public, and, most importantly, his competitors took serious notice. He was that good.

In 1948, Denzel began building his eponymous sports car. Historic racing reports reveal that not only did Denzel continue to race his sports cars well into his 40s, but that he was a major event winner as late as age 49. The man's triumphant nature hardly stopped there. When Denzel pivoted away from building his own cars in 1960, he immersed himself in what would become the core business for the remainder of his life: car dealerships. Denzel was a tireless worker and a creative dealmaker, and over the

Artur Fenzlau/Vienna Technical Museum

The determination on Wolfgang Denzel's face (at right) is almost palpable. This photo was taken at a 1953 Alpine rally event. In 1953, Denzel raced one of his cars in at least three events.

Artur Fenzlau/Vienna Technical Museum

ensuing 30 years, he built his firm into a corporate powerhouse. Today Denzel Auto AG continues to flourish as one of Austria's top 100 companies, with 1400 employees and annual revenue approaching $1 billion. Sportsman, racer, innovator, maverick, entrepreneur—Wolfgang Denzel was a man of extraordinary talents and abilities. Before building his automotive empire, Denzel focused on building a dual-purpose sports car that was tailored like a fine European garment yet rugged enough to race.

THE MACHINES

Given his prior success in motorsports, producing a sports car must have seemed like a natural next step. Denzel's plan was to create a lightweight sports car with a fully independent suspension. Power would be supplied by a rear-mounted, air-cooled, four-cylinder engine with coachwork unique to Denzel. Although the Porsche 356 and Denzel's sports car were similar in layout and design, it must be understood that both were produced at precisely the same time without either builder having an opportunity to imitate the other.

This Series I car was the third example built. Shown here, this VW WD 1000 was driven to a third-in-class with a bronze medal by Anton Zwettler at the 1949 Österreichische Alpenfahrt.

SERIES I

The earliest offerings from Denzel are known as Series I examples, and six such cars were produced between 1948 and 1950. It is interesting to note that during this run, the cars were not known by the Denzel moniker but rather by the name VW WD Equipment. The Series I cars were constructed on Volkswagen chassis with a wheelbase of 94.5 inches and are known as long-wheelbase examples. At least some of the chassis utilized were salvaged from VW Kübelwagens, while others were from VW Beetles. Power was supplied by a race-tuned VW engine displacing either 1086 cc or 1131 cc and equipped with twin carburetors and enlarged intake valves. The body design for the Series I was penned by Denzel's childhood friend and classmate Hubert Stroinigg. The form was modern, low, and streamlined, with fenders incorporated into the body. Each design element was intended to minimize wind resistance.

One of the more intriguing aspects of the Series I cars was the fact that their bodies were formed from plastic. We can speculate that the choice of this body material was either based on the limited supply of sheetmetal following WWII, the lightweight nature of plastic, or both. However, although this new material held great promise, it quickly became brittle and developed cracks. This may, at least partially, explain why no Series I cars exist today. Beginning with the Series I cars and continuing through the entire run of 62 cars, Denzel remained fanatical about the quality of construction of each car that rolled out of his workshop. His overarching credo was excellence rather than profit. The resulting cars therefore had a jewel-like quality to them.

To demonstrate the superior nature of his racing machine, Denzel campaigned "Blue Lightning," the first car produced, during the 1949 season. At the February Wintertourenfahrt, Denzel handily won the 2.0-liter class. A seminal racing moment occurred at the August '49 Österreichische Alpenfahrt (Austrian Alpine Rally), a highly prestigious event. Denzel and his little-known sports car shocked the racing community by winning the 1.1-liter class while embarrassing the Porsche-designed Type 64 coupe driven by Otto Mathé.

SERIES II

The coachwork as originally designed by Stroinigg for the Series I underwent a succession of changes over the years. Despite these modifications, the beauty of Stroinigg's original design was carried forward in every unit produced, including the five Series II cars that were built between 1949 and 1951. Three of these cars were built on long-wheelbase Volkswagen chassis and two were built on prototype short-wheelbase Denzel chassis. Engines available during this time frame were similar to those offered during the prior series.

Due to the problems associated with the Series I plastic bodies, Denzel produced hand-formed steel bodies for the Series II cars. As compared with the tail section of the Series I cars, which were elongated and tapered in the style of postwar Italian sports cars, the Series II tail section was bobbed with a more Germanic appearance.

Artur Fenzlau/Vienna Technical Museum

A short-wheelbase Series II example, with a Delahaye in pursuit, at the May 1952 Salzburg-Liefering event. The car was raced by Otto Feistl, but unfortunately failed to finish.

Unlike the Series I cars, which were all two-seaters, at least two of the Series II cars were produced with rear jump seats to accommodate two additional passengers. Interestingly, period marketing advertised that the steel body of the long-wheelbase Series II cars could be unbolted and removed during winter months to be replaced by a standard closed-roof VW body. The ads contended that this operation could be completed in just a few short hours. Two models were available during Series II production: the VW WD Equipment and the WD Sport. Neither of those models was called Denzel, however.

Two of the five Series II cars—both short-wheelbase prototype examples—competed in several racing events, scoring multiple podium finishes between 1950 and 1954. However, on a percentage-win basis, they were not as successful as the Series I and Series III cars.

SERIES III

By 1952 the nature of Wolfgang Denzel's sports car had taken a dramatic leap forward. Whereas the early cars had been built on Volkswagen chassis and powered by performance-tuned VW engines, Series III cars were being constructed with Denzel's very own chassis and engine.

Having built two prototypes during the Series II run, by the time Series III production commenced in 1952, Denzel had perfected his all-new short-wheelbase chassis. All 51 examples of the Series III car were constructed with Denzel's short wheelbase, which measured 82.7 inches. The Denzel chassis was an engineering tour de force specifically designed for the Series III production run. The chassis was constructed from specially engineered round and rectangular tubes that were welded to flat and curved steel sheetmetal sections. A steel sheetmetal tunnel ran the length of the floor section and added additional support. The resulting overall structure was robust and sophisticated. Whereas the Series I and II long-wheelbase cars were fitted with VW wheels and hubcaps, Denzel equipped the Series III cars with special wheels and

Photo courtesy RM Sotheby's

hubcaps. The wheels had unique steel centers riveted to aluminum rims and were produced to Denzel's specification by famed Borrani of Italy.

The Denzel engine was another truly magnificent engineering advancement. By 1952 Denzel was building 1300-cc engines capable of 64 horsepower, and by late 1954/early 1955 a 1500-cc Denzel engine was available that produced an impressive 85 horsepower. Denzel constructed his engines with a highly modified VW crankcase and his own patented cylinder heads. Unlike the single intake port of a VW cylinder head, the Denzel head had dual intake ports, which vastly improved flow. In addition, the Denzel cylinder head was designed with a wedge-shaped combustion chamber; at the time, this was a major advancement over those used by Porsche and Volkswagen.

From 1952 through the later part of the decade, Denzel continued to advance his marvelous engine, adding and upgrading numerous components. These included his own cylinder heads, crankshaft, connecting rods, intake manifolds, rocker arms, pushrods, cylinders, pistons, crankshaft pulley, carburetor linkage, exhaust system, and many more specially designed Denzel parts. Despite these feats of engineering, a common misconception in the hobby has been that all of Denzel's sports cars were powered by VW engines. This misunderstanding may have arisen because many specialty builders of the day exclusively powered their cars with Volkswagen engines. The fact that Denzel's earliest cars utilized VW power may have also contributed to historical confusion. However, the reader should now have a clear understanding that all but the earliest cars were built with the remarkable Denzel engine.

During Series III production, many running changes were made to the coachwork. Analyzing all 51 Series III examples produced, we can identify three body versions based on revisions to the tail section, doors, windshield, wheel arches, and a variety of other features. Seven first-body version Series III cars were produced from 1952 to 1953, all with steel bodies. As with the previous two series, these cars had a flat-pane, two-piece windshield. The method of construction of the Series III cars meant that the bodies were no longer simply bolted to the chassis and therefore were not easily removed.

This 1959 Series III Denzel is a rare Sport International model. This competition version was constructed with a body that was 5.5 inches narrower than the standard production model.

A total of 36 second-body Series III cars were built from 1953 to 1957. The first seven examples were produced with a steel body and a flat-pane, two-piece windshield. Beginning in 1954 with the 26th overall car built, Denzel modified production methods to produce all subsequent Series III cars with a lightweight aluminum body. Eleven of these aluminum second-body Series III cars had a flat-pane, two-piece windshield and 18 had a curved, one-piece windshield. Finally, eight third-body Series III cars were produced, all with aluminum coachwork and a curved one-piece windshield.

