



# 2022 Greenwich Concours d'Elegance



**GREENWICH**  
CONCOURS D'ELEGANCE

**HAGERTY** | Events

Roger Sherman Baldwin Park  
Greenwich, Connecticut

**Sunday, June 5, 2022**



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Matt Tierney

Hagerty Young Judges meet owners of pre-selected show cars, allowing the judges to learn the history of each car.

## Features

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Carrozzeria Alfredo Vignale: An Italian study in style.
- 64 Rolling Bones**  
Some of the meanest hot rods are built in a cow barn in rural New York.
- 71 Brass Era**  
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European cars with American engines make the best kind of hybrids.
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Named for a mythical golden city, Eldorado was Cadillac's best.
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Shaping the future of car culture while celebrating the past.



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# Welcome



# W

elcome to the 2022 Greenwich Concours d'Elegance. We are so glad you're here!

Cars & Community is new this year—it's designed to draw people of all ages into our world. In addition to traditions such as Friday's Grand Tour and Saturday evening's Waterfront Party, new features include curated "Hands on the Wheel" experiences, classic-vehicle "Ride & Drive" opportunities, and youth-focused activities.

You'll also want to check out two favorites from last year: Radwood and Concours d'Lemons. Radwood celebrates '80s and '90s lifestyles, blending period-correct dress with

automotive awesomeness. Concours d'Lemons is a collection of the oddball, mundane, and truly awful cars of the automotive world. If you've never been to these events, trust me, you'll love them.

Sunday is our traditional concours, considered one of the best in the world. Our expertly curated classes include, to name a few:

- Alvis
- Cadillac Eldorado 1953–1964
- Hot Rod (Rolling Bones)
- BMW Motorcycles
- BSA Motorcycles
- Muscle/Performance: Pony Cars
- Postwar American: Chrysler Letter Cars
- Postwar English: Aston Martin DB
- Supercars
- Vignale-Bodied Cars
- Vintage Pickup Trucks

It's an exciting field with something for everyone.

As always, I am incredibly grateful for the support and dedication of the volunteers, staff, exhibitors, sponsors, and, of course, the members of the Madison Avenue Sports Car Driving & Chowder Society. Without all of you, this event could not happen. Nor would our ongoing efforts to save driving and car culture—meaning events just like this—for future generations.

Thank you for coming to the 26th anniversary Greenwich Concours d'Elegance. I'll see you out on the show field.

Onward and upward!

**McKeel Hagerty**

Chairman

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# Welcome and Thank You



**W**e would like to show our appreciation to the many talented individuals whose hard work and dedication contributed to the success of the concours. To our many expert judges, volunteers, and staff, who have put their all into creating one of the finest events in the country. To our sponsors 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 coming to see the show. Thank you all for joining us at the 2022 Greenwich Concours d'Elegance. Enjoy the show!

All the best,  
**Matt Orendac**  
Vice Chairman, Concours Group

## **Special Thanks to Our Car Class Curators**

Chuck Schoendorf  
Lowell Paddock  
Mitch Gross  
Jeff DeMarey  
Charlie Vrana  
Tom Cotter  
Rich Taylor  
Mark Lizewskie  
Tim McNair  
Ken Gross

## **Motorcycle Class Coordinators**

John Lawless  
Andy Reid

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



# 2022 Schedule of Events

## Friday, June 3rd

<b>11:00 a.m.</b>	Greenwich Grand Tour (limited to concours entrant vehicles only)
<b>5:30 p.m. – 7:30 p.m.</b>	Welcome Party event will be open to all concours entrants and judges with limited number of tickets available to the public

## Saturday, June 4th | Greenwich Motoring Gathering

<b>7:00 a.m.</b>	Vehicles arrive at the field
<b>8:00 a.m.</b>	Early admission for media, concours participants, and VIP ticket holders
<b>9:00 a.m. – 2:00 p.m.</b>	Cars & Community: show opens to the public – Radwood – Concours d’Lemons – And more... Hagerty Ride & Drive
<b>11:00 a.m. – 3:00 p.m.</b>	Seminars: – Hypercars, Supercars and Exotics: The New Golden Age of Speed – The Intersection of Cars and Time – Fakes, Copycats, Replicas and Continuation Cars: The Risks and Upsides of the Unoriginal
<b>3:00 p.m.</b>	Show ends

## Sunday, June 5th | Concours d’Elegance

<b>7:00 a.m.</b>	Vehicles arrive at the field
<b>8:00 a.m.</b>	Early admission for media, concours participants, and VIP ticket holders. Breakfast for concours participants and VIP ticket holders
<b>9:00 a.m.</b>	Judging begins
<b>10:00 a.m.</b>	Show opens to the public
<b>10:00 a.m.</b>	Hagerty Youth Judging
<b>10:00 a.m. – 2:00 p.m.</b>	Hagerty Ride & Drive
<b>10:00 a.m. – 4:00 p.m.</b>	Kids Zone
<b>12:00 p.m.</b>	Lunch for concours participants and VIP ticket holders
<b>2:00 p.m.</b>	Awards ceremony
<b>4:00 p.m.</b>	Show ends



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# Saturday in the Park

**Radwood and Concours d’Lemons are laid-back warmup acts for Sunday’s more formal affair.**

**Radwood: A Celebration of Cars and Style from 1980 to 1999**

The premier automotive festival of its kind, Radwood is where enthusiasts of the 1980s and ’90s can celebrate the cars they love. As Gen Xers and millennials have grown older (“matured” is probably not quite the right word), a sense of nostalgia has fueled renewed enthusiasm for the

cars and the culture of the era. Radwood enthusiastically celebrates these pieces of automotive history for their analog driving experience and for what is known as a “sense of occasion.”

The Radwood phenomenon began innocently enough with an announcement on the *Driving While Awesome* podcast back in spring 2017. Inspired by England’s

Matt Tierney



Goodwood Revival (hence the name) and its concept of period correctness in both cars and fashion, the plan was simple: Bring your 1980s and 1990s cars to the Brisbane Marina, south of San Francisco, and dress for the era. To everyone's surprise, 150 cars and 500 passionate people showed up for that first event. The organizers knew they had struck a chord based on the response and ensuing interest from the media. However, they didn't know they had spearheaded a major generational shift in automotive culture. Radwood and the Radwood Era are terms used today to identify this generation of interesting and collectible automobiles.

Radwood is intended primarily for cars, trucks, and motorcycles built between January 1, 1980, and December 31, 1999. Exceptions are made for earlier cars that have a distinctly period-correct aesthetic, such as 1960s Volkswagen Bugs that were modified in the '80s or '90s. Radwood also includes later "continuation" models, which are cars first introduced in the '90s and then sold into the 2000s. Examples include the 986 Porsche Boxster, the BMW Z3/Z3M coupe, the New Edge Mustang, and the C5

**At the Concours d'Lemons, a car converted into a Tiki bar—with the owner playing his ukulele—is just one of the sights to expect.**

Corvette. Style is also an important factor, and Radwood encourages everyone to dress the part at its events, while a DJ spins tunes of the era.

Radwood has held events all across the United States (and even at the Goodwood Circuit in England), and this is the second time it will be held at Greenwich. We are excited to share a taste of what Radwood has to offer to everyone this weekend.

### **Concours d'Lemons: Celebrating the Weird, the Wacky, and the Worst**

The Concours d'Lemons reveres the oddball, the mundane, and the truly awful of the automotive world. A contrast to the rarefied air of the typical concours, the Concours d'Lemons lets owners with more pedestrian cars share their passion—and, hopefully, a few good laughs—with automotive enthusiasts around the globe. Our capricious and bribery-prone celebrity judges select winners in a variety of humorous classes and distribute dollar-store trophies to them. The show culminates with the "Worst of Show" being crowned to the delight of all. The Concours d'Lemons reminds us that not every car is a shining star in the automotive firmament and that one need not take themselves—or their car—too seriously. //



Kieran Buttrick

## **Cars & Community**

**Join in for a daylong automotive celebration, packed with plenty of family-friendly car fun. A portion of every ticket sold supports our local and national charitable partners.**

### **The day includes:**

Kids Zone, with free driving simulators, slot car racing, and activities for kids

Three ticketed seminars, with full bar available for purchase

Free Hagerty and OEM Ride & Drives, open to the public

Live entertainment on the Jumbotron

Concessions and signature cocktails available for purchase

Greenwich merchandise sold at The Shop

Shopping at many automotive vendors



# 2022 Greenwich Concours Awards

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## Concours Awards

Best of Show  
Best in Class 18 Awards  
Class Awards (Award of Speed & Style) 36 Awards

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## Specialty Awards

Chief Judge's Award  
Founder's Award  
Grand Marshal's Award  
Honorary Chief Judge's Award  
Chairman's Choice  
Wayne Carini's The Chase Award  
Chowder Award - MASDCS  
Essence of Speed Presented by Miller Motorcars  
Timeless Elegance Award Presented by Chopard  
Distinguished Motorcar Award  
California Mille Dream Car  
Malcolm Pray Memorial Award  
Brock Yates Memorial Award  
Griot's Garage Sweetest Shine Award  
Margie and Robert E. Petersen Perfection Award  
Hagerty Youth Judging Award  
Hagerty Drivers Foundation National Automotive Heritage Award  
Lime Rock Park Award  
People's Choice Award

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## Class Awards

Alvis	Postwar German: Coupe Class
Brass Era	Postwar Italian: 1950s-1970s
Cadillac Eldorado 1953-1964	Powered by America
Hot Rod/Rolling Bones	Prewar Classics: American
BMW Motorcycles	Prewar Classics: European
BSA Motorcycles	Supercars
Muscle/Performance: Pony Cars	Vignale-Bodied Cars
Postwar American: Chrysler Letter Cars	Vignale-Bodied Ferraris
Postwar European: Aston Martin DBs	Vintage Pickup Trucks