Between 1952 and 1954, the Series III cars were known by the name WD, and several models were offered, including WD Super Sport, WD Serien Sport, WD Sport, and WD Sport International. Starting in 1955, Denzel brochures and advertisements trumpeted that the cars were being called Denzel. Models available during this period included Denzel 1300, Denzel 1300 Serien Super, Denzel 1500, Denzel 1300 Sport International, and Denzel 1500 Sport International. The Sport Internationals were generally produced for competition, and eight such cars were built. All were Series III cars and all had lightweight aluminum coachwork, with some examples being narrow-body cars.

We have recorded more than 30 class victories and at least 70 podium finishes for Denzel's Series III sports cars between 1952 and 1961. These wins included Alpine rallies, street races, and events on closed-circuit racetracks. An often overlooked aspect of the Denzel story is that many of the cars were exported to other countries when new, with the United States, Portugal, and France importing the most examples. Denzel sports cars were actively raced in the U.S. and Portugal, and we have been able to document no fewer than 31 U.S. races, including events at Beverly, Brynfan Tyddyn, Cotati, Cumberland, Hagerstown, Paramount Ranch, Pomona, Santa Barbara, and Sebring. Over these racing surfaces, Wolfgang Denzel's cars were fierce competitors, often scoring class wins and podium finishes—and trouncing Porsche Speedsters, which were 375 pounds heavier. On that point, Dan Gurney won the FP class racing a Denzel at the January '57 Pomona Road Races. It is of particular interest that on the way to victory, Gurney defeated two Porsche 550 Spyders and one 356 Speedster.

SIMPLY AMAZING

Wolfgang Denzel was a genius and a maverick, and the cars he built were nothing short of brilliant. The quality of

Photo courtesy RM Sotheby's

Left: The Denzel dashboard was well equipped with easily accessible controls. Center: A Series III car with one-piece windshield. Right: A 1300-cc engine equipped with dual-throat carburetors.

construction was of the highest order, and the cars were engineered to be durable and rugged. It is astonishing that Denzel accomplished so much—designing and building his own engines, chassis, and bodies.

An obvious yardstick by which to measure the Denzel roadster is Porsche's 356 Speedster, as the cars are so similar in layout and design. In today's collector car world, Porsche is blue chip and Denzel remains largely unknown. Speedsters are on many collectors' "must have" list, while Denzels remain on the "what's that?" list

It is, however, enlightening that magazine road tests of the era raved about the Denzel, which was quicker, lighter, and faster than the 356 Speedster. Renowned automotive journalist John Bolster wrote about a Denzel roadster in the December 30, 1955, issue of *Autosport*. Bolster indicated that the Denzel had "acceleration out-of-the-ordinary." He continued, "The brakes were enormously powerful, but it was the cornering which utterly staggered me.... The handling qualities of the car were, in all respects, so good that I am at a loss to explain why!" Ed Tomerlin road-tested a Denzel for the January 1958 issue of *Sports Cars Illustrated*. Tomerlin, who had considerable seat time racing a Porsche 356 Speedster, noted that the Denzel had better weight distribution than the Speedster and that there was less tendency for the rear end to oversteer. Tomerlin concluded that the Denzel was "going to upset quite a few conceptions of how fast a street sports car can get through the tight ones," and that "this little bomb comes close to being the perfect sports-racing machine for the average participant."

So why should we care about Denzel sports cars? Maybe we should care because they were beautifully designed vehicles built by a legendary man of great taste and distinction. Or perhaps we should care because the engine was a magnificent piece of engineering and the Denzel chassis was superior to almost anything built at the time. Should we care because the Denzel is fast and fun to drive? Or is it the fact that Denzel was such a frequent race winner?

In the end, we don't care why you care. We just want you to care. After 75 years in the automotive shadows, Wolfgang and his amazing machines deserve that attention.//

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FIBERGLASS DREAMS

The composite material made dream cars reality

Words by **Guy Dirkin and Geoff Hacker**

After World War II, composite materials allowed designers and builders of sports cars to create new and exciting shapes in a relatively short period of time. Enterprising individuals saw their work on the covers of automotive magazines in the early 1950s and on the display stands of major car shows and Motoramas. Walt Woron, the first editor of *Motor Trend* magazine, wrote about the importance of the impact of these entrepreneurial designers and fabricators in November 1951:

"There's something great taking place in the automotive world today, but too few people—to our way of thinking—realize it. It's a transformation, being brought about by an active group of individuals whose very life is wrapped around its automobiles.... They're expressing themselves in their own individual ways, and in the best manner they're capable of. There's a lot to learn from these imaginative designers and experiments—some good, some bad—but it all has a fresh, new approach.... This group, however, is pointing the way—to a truly American design. It has been freely admitted by top Detroit automotive designers that many innovations on production cars are the result of watching the developments of these enthusiasts who build their own custom cars, sports cars, and hot rods."

Siebler Family Collection/Clarke Taylor of Historic Motorsports

In retrospect, these sports and racing cars are crucial in understanding 20th-century automotive history. American service members returned from Europe after World War II with an appetite for sports car ownership; unfortunately, the choices in the United States for fast, lightweight vehicles of that type were very limited. So, in the American way, automakers set out to build their own. In reality, only the more talented designers and builders were capable of completing cars in a reasonable period of time, with the average car taking more than 2000 hours to finish. However, many of the early fiberglass composite cars came with fabled stories and résumés that touched a who's who of designers and fabricators of the era. Other cars emerged from individual efforts. In truth, just like Detroit, some designs were beautiful and some were not.

Initially, the early 1950s fiberglass body designs were one-piece, drop-on shells, sold as a "component" to a would-be race car or sports car builder. This meant the builder would have to precisely suspend the fiberglass body around a chassis and wheelbase, then cut out openings for the hood, trunk, and doors. To get a car to look good, with the right stance—and not interfere with mechanical clearances—was quite a task. A body manufacturer might provide a one-page instruction sheet but nearly everything was in the hands of the builder to figure out. Later, manufacturers added floors, chassis that fit the body, and partial-construction options to customers. Today, fiberglass has become associated with "kit cars," with the finished product not always displaying a high level of fit and finish. Regardless, fiberglass and carbon

Left: The Siebler children with their father's first car—the Siebler Special—circa 1955. Above: Merrill Powell designed two versions of the Victress coupe—the C2 and the C3 shown above.

fiber—the successor to fiberglass—are still the leading materials for lightweight, strong bodies.

Because of the fragmented nature of the cottage industry that produced early fiberglass bodies, the impact of the work of often highly skilled and visionary people has been lost until recently. Lost not because of lack of importance, but because the fragments of a mosaic had not yet been assembled into a collective whole. Now, the impact of early postwar American sports cars is fully understood. And, as Walt Woron pointed out, the impact of these cars on major automotive manufacturers was significant. An independent designer-builder does not have to work within the constraints of a large automotive manufacturer's sales, marketing, and assembly-line inputs and pressures. The individual designer's work provided unconstrained designs that the Big Three auto manufacturers could cherry pick—and they did, using ideas and thematic details directly without alteration in their production cars.

The Fiberglass Dreams class at The Amelia this year is an opportunity to enjoy a quintessential part of the American story, and the selection of cars on display expands the understanding of American automotive history. As an appetizer, we have profiled several cars that will be on display.

1955 BOSLEY GT MARK I

Recognized as one of the finest handcrafted specials built in the 1950s, the Bosley GT Mark I has wowed crowds around the world since it was first introduced to the public in *Road & Track* magazine in 1955. Richard Bosley, a horticulturist from Mentor, Ohio, had never built a hot rod or car of any sort. In 1952, at age 21, he decided he wanted to build his dream car, which would surpass anything on the market at the time. Len Frank, writing in *Road & Track*, said that when he first saw the article in 1955, the Bosley GT was the most exciting, gorgeously proportioned shape he had ever seen. Strother MacMinn, director of the Transportation Department of Pasadena Art Center of Design, stated that the Bosley GT changed the thinking of his students at that time. The students had previously been influenced by European designers of the day, but Richard Bosley's work

The Bosley GT Mark I raised the bar for American sports car design when it was introduced in 1955. It is considered one of the most beautiful American sports cars built in the '50s.

Geoffrey Hacker of Undiscovered Classics

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significantly assisted in breaking through self-imposed design limitations.

Powered by the revered Chrysler Hemi engine, the low-slung, fiberglass Bosley GT had an advertised top speed of more than 160 mph. Intended as a dual-purpose sports and racing car, the Bosley GT had a 55-gallon gas tank, which made it ideal for long-distance races. Richard Bosley found it difficult to secure funding to produce his car in quantity. Built at a cost of more than $9000 (just under $100,000 in today's dollars), this prototype remains the only Bosley GT Mark I ever produced and is highly valued today.

1958 DEVIN

Devin Enterprises began manufacturing fiberglass roadster bodies in the mid-1950s, evolving to turnkey cars in 1957. Owner Bill Devin created attractive, well-made, lightweight fiberglass bodies that were originally styled off a Sergio Scaglietti Fiat Ermini. These bodies were designed to replace the steel bodies of existing sports cars. Bill Devin's idea of using modular shared molds during fabrication allowed Devin to offer bodies in 27 different sizes. This key factor made it attainable for the aspiring home mechanic to successfully build their own special and compete on the racetrack. The Devin bodies were a spectacular success, and the flexible production options made for a solid business model, outperforming many fiberglass competitors of the era. They were immediately used on everything from Triumphs to Corvettes.

On display is a silver Devin that is based on a 1958 Triumph TR3. The car was constructed in the early 1960s and is a great example that marks a true turning point in the development of race car construction of the period.

1958 THOR

Starting in 1957, Vilmar Gudmunds and Jerry Ball, who were both in the U.S. Air Force, combined their skill and expertise to produce the design of the Thor. Named after Gudmunds's father, the Thor first took shape in a balsa-wood model and as the design was finalized, they applied for and received a United States patent for their

Top left: A Devin SS sports car at speed during a race. Bottom left: A completed 1958 Thor. Above: The mold of the Thor used to produce three bodies.

Getty Images/ Gudmunds Family Collection

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Boyce-Smith and Powell founded Victress to bring European sports car design to America.

design. Construction commenced on creating a form, or "buck," to make the shape that they would use to pull a mold. Ultimately three bodies were pulled from this mold: two coupes and one roadster. Work continued at a rapid pace and by 1958 both bodies were turned into finished coupes—one for Gudmunds and one for Ball.

The Thor's design is historically significant given that it was created to fit a Volkswagen chassis. This gives it the distinction of being one of the first "special-bodied" VW sports cars built in America. Both cars and the roadster body (still unfinished) remain today; the Thor owned by Richard and Gina Brown shown at The Amelia will be the first time a Thor has been seen in public since the late 1950s. We recognize the achievement of hard-working car enthusiasts Gudmunds and Ball back in 1958 and the restoration efforts on display.

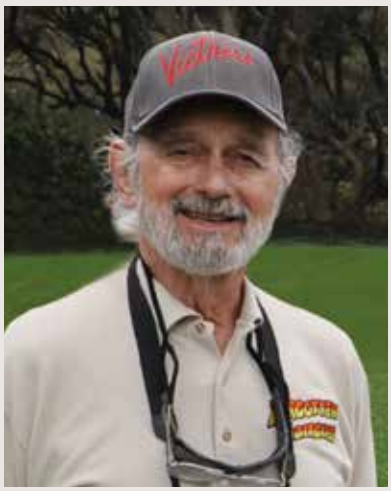
1955 VICTRESS C2/1958 VICTRESS C3

Victress was founded by William "Doc" Boyce-Smith and Merrill Powell in 1953 with the intention of bringing European sports car design to America—and they did so with a flourish. They introduced the Victress S1 sports car with a design penned by Art Center graduate and staff member Hugh Jorgensen with oversight from Boyce-Smith. Following its initial introduction, the car was featured in the film *Johnny Dark,* starring Tony Curtis and Piper Laurie. Simultaneously, another S1, the Guy Mabee Special, set a Bonneville sports car record, achieving just over 203 mph. This served as a real-world test of Jorgensen's aerodynamic design, which he based upon Wunibald Kamm's 1937 BMW 328 Mille Miglia Bügelfalte.

Victress manufacturing continued to expand its offering

MERRILL POWELL

Meet Mr. Fiberglass



At The Amelia this year is a rare opportunity to talk with 92-year-old Merrill Powell: co-owner, builder, and designer of Victress cars in the 1950s. He is a true font of knowledge for those interested in a firsthand account of the use of fiberglass composite in early American postwar sports and racing cars.

Powell graduated from Baylor University in 1951 with a degree in psychology, and, following two years in the military in the medical service, he attended Art Center School of Design. At Art Center, he met Hugh Jorgensen, who introduced him to William "Doc" Boyce-Smith. Boyce-Smith was already building Victress bodies that he had penned along with Jorgensen. In early 1954, Powell bought a 49 percent share of Boyce-Smith's company, which was then renamed Victress Manufacturing Co. Victress sold the sleek S1/S1-A that was used by Joe Mabee at Bonneville in 1953, where he broke the sports car speed record for the flying mile at 203.105 mph. Other models included the S4, S5, C2, C3, and the Victress Dragster. Powell designed the C2 and C3 coupes and was the driving force in bringing the body to the public. On the

The Victress C3 coupe reveals its Italian-inspired design, which Merrill Powell borrowed from the 1954 Alfa Romeo 1900 Super Sport Zagato.

of sports car designs with a smaller version of the S1 called the S5; a Victress dragster (one of the first composite-bodied dragsters built in period); and two versions of a coupe penned by Merrill Powell—the Victress C2 and C3. These designs, along with another sports car design, the Victress

more →

field at The Amelia are examples of both the C2 and C3 coupe.

Victress Manufacturing was a "job shop" that specialized in fiberglass products in addition to car-body production. Other products included: the Jantzen Diving Girl; Bob's Big Boy hamburger statues; Olympic rings for the 1960 Squaw Valley Winter Olympics; jet-fighter tow targets; floats to support docks; and horse-trailer parts and fenders. In the automotive sector, Griff Borgeson featured Powell's work in a special Fawcett hot rod issue in spring 1959, underscoring the importance of Powell's work in period. The Victress company was sold in 1961 to the expanding LaDawri Coachcraft Company.

Powell spent a year in the movie industry after leaving Victress. He then parlayed his psychology degree and manufacturing experience to start a long-term involvement with human factors engineering/ergonomics. His work touched many projects, including Titan missiles; the Apollo space program; B1 bombers; traffic patterns on the Panama Canal; and working with a think-tank group on the concept of "mission" in health care delivery. The latter combined Powell's experiences, capitalizing on his medical service in the military.

The last phase of Powell's work life was at Hughes Helicopters, later absorbed by McDonnell Douglas. He worked on mock-ups of cockpits and eventually complete helicopter cockpits. Powell's skills in fabrication and human factors enhanced his value to the project team. It was clear that he had been there and done that, as they say.

Today, Merrill Powell and his wife Gerianne live in Mesa, Arizona. He works out hard on a daily basis and took up Masters Track and Field athletics at 91. Powell has an amazing oral history to offer attendees of The Amelia; feel free to look him up near the Fiberglass Dreams class. He'll be glad to share with you the amazing story of his life.

Clarke Taylor of Historic Motorsports

S4—again by Hugh Jorgensen—rounded out the offerings that continued under the Victress name through 1961.

Both a Victress C2 and C3 coupe will debut on the field today—the first-ever Victress coupes shown in public at a concours for more than 60 years. In addition to the Victress presence at Amelia, Victress cofounder, 92-year-old Merrill Powell, will be on the field to share history and details with the Amelia concours audience.