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## Alvis

1932 Alvis S20 SA  
Robert Quinn

1934 Alvis S2SB  
Ken Squier

1937 Alvis 4.3  
Jim Taylor

1948 Alvis TA14  
John Strawway

1962 Alvis TD21 DHC  
Robert Cohen

1963 Alvis TE21 DHC  
Rome Arnold

1965 Alvis TE21 FHC  
Mitch Berg

---

## Brass Era

1903 CGV  
Mark Herman

1903 Stevens-Duryea Model L  
Dick Burnham

1903 Winton  
Dick King

1904 Mercedes Simplex  
Owls Head Museum

1909 Stanley R  
Jordan Levy

1910 Rambler  
Mike Tomko

1912 Packard Model 30 Tourer  
Audrain Automobile Museum

1913 White Model  
G.G.A.D. Roadster  
Jack Boyd Smith

## Chrysler Letter Cars

1955 Chrysler C-300  
Charles Schoendorf

1956 Chrysler 300B  
Peter Kearing

1957 Chrysler 300C  
Jack Child

1958 Chrysler 300D  
Len Worden

1960 Chrysler 300F  
Daniel D. Plotkin

1961 Chrysler 300G  
PJ Ehmann

1962 Chrysler 300H  
Keith Miller

1964 Chrysler 300K  
Len Worden

1965 Chrysler 300L  
Hank Hollowell

---

## Cadillac Eldorado 1953–1964

1958 Cadillac Eldorado  
Jack Boyd Smith Jr.

1959 Cadillac Eldorado  
Joseph C. Cassini

1960 Cadillac Eldorado  
Jay Hirsch

1962 Cadillac Eldorado  
Hank Hollowell

## Hot Rod/Rolling Bones

1932 Ford Coupe  
Tom McIntyre

1932 Ford 5-window Coupe  
Joan and Jeff McClelland

1932 Ford 3-window Coupe  
Ben Haag

1932 Ford 3-window Coupe  
Paul Corrazzo

1932 Ford 3-window Coupe  
Dave and Pat Maitland

1932 Ford 3-window Coupe  
Jorge Zaragoza

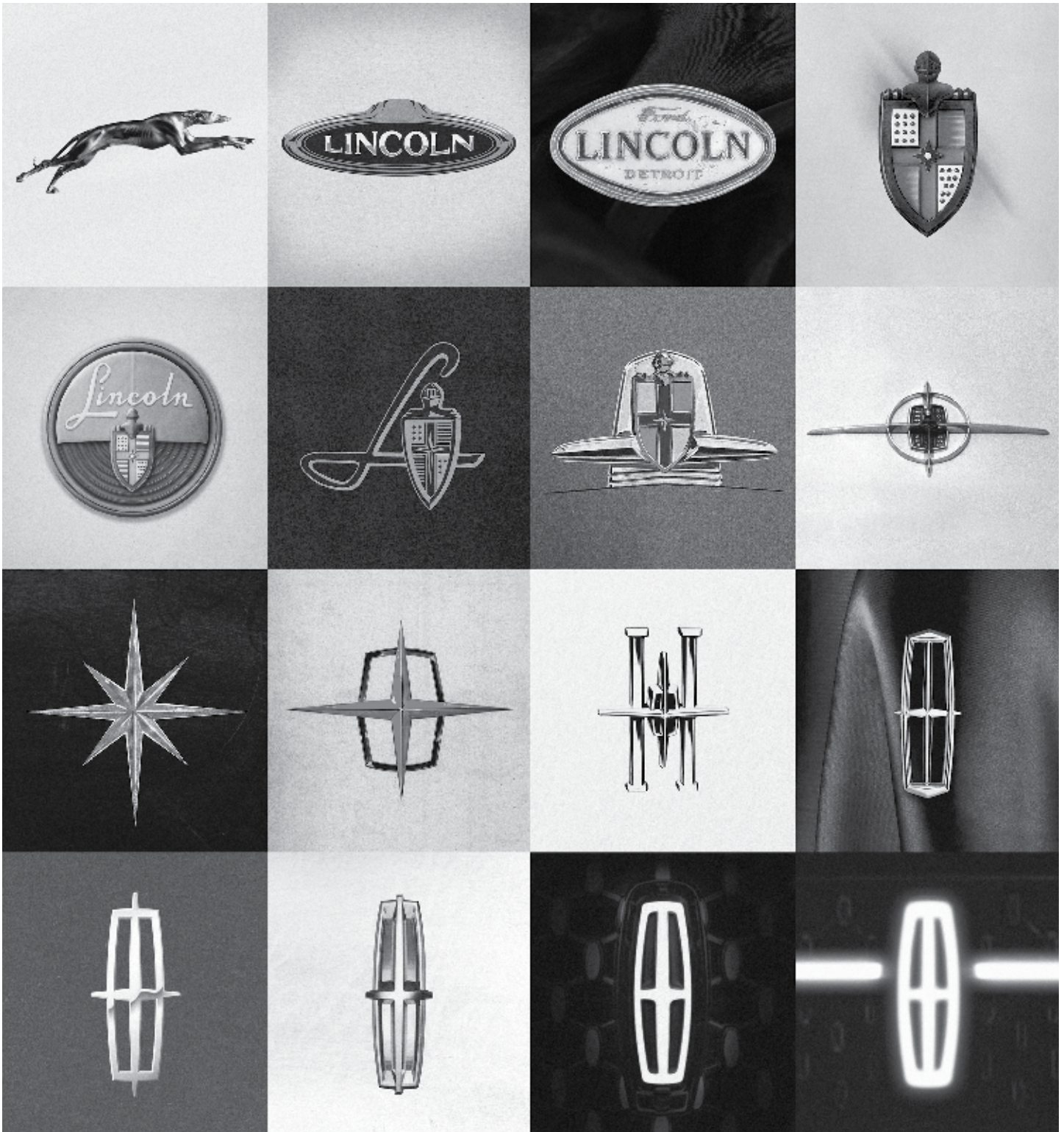
1932 Ford Tudor Sedan  
Judy Watson

1932 Ford Roadster  
Jonathan Suckling

1934 Ford Roadster  
Ross Myers

1934 Ford 3-window Coupe  
Kenneth Schmidt





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## **BMW Motorcycles**

1934 BMW RS54 Rennsport  
Stephen Bauer

1936 BMW R12  
Ted Smith

1937 BMW R6  
Philip Richter

1937 BMW R17  
Ted Smith

1938 BMW R51  
Philip Richter

1954 BMW R68  
Todd Trumbore

1955 BMW R25/3  
Roland Houde

1956 BMW RS60 w/TR500 Sidecar  
Stephen Bauer

## **BSA Motorcycles**

1939 BSA Gold Star  
Kerry Grubb

1956 BSA DBD34 Clubman  
Christopher Candy

1957 BSA Flat Tracker  
David Markel

1961 BSA DBD34 Clubman  
Todd Trumbore

1969 BSA A65T Thunderbolt  
Mark Hamilton Peters

1971 BSA Lightning  
Todd Kasow

1971 BSA Lightning  
Steve Geiger

1971 BSA Rocket  
Robert Iannucci

## **Muscle/Performance**

1968 Ford Mustang GT  
Hank Hallowell

1969 American Motors AMX  
Len Worden

1969 Chevrolet Camaro Pace Car  
Joseph H. Verillo

1969 Chevrolet Camaro Z/28  
Ted Freund

1970 Plymouth Cuda AAR  
Joy and Mike Curran

1971 American Motors AMX  
Terry Weiner

1971 Dodge Challenger R/T  
Bob Conca

1971 Ford Mustang Boss 351  
Fred Kemmerer

## **Postwar German**

1955 Porsche 356 Continental  
Coupe  
Bob Ingram

1956 Mercedes-Benz 300SL  
Ann Fagan

1959 Porsche 356A Carrera GS/GT  
Bob Ingram

1963 Porsche 356 Carrera 2  
Tom Zarella

1973 BMW 3.0CSL  
Scott Hughes

1974 BMW 2002 Turbo  
Lance Levethan

## **Postwar European: Aston Martin DBs**

1959 Aston Martin DB2/4 Mk III  
James Callahan

1960 Aston Martin DB4  
Bob Milstein

1960 Aston Martin DB4 GT  
Bill Swanson

1962 Aston Martin DB4  
Andrew Williams

1963 Aston Martin DB4 GT  
Andy Greenburg

1963 Aston Martin DB4C  
Elliott Hillback

1965 Aston Martin DB5 Vantage  
William Sharples

1969 Aston Martin DB6  
Bob Torre

1971 Aston Martin DBS  
Lyle Bastin



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## Postwar Italian

1950 Ferrari 195 Inter  
Sally Demler

1965 Ferrari 275 GTB  
Robert Kurtz

1967 Lamborghini 400 GT  
Bob Torre

1970 Ferrari 246 GT "L"  
Bradley Chase

1971 Lamborghini Miura SV  
John Hediger

1973 Ferrari 365 GTS/4 Daytona  
Spyder  
Jim Davis

Blake Stevenson

Michael Schudroff

## Powered by America

1950 Allard J2  
Wayne Carini

1952 Cunningham C-3  
Charles Schoendorf

1954 Nash-Healey Coupe  
Rob Berkey

1964 Gordon-Keeble GK1  
Ernie Boch

1965 Apollo GT  
Jeff Drubner

1965 Iso Rivolta GT  
John Gailey

1966 Fitch Phoenix  
Charles Mallory

1967 AC Cobra  
James Maxwell

1967 Bizzarrini 5300 GT Strada  
Billy Hibbs

1969 DeTomaso Mangusta  
Jeff Drubner

1971 Iso Grifo Series 2  
Bryon Lamotte

1973 Momo Mirage  
Peter Kalikow

1974 DeTomaso Longchamp  
Richard Klein

1975 Jensen Interceptor  
Mike Garelik

## Prewar Classics: American

1923 Locomobile Touring Car  
Alex Dragone

1929 Packard Eight Deluxe Roadster  
Paul Kilker

1931 Cadillac V-16 Model 4235  
Dick Shappy

1931 Hudson Boattail Roadster  
Scott Spiro

1932 Chrysler CH Speedster  
Sam and Emily Mann

1933 Stutz DV-32  
NB Collection

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## Prewar Classics: European

1924 Renault NN Towncar  
John Shibles

1926 Rolls-Royce Phantom I Barker  
Town Car  
Alex Dragone

1928 Bentley 4.5 Litre  
Gerald Lettieri

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

1937 Bugatti Type 57 Atalante Coupe  
Alan Rosenblum

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## Supercar

1995 McLaren F1  
Peter Sachs

1997 Mercedes-Benz CLK GTR  
Gioel Molinari

2003 Maserati MC12  
Mascaro Auto Museum

2015 Porsche 918 Spyder  
Drew Coblitz

2020 Lamborghini Aventador SVJ  
63 Coupe  
Kristy Sevag

2020 McLaren Speedtail  
Gary Schaevitz

---

## Vintage Pickup Trucks

1931 Ford Model A  
Bryan Gorko

1949 Diamond T 201  
Alan McTaggart

1953 Studebaker 2R5  
Charles Mielke

1956 Dodge C-4 Power Wagon  
Jerry Mattison

1956 GMC Custom 100  
Ed Sellers

1978 Jeep J-10  
Eric Jankowski

1979 Dodge Li'l Red Express  
Ken Papa

## Vignale-Bodied Cars

1948 OSCA MT4  
Lawrence Auriana

1948 Packard Convertible Eight  
Victoria  
Ralph Marano

1949 OSCA MT4 1350 2AD  
Matt Ivanhoe

1950 Cisitalia 202B  
Glen Rudner

1954 Cunningham C-3 Coupe  
James Taylor

1954 Fiat 8V  
Don Bernstein

1960 Alfa Romeo Coupe  
Delmas Greene

1960 Maserati 3500GT  
Sam Posey

1964 Triumph Italia 2000GT  
Dave Hutchison

## Vignale-Bodied Ferraris

1950 Ferrari 166 MM Berlinetta  
Mitch Eitel

1950 Ferrari 195 S  
Rebecca Vanyo

1951 Ferrari 212 Export  
Peter Kalikow

1952 Ferrari 342 America Speciale  
Dennis Garrity

1953 Ferrari 250 Europa  
Kevin Cogan

1953 Ferrari 250 MM  
Matt Ivanhoe

James Glickenhau

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## Judy Stropus | Grand Marshal

Judy's talent, passion, and creativity have been a pivotal part of American and international motorsports for more than 50 years. Her work would break barriers and open doors for women in motorsports. She literally wrote the book on race timing and scoring; her text, *The Stropus Guide to Auto Race Timing & Scoring: Modern Sports Car Series*, is recognized as the definitive authority on the subject. Over the years, her JVS Enterprises has handled motorsports PR for a varied client list including Chevrolet, BMW North America, Brumos, Callaway Competition, and the Greenwich Concours d'Elegance. Most recently, she was inducted into the Motorsports Hall of Fame of America, an honor befitting her incredible career and contributions to the sport.



Thomas R. Miller Photography



## Ken Gross | Chief Judge

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



## Nigel Matthews | Assistant Chief Judge

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



## Dr. Paul Sable | Honorary Chief Judge

Paul is a university professor 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. In 2015, Paul marked his retirement as chief judge after more than 15 years.



## Ed Welburn | Honorary 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's also developing a feature film about the story of African-American race car drivers in the 1920s and 1930s.



# GREENWICH

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## Steve Ahlgrim

**Area of Expertise:** All Ferraris, European sports cars.

**Affiliations:** International Advisory Committee for Preservation of Ferrari Automobiles (IAC/PFA) board member, chief judge Celebration Exotic Car Festival, Ferrari Club of America.

**Profession:** Ferrari consultant, contributing editor at *Sports Car Market* magazine, news editor at *The Prancing Horse* magazine.

**Fun Fact:** I covered the Chopard Classic Rally in Dubai for *Sports Car Market*. Miguel at Tomini Classics lent me a fiberglass Ferrari 308 for the event. There actually were camels grazing next to the rally route.

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## Kent Bain

**Area of Expertise:** Competition cars, European GT and sports cars.

**Affiliations:** VSCCA, SVRA, VRG, and I have participated with VARAC, Monterey Historics.

**Profession:** Founder/director, Automotive Restorations Inc. Founding partner, The Collector's Car Garage (now Hagerty Garage + Social).

**Fun Fact:** I've enjoyed making my avocation my profession.



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## Kim Barnes

**Area of Expertise:** Postwar British, French, Swedish, and American; muscle cars; microcars.

**Affiliations:** AACA, NCRS, Greenbrier Concours, Radnor Hunt Concours, Hilton Head Concours, St. Michaels Concours, Atlanta Concours, and marque specialty events.

**Profession:** Commercial business manager.

**Fun Fact:** I collect special-edition cars, including a Citroën 2CV covered in cartoon images of a duck and a Barracuda Mod Top with a floral roof and seats.

---

## Don Breslauer

**Area of Expertise:** 1950s and 1960s racing cars and specials.

**Affiliations:** Amelia Island assistant, Lime Rock Concours judge.

**Profession:** Owner of D.B. Enterprises, race car engineering and fabrication.

**Fun Fact:** My shop for 40 years is my sandbox.

---

## Wayne Carini

**Area of Expertise:** Cars and motorcycles.

**Affiliations:** CCCA, AACA, columnist for *Hagerty Drivers Club* magazine.

**Profession:** Historic automotive restoration expert, host of *Chasing Classic Cars*.

**Fun Fact:** Carini started his career in his father's shop while still in grade school, working together on classics including Duesenbergs, Lincolns, Packards, and Ford Model As.

---

## Brian Cotter

**Area of Expertise:** Sports cars, especially British race cars, "modern-classic" Mercedes, in particular AMG variants and SLs.

**Affiliations:** Mercedes-Benz USA/ Mercedes-AMG, HSR, VDCA.

**Profession:** AMG product manager, Mercedes-Benz USA.

**Fun Fact:** My collection includes vehicles with cylinder counts of one, two, three, four (inline, transverse), six (inline, flat, V), and eight, and one with two rotors.



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## Joan Klatil Creamer

**Area of expertise:** Design/styling.

**Affiliations:** Member of The League of Retired Automotive Designers, Audrain Automobile Museum, AACA, judge at EyesOn Design in Michigan for many years, recent judge at the Audrain Concours and the Boca Raton Concours.