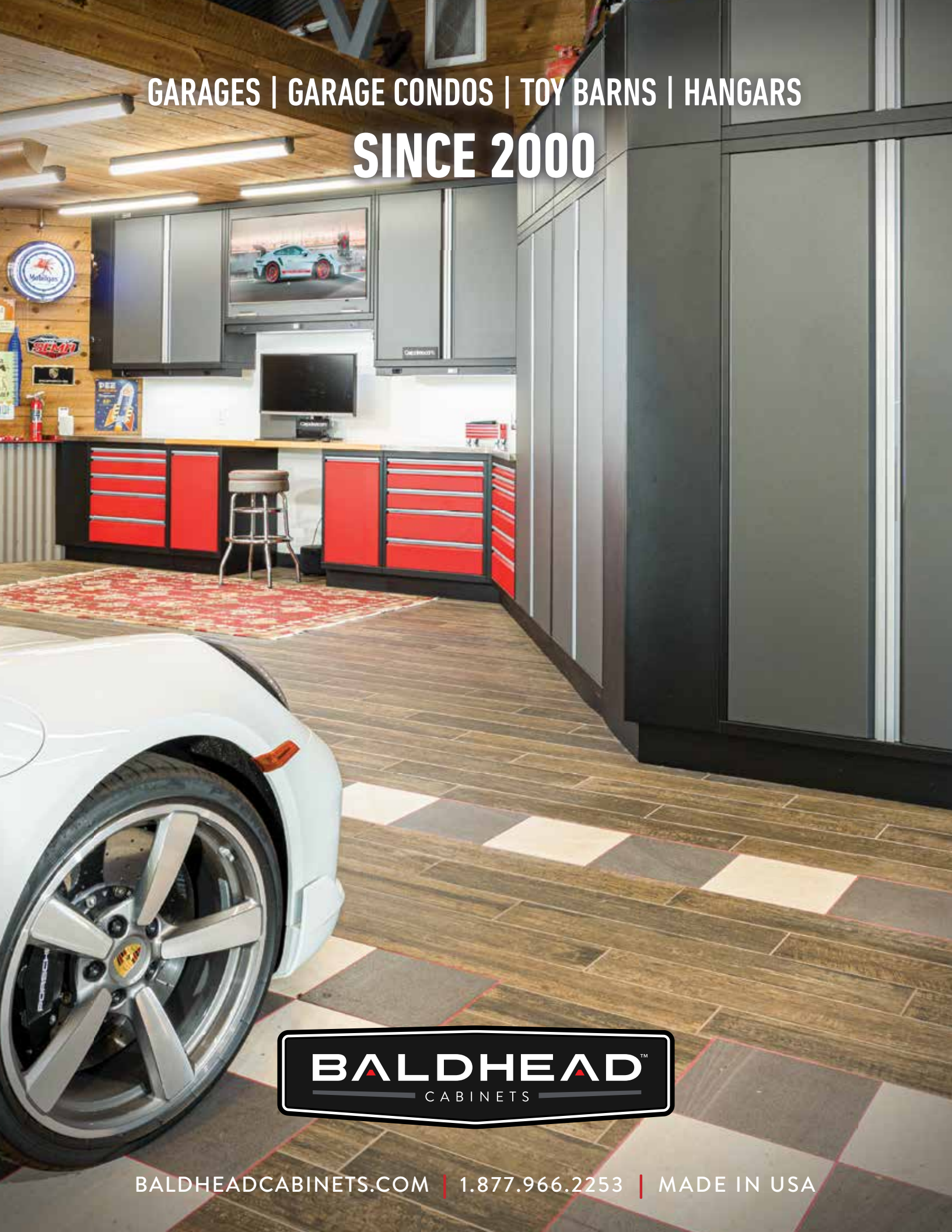
1955 SIEBLER SPECIAL

Over a period of seven years, Dick Siebler built two sports cars for his personal use. His Italian-inspired design was derived from the Cunningham C1 and the Italian Siata. However, the finished form was uniquely American: sporty and built for speed. Siebler's wife contributed to the work, too, learning to sew and form upholstery. All remaining work was completed by Siebler himself, including body and frame design and build, buck, molds, and the finish paint.

The first car was completed in 1955 and won recognition and trophies throughout Southern California. Siebler sold this car in 1961 and began building his second car, improving the power and suspension. This car was finished in 1963. Plans were to offer a small number of similar sports cars for sale, and in fact one body was sold to a race car enthusiast. Both of Siebler's sports cars and the third body—now a historic race car—exist today. Of the three existing Siebler examples, the 1955 Siebler that debuts at The Amelia in 2023 is the only restored version.//

Above: The 1955 Siebler Special is the first of Dick Siebler's sports cars to be restored. Handbuilt specials such as Siebler's were honest sports cars: low on chrome, heavy on the power, with minimalistic interior and instrumentation.

Geoffrey Hacker of Undiscovered Classics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BOARD-TRACK RACING: MOTORCYCLES

Welcome to Splinter Alley

Words by **Jay Ward**

Getty Images

If you had to describe the century-old sport of motorcycle board-track racing to a random person on the street today, they would assume you're prone to exaggeration or, even more likely, that you must have made the whole thing up. After all, it's tough to believe that the board-track bikes were 1000-cc twin-cylinder racers with little or no suspension, no clutch, and—shockingly—no brakes. That these machines rode on extremely skinny, failure-prone tires while approaching speeds in excess of 120 mph on 40- to 50-degree banked-oval tracks constructed of oily, bare wood boards. Right. That makes perfect sense.

But it's all true. Fabled American motorcycle brands Harley-Davidson and Indian competed handlebar to handlebar, week after week across the country, hoping to win on Sunday and sell motorcycles on Monday. This was never truer than in the golden era of board-track racing, between 1915 and 1925. Smaller manufacturers such as Excelsior, Thor, Pope, and Flying Merkel—among others—hoped to take a piece of that racing cake as well, in a mix of factory teams and privateers. The very best of the young riders who dared the odds of "Splinter Alley" could end up "rockstar famous" overnight… or dead.

How did this dangerous sport start? Look back to the bicycle velodromes of the late 1800s for inspiration, as the banked tracks ensured low friction and constant speed through turns for the cyclists and optimum viewing for the stadium audience. Former British bicycle champion John Shillington "Jack" Prince made his way to the United States after the end of his racing career. He designed velodromes across America before collaborating with mechanical engineer Frederick Moskovics to create the very first board track constructed for motor racing, at sunny Playa Del Rey (near modern-day Marina Del Rey). Opening in April 1910, it was dubbed the "Los Angeles Motordrome," and the circular one-mile track with 20-degree banks—constructed out of two-by-fours laid on their edge—was one of the first purpose-built wooden speedways of its kind. Why make it out of wood? The surface was fairly smooth, absorbed some of the oil and gasoline spilled on it, and tires survived longer between the blowouts that were a common issue on asphalt tracks. The appeal of building a board track from an investor's standpoint was the relatively low cost to construct when compared with more permanent circuits. For example, the L.A. Motordrome cost around $75,000 ($2.2 million in 2023 dollars) to build, in contrast to the $700,000 ($21 million today) spent just to pave the 2.5-mile Indianapolis Motor Speedway the same year. That first track in L.A. did have a few unique features: a pinewood surface, which was thought to be sun-resistant, and crushed seashells, which were possibly added to the surface for improved traction at the oceanside-air-dampened location.

Racers coming out of a turn at Speedway Park, Maywood, Illinois. The two-mile oval was one of the earliest large-scale board tracks; 80,000 spectators were at its inaugural race in 1915.

When something went wrong at more than 100 mph, the results were predictably catastrophic.

Prince predicted record-setting laps and nonstop entertainment as the best automobile racers of the day, including Barney Oldfield and Ralph DePalma, were invited to compete over a nine-day opening event at the Motordrome. However, there was a limited number of auto races officially sanctioned by AAA, so motorcycle racing was introduced on May 8, 1920—a month after the track opened—to help keep the seats filled. It was an instant success, with new speed records being set in the one-hour, 25-, 50-, and 100-mile races. The following year, Eddie Hasha, aka "The Texas Cyclone" from Waco, set a one-mile record at the L.A. Motordrome, clocking 95 mph on his eight-valve Indian (more about Eddie in a bit). A year later, the record was bested by Lee Humiston going 100 mph on an Excelsior, the very first motorcycle to be officially clocked at that triple-digit speed by a sanctioned organization. It's worth noting that the automobiles racing on Playa Del Rey's boards never reached or broke any of the motorcycle speed records.

Board-track motorcycle racing was off to a booming start, and it wasn't long before Mr. Prince was in talks to open new motordromes across the country. By 1916, motordromes had been built in Chicago, Oakland, Des Moines, Omaha, Brooklyn, Cincinnati, and Tacoma… with more to come. The sales pitch to interested parties was fairly easy: "Build a track in your town, and people will come from all over to watch the racing!" As the Roaring Twenties approached, spectator sports such as baseball, boxing, and football were growing to record numbers year over year, but crowds at motorcycle board-track races

Photo courtesy Chris Price/Archive Moto

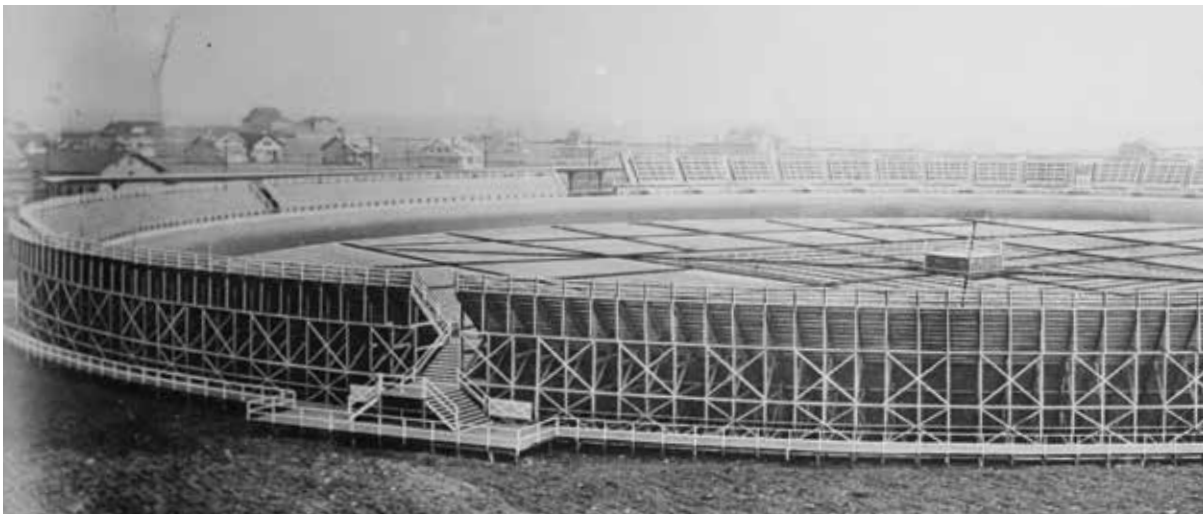
From left: Jack Prince, master salesman of board tracks. Spectators looked down on the track from the railing directly above. Racing star Eddie Hasha, known as the "Texas Cyclone."

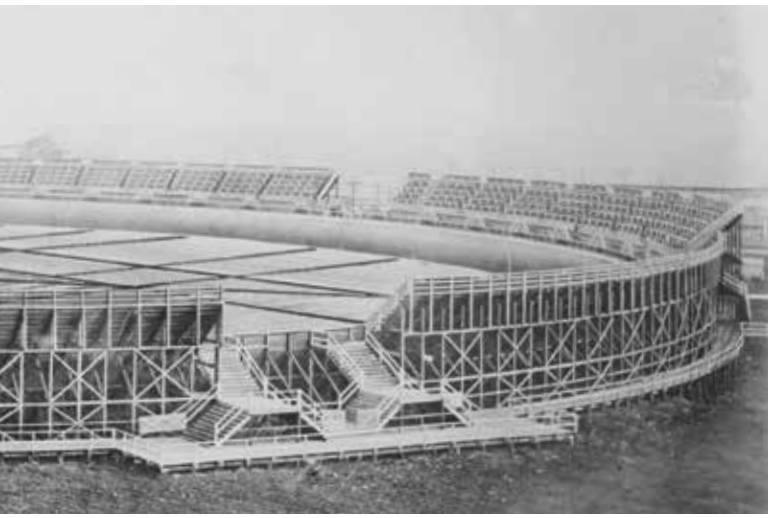
were unbelievable: The record-setting attendance at the 1915 Chicago race was an astounding 80,000 people. By comparison, a mere 60,000 fans had attended the Indianapolis 500 three weeks earlier. Even smaller-market tracks such as Tacoma had upward of 35,000 spectators in this era, which was nearly half of the town's population at that point. One factor that drove the race attendance and participant numbers was the extremely large amount of prize money offered, as a total purse of $25,000 (roughly $740,000 in today's money) was not uncommon. This was a high-stakes death match on two wheels, played out in an arena of oil, gasoline, and guts. And the crowds loved it.

But it wasn't all rosy—wherever the bikes raced on the boards, injuries and death would often follow. Raw splinters up to 12 inches long that pierced the skin of fallen riders were common. For protection, racing gear of the period consisted of a leather football helmet with goggles, tall boots, and a wool sweater. Unfortunately, wearing leather riding gloves was not considered "manly" by many of the more daredevil riders. If and when something went wrong at more than 100 mph on these powerful machines, with no brakes and slippery tires, the results were predicably catastrophic. Take the story of aforementioned rising star for Indian Motorcycles, Eddie Hasha, who was killed at Vailsburg Motordrome in New Jersey on September 8, 1912, in the deadliest day of board-track racing.

With a crowd of 5000 in attendance that Sunday evening, the riders lined up for the final event of the day: A five-mile feature race on the quarter-mile circular course often referred to as a "Saucer Track." Spectators were situated in bleachers at the top of the circuit, looking down over rudimentary wood-plank rails. These were the early days of Indian's factory-backed racers, and with archrival Harley-Davidson not yet officially running a team, the riders from Springfield, Massachusetts, were dominant. By the fourth lap, 19-year-old Hasha was riding just ahead of

Early board tracks were often 1-mile circles. Circuits quickly expanded from 1.25- to 2-mile ovals, which allowed better spectator visibility and more chances for overtakes. Speeds increased over time as well, which subsequently resulted in more injuries and deaths.





Photos courtesy Chris Price/Archive Moto

his Indian teammate Ray Seymour when his bike began to misfire, giving Seymour the lead. Hasha was riding up on the high banks, and as he attempted to make some quick adjustments to the mixture of his carburetor, he lost control and his motorcycle suddenly made a sharp turn up to the stands above him, still traveling at more than 90 mph. The front wheel of the bike careened along the flimsy railing for more than 100 feet, fatally striking the heads of spectators looking down, including three young boys who sadly had no time to react.

Hasha, still in motion, collided with a structural beam supporting the track roof. Violently thrown into the spectator bleachers, he died of a broken neck upon impact. His bike was riderless and still running as it slid back down the steep track banking and directly into the path of fellow star rider John Albright. Traveling at full speed upon impact with Hasha's machine, Albright was thrown from his bike, landing 30 feet away on the boards before rolling, unconscious, to the bottom of the track. He made it to the hospital but died three hours later from his injuries. He was just 21 years old.

This sudden and chaotic series of events caused pandemonium in the crowd; not only were there scores of people fleeing from the arena who were trampled and injured, the death toll included Hasha, Albright, and the six spectators hit by the motorcycle. That fatal Sunday race in New Jersey was the day that the grim realities of this visceral, violent sport called board-track racing were made concrete in the minds of fans, racers, track owners, and motorcycle manufacturers. The deadly event hit the front page of *The New York Times*, where short tracks such as Vailsburg were dubbed "Murderdromes," and in the name of safety the championship races were moved to a dirt track the following year. By 1919, all sanctioned motorcycle competition on tracks shorter than one mile was banned.

Yet this fateful event wasn't enough to slow the popularity of board-track racing throughout the rest of the teens. There was a brief break in racing from 1917 to 1918 during America's involvement in the Great War, but races started back in 1919, with the battle between Indian and Harley-Davidson's newly formed "Wrecking Crew" heating up. Bill Ottaway, the racing genius at Harley, had assembled the very best riders, including Otto Walker, Fred Ludlow, Gene Walker, Maldwyn Jones, and Ray Weishaar. The Wrecking Crew had a team mascot, a small pig wearing a

Harley pennant, that Ray had adopted and of which he was very fond. He would often carry little "Johnny" on his bike around the track for a post-race victory lap and for press photos. It's believed that the popularity of this small swine is why Harley-Davidsons earned the nickname "hogs."

The thrilling speeds and taste of death on the boards of "Splinter Alley" only lured more racers and fans to follow the sport into the early 1920s. As many more 1.25-mile speedway tracks were constructed across the country, another rising star who rivaled Eddie Hasha both in skill and notoriety emerged: Albert "Shrimp" Burns, whose nickname was derived from his short stature and cantankerous demeanor.

As a 14-year-old, the diminutive Burns built his own Indian racing bike and hit the board tracks against seasoned riders many years his senior. The teenager immediately proved himself a wily competitor, and as he racked up the wins, his rivals complained about this tiny minor of the motordrome. Eventually those rivals succeeded in getting Burns kicked out of racing—but only temporarily. Undaunted, young Albert would sit on the fence trackside, taunting these older racers, making faces as they circled past, and daring them to let him compete against them again. He would go so far as to sneak his motorcycle onto the track just after a race had begun and jump into the fray at the very last minute, even winning the event at times! Between his smart mouth and "little but loud" attitude, it didn't take long for the nickname "Shrimp" to stick.

Shrimp Burns grew into a formidable factory rider, first for Harley-Davidson as part of the 1919 team and then for Indian the following year. In April 1921, while racing at the Beverly Hills Speedway, Shrimp took a spill during the 25-mile race while clocking 107 mph. The accident peppered his hands and arms with jagged splinters. He was taken to the local hospital for treatment; once he realized he could make the final event, a 50-mile competition, he escaped the medical facility and somehow returned to the track. Burns managed to borrow a teammate's bike, starting behind the pack, and proceeded to

Harley-Davidson met the challenge from Indian Motorcycles with its all-star team known as "The Wrecking Crew." Ray Weishaar brought a pet pig to tracks; it was an unofficial mascot for the team, and the origin of the term "hogs" for Harley bikes.