**Profession:** Automotive design, industrial design, author/illustrator of eight children's books. Product design for tabletop industry with Waterford, Tiffany & Co., Lenox, and Mikasa. Other product designs: Bic pens, Burnes of Boston frames, Tupperware.

**Fun Fact:** First woman exterior designer for GM. Worked with many of the talented men during the muscle car era. Always wondered where the career would have been if it wasn't for "the times" for women, but happy to be back in the automotive world again and had a great other career.

---

## Drake Darrin

**Area of Expertise:** British, '50s Jaguar, "Darrin" classics.

**Affiliations:** Jaguar Clubs of North America, Rolls-Royce Owners' Club, Porsche Club of America, Kaiser Darrin Club, Sunday in the Park Lime Rock judge, Louis Vuitton Classic at Rockefeller Center judge, 2021 Greenwich Concours judge.

**Profession:** Finance.

**Fun Fact:** Exhibited six cars in the original 127-car Greenwich Concours in 1996.

## Dennis David

**Areas of expertise:** Rolls-Royce, motorcycles, coachbuilt prewar classics both foreign and domestic.

**Profession:** Owner of Vintage Motorcar Enterprises LLC. Licensed and accredited technology teacher.

**Affiliations:** Member of the International Automotive Appraisers Association; member of the Bureau of Certified Auto Appraisers; catalog writer for Worldwide Auctioneers and Dragone Classic Motorcars; work has appeared in *Car Collector*, *Cars & Parts*, *Special Interest Autos*, and *Automobile Quarterly*; former technical editor for the National DeSoto Club; author of multiple auto-related articles and books; Society of Automotive Historians; Rolls-Royce Owners' Club; Crosley Club of America; Antique Automobile Club of America; Greenwich Concours d'Elegance; judge and chief tabulator for the Lime Rock Vintage Festival.

**Fun Fact:** Has an eclectic collection of cars, but his most prominent claim to fame is that he is a member of the Rolls-Royce Owners' Club and the Crosley Club of America.

---

## Jock DeCamp

**Area of Expertise:** Hot rods, for starters.

**Affiliations:** Past volunteer Pebble Beach Committee, member of Porsche Club of America, NSRA, V8 Ford Club, National Woodie Club.

**Profession:** Auto Style Leasing, plus various consulting services.

**Fun Fact:** Cars are an obsession. At one point in my life, I attempted to extract myself; I failed.

## Christopher DeMarey

**Area of Expertise:** Prewar classics and modern muscle.

**Affiliations:** Classic Car Club of America, The Elegance at Hershey.

**Profession:** Student at Bryant University.

**Fun Fact:** The first car I drove was a Model T snowmobile, and I have been a judge at the Greenwich Concours d'Elegance since I was 7 years old.

---

## Jeffrey DeMarey

**Area of Expertise:** Prewar classics and 1960s muscle cars.

**Affiliations:** CCCA national director, member of CCCA Museum Board of Directors, CCCA New England Region director, CCCA master judge.

Serves on the Classic Car Club of America's National Board of Directors. Frequent judge at classic car shows, including the Greenwich Concours, The Elegance at Hershey, the Boston Cup on the Boston Common (for the past nine years), and many Classic Car Club of America events.

**Profession:** President of Stonewall Insurance Group, a specialty insurance agency for classic cars, which is Hagerty's sixth-largest agent.

**Fun Fact:** My son and I took the same car to the prom, a 1968 Mustang fastback.



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## Alexandra Domar

**Area of expertise:** Postwar European sports cars and prewar cars.

**Affiliations:** Porsche Club of America, Porsche 356 Registry, Pebble Beach Concours, Amelia Island Concours, Cavallino Classic, Colorado Grand, McPherson College alumni.

**Profession:** Paint and body technician at Rare Drive.

**Fun Fact:** I taught myself how to play the violin while I was in college.

---

## Michael Furman

**Area of Expertise:** Prewar coachbuilt classics, postwar European sports cars.

**Affiliations:** Pebble Beach Concours, The Quail, Radnor Hunt Concours, PCA, Guild of Motoring Writers.

**Profession:** Automotive photographer and book publisher, founder of Coachbuilt Press.

**Fun Fact:** I have written, photographed, and/or published more than 25 books over the past 35 years.

---

## Scott George

**Area of Expertise:** Cross section of racing cars, sports cars, veteran, Ferrari, Porsche.

**Affiliations:** Pebble Beach Concours judge, Audrain Concours judge, ICJAG, FCA, Monterey Motorsports Advisory Council, Indianapolis Speedway Museum Collections Committee.

**Profession:** Museum curator of Miles Collier Collections, Revs Institute.

**Fun Fact:** Managed over 45 professional restorations of significant automobiles and racing cars. I've operated and driven each car in the Collier Collection that I am able to fit in! Participated in over 30 1000-mile tours or rallies, driven over 100 models of various types across the spread of 100 years.

## Russell Glace

**Area of Expertise:** British sports preservation.

**Affiliations:** Boca Raton Concours.

**Profession:** Operations chairman.

**Fun Fact:** I judge at 15 or more events per year.

---

## Adam Hammer

**Area of Expertise:** Restoration expert for craftsmanship and quality.

**Affiliations:** The Elegance at Hershey, CCCA, AACA, Cadillac & LaSalle

Club, Packard Club, Porsche Club of America, 356 Owners Club, Radnor Hunt Concours, McPherson College.

**Profession:** Owner/president of Hammer & Dolly Automotive Restorations.

**Fun Fact:** When I'm not working on some of the world's most prestigious vehicles, I like getting muddy and going circle-track racing.

---

## Somer Hooker

**Area of Expertise:** Antique/vintage motorcycles, period hot rods.

**Affiliations:** Chief judge Quail Motorcycle Gathering, Cobble Beach Concours MC class, Audrain Concours, and Hilton Head Concours. Previous chief judge at Celebration of the Motorcycle and field judge at Pebble Beach Concours.

**Profession:** Consultant, broker, and appraiser. Writer for NewAtlas.com, *Old Cars Weekly*, and *Sports Car Market*.

**Fun Fact:** My wife and I have ridden motorcycles all over North America, Central America, South America, and Europe.

## Jean Jennings

**Area of Expertise:** Hurley Haywood and I always judge what we call the "Weinermobile class," the weird stuff.

**Affiliations:** I was inducted into the Michigan Journalism Hall of Fame in 2021.

**Profession:** Automotive writer, editor, and video personality.

**Fun Fact:** I worked for a year at the Brumos Collection doing research on the cars in the museum.

---

## Dave Kibbey

**Area of Expertise:** New automobiles.

**Affiliations:** Concours of America, Keels & Wheels, Boca Raton Concours.

**Profession:** High school student.

**Fun Fact:** I am 15 years old.

---

## Dave Kinney

**Area of Expertise:** Postwar American cars, postwar European cars.

**Affiliations:** American Society of Appraisers, board member of McPherson College.

**Profession:** The owner of USA Appraisal, an automotive valuation firm, Dave writes monthly features for *Octane* and *Magneto* magazines, as well as contributing articles to *Linkage* and *Hagerty Drivers Club* magazine. Dave is the publisher of the *Hagerty Price Guide*, which he founded in 2006 as *Cars That Matter*. He also serves on the McPherson College Advisory Board.

**Fun Fact:** I have a bobblehead of me!

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## Christian Kramer

**Area of Expertise:** Mercedes 300SLs and prewar Mercedes-Benz.

**Affiliations:** Chief judge of the 21 Gun Salute. Judge at the Pebble Beach Concours, the Cavallino Classic, Salon Privé, Audrain Concours, La Jolla Concours, and Sydney Concours. Member of the CCCA, the Gull Wing Group, and the Society of Automotive Historians.

**Profession:** Classic and collector car advisor, value appraiser.

**Fun Fact:** I have driven my Gullwing in the Mille Miglia five times.

## John Lawless

**Area of Expertise:** Motorcycles.

**Affiliations:** Motorcycle chair at Radnor Hunt. Judged at Del Mar Concours, Quail Motorcycle Gathering, and Greenwich.

**Profession:** Co-owner at Sardella Eye Associates.

**Fun Fact:** Showed my 1949 Peugeot at Pebble Beach in 2013. Raced motorcycles for 30 years and ran my classic motorcycle auction for 10 years.

## Mark Lizewskie

**Area of Expertise:** Prewar European classics, microcars.

**Affiliations:** Rolls-Royce Owners' Club, Bentley Drivers Club, AACA, CCCA, National Association of Automobile Museums, Society of Automotive Historians, The Elegance at Hershey.

**Profession:** Executive director of the Rolls-Royce Owners' Club and Rolls-Royce Foundation.

**Fun Fact:** I've daily-driven a Smart Fortwo over 270,000 miles from new.

## Dane Medici

**Area of Expertise:** Prewar American or European.

**Affiliations:** AACA and CCCA member.

**Profession:** Claims manager for Progressive.

**Fun Fact:** Enjoy my 1931 Chrysler roadster in my free time! I judge in concours events around the world.

## Tim McNair

**Area of Expertise:** Ferrari, Mercedes-Benz 300SL, supercars.

**Affiliations:** Ferrari Club of America, chief judge at Radnor Hunt Concours, Pebble Beach Concours class judge, Amelia Island class judge, Porsche Club of America, Lancia Club, AROC, Gull Wing Group.

**Profession:** President, Grand Prix Concours Preparation.

**Fun Fact:** I have worked on a vast array of cars, from an 1885 Duryea to a 2021 McLaren Speedtail.

## Miles Morris

**Area of Expertise:** European sports racing cars from the 1950s.

**Affiliations:** Pebble Beach Concours Selection Committee and judge, VSCCA, VSCC, Rolls-Royce Owners' Club, HCCA, SAH, FIVA scrutineer.

**Profession:** Director of MM Garage.

**Fun Fact:** I have participated in the Colorado Grand (1000 miles in pre-1957 sports racing cars) 13 times and never in the same vehicle.

## Mark Moskowitz

**Area of Expertise:** Allards, postwar British sports cars, racing cars, and muscle cars.

**Affiliations:** Board of Directors of the Motorsports Hall of Fame of America, member of the International Chief Judge Advisory Group, and served as chief judge at the Monticello Race Car Concours, the Trump Charlotte Concours, and the Miami Concours.

**Profession:** Retired surgeon, amateur racer, and collector. In retirement has contributed to *Sports Car Market* as an auction analyst, *Hagerty Drivers Club* magazine, *Motorious*, and *ConceptCarz.com*.

**Fun Fact:** I refuse to comment on how many are running, but I admit to three Lotus Sevens and an Elan, three Allards, a 1927 Buick, and an early Ford.

## Phil Neff

**Area of Expertise:** Prewar American and European coachbuilt cars.

**Affiliations:** Greenbrier Concours, Radnor Hunt Concours, American Society of Appraisers.

**Profession:** Director of Research at USA appraisal.

**Fun Fact:** I have helped push 15 different Pebble Beach Best of Show winners.

## Whitney Overocker

**Area of Expertise:** Prewar American cars.

**Affiliations:** Society of Automotive Historians and CCCA New England Region.

**Profession:** Artist.

**Fun Fact:** As a teen, my passions for art and cars collided when I visited the Ralph Lauren Car Collection exhibit at the Museum of Fine Arts Boston.



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## Lowell Paddock

**Area of Expertise:** European sports cars of the 1960s and 1970s, postwar American cars.

**Affiliations:** Executive director, the Lime Rock Concours; Amelia Island Concours; PCA, MBCA, BMW CCA.

**Profession:** President, Tinker Hill Ventures, editor in chief of *The Chase* magazine.

**Fun Fact:** I once flew in the 747 that carried Cadillac Allante bodies from Turin to Detroit.

---

## Nick Pagani

**Area of Expertise:** Buicks from the 1930s to present, Cadillacs from 1940s to 1990s, step-down Hudsons, Oldsmobiles, especially Toronados.

**Affiliations:** Senior master judge, AACA judge, past judge at Lime Rock Vintage Fall Festival Concours, Greenwich Concours judge since 1997.

**Profession:** Owner of Ace Auto Repair, a family-owned restoration shop. Picture car coordinator/car wrangler for films.

**Fun Fact:** I've supplied and coordinated picture cars for over 30 major films.

## Diane Parker

**Area of Expertise:** Preservation vehicles and potential candidates for the Hagerty Drivers Foundation National Automotive Heritage Award (which follows the criteria for the National Historic Vehicle Register program).

**Affiliations:** Board member, Hagerty Drivers Foundation. Committees including the Steering, Marketing and Scholarship, Grants and Education Committees for America's Automotive Trust; Advisory Committee for the Petersen Incubator Program for Women in the Automotive Industry. Judged at various concours events including Amelia Island, Greenbrier, The Elegance at Hershey, The Quail, a Motorsports Gathering, and the Hilton Head Island Concours d'Elegance.