Photos courtesy Chris Price/Archive Moto


HARLEY-

Albert "Shrimp" Burns, one of the greatest racers to ride "Splinter Alley." He was incredibly fast, with a brash personality to match. He was also one of many to give his life competing on the boards.

catch up and win the race, still swathed in bandages from the hospital. Truly a legend of the sport!

Sadly, four months later, Shrimp died during an event at Toledo, Ohio, when he ran into the back of Ray Weishaar's bike at full speed, sending Shrimp into a railing and causing fatal head injuries. Even more tragic was the fact that his fiancée, Genevieve Moritz, was in the stands with his birthday present in her hands. The race was on August 14, 1921—two days after Burns turned 23 years old.

If it wasn't caused by the number of horrific rider deaths, how did motorcycle board-track racing end? The biggest factor was likely the high cost of maintaining the bare wood motordromes, as the racing surfaces required near-constant replacement of new planks. A complete resurfacing was needed every five years, requiring roughly a million board feet of lumber for the average 1.25-mile circuit. To make matters worse, tracks would often catch fire due to accidents or acts of nature, such as lightning strikes. Another issue was that, as the motorcycle speeds increased throughout the early and mid-1920s, overtaking became less frequent, leading to less-than-thrilling races. The answer for lower-cost track facilities, fewer fatalities, and far less predictable racing outcomes came in one clear but dusty answer: dirt-track racing. By 1930, the board-track era was over for motorcycle racing, and the death-defying thrills of Splinter Alley were gone forever.//

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BOARD-TRACK RACING: AUTOMOBILES

Speed is the original sin of the 20th century —*Anonymous*

Words by **Chuck Dressing**

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As the 19th century ended, most Americans experienced speed on the back of a horse or, if they could afford the fare, on a train. Automobiles were rare and expensive, and their use was often the privilege of the upper class. Bicycles broke the speed barrier for the regular folks. Races came next, naturally, and they became part of the modern Olympics in Athens, Greece, in the summer of 1896.

American enterprise summoned six-day bicycle races on banked board tracks called velodromes. Throngs of spectators paid to witness the new high-speed spectacle on the fast board tracks. Speed became popular. Steeply banked "motodromes" for motorcycle racing followed, spawning a highly specialized species of racing motorcycle: no brakes and full throttle. It was ballistically fast, exciting, and, at times, lethal.

It didn't take long for the four-wheelers to be lured to the new, purpose-built board-track format. The seminal moment came from Fred Moskovics, an engineer who once labored as the racing manager for Daimler-Benz in the 1904 Vanderbilt Cup Race. He was also a former bicycle racer. That was the primer. When his new employer Delco Remy Electric transferred him to California, bigger wheels began to turn. With the Indianapolis Motor Speedway under construction, Moskovics and his pals decided that Southern California needed a speedway. Moskovics turned to an old acquaintance: bicycle racer Jack Prince, the impresario of wooden velodromes.

THE "BIG BOWL" THEORY

Moskovics had a vision, saying the new Los Angeles track should be "[a] huge wooden saucer!" His wallet backed up his vision. The saucer was constructed near Los Angeles, in the area now known as Playa Del Rey.

The field readies for the start of heat race No. 1 during the AAA Indy Car race meet at Los Angeles Motor Speedway on February 27, 1921. Ralph DePalma (No. 4) won this heat race.

Named the Los Angeles Motordrome, the one-mile circular track was banked 20 degrees and contained 300 miles of wooden two-by-fours and 10 tons of nails and bolts. It cost $75,000 and took just 16 days to build. On April 10, 1910, the Los Angeles Motordrome held its first race. It was hailed as the fastest and safest racetrack in America, drawing as many as 15,000 fans, who called it "the pie pan." Speed became even more popular.

Wooden tracks had significant advantages when compared with other types of racetracks. They were cheap and fast to build, requiring little or no skilled labor. The interval between the first hammer blow and the opening race was economically brief. There was, however, one obvious potential problem with a board track: fire. In 1913, the Los Angeles Motordrome burned to the ground.

Yet the board speedways were a massive improvement over dirt tracks and road courses, where dust clouds often obscured spectators' views of the action and sent them home filthy. Above the boards those spectators could be seated comfortably in filth-free individual seats, enjoying unobstructed views of every foot of the speedway. Luxury.

LIGHTS, CAMERA, ACTION, TRACTION!

Movie money from the likes of Cecil B. DeMille, Louis B. Mayer, Mary Pickford, and her dashing husband Douglas Fairbanks Sr. helped finance the grandest of the board tracks in Hollywood, the successor to Playa Del Rey.

The 1.25-mile dish on a 400-acre site sat in the middle of what is now Hollywood on Wilshire Boulevard. It was built in a hurry by 1200 mostly unskilled men working in teams that board-track boss Jack Prince called the "Quadruple Coordinating Gang System." Engineer Art Pillsbury, who designed 14 of America's board speedways, made it work. The Beverly Hills track went up in five days!

Beverly Hills became instantly chic, attracting all the right people—like glamorous Jean Harlow, Hollywood's first "blonde bombshell," who was not immune to the charms of Beverly Hills' 1.25 miles of speed and luxury. Even by today's standards, Beverly Hills was a palace. Its northeast turn was on land that is the current site of the Beverly Wilshire Hotel. But it ultimately succumbed to a fatal dose of "location, location, location."

The land initially was purchased for $1000 an acre. Five years later, it was sold for 10 times that amount. To keep

ISC Archives/Getty Images

the AAA national racing sanction, a new track had to be built. Culver City went up just as fast and not far away. But fiscal and municipal realities curbed some of the luxuries that made Hollywood a temple fit for stars, VIPs, and screen goddesses.

The core problem was infrastructure. Jefferson Boulevard was to be open and in service when the races started in Culver City. It wasn't. Egress became a five- to six-hour nightmare. Corners were cut. The Hollywood crowd was unimpressed. The banks finally foreclosed on Culver City after four years, and L.A.'s fastest track was done. But while it lasted, the place was a factory for setting speed records.

Outside Culver City's third and fourth turns were the back lots of several Hollywood studios. They appeared in many of the racing features of the late silent era. Culver

Construction of the Altoona Speedway board racetrack that opened in September 1923. Touted as "the world's fastest track," it was 1.25 miles long and ceased operations in 1931.

City's new track was just six miles from the site of the palatial Beverly Hills Speedway. It cost $750,000 and had more than a million feet of boards and 45-degree banking.

The brilliant Tommy Milton clocked a one-lap record of 129.31 mph in just his fourth circuit of the place. Four days later, Harry Hartz took his supercharged Miller race car around at 130.8 mph. Then Pietro Bordino, "the Mad Mullah," whistled around at 131.6 mph in his Fiat 805 monoposto. These were speeds usually associated with the "pursuit ships": the SPAD, Sopwith, and Fokker fighter planes of the recent Great War. Culver's opening feature was a 250 miler. With the steep banking and Firestone's new balloon tire, the first 75 miles were clocked through Culver City's spiffy new Duesenberg scoring machine at a searing 128-mph average.

Taking a page from the glamorous Hollywood track, Culver City also hosted short, crowd-pleasing, 50-mile sprints. And the numbers went up again: The new 50-mile speed record became 134.33 mph. That extraordinary figure stood for less than an hour. Pete DePaolo erased it with his Duesenberg at 135.01 mph, setting the race's fastest lap at 139.7 mph. The day's feature went down at a 135.23-mph average. Slowest race of the meeting? A mere 130.55-mph average.

By now, Harry Miller's pencil-thin front-wheel-drive race car had evolved. Earl Cooper used one to slash

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Advanced automotive technology took part of the credit for the board tracks' outrageous speed.

Culver's record books again with a sobering 141.5-mph lap. The winning speed over the 250 miles was 127.874 mph in a Miller sweep so punishing that just 53 percent of the starters finished. This was in the year the average speed for the Indy 500 finally broke the 100-mph barrier.

STARRING...

The cast was a breed apart, well removed from 21st-century America's blurry stereotype of NASCAR's founding racers as hardly reformed moonshine runners. A century ago, America's "knights of the roaring road" were usually gentlemen who dressed in finely tailored suits, stayed at the best hotels, dined in fine restaurants, and could be counted upon to mingle artfully at Hollywood or Park Avenue gatherings. They were mostly refined and dependable professional sportsmen—the kind of souls who might have been at home in the delightfully haughty "He Drives a Duesenberg" magazine ads. And many of them did just that, usually at speeds well over 130 mph.