**Profession:** Vice president, Hagerty Drivers Foundation.

**Fun Fact:** I learned how to drive a manual transmission on an old farm truck. When? Just three years ago!

---

## Eric Peterson

**Area of expertise:** Pre- and postwar European; specifically Ferrari, Maserati, Bugatti, prewar Alfa Romeo.

**Affiliations:** Judge at Cavallino, Pebble Beach Concours, Audrain Concours, Greenbrier, Radnor Hunt, Carmel Concours on the Avenue, etc.

**Profession:** Restorer and collections management.

**Fun Fact:** Manages Leydon Restorations, a shop known for mechanical restoration and engine work. We also care for and maintain the cars of the Oscar Davis Collection.

## Harrison Platz

**Area of Expertise:** 1950s and 1960s Mercedes-Benz, 1970s and 1980s Porsche 911SC, Carrera, and Turbo.

**Affiliations:** Radnor Hunt Concours, Cincinnati Concours, Greenbrier Concours, Porsche Club of America.

**Profession:** Restoration manager/sales at Grand Touring Enterprises.

**Fun Fact:** I appreciate and enjoy high-mileage, well-driven European sports cars.

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## Lilly Pray

**Area of Expertise:** Porsche, British cars.

**Affiliations:** Judged at Hilton Head since 1992, Greenwich Concours, Keels & Wheels, Radnor Hunt Concours, The Elegance at Hershey, the Cigar City Concours, the Atlanta Concours, the Las Vegas Concours, Kiawah Island Concours. Member of PCA, 356 Registry.

**Profession:** Registered nurse, certified in emergency, trauma, orthopedics, neurology, and general medicine.

**Fun Fact:** I've ridden in and/or driven over 50 classic cars. In 2021, I drove over 3000 miles in vintage cars.

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## Portia Pray

**Area of expertise:** Postwar German.

**Profession:** College student.

**Fun Fact:** I'm also a musician. I play multiple instruments, my favorite being the double bass.

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## Larry Printz

**Area of Expertise:** Generalist who can judge any era and in just about any category—and I have.

**Affiliations:** Southern Automotive Media Association, International Motor Press Association, and I serve as a judge at various concours. Former emcee, Greenwich Concours d'Elegance.

**Profession:** Automotive journalist for Tribune News Service and TheDetroitBureau.com.

**Fun Fact:** Having started my career as a cartoonist, I still draw and am a member of the National Cartoonists Society.

## Chuck Queener

**Area of Expertise:** Racing cars and Ferraris.

**Affiliations:** Amelia Island, Ferrari Club of America.

**Profession:** Designer and illustrator.

**Fun Fact:** Designed the programs for the Monterey Historics and the Amelia Island Concours for 36 and 26 years, respectively.

## Andy Reid

**Area of Expertise:** Motorcycles, Porsche, BMW, Ferrari, Fiat, Alfa Romeo, pre- and postwar Bentley, postwar Rolls-Royce, British sports cars, Aston Martin.

**Affiliations:** PCA, BMW CCA, JCNA, AMCA, judge at Chattanooga, Hilton Head, Radnor Hunt, Lime Rock, Cincinnati.

**Profession:** Editor at Classiccars.com, *Magneto*.

**Fun Fact:** I collect vintage cars and motorbikes equally. I also raced in a few NASCAR Touring Series in the mid-1990s. My first fast car ride was with Dan Fleenor's Hurricane Hell Drivers when I was 7 years old. I rode shotgun with Dan during the show.

## Paul Russell

**Area of Expertise:** Restorer of European sports and prewar grand touring cars, up through 1971.

**Affiliations:** Ferrari Club of America, VSCCA, Gull Wing Group, American Bugatti Club, ICPFA.

**Profession:** Shop manager.

**Fun Fact:** My first exposure to interesting cars was a Bugeye Sprite.

## Raoul San Giorgi

**Area of Expertise:** Anything prewar and early postwar European, especially Alfa Romeo.

**Affiliations:** Pebble Beach judge for 15 years; other concours around the globe: Japan, India, U.K., France, Germany, Italy, Switzerland. Expert witness, supervising high-level restorations. Until recently, responsible for all major restorations of Louwman Museum in the Netherlands.

**Profession:** Retired from banking in 1997.

**Fun Fact:** Drove perhaps as many as 150 classic cars; not always owned ... Since I am a hands-on guy, I sometimes surprise people by asking technical questions.

## Bill Scheffler

**Area of Expertise:** Postwar sports; postwar grand touring, U.S. and foreign; Cunninghams.

**Affiliations:** Chief judge, Lime Rock Concours; judge at Audrain, Greenwich and other concours; co-founder and chair, Fairfield County Concours; marque club membership for Mercedes, Alfa, Porsche, NSX, and others.

**Profession:** Attorney, retired.

**Fun Fact:** I've participated in long-distance rallies for over two decades, including the Mille Miglia Storica, the Colorado Grand, the Copperstate 1000, the Ramshorn Rally, Going To The Sun, and the Texas, New England, Pacific Northwest, and Sports Car Market 1000s.

## Jonathan A. Stein

**Area of Expertise:** Pre- and postwar European sports cars, European classics, custom coachwork.

**Affiliations:** With Hagerty for 17 years, judge at Pebble Beach, Concours of America, Amelia Island, and others. Have written two books and contributed to or edited another two. Also edited or published another six.

**Profession:** Senior manager of hobby support for Hagerty.

**Fun Fact:** I've had my 1962 MGA coupe for 44 years, and I've just taken delivery of a 1962 Volvo P1800 identical to the one I bought new.

## Shellie Stewart

**Area of Expertise:** Race cars and Brass Era cars.

**Affiliations:** AACA Master Judge, VP of Race Car Certification team.

**Profession:** Document writer for wound-care company PRP Concepts, owner and mechanic for Renee James Collector Cars, owner/operator of The Game Changer health management.

**Fun Fact:** Crew chief in ARCA and assistant crew chief for NASCAR Cup/Xfinity/Camping World trucks. Also a licensed NASCAR driver.



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## Ed Sweeney

**Area of expertise:** Pre-1975 European sports and touring cars have been the main focus of my automotive career, extending from MGB and Austin-Healey cars to Grand Prix Bugattis. My experience with American cars is focused on prewar and Brass Era automobiles.

**Affiliations:** I have had the privilege of judging at the Radnor Hunt, Greenbrier, Audrain, and Ferrari Club of America Concours events. I also maintain a membership with the North American MGA Register.

**Profession:** Owner of Proper Noise Limited, a vintage automobile service and restoration shop in eastern Pennsylvania.

**Fun Fact:** The Proper Noise workshop sits at the foot of Mount Penn, where Charles Duryea used to road-test his horseless carriages prior to delivery.

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## Susan Tatios

**Area of Expertise:** Jaguar XKs, Porsche 356s, BMW 507s and 328s.

**Affiliations:** Radnor Hunt Concours, Amelia Island Concours, Carmel Concours on the Avenue.

**Profession:** Manage automotive restoration and service shop.

**Fun Fact:** Participated in the Mille Miglia in a BMW 507

## Jean Taylor

**Area of Expertise:** Pre- and postwar sports cars.

**Affiliations:** Greenwich Concours, Vintage Rallies Inc., Porsche Club of America, Minisport Restorations.

**Profession:** Vice president of Vintage Rallies Inc., president of Sharon Mountain Press, vice president of Taylor-Constantine Inc., vice president of Minisport Restorations.

**Fun Fact:** Hemmings Hobby Hero, nationally known photographer for *Car and Driver*, *The New York Times*, *Sports Car International*, *Victory Lane*. Winner of numerous International Automotive Media Awards.

---

## Rich Taylor

**Area of Expertise:** Anything with wheels.

**Affiliations:** The only person who's been a judge at Greenwich Concours every year since it began. Amelia Island 17 years, Lime Rock every year.

**Profession:** President of Vintage Rallies Inc., president of Minisport Restorations, president of Taylor-Constantine Inc., columnist for *Linkage*, *Victory Lane*, *SpeedTour Quarterly*, auto show editor for *The New York Times*.

**Fun Fact:** Previously served as managing editor of *Car and Driver*, editor of *Special Interest Autos*, editor of *The Milestone Car*, auto editor of *Popular Mechanics*. Garnered 31 International Automotive Media Awards and Ken Purdy Award. Hemmings Hobby Hero.

## Michael Tillson

**Area of Expertise:** Ferrari and Porsche vintage race cars, American and European classic cars.

**Affiliations:** Founder and chairman of the Radnor Hunt Concours, Judge at Amelia Island, Hilton Head, and Boca Raton Concours. Chief judge at the Carmel Concours on the Avenue.

**Profession:** Own a restoration shop for high-performance European automobiles.

**Fun Fact:** Built and drove race cars in the World Endurance Championship in the 1960s and 1970s.

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## Rubén Verdés

**Area of Expertise:** Rolls-Royce and Bentley.

**Affiliations:** Judge at Boca Raton Concours, Cavallino Classic Sports Sunday, Radnor Hunt Concours, St. Michaels Concours.

**Profession:** Publisher, *Marque2Market* magazine.

**Fun Fact:** Past president of the Rolls-Royce Owners' Club, current editor of the *SAH Journal* for The Society of Automotive Historians.

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## Charles Vrana

**Area of Expertise:** Postwar Buick and Chrysler products.

**Affiliations:** Riviera Owners Association, WPC Club, Antique Automobile Club of America.

**Profession:** Past auto body and paint trade, lifelong car nut.

**Fun Fact:** Have owned and collected original, unrestored cars since 1983. //



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# 2021 Winners







### Best of Show, Best in Class

Prewar Classics

**1927 Mercedes-Benz Model K**

Michael and Joannie Rich



### Best of Show Finalist, Best in Class

Postwar Sports Italian

**1961 Ferrari 250 TR1/61**

Peter Sachs



### Best of Show Finalist, Best in Class

Featured Class — 100th Anniversary of Duesenberg

**1931 Duesenberg Convertible Victoria**

Ralph Marano



### Best in Class

Featured Class — Motorcycles — Moto Guzzi

**1952 Moto Guzzi Falcone Sport**

Wicker Francis



**Best in Class**  
Contemporary Supercar  
**2020 Bugatti Divo**  
Timothy Mohan



**Best in Class**  
Featured Class – GM  
**1968 Penske Camaro Z28**  
Irwin Kroiz



**Best in Class**  
Featured Class – Lancia Pre-1950  
**1947 Lancia Aprilia**  
Michael Kristick



**Best in Class**  
Featured Class – Right Coast Rods  
**1932 Ford Jack Lenz "Golden Rod" Roadster**  
Ross and Beth Myers

## 2021 Winners: Best in Class



### Best in Class

Featured Class — Allard Track 75th Anniversary  
**1949 Allard J2 Prototype**  
Gerald Lettieri



### Best in Class

Featured Class — Springfield Rolls-Royce  
**1921 Rolls-Royce Silver Ghost**  
Mark Corigliano



### Best in Class

Featured Class — 100 Years of 3 Litre Bentley  
**1926 Bentley 3 Litre Tourer**  
Frank Allocca



### Best in Class

Postwar Sports German  
**1959 Porsche GT Speedster**  
Robert Rathe



**Best in Class**  
Postwar American  
**1956 Continental Derham Victoria Coupe**  
Gene Epstein



**Best in Class**  
Featured Class – Ford  
**1966 Ford GT40 Mk II-B**  
Miles Collier



**Best in Class**  
Featured Class – Allard Road 75th Anniversary  
**1950 Allard K2**  
Andrew Picariello



**Best in Class**  
Featured Class – Indian Motorcycles  
**1937 Indian Sport 4**  
Roland Houde

## 2021 Winners: Best in Class



### Best in Class

Featured Class — Lancia Post-1950

**1958 Lancia Aurelia**

Lee Hower



### Best in Class

Featured Class — Vintage SUV

**1942 Dodge WC53**

Brian Cook



### Best in Class

Muscle/Performance

**1969 Plymouth GTX**

James Muller



### Best in Class

Postwar Sports English

**1952 Jaguar C-Type**

Drake Darrin

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### Grand Marshal's Award

Featured Class — Lancia Pre-1950

**1946 Lancia Aprilia**

Charles Schoendorf



### National Automotive Heritage Award

Featured Class — Allard Track 75th Anniversary

**1953 Allard J2X**

James Taylor



### Hagerty Drivers Foundation

Postwar Sports German

**1955 Mercedes-Benz 300SL Gullwing**

Bob Torre



### Malcolm Pray Memorial Award

Featured Class — Allard Track 75th Anniversary

**1951 Allard J2X**

Michael Kaleel



## 2021 Winners: Class/Specialty Awards



### Chief Judge's Award

Featured Class — Right Coast Rods

**1927 Ford Model T**

Randy Bianchi



### Wayne Carini's The Chase Award

Featured Class — Right Coast Rods

**1934 Ford Model 40**

Jeffrey Goldstein



### Timeless Elegance Award Presented by Oris

Postwar Sports Italian

**1958 Ferrari 250 Pininfarina Cabriolet Series I**

Michael Florio



### 1000 Mile Dream — Best Mille Miglia Vehicle

Postwar Sports Italian

**1970 Ferrari 365 GTB/4 Daytona**

Peter Ponzini



**Distinguished Motorcar Award Presented by J.P. Morgan Private Bank**

Featured Class – 100th Anniversary of Duesenberg  
**1921 Duesenberg Straight Eight**  
Auburn Cord Duesenberg Automobile Museum



**Class Awards (Award of Speed & Style)**

Featured Class – Springfield Rolls-Royce  
**1929 Rolls-Royce Phantom**  
Toby Stinson



**Class Awards (Award of Speed & Style)**

Contemporary Supercar  
**2019 McLaren Senna**  
McLaren Philadelphia



**Class Awards (Award of Speed & Style)**

Postwar Sports English  
**1960 Aston Martin DB4**  
Joe Limongelli

## 2021 Winners: Class/Specialty Awards



### Class Awards (Award of Speed & Style)

Postwar Sports German

**1971 Porsche 914/6**

Thomas and Kristin Zarrella



### Class Awards (Award of Speed & Style)

Contemporary Supercar

**2020 SCG 003S**

HK Motorcars



### Class Awards (Award of Speed & Style)

Muscle/Performance

**1970 AMC Javelin Trans-Am**

Fritz Helmuth



### Class Awards (Award of Speed & Style)

Featured Class — Right Coast Rods

**1932 Ford Model B Roadster**

Laura SanGiovanni

## 2021 Winners: Class/Specialty Awards



### Class Awards (Award of Speed & Style)

Muscle/Performance

**1966 Pontiac GTO**

Amy and Roger Stolarick



### Class Awards (Award of Speed & Style)

Featured Class – Indian Motorcycles

**1946 Indian Chief**

John Skeadas



### Class Awards (Award of Speed & Style)

Postwar American

**1959 Cadillac Coupe**

Frank Tomasello



### Class Awards (Award of Speed & Style)

Postwar American

**1959 Buick LeSabre Convertible**

William Reinholtz

## 2021 Winners: Class/Specialty Awards



**Class Awards (Award of Speed & Style)**  
Featured Class — Allard Road 75th Anniversary  
**1951 Allard K2**  
Nick Grewal



**Class Awards (Award of Speed & Style)**  
Postwar Sports German  
**1967 Porsche 911R Prototype**  
Dave Deluca



**Class Awards (Award of Speed & Style)**  
Prewar Classics  
**1928 Minerva AF**  
Jack B. Smith Jr.



**Class Awards (Award of Speed & Style)**  
Featured Class — Allard Road 75th Anniversary  
**1953 Allard Palm Beach**  
Axel Rosenblad

## 2021 Winners: Class/Specialty Awards



**Class Awards (Award of Speed & Style)**  
Featured Class — 100th Anniversary of Duesenberg  
**1929 Duesenberg J Murphy**  
Rare Precious Metals



**Class Awards (Award of Speed & Style)**  
Featured Class — Lancia Post-1950  
**1955 Lancia Aurelia B24S**  
Don Bernstein



**Class Awards (Award of Speed & Style)**  
Featured Class — 100 Years of 3 Litre Bentley  
**1934 Bentley 3 1/2 Litre Kellner Bodied**  
Dirk Burrowes



**Class Awards (Award of Speed & Style)**  
Featured Class — GM  
**1963 Chevrolet Corvette Grand Sport**  
Teddy Freund



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## RARELY SEEN, NEVER FORGOTTEN



Featured Class

# Vignale-Bodied Automobiles

**Carrozzeria Alfredo Vignale: An Italian Study in Style**

By **Ken Gross** | Photography by **Peter Harholdt**







**C**ustom coachbuilding thrived in Italy, most notably in the turbulent “Italian renaissance” period that followed World War II. The region surrounding Turin was the epicenter of a bustling metalworking industry. The skills required to painstakingly reshape flat sheets of aluminum into curvaceous automotive body panels became a logical extension for the homegrown talent

whose forebears had hand-fashioned intricate suits of body armor for centuries. Fiat, Lancia, Maserati, and Alfa Romeo existed before World War II, while Ferrari emerged in 1947. These marques and several smaller companies demanded custom coachwork for expensive, limited-production models.

One of the major prewar coachbuilders was Stabilimenti Farina. Alfredo Vignale was the son of Francesco Vignale, the man in charge of the Stabilimenti Farina paint shops. Alfredo was only 11 years old when he dropped out of school to become a

**Left:** This 1951 Ferrari 212 Export Spider won the Coppa d’Oro at the 2005 Concorso d’Eleganza Villa d’Este.  
**Above:** Alfredo Vignale established Carrozzeria Vignale in 1946.



metalworking apprentice, after which he began working at Stabilimenti Farina, where he stayed until 1940.

Alfredo reworked his personal Fiat 500 Topolino with an alloy body that he'd designed and built. The little car attracted a great deal of attention, and Vignale's talent was soon recognized. To set up his own shop, he obtained financing from fellow craftsman Angelo Balma as well as his brothers, Guglielmo and Giuseppe Vignale. Carrozzeria Vignale was founded in 1946, with its workshops located in the Via Cigliano in Turin.

A rakish competition Ferrari 212 Inter berlinetta by Vignale. Look closely and you can see elements of the later Cunningham C-3.

Vignale landed prestigious commissions. The enterprise began with an acclaimed coupe body on a Maserati A6G chassis in 1952, which was followed by numerous bodies on Siata and Cisitalia chassis. Vignale built stunning racing and road car bodies for Ferrari, and one particularly handsome design, penned by Giovanni Michelotti, was adapted from a Ferrari 250 GT berlinetta and scaled up in 1952 to

## **Vignale bodies were often laced with art deco–like details, baroque instrument clusters, fender “portholes,” raised trim strips, not-so-subtle reveals, and other special elements.**

The four men's abilities smartly complemented one another. Guglielmo possessed his father's skills in painting and finish work. Giuseppe managed the small coachbuilding enterprise. Angelo Balma's expertise lay in securing affordable secondhand machinery and surplus materials. Alfredo was the creative force. An instinctively imaginative artist, he was assisted by Giovanni Balma, Angelo's son.

become the limited-production Cunningham C-3 coupe.

In the early days of Ferrari, Vignale built a fair number of 166 Mille Miglia coupes and spiders, then segued into 212 Export barchettas, cabriolets, spiders, and coupes. Ferrari's roadgoing and racing models grew in size, including the 340 America; the brutal 340 Mexico racers, with their low roofs, long hoods, and aggressive stances; and luxurious 342s and 375 Americas. In addition, many Mille

Miglia competitors proudly wore custom Vignale coachwork. Vignale bodies were often laced with art deco-like details, baroque instrument clusters, fender “portholes,” raised trim strips, not-so-subtle reveals, and other special elements. I’d stop short of calling Vignale styling fussy, but there were often many surface details that demanded attention, if not always affection. Vignale enthusiast Dave Hutchison, who helped organize the Vignale classes for Greenwich, refers to the distinctive Vignale style as “early 1950s chic.”

One of the more unusual Vignale-bodied cars is a Packard 120 cabriolet. Built on a 1939 chassis, this massive convertible features a hood that opens on either side, a broad grille that reflects prewar Packard design cues, and flat body sides that wrap underneath the doors. Vignale bodies appeared on a wide range of chassis: There’s one on an Aston Martin DB2/4, there were Cisitalia 202s, and a series of Ford-Cisitalia 808 coupes and roadsters.

Despite an auspicious start, Vignale never received the lucrative and attention-getting commissions that sprang from Enzo Ferrari. Battista “Pinin” Farina, who had developed a strong friendship with Enzo early on, eventually triumphed over renowned coachbuilders such as Touring, Ghia, Boano, Bertone, Allemano, and others for Ferrari orders. Even so, Vignale remained busy, building 1000 bodies annually by the early 1950s, which necessitated a move in 1961 to a larger facility in Grugliasco, west of Turin.

Individual Vignale designs abound. The dramatically different Lancia Nardi Blue Ray 1 and 2, commissioned by Enrico Nardi, survive as bold efforts of the mid-1950s. There was a Vignale creation on the Fiat Otto Vu chassis, and 13 examples were built. Viewed today, this Michelotti

The vertical bar on the grille of this 1951 Ferrari 212 Export was a special Vignale design element that was used sparingly.



Photo courtesy Nicholas Kalkow



confection, with its lusty 2.0-liter Fiat V-8, displays styling elements from the firm's Ferrari 250 designs and a hint of the later Triumph 2000. The last Ferrari with a Vignale body was a less than successful shooting brake, a rebody on a 1957 Ferrari 330 GT chassis.

To attract clients, Vignale presented many memorable designs at the major automobile shows. Often, they were not on expensive platforms. The *Rendez Vous*, a smart fastback on the Fiat 600 chassis, and the *Raggio Azzurro*, a Michelotti-designed sports coupe for Nardi, with a Lancia Aurelia powertrain, were notable examples. In 1959, Vignale displayed two attractive one-off designs at the Turin Motor Show. One was a handsome Lancia Flaminia Spider with a low, wide, egg-crate grille. The other was a custom BMW 507 with a removable hardtop. Both cars were penned by Michelotti. The red 507 is particularly interesting, as it's a more linear approach to Albrecht von Goertz's curvaceous production 507. Another 1959 effort by Vignale was a handsome hardtop coupe on the Lancia Appia chassis.

In 1961, a Vignale-bodied Corvette concept car was designed by Gordon Kelly and displayed at the 1961 Paris

**The rear view of the Cunningham C-3 shows how the two-tone paint reduced the bulky shape and streamlined the design. Those massive bumpers were needed to protect the aluminum body.**

Motor Show. Curvaceous and decidedly Italian in stance and appearance, it is one of one, and the exercise was not repeated. That same year, a futuristic Fiat 1500 Vignale Glenn spider appeared. Named for the American astronaut John Glenn, it had a removable T-top roof, quad headlamps, and other somewhat fussy features.

Keeping pace with increasingly challenging competition, Vignale hired talented individuals, often at a young age. Alfredo Zanellato was hired in 1962, when he was just 20 years old. After proving himself, he was placed in charge of a sports coupe commission for Daihatsu, followed by a Fiat 850 project, and a competition car for French automaker Matra. Vignale independently produced the sprightly little two-cylinder Fiat 500 Gamine roadster from 1967 to 1970, building between 700 and 800 examples.

Maserati also became an important client, with Vignale producing coachwork for several models including the *Mistral*, *Sebring*, *Mexico*, *Indy*, and the *Quattroporte*

4200. Fiat commissions included the Fiat 850 spider and berlinetta, as well as the Eveline and Samantha fastback coupes for the 124 and 125 chassis. A Vignale design for the Tatra 613 prototype became a preview of the production model, which Vignale also built in small numbers. Vignale presented the Jensen Nova concept car and was later contracted to build Jensen FF and Interceptor bodies. In total, Vignale coachwork appeared on more than 50 different chassis, sourced from many auto companies in Europe and Asia. It was not to last, however, and the end came suddenly in tragedy.

coachbuilding, and even companies that built custom bodies in small numbers, was fading. With sales volumes starkly receding, the Vignale plant closed in 1975. But vestiges of the past lingered on.

Ford of Europe used the Vignale name on a Lagonda show car at the Geneva motor show in 1993. Then the Ford Focus Vignale concept car appeared at the 2004 Paris Motor Show. A short-lived 2013 effort to launch a full range of Vignale nameplate cars, conceived as an upscale luxury brand, was spearheaded by Ford of Europe, but to no avail. By that time, the once-hallowed Vignale name

## **Ford absorbed the automaker De Tomaso and what was left of Vignale in 1973. The Vignale plant closed in 1975.**

On November 16, 1969, Alfredo Vignale was killed in a road accident, just one day after he'd sold his company to Argentine businessman Alejandro de Tomaso. Vignale's Maserati left the road on a misty evening in Strada del Portone, hit a lamppost, and crashed into a ditch. Badly injured when his head hit the dashboard, Vignale was alive after the crash, but he died shortly thereafter at a nearby hospital.

It was all downhill from there. Ford Motor Company absorbed the automaker De Tomaso and what was left of Vignale in 1973. Ford planned to use the Vignale works to produce Ghia-designed cars such as the De Tomaso Pantera, powered by a Ford V-8. Production numbers, however, were not up to expectations. The notion of

had lost its provenance. Today, Ford Motor Company still owns the Vignale and Ghia nameplates.

Born into a coachbuilding tradition at the dawn of the era, Alfredo Vignale parlayed his creative design and fabrication skills into a competitive and respected carrozzeria that prospered for a while, was augmented by the genius of Giovanni Michelotti and others, then fell victim to Italy's industrial unrest and changing times. The handsome Vignale badge graces many lovely survivors, several of which will star at the Greenwich Concours d'Elegance. //

**Each C-3 was shipped to Italy to be bodied, then returned to Cunningham in West Palm Beach, Florida, for completion.**





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Featured Class

# Rolling Bones

Some of the meanest hot rods are built in a cow barn in rural New York.