It was fashionable and darkly romantic. Board-track ace Jimmy Murphy—orphaned in 1906 by the San Francisco earthquake—was a darling of the Hollywood set that invested in the L.A.-area board tracks. Murphy even appeared in the 1923 feature *Racing Hearts* starring Richard Dix and Agnes Ayres (the female lead who was featured opposite the legendary Rudolph Valentino in *The Sheik*). It was a two-way street: Cowboy stars Tom Mix and Hoot Gibson were so enamored of the L.A. board-track scene that both applied for AAA competition licenses.

SPEED TECH/TRAIN TECH/ WOOD TECH

Advanced automotive technology also took part of the credit for the board tracks' outrageous speeds. Yet much of that velocity was made possible by respected engineer Art Pillsbury. His board-track configuration borrowed from the railroads, with turns created using a mathematical formula called "Triple Spiral Easement." Instead of a simple 180-degree half-circle turn, the Triple Spiral Easement turns began gradually, with the curve at its sharpest in the middle at the apex. A car with a perfect setup could be, it was said, driven practically hands-off on such a track.

It worked. Culver City was the site of 1926 rookie Indy 500 winner Frank Lockhart's 144.2-mph national lap record in the spring of 1927. Then the racers headed for national championship round two on the even newer 1.25-mile boards of Atlantic City, New Jersey. On May 7, Lockhart eclipsed his fresh Culver City national record

Tommy Milton sits in his car before a race at the Los Angeles Motor Speedway. Milton won the Indianapolis 500 in 1921 and 1923. He was blind in one eye, a condition that would have prevented him from competing on most racing circuits today.

with a lap in 36.6 seconds: an astonishing 147.23 mph. Transpose Lockhart's record lap from the New Jersey boards to the bricks of the Indy 500 and that lofty number would have put him on the pole of the 1961 Indy 500, when Indy's "rear-engine revolution" began.

MONEY = SPEED = MORE MONEY

The first big-money race on the boards came while Europe was at war. The site was Chicago's two-mile wooden bowl, on June 26, 1915, just 25 days after America's marquee auto race, the Indy 500. The 500-miler on the boards of America's "Second City" produced some hefty statistics compared with Indy, where 60,000 fans witnessed Ralph DePalma's Mercedes win "The 500" at 89.84 mph. In Chicago, 85,000 paying fans watched Dario Resta in his No. 1 EX3 Peugeot win "Chicago's First International 500 Mile Auto Race" at 97.58 mph. It took Indy nine more years to eclipse Resta's extraordinary speed.

Understanding the most important numbers of board-track operation did not require an MBA. The two-mile Tacoma, Washington, board track built in 1915 cost $100,000. The Indianapolis Motor Speedway cost $700,000 to pave (with 3.2 million bricks) in 1909. Repairs to the boards were faster and cheaper, too. Yet those repairs were required all too often; it was not uncommon for repairs to be made *during* a race. When repairs were not possible, officials would run out on the racing surface and place a "board-out" flag on the track to mark the gap. Uniontown, Pennsylvania, was notorious: In one race, 10 gaps appeared. Some were 10 feet long and 12 to 18 inches wide; they had to be avoided or straddled. Kids who couldn't afford tickets would often sneak under the elevated tracks and poke their heads through those gaps for quick glimpses of the high-speed action.

A VERY BRAVE NEW WORLD

The discipline had a profound and lasting effect on American motorsport. In 1916, on the boards of the track in Sheepshead Bay, New York, racer Ira Vail made a discovery that changed motorsport. In the quiet air behind a faster car, Vail discovered what is now known as "drafting." This new technique required extraordinary precision and heroic will, plus a close eye on the temperature gauge. Trailing in the aerodynamic calm of a leading car, sufficient air could not reach the radiator of the following car. That car, in what board trackers called the "tow," would have to veer out briefly into undisturbed air for a cooling breath. Once the practice caught on, board-track spectators were treated to the spectacular but chilling sight of trains of cars at more than 120 mph swinging side to side, sometimes passing—known as "walking the rail"—and popping out of line occasionally to let the radiators take a gulp of engine-cooling air.

THE RULES OF RACING VS. THE LAWS OF PHYSICS

With those extraordinary velocities, it was all a recipe for excitement and occasional disaster. The sanctioning body

cut the engine displacement of the championship cars from 4.9 liters (304 cubic inches) at the beginning of the board-track epoch to, ultimately, a tiny 1.5 liters (91 cubic inches). The net result hardly offered a diminishment of performance but instead spurred such legendary engineers as Harry Miller, Fred and Augie Duesenberg, and racer-engineer Frank Lockhart to even greater industry and creativity.

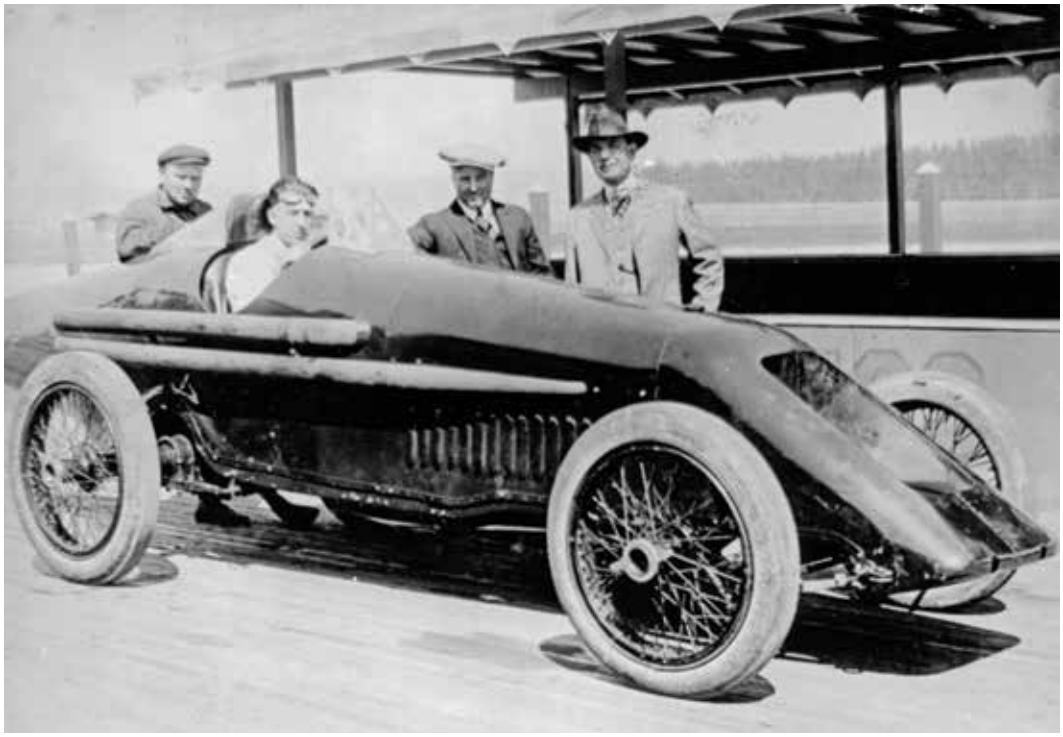
The speeds on the boards forced component technology to improve: Tires, alloys, aerodynamics, fuel, lubricants, and spark plugs were all subjected to the merciless requirements of hub-to-hub, nose-to-tail racing at speeds higher than 140 mph. It was ruthlessly forced evolution. The breed improved, especially in America. Briton W. F. Bradley, journalist and Duesenberg's representative to the 1921 French Grand Prix, was particularly candid about American racing technology in the era of the board tracks:

"We in Europe never realized that while we were at war, America was continuing much as usual: that Indianapolis was closed but that many of the great board speedways continued in full swing. The Americans had all the European cars to dissect—Peugeot, Delage, Sunbeam and Mercedes, and others—and their technology was making strides that we could not dream of. I think that that was the feature of 1919–1920. American designers and drivers were becoming unbeatable on their own ground, and we reeled in astonishment at the progress that had been made in America while we had been busy fighting one another in Europe."

THE KINGS

Jimmy Murphy was at the pinnacle of the sport after winning the first postwar grand prix: the 1921 French GP at Le Mans. The next Decoration Day (what we in America now call Memorial Day), he raced the same car, with a straight-eight Miller engine, to victory (Miller's first) in the 1922 Indianapolis 500. Then he won the 1922 AAA National Championship. His board-track record is unrivaled: 18 victories in 50 races. Sadly, Murphy won the 1924 national championship posthumously, racing and dying on the dirt Syracuse Mile. At the end of the back straight, his Miller 122 looped, crashing into the rail. There was pathos in it: A shard of the wooden fence pierced the hood, the cowl, and Murphy's chest. The King of the Boards was killed by a wooden spear.