By **Ken Gross** | Photography by **Brandan Gillogly**

**N**early 20 years ago, at the National Street Rod Association's eastern national meet in York, Pennsylvania, I spotted two hammered, fenderless '32 Ford 3-window coupes parked side by side and I about stopped in my tracks. Chopped unmercifully, clad in faded paint and with stripped interiors, they crouched next to one another like two old alley cats, hanging out before another raid on the trash barrels.

I didn't realize it at the time, but a small revolution had begun. Taking hot-rodding to another extreme, Ken Schmidt and Keith Cornell (and now, working with Ken's son Matt), co-owners of the Rolling Bones Hot Rod Shop in Greenfield Center, New York, had created a pair of hot rods that didn't look like anything anyone else was building. They grabbed national attention and were soon featured in many magazines.

Both cars were essentially brand new, but they'd been constructed with authentic old parts. The surfaces had been artfully distressed to mimic the lived-in paint and dinged metal you'd expect from years of hard street and track life. Schmidt and Cornell drove their cars cross-country to California and stopped at Bonneville several times, adding to the coupes' virtually overnight reputation. Then they built a hardscrabble '32 Ford roadster that looked like the cool coupes' little brother.

This "new" roadster had distressed black paint, a worn canvas top (stained with tea, I later learned, to look as though it were a half-century old), a ratty-sounding flat-head V-8, and a faded leather interior—not to mention a genuine Southern California Timing Association Dry Lakes Timing Tag on the dash. Once again, Schmidt and Cornell really had appreciative heads nodding.

"We were not interested in building cars with new or reproduction parts," Schmidt insisted. "Plenty of other guys did that."

It's been more than 20 years, and the Rolling Bones shop has built more than 30 cars for satisfied—you could say devoted—clients from Great Britain to California. So I asked Schmidt what, if anything, had changed.

"I don't think it's changed at all," he replied. "We're still the same three guys. Customers still come to us for one



From top: Dick DeLuna's '34 Ford has all the Rolling Bones features, including a hot Navarro-equipped flathead with a Vertex mag, plus louvers everywhere, including the roof and the decklid. The crust of salt adds an extra touch of authenticity.





The interior of Dick DeLuna's '34 Ford 5-window coupe boasts bomber seats and a Bell racing steering wheel. It has a grille from a rare Canadian Cockshutt tractor.



## Rolling Bones has a different way of doing things. It has a successful blueprint, but no two cars are alike.

of our cars. And we still work in the same old cow barn. We build better cars now; they're more labor-intensive," he continued, "and we add more details. All the modifications in the bodies are very subtle. But despite these alterations, we try to build our cars as though they were supposed to be that way. We want the whole car to stand out, not the details."

"We love classic old engines," Schmidt added, "Y-Block Fords, early Dodge and De Soto Hemis, 327 Chevy V-8 small-blocks, and Buick nailheads. Any kind of a vintage engine interests us. We're not moving away from flat-heads, but the collectors we serve want to drive their cars, so they're looking for more horsepower and worry-free, coast-to-coast driving reliability. Some owners supply the

motors, but if we have one built, it's usually by Ted Eaton, in Lorena, Texas. He's won the Engine Masters Challenge several times."

Tom McIntyre was one of Rolling Bones's first customers and owns the #78 red '32 Ford 3-window coupe with a 241-cubic-inch Dodge Red Ram Hemi V-8. The project started in 2008, then was put on hold; they began again in 2011 and finished in 2013.

"They have a different way of doing things," McIntyre told me. "They have a successful blueprint, but no two cars are alike. I like the way their cars look and are built. They see each car as a new project. They don't build a cookie-cutter car. Every one starts with a vision.

"I have driven and driven my car, somewhere around



Jim Leggett



7000 or 8000 miles. First thing I did when it was finished was to fly to New York. I drove it around the block a few times, and the next morning, I threw my suitcase in the trunk and drove it to Los Angeles, clear across country, within a week of it being finished. I took extra spares, but I had a totally trouble-free trip. It's a great experience to see the world through a 4-inch windshield."

Schmidt is upfront about the cost of a Rolling Bones build. "It would be hard for us to build a Brookville steel-bodied '32 Ford roadster, middle of the road on the menu, for less than \$150,000. When you're talking about 1932 through 1934 coupes, we do major modifications; they're going to be just under \$200K or a bit more, depending on what you do. With a roadster, you can have a leather interior that costs more, but you don't have the chop labor like a coupe. Still, it adds up. It's crazy, isn't it?"

But working with artists means the build comes out their way. "I get to pick about 95 percent of a car," Schmidt said. "We're very fortunate, and we're very protective of our style and our customers. We don't make promises we can't keep. It can take five years. The owners are like

**Opposite:** A wicked chop, a hand-built nose, and a tubular Ford front axle make the Bones "S&S" '34 Ford coupe unmistakable. **Above:** Jacqueline and Jonathan Suckling's '32 Ford has cruised to Bonneville, running on the salt flats multiple times.

a brotherhood, a family. We have our annual Garage Night party in February, and most of the guys will come from all over the world—in the middle of winter—to a cow barn in upstate New York."

"This whole thing has really been a trip," Schmidt said with a smile in his voice. "We're looking to build more cars—really they're pieces of sculpture. We find guys who like old hot rods the way we do and want one of their own.

"Expensive as they are, mean and nasty," he added, "our cars are friendly. Whenever a group gathers, they're leaning on cars, they're not afraid—they're like a comfortable pair of jeans, welcoming at the same time as they're aggressive-looking. We built these cars to drive. We've driven to Bonneville many times and we've competed there. We wanted to take them cross-country.

"We just had no idea people would go so nuts." //

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# Brass Era

Motoring in the Brass Era was primitive, challenging, and even scary...

By **Ken Gross** | Photography by **Peter Harholdt**

**B**efore World War I, more than 1000 different makes of cars were built in the United States, in cities from coast to coast. Antique automobile enthusiasts call the period from 1890 to 1918 the “Brass Era.” Here’s why.

Automotive brightwork, a carryover from horse-drawn carriages, consisted of brass plating, which required constant upkeep. Many fitments were forged steel, and most cars used a substantial amount of wood in their construction, just as carriages had for centuries. After World War I ended in 1918, brass plating evolved through a brief nickel period and then transitioned into the chrome plating that we know today.

**Opposite top:** The ubiquitous Ford Model T was the car that put America on wheels. **Bottom:** In contrast, the powerful 1914 Simplex Model 50 “Speed-Car” can keep up with modern traffic.

The motoring landscape looked quite different a century ago. Cars of the Brass Era were colorful; the earliest models were primitive by any modern standard. Many of them utilized steam or electric power for propulsion—which required, in the first instance, an engineer’s talents to simply operate the vehicle, and in the second, the need for frequent battery recharging. Both types had a relatively short driving range, and neither variant would survive much past the 1920s.

Although more conventional cars with gasoline engines had longer driving ranges, they had to be started by hand, via a crank that was dangerous to use. Tires were fragile, necessitating frequent changes. Wheels in this period were usually made of wood, often with demountable rims. Motoring was dangerous, dirty, and difficult, not to mention expensive, until Henry Ford’s mass-produced Model T put the world on wheels.

Cars with enclosed bodywork were rare; most automobiles had open bodies, often with a folding canvas



This racy 1916 Stutz Bearcat was highly coveted in the Brass Era—and remains so today.



## **Crank-starting a car took skill and strength. It was also dangerous, because the crank could kick back, resulting in broken fingers, arms, or worse.**

top, and sometimes they went without a windshield. The lighting systems used acetylene gas, stored in a tank on the car, and each lamp required individual manual operation. Instrumentation was sparse; ride and handling were primitive, and the spindly cars frequently broke down. The expression, “Get out and get under,” stemmed from the Brass Era.

A few fearless motorists in these early days dared to drive across the country. Contests such as road rallies from Peking to Paris and New York to Paris brought attention to these bold pioneers. Today, Britain’s London to Brighton reliability trial finds hundreds of cars built before 1905 making the trek from London to Brighton by the sea, reminding spectators along the route of the trials and tribulations of early motoring.

In general, cars of the Brass Era range from petite, curved-dash, single-cylinder Oldsmobile Runabouts,

Model T Fords, and Locomobile steamers to luxurious Rolls-Royce Silver Ghosts and Packard Twin Sixes. While some names such as Ford are familiar, more obscure marques such as Chalmers, Pope-Toledo, Stevens-Duryea, and Winton have long since disappeared from the automotive landscape.

All brass cars are now more than 100 years old, and the category embraces a variety of well-known and rare makes, using gasoline engines as well as steam and battery power. And they weren’t all made in Detroit. Marques based in the state of New York such as Lozier (Plattsburgh), Cunningham (Rochester), Pierce (Buffalo), and Franklin (Syracuse) were all pioneers. Long-forgotten

**This handsome Delaunay-Belleville Roi des Belges Tourer was the epitome of roadgoing luxury in 1908. The round radiator and hood were D-B trademarks. All the trim was brass.**



badges such as EMF, Jewell, and Brush survive today in small numbers. EMF stood for Everitt-Metzger-Flanders, a trio of men who helped found Studebaker. Long before Japanese cars came to our shores, Mercedes built cars in Long Island City and Rolls-Royce followed suit in Springfield, Massachusetts.

Smallish “cycle cars” including Trumbull, Saxon, and Metz vied with larger tourers from Lozier, Oldsmobile, Peerless, Pope-Hartford, and Thomas. Sporting motorists chose racy two-seat speedsters such as the Mercer Raceabout, the Stutz Bearcat, the Hudson “Mile-a-Minute,” the Marion Bobcat, and the Corbin Speedster. Although technology was crude and cars only had two-wheel mechanical brakes, there were some technical advances. Christie offered front-wheel drive as early as 1904. The Chadwick automobile featured a supercharger, well before the Great War. The 1917 Woods Dual Power combined an electric motor with a gasoline engine. Today, many of the bigger, more important brass cars, especially open sports models, trade for sums over \$1 million.

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In the early 1900s, however, intrepid motorists had none of these creature comforts. Typically, a motorist in the Brass Era dressed up for a drive in a long coat (called a duster, because the unsealed roads were dusty); a stout, wide-brimmed hat; and goggles (most cars did not have a windshield or wipers, and only infrequently did they have tops). Completely enclosed cars were rare at first. There were no safety belts. Windows were plate glass and quick to shatter in an accident.

Crank-starting a car took skill and strength. It was also dangerous, because the crank could kick back, resulting in broken fingers, arms, or worse. Reliable electric starting didn't appear until 1912, although some makes offered optional compressed-gas starting. Charles Kettering came to General Motors from National Cash Register. He invented the electric self-starter because one of his friends was killed by an errant crank, which flew up and struck him on the jaw, breaking it and causing an infection. Kettering

**This 1912 Hispano-Suiza 15T Torpedo Sport is one of only seven long-chassis examples, and it still has its original paint, applied in Paris 110 years ago. It's a quick, nimble sports roadster.**





## **The passage of a car belching smoke and snuffling through an unmuffled exhaust could (and often did) scare a passing horse, resulting in a sudden accident.**

had reasoned that the electric motor that opened a heavy cash register drawer could be adapted to start an engine. His invention made starting a car easy and paved the way for women to be able to start and drive cars without the assistance of a man.

Many early cars steered via a tiller such as the kind you might find at the helm of a boat, not a wheel, so it was easy to overcorrect. This, in turn, made it difficult to drive smoothly in a straight line. The engines were relatively loud, and/or they were equipped with exhaust cutouts, and show-off owners liked to use them to herald their comings and goings. The passage of a car belching smoke and snuffling through an unmuffled exhaust could (and often did) scare a passing horse, resulting in a sudden accident.

Electric cars were simply unplugged from a home charger, then it was “switch on and go.” Steam cars,

though, required a complex regimen to fire up the boiler, build up steam, and assure sufficient steam pressure before progress could be made. There were very few gasoline stations, so fuel had to be purchased directly from fuel companies or from stores. Motorists filled their own gas cans and transferred the fuel to their car’s tank. Steamers needed water, so the drivers carried a hose to pump it from creeks and rivers.

There was no commonality of controls: Some cars had steering wheels on the left, some on the right, and others had the aforementioned tillers. Many cars used spark

**King Alfonso XIII of Spain was an enthusiastic motorist who wanted a quick and nimble sports roadster. Hispano-Suiza offered this namesake model in several variations. Cars such as this are highly prized for their rarity today.**

and throttle quadrants on the steering wheel. A few makes had foot pedals, and in some cases, reverse gear was so engaged. The shift levers (there was no standard pattern) were often located outside the body, attached to the frame rail. Friction-drive cars approximated the gearless convenience of automatic transmissions. Service was more frequently needed; fragile tires blew out constantly (many cars carried multiple spares); cars overheated with regularity; starting in winter required priming the cylinders using priming cups built into the cylinder head. Demountable rims on some cars made changing tires easier, and many motorists changed tires themselves, as they lived far from anything resembling a service garage.