"Wonder Boy" Frank Lockhart won the Indy 500 as a rookie in 1926, invented the intercooler, and rewrote the



Jimmy Murphy drove this car to victory in his first major race, at the 1.25-mile Beverly Hills board track in Los Angeles, California. He set a record speed for a 250-mile race of 103.24 mph.

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AAA Indy Car race action during an event held at the Beverly Hills Motor Speedway, the board track that held races from 1920 through 1924. Today the site is part of the Beverly Wilshire Hotel.

record books on wood, bricks, sand, and salt. Attempting to set the world's land speed record, he crashed his Stutz Blackhawk at more than 200 mph, throwing him to his death on the hard-packed sand in front of the Ormond Hotel in Florida.

THE END

It's no surprise that a deadly ingredient in the recipe that killed the golden era of high speeds on the boards was the Great Depression. But in the end, it wasn't economic depression, automotive perfection, high-speed dangers, or soaring real estate prices that brought the board-track era to an end. It was the wood.

In the 1920s, there were no preservatives that could prevent or even retard the rot and deterioration of the wood. The only thing available to fight decay was creosote. Add to that the incessant pounding of 250-mile-plus races with cars that were becoming increasingly heavy, and the end was quickly approaching. Even in Southern California's gentle climate—forget about meteorologically inhospitable places such as Uniontown, Altoona, Chicago, or Des Moines—the boards became brittle, then cracked and splintered. The fast cars kicked up match-sized wooden shards that stuck in tires, radiators, and the faces and cloth helmets of the drivers and riding mechanics.

It ended on October 18, 1931, in Woodbridge, New Jersey, on the newest and fastest of the half-mile board tracks. The winner was the No. 1 Miller, the Solder Seal Special, driven by Bart Karnatz. But the crowd's hero that day was Mauri Rose, who would gain fame as a three-time winner of the Indy 500. Fighting back after a pit stop, Rose was closing in on Karnatz when a loose board tore open his crankcase. His reward when the checkered flag dropped was a mere $50. Karnatz's Miller took home the "big" payout: $450. The Depression had begun to bite.

There were new rules. Without the boards, the chilling glamor of speed had gone out of it. "Talkies" replaced silent pictures. A new breed of star acted—and spoke—in front of sound cameras. And a new breed of racer sat behind the wheel. The plot had changed.

"…[O]f all the manifestations of the Roaring Twenties…jazz, the Charleston, bathtub gin and bootlegging, Hollywood movies…perhaps the board track speedfests most perfectly symbolize the era." —Frederick Usher in *Life and Death on the Boards*

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HAGERTY DRIVERS FOUNDATION

Shaping the future of car culture while celebrating its past.

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 $2.5 million, the Hagerty Drivers Foundation will focus its work in the key areas of education and culture.

EDUCATION

The foundation provides up to $500,000 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.

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

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.
2. Associative Value – Person: A vehicle associated with the lives of significant persons in automotive or American history.
3. Design or Construction Value: A vehicle that is distinctive based on design, engineering, craftsmanship, or aesthetic value.
4. Informational Value: A vehicle of a particular type that was the first or last produced, has an element of rarity as a survivor of its type, or is among the most well-preserved or thoughtfully restored surviving examples.

Sharing America's automotive heritage is an integral part of ensuring that it is never lost or forgotten. We 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 September 1–10.

To find out more about the Hagerty Drivers Foundation National Historic Vehicle Register, and how you can apply for grants, go to: ***corporate.hagerty.com/driversfoundation/***

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: not even a little bit of rain can stop the efforts of the License to the Future program. Learning how to drive a manual transmission in a classic car is part of the fun.

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THANK YOU

Dear friends: It is my pleasure to welcome you to the 28th Amelia Concours d'Elegance, a motoring event like no other. We would like to show our appreciation to the talented individuals whose hard work and dedication contributed to the continued success of this great event. To our many expert judges, volunteers, and Hagerty Concours staff who have put their all into creating one of the finest events in the country. To our sponsors, partners, and vendors, who give us their continued support. And finally, to all the enthusiasts who have graced our field with their extraordinary cars and to all the spectators who have come to see the show.

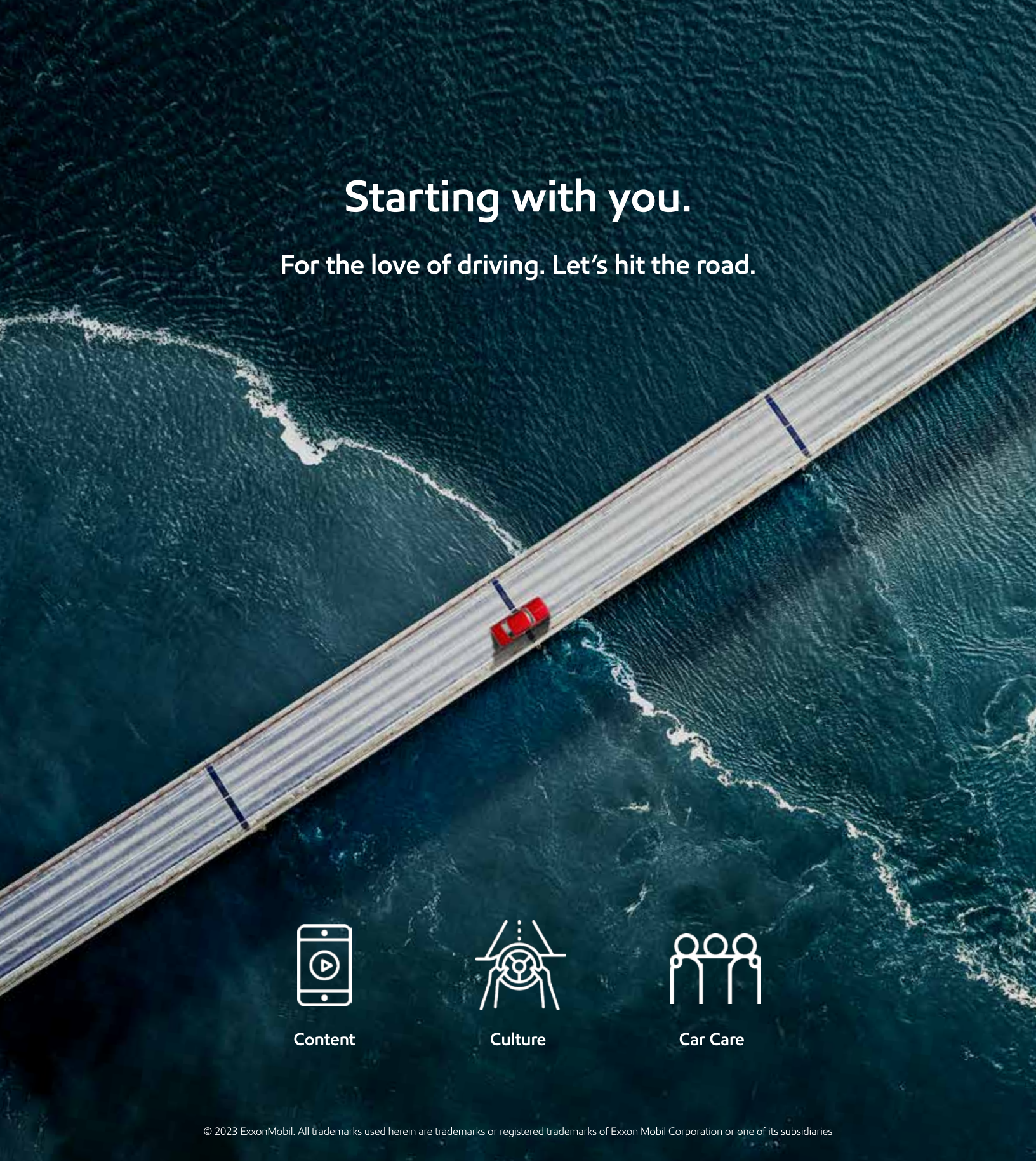
Amelia Island has a long history of using this show of amazing automobiles and race cars from around the world to generate millions of dollars for local charities. None of that would be possible without everyone mentioned above.

Between the excitement of the Hagerty Ride & Drives, our 2023 Honoree Jeff Gordon, Cars & Community on Saturday, and more than 250 cars displayed at the world-renowned Concours d'Elegance on Sunday, The Amelia is a celebration of the automobile like no other. We look forward to many more years of celebrating driving, racing, and car culture together in Amelia Island, Florida. Enjoy our 28th annual show!

All the best,

Matt Orendac
Vice Chairman, Concours Group

THE AMELIA
CONCOURS D'ELEGANCE



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