The roads, especially in muddy spring and frigid winter, were unmarked and in appalling condition. Cross-country endurance trials, reliability events such as the Glidden Tour, and the early advent of motoring clubs helped spur manufacturers to make their cars more reliable. Motorists who stalled or got stuck in the mud were greeted with derisive cries such as, "Buy a horse!" The wealthy employed chauffeurs to maintain their vehicles. Until service garages sprang up and

dealers expanded their facilities to repair what they sold, most maintenance was largely do-it-yourself. Of course, the machines themselves were simpler back then.

There were those who felt that the early automobile, a spindly contraption on thin tires and wooden-spoke wheels, propelled by a small, hard-to-start gasoline powerplant, was inferior and more inconvenient than a horse and buggy. The first automobiles were considered a fad that would never catch on. Wouldn't those detractors be astonished, more than 100 years later, to see the likes of today's modern cars?

The Greenwich Concours d'Elegance will present a Brass Car class this year. Imagine what it was like to drive one of these early motoring jewels when they were new. Speak to their owners as you go through the class and learn the amazing stories of these motoring pioneers. //

**The definitive American pre-World War I sports car, this 1911 Mercer Raceabout was designed by Finley Robinson Porter and built in Trenton, NJ. Light and surprisingly nimble, a well-tuned Mercer could hit 100 mph and show its heels to anything on the road.**





Featured Class

# Powered by America

European cars with American engines make the best kind of hybrids.

By Tom Cotter

**S**wapping engines is nothing new. In America as early as the 1930s—and likely well before—racers, hot-rodders, and backyard mechanics regularly installed flathead V-8s into a wide range of automobiles.

After World War II, fledgling industries cropped up to capitalize on the enthusiasm for such high-performance conversions. Bill Frick and Phil “Ted Tappet” Walters partnered to open Frick-Tappet Motors on Long Island, New York, becoming famous for building Fordillacs and Studillacs:

Cadillac engines installed in the shoebox Fords and swoopy Studebakers of the early 1950s.

But engine swaps were not the exclusive domain of the Yanks. Firms in the United Kingdom were producing small numbers of Anglo-American hybrids, cars with European coachwork powered by American drivetrains, as early as the mid-1930s. Motorcycle pioneer George Brough—known for his Superior, the “Rolls-Royce of Motorcycles”—manufactured 25 coachbuilt sport

**Above:** Built from 1951 to 1954, the Nash-Healey sported Italian bodywork on an English chassis, with an American engine.

Simon Clay/Getty Images

convertibles on American Hudson chassis, powered by Hudson straight-eight engines.

Seeing a business opportunity, a number of well-heeled (and not so well-heeled) European automakers decided to give American hybrid manufacturing a try, beginning in the 1950s and lasting into the 1970s.

Europe was flush with body builders, called panel beaters in England and carrozzeria in Italy. Bending, twisting, and forming metal was something that could be done in a four-car garage, of which there were many in the artistic town of Turin. Companies such as Bertone, Pininfarina, Vignale, and others were scattered throughout the city.

Stories abound about metal fabricators who worked at one carrozzeria during the day, then packed up their tools to work at a competitive shop across town in the evening. Depending on the finances of the shop's owner, equipment could be as imposing as huge presses and exotic bending machines or as simple as a tree stump, a bag of sand, and various hammers for shaping the metal.

Bodies might have been relatively easy to fabricate, but drivetrains were harder. This is where American components came into the picture.

It was no secret that America, the world's leader in auto production, could turn out highly optioned, reasonably priced cars with engines that were powerful, reliable, and relatively affordable.

Here are a few examples of the "hybrids" that will be displayed on Greenwich's concours field:

### **Nash-Healey**

"A marriage made in heaven" is what British sports car manufacturer Donald Healey and Nash-Kelvinator president George W. Mason must have thought after meeting on the RMS *Queen Elizabeth* in 1949. The story goes

that the two indulged in expensive Scotch and smoked Cuban cigars while they discussed each other's business challenges: Mason wanting to enhance the Nash's dowdy image and Healey seeking to contract with a U.S. engine supplier for his sports car projects. By the time the ship had docked, an idea had been hatched that would become the Nash-Healey. Built between 1951 and 1954, the Nash-Healey had aluminum coachwork mounted onto a modified Healey Silverstone chassis. In 1952, Pininfarina

**Cobras were primarily built to win races, and that they did, with numerous championships around the world. But they made pretty good street cars as well.**

restyled the body, and the stout, inline-six-cylinder cast-iron engine block was topped with an aluminum cylinder head and twin Carter carburetors.

As anemic as this combination may have seemed, Nash-Healeys had startling racing successes. In the 1952 running of the 24 Hours of Le Mans, a modified Nash-Healey roadster finished third overall, behind the two mighty 300SLs from Mercedes-Benz. The next year, a Nash-Healey convertible finished 11th overall and turned a higher average speed than the third-place finisher.

Production ceased in 1954, with a total of 506



Carroll Shelby used the age-old formula of a huge engine stuffed into a small car; the legendary Cobra was the result.



examples. The reason? A Nash-Healey cost more than a Cadillac, mostly due to the high cost of building a car in three countries: America (engine), England (mechanicals), and Italy (coachwork).

### **AC Cobra**

Probably the best-known American hybrid is the Cobra, the product of the marriage between an AC Ace—a small-volume sports car produced in England—and a Ford V-8 engine made in America.

The often-told story has it that Carroll Shelby, a champion race driver and co-winner of the 1959 24 Hours of Le Mans, decided after retiring from racing to build a car that would “kick Ferrari’s ass.” With no mechanical ability and even less money—but amazing sales skills—Shelby convinced AC that he had Ford in his pocket and convinced Ford that he had AC in his pocket. Both agreed, and Shelby was in the auto-manufacturing business.

Shelby instructed AC to modify its six-cylinder Ace model with slightly wider fenders, wheels, Stewart-Warner gauges, and relocated steering gear to accommodate the Ford V-8. The car was shipped from the Thames Ditton, England, factory without an engine or transmission to Shelby’s headquarters in Los Angeles. There, the

The Iso Grifo had a steel body crafted in Italy, while under its hood beat an American heart in the form of a 327-cubic-inch Corvette V-8. A larger 427-cubic-inch V-8 would come later.

Ford V-8 engine and transmission were installed into the tight AC engine bay.

Cobras were primarily built to win races, and that they did, with numerous championships around the world. But they made pretty good street cars as well.

Shelby tops the production record for American hybrids. Between small-block and big-block V-8 Cobras, 998 examples were produced before the Cobra era came to an end. After production ceased, however, the Cobra went on to become the most reproduced car in history, with about 60,000 replicas featuring either aluminum or fiberglass bodies.

### **Iso Grifo**

Renzo Rivolta made a fortune manufacturing refrigerators and, later, tiny Isetta “bubble cars” near Milan, Italy, in the 1950s. But his ambitions were greater than iceboxes and diminutive runabouts; he sought to build GT cars.

Rivolta first built a high-performance 2+2 called the Iso Rivolta, but he decided to pursue a sporty two-seater,

similar to the British Gordon-Keeble he once borrowed. He hired Italian engineer Giotto Bizzarrini, who was largely responsible for developing the Ferrari 250 GTO, to design a chassis around a Chevrolet V-8 drivetrain. Rivolta hired Bertone to build the bodies from a Giorgetto Giugiaro design. The car, built of steel, had an excellent fastback profile. Equipped with a range of 327-cubic-inch Corvette V-8s, a four-speed gearbox, and fully independent suspension, the Iso Grifo was considered by some to be an Italian Corvette.

A Chevy big-block 427 was later an option, increasing the top speed from 140 mph to 170 mph. Before production wound down in 1974, a few Grifos were equipped with Chevy 454s and 351-cubic-inch Ford V-8s. Renzo Rivolta's fortunes took a turn with the 1973 oil crisis, which hurt sales of all high-performance cars. But before the assembly line stopped, 413 Iso Grifos had been produced.

### Fitch Phoenix

Racing driver John Fitch's Phoenix sports car was an amazing concept that sadly never went into production.

Fitch was a renowned racer who drove for the factory Mercedes team in the 1950s, for Briggs Cunningham's teams from the early 1950s until 1966, and with various Jaguar teams the rest of the time. An engineer and tinkerer, Fitch had a lifelong passion for improving safety for racing drivers, and he invented the Fitch barrier, those yellow sand-filled barrels found near highway exits and bridge abutments.

Fitch was also an entrepreneur who dreamed of developing his own car. Infatuated with the Corvair, which he considered an American Porsche, Fitch developed and marketed a succession of high-performance components for Corvair race and street cars. But this was only part of his grand plan.

Designing an exotic sports car to be powered by a Corvair drivetrain was Fitch's goal. Engaging his long-time racing buddy, Coby Whitmore, to design the car's exotic shape, he contracted with American Frank Reischer's Turin-based Costruzione Automobili Intermeccanica to build a prototype, gearing up for full-scale production in 1966.

Plans called for the Corvair 140-hp engine to be increased to 170 horsepower. Disc brakes would be standard in the front, while the targa top doubled as a safety roll bar. The Phoenix was introduced at a glamorous reception, where Fitch secured 100 deposits for his \$8700 sports car.

But again, the year was 1966. Ralph Nader's *Unsafe at Any Speed*, a book about the Corvair's unsafe handling characteristics, had been published a year prior. And for the first time, the U.S. government became involved in automobile safety, making it difficult—if not plain impossible—for a small operation such as Fitch's to survive all the red tape.

Fitch refunded every deposit and maintained ownership of the one and only Phoenix ever constructed until his death in 2012. //



The American racer John Fitch designed the Phoenix sports car using a Chevrolet Corvair as its foundation. An air-cooled engine at the rear provided power.



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Featured Class

# Vintage Pickups

Pickups have evolved from workhorses to luxury rides in 100 years.

By Lowell Paddock

**W**e often think of the early days of the automobile as the horseless-carriage era, but it was the horseless-wagon era, too. This was especially true as businesses (and cities, too, which were eager to be rid of the hassles of horse waste) appreciated the value of delivering goods faster and easier. Those early pickups were not much more than a ladder frame, a rudimentary engine, a hard bench seat, and a wooden bed. A 1904 ad for the Reliance Motor Company professed no

irony in promoting its cab-less “Motor Wagon” as having “50 per cent to 75 per cent less parts than any Motor Wagon on the market.” It barely had any parts at all, but it sure beat walking or maintaining a horse.

Most historians point to the 1925 introduction of the \$281 Model T Runabout Pickup as the first production light-duty pickup, though many owners had already made their own pickup-like conversions well before then. The Model T’s affordable utility wasn’t lost on other manufacturers, with Chevrolet—signaling a rivalry that would

**The 1929 Ford Model AA was one of the early pickups to be mass-produced. It was sturdy yet stylish.**

Photo courtesy The Henry Ford

explode in the postwar era—offering in 1930 a \$440 “Roadster Delivery” that boasted a six-cylinder engine in response to Ford’s four-cylinder Model A. By this point, pickup variants were becoming a standard entry in most carmakers’ portfolios rather than leaving buyers to create a DIY conversion on a bare frame.

Commercial manufacturers, whose profiles had been elevated by their involvement in World War I, also recognized the potential growth of the truck market, though they struggled to meet the cost levels set by the

called the “Power Wagon,” a rugged, function-focused, four-wheel-drive pickup that was marketed as a “Self-Propelled Power Plant.”

While the Power Wagon may have been a pioneer in four-wheel drive, increased demand for go-anywhere traction brought more alternatives. International Harvester offered the first four-wheel-drive pickup as a regular production option in 1953. There were aftermarket options as well. Marmon-Herrington was Ford’s choice for converting pickups to four-wheel drive before World War

## **By the late 1950s, pickups had become such a part of the suburban landscape that several manufacturers explored car-based models.**

higher-volume car manufacturers. Reo’s \$650 Speed Wagon pickup, so named because of its 72-hp Continental six-cylinder and promised ability to achieve faster delivery speeds than standard pickups, never found a sizable market despite its handsome styling and robust construction.

As in World War I, World War II provided another huge boost for the truck market. Dodge was the major beneficiary, having developed trucks for the Army since the First World War, and its WC Series vehicles were renowned for their strength and reliability. After the war, Dodge created a civilian version of the WC that it brilliantly

II; it became a regular option for 1959. And until it implemented its own four-wheel-drive system in 1960, Chevrolet and GMC utilized NAPCO conversion kits that were so durably built that many still survive today.

At the other extreme in the postwar pickup market was a trend toward more carlike models, such as the 1955 Chevrolet Cameo Carrier, which mated Chevrolet’s (and GMC’s) handsome new “Task Force” pickups to a smooth-sided

The 1956 GMC Suburban hints at the stylish, luxurious features that later became the hallmarks of modern trucks.



Photo courtesy GM Heritage Center



fiberglass bed. Ford followed suit in 1957 with its “Style-side” box, while Dodge went a step further with “Swept-side” pickups that featured modest fins cribbed from its station wagon lineup. Common to all these new variants were car-inspired features such as chrome trim, refined V-8 engines, and automatic transmissions.

By the late 1950s, pickups had become such a part of the suburban landscape that several manufacturers explored car-based models. Ford’s 1957 Ranchero seemed perfectly timed to tap into this burgeoning niche with the tag line, “More Than a Car, More Than a Truck!” Presaging a trend to come, performance-oriented Ranchero buyers could opt for a V-8 with as much as 300 horsepower. GM followed in 1959 with the bat-winged El Camino that could be equipped with a 315-hp, triple-carb, solid-lifter 348-cubic-inch V-8 mated to a four-speed manual transmission.

In the 1960s and 1970s, as the truck share of the car market continued to climb, Ford and GM engaged in an ever-fiercer marketing competition. One battle focused on front-suspension design, with Chevy introducing an independent A-arm setup for its trucks, getting the jump on the solid-axle Fords. Ford responded in 1965 with its “Twin I-Beam” alternative and the memorable slogan, “Works like a truck, rides like a car.” Ford effectively promoted the feature for years with various visual gimmicks such as paint sprayers or explosive flares to convincingly demonstrate how wheel motions were absorbed in the suspension and not transferred to the cab.

While GM, Ford, and Dodge were duking it out, the

**The Dodge SRT-10 boasted the V-10 from its sibling, the Dodge Viper. It made more than 500 horsepower and really hauled.**

energy crisis of the 1970s created a new opportunity for inexpensive Japanese pickups. Though they started as small trucks with few amenities, they steadily attracted buyers through the 1980s and 1990s. Handsome and rugged designs such as the Toyota SR5 and Nissan Hardbody appealed to buyers, and both were destined to be classics.

As pickup sales eclipsed car sales in the 1980s, the pickup market continued to mature, creating a niche of “sport” pickups that rivaled muscle cars for their sheer performance. One of the most distinctive was Dodge’s “Li’l Red Express,” sold in 1978–79 and ostentatiously equipped with twin vertical exhausts behind the cab. *Car and Driver* claimed it was the fastest 0-to-100-mph production vehicle sold in 1978, running the quarter-mile in just 14.7 seconds. Ford eventually countered with the SVT Lightning, powered by a supercharged V-8 producing 360 horsepower. Not to be outdone, Dodge created the Viper V-10–powered SRT-10, while GM dropped a big-block V-8 into a short-wheelbase Silverado to create the stonking 454 SS.

Today’s pickup market presents the consumer with a bewildering set of choices, not unlike the car market of the 1950s and 1960s, with myriad cab and bed options; gas, diesel, and now electric powertrains; unibody models; and a level of comfort and technical sophistication that would rival many luxury cars. That it all began with a spindly 1925 Model T seems utterly amazing. //

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Featured Class

# Chrysler Letter Cars

## Chrysler 300: The Banker's Hot Rod

By **Lowell Paddock** | Photography by **James Lipman**

**F**or a brief but exciting decade, the Chrysler 300-series letter cars dominated both road and track with their advanced styling, sophisticated engineering, and breathtaking horsepower. Though they sold in low volumes—barely more than a few thousand in their best years due to their high prices—they were among the best-performing vehicles offered by any American automaker of the era.

“Here is the most powerful sedan in the world,” proclaimed *Mechanix Illustrated*'s legendary writer Tom McCahill after driving the original 1955 C-300, “and the fastest, teamed up with a rock-crushing suspension and competitive engine capable of yanking Bob Fulton's steamboat over the George Washington Bridge.”

The mid-1950s were a critical period for Chrysler. As

The Chrysler 300s were among the most powerful production cars to come from Detroit in the '50s and '60s.

recently as 1954, the corporation's operating results were steadily declining—even recording a \$12 million quarterly loss that year. But Chrysler chairman K.T. Keller held two important cards. The first was the recently launched 331-cubic-inch “FirePower” V-8, with hemispherical heads, increased compression ratio, and shorter piston stroke, which added up to 180 horsepower, topping even Cadillac's own 331-cubic-inch V-8. And 180 was just the beginning; the “Hemi” would be capable of far more.

The second card up Keller's sleeve was Chrysler's styling genius, Virgil Exner, pinched from Studebaker in 1949. By 1953, Exner was placed in charge of Chrysler design as part of a \$250 million product makeover for the 1955 models. With just 18 months to meet the start of production, Exner embarked on the “Forward Look,” a daring styling exercise that ultimately led to a doubling of Chrysler's sales for 1955.

### **1955–1956: “The Beautiful Brutes”**

Since the introduction of the Hemi, Chrysler had partnered with racers such as Briggs Cunningham and Carl Kiekhaefer to help develop its potential. By the launch of the 1955 C-300, its output had been increased to a



This 1960 300F is packed with contemporary technology, including push-button transmission controls and the AstraDome gauge package with electroluminescent lighting.





## Mated with Exner's new designs, the 300 coupe was nicknamed the "Beautiful Brute" for its good looks and hot performance.

stunning 300 horsepower, thanks to two four-barrel Carter carburetors, a hotter camshaft, and a number of other top-end modifications. When mated with Exner's new designs, the 300 coupe was nicknamed the "Beautiful Brute," and its good looks and generous performance burnished Chrysler's motorsports chops. It hit 127.6 mph at the Daytona Speed Weeks and averaged 92 mph in the Daytona Grand National stock car race—stunning performance for the time.

Annual model changes were common in the 1950s, and the first 300 was soon followed by the 300B model in fall 1955. It featured modest updates, most apparent in the nascent fins atop its rear quarters. An increase in displacement to 354 cubic inches, plus a bump in the compression ratio and revised cylinder heads added up to an astounding 340 horsepower. An even more powerful 355-hp variant was optional, making the 300B the first American car whose output numerically exceeded its engine displacement.

### 1957–1959: "America's Greatest Performing Car"

With sleek rooflines and rising tailfins, the 1957 Chrysler lineup was one of Exner's signature achievements. Though the 1957 300C continued to be a low-volume entry, its engine displacement grew once again, to 392 cubic inches.

Horsepower was upped to 375, or 390 with an optional radical cam and 10.0:1 compression ratio. Thanks to its improved performance, the 300C again won the Flying Mile at Daytona, making it the fastest American car for the third straight year. As if an all-new body shell and upgraded engine weren't enough, Chrysler revamped the chassis with a "Torsion-Aire" torsion bar-based front suspension, improved front brakes, and Goodyear Blue Streak race tires on wider rims.

The 1959 300E was little changed visually from the 1958 model, but it carried a new 413-cubic-inch "Golden Lion" V-8 with wedge-shaped combustion chambers. Though lighter and cheaper to produce than the Hemi, its output remained at 380 horsepower. Inside, innovative swivel seats with basket-weave fabric allowed for air circulation in warm weather.

### 1960–1962: "Red Hot and Rambunctious"

The 1960 Chryslers debuted with entirely new styling plus a switch to unibody construction. As Detroit's fin fascination ebbed, the rear of the 300F was more constrained, its fenders canting outward rather than upward. The interior

Just two years after its 1955 introduction, the 1957 300 was entirely restyled. Its base engine produced 375 horsepower.

was a different story, though, dominated by its wild Astra-Dome gauge package and electroluminescent lighting. The 413 Wedge was carried over, now equipped with a “Ram Induction” intake system that placed four-barrel carbs on opposing sides of the engine, connected to the heads with transverse resonator tubes. Output on the standard 300F was 375 horsepower, with 400 available from a limited number of 300F “Specials.”

The 300G for 1961 represented another year of rapid-fire design changes, mostly at the front, where diagonal headlights replaced the horizontal theme previously used. In 1962, Chrysler downsized in response to its misinterpretation of GM’s future product plans; as a result, the 300H was lighter and more fuel-efficient. Additionally, Chrysler introduced a non-lettered, less-powerful 300 variant and buyers took notice: Just 435 coupes and 123 300H convertibles were sold.

### **1963–1964: “A No-Compromise Automobile for All It’s Worth”**

Exner was replaced by Ford’s Elwood Engel in 1961, whose more sober approach to the 300J’s design was better aligned with the tastes of the 1960s. For 1963, fins were replaced with a more “tailored,” slab-sided appearance. The 413 V-8 was carried over but increased to 390 horsepower, the most powerful standard engine ever offered in a letter car. The styling revamp continued into the interior,

highlighted by a quirky squarish steering wheel that some buyers found awkward. And there were even fewer of those buyers in 1963: Just 400 300Js were built, a bad omen for the future of the 300 sub-brand.

Perhaps in reaction to the slow sales of the 300J, Chrysler implemented several cost reductions that amounted to around \$1100 savings on the 300K model, including the addition of a single-carb, 360-hp base engine. It had a positive impact on sales, with more than 3600 cars sold that year.

### **1965: The Last Letter**

Engel changed up Chrysler’s styling again for 1965, the last year for the original letter car family. Even more angular than the previous generation, the 300L offered nearly every feature available as either standard equipment or as an option on the “Sport Series” 300, giving buyers little incentive to justify a separate model line. In its final iteration, sales totaled 2405 coupes and 440 convertibles. A 300M proposal for 1966 was put together, but it was never implemented.

Chrysler went on to invoke the 300 name in various forms, most significantly with a dedicated rear-drive model launched in 2005. With a stonking 470-hp SRT-8 version available, the 300 again harkened back to an era when Chrysler led the auto industry with its highly specialized performance cars. //



The 1957–59 models represented the pinnacle of midcentury automotive design and won the prestigious “Excellence in Automotive Design” award.





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Featured Class

# BSA Motorcycles

Throughout the 1960s and '70s, BSA made some of the world's best bikes.

By John P. Lawless | Photography by Douglas MacRae

**B**irmingham Small Arms—better known as BSA—has an illustrious history that predates the invention of the motorcycle. A group of gun makers that supplied armaments to the British government during the 1853–1856 Crimean War banded together to form the Birmingham Small Arms Trade Association. Business was strong, selling muzzle-loading rifles until the 1870s,

when bicycle manufacturing commenced. Twenty years later, more sophisticated bicycle designs were built to house small internal-combustion engines.

In 1906, Frank Dudley Docker took control of BSA and started an ambitious program of expansion. By 1910, the company launched its first complete motorcycle, the 3 ½ hp model. This single-cylinder, belt-driven model provided reliable, if not exciting, performance. BSA made great strides with the Model H, adding a two-speed gearbox. It followed that up with the Model K, which featured an enclosed chain

drive. BSA took an interest in speed after an unexpected win at Brooklands in 1913, sending nine motorcycles to the Isle of Man Tourist Trophy races for 1914, but unfortunately it could score no better than 17th place.

During World War I, increased production of motorcycles, folding bicycles, rifles, machine guns, and aircraft flowed from BSA's factory in Small Heath. Despite the large sums of money this generated, BSA nearly went bankrupt in 1920. Ignoring the tight financial situation, BSA again returned to the Isle of Man to race in 1921, but fared no better. This did not dampen enthusiasm, however, and it pushed ahead with a variety of interesting sporting machines. The BSA Sloper, or S-series, became a bestseller. The forward-slanted, 500cc engine allowed for a lower fuel-tank position, resulting in better handling.

Rider Wal Handley was recruited to race at Brooklands in 1937 on the recently developed Empire Star model. The steeply banked concrete racetrack was the center of speed in the United Kingdom at the time, despite the bumpy surface that often sent cars and motorcycles airborne at speed. Handley was clocked at more than 107 mph on the factory-prepared, methanol-burning Empire Star. This feat earned him a coveted Gold Star pin, awarded to riders who exceeded 100 mph at Brooklands.

In 1938, looking to capitalize on this event, BSA created one of the most iconic motorcycles in the world: the BSA Gold Star. When the winds of war began to blow again over Europe, BSA returned to armaments production, but it was the simple, indestructible BSA M20 model that would be remembered long after the conflict. BSA had an astounding 67 different factories humming during this period, although a number of workers and buildings were lost to German bombers and missiles during the conflict.

### **Action-Packed American Years**

The story of BSA in America was fairly brief, lasting from 1945 through 1972, before the company became insolvent. Alfred "Alf" Rich Child immigrated to the United States from the U.K. just prior to World War I and worked for Harley-Davidson to create distribution in Japan and throughout Asia. After World War II, Child secured the distribution rights for BSA in the American market, setting up shop in Nutley, New Jersey.

**Dick Mann won the 1971 Daytona 200 on a bike similar to this 750cc BSA Rocket 3. It was the end of an era, as the 1972 race was won by a 350cc "Giant Killer" Yamaha two-stroke.**

Former GIs and other speed demons took a liking to the 650cc twin-cylinder Golden Flash, setting numerous speed records in the 1950s. That helped keep BSA in the American motorcycle press, but it took road racing and flat-track racing to put BSA on the cover of American motorcycle magazines. In 1954, American Bobby Hill became the first BSA rider to win at the Daytona 200 race at a record 94 mph on his 500cc Star Twin. It was a clean sweep, with all top five finishers being mounted on BSAs.

Hap Alzina, the West Coast distributor, rode a wave of growth with BSA, increasing dealerships from nine to 250 in a brief period. Alzina was an avid proponent of supporting racers to keep BSA in the news. Chuck "Feets" Minert won the Catalina Grand Prix, a tough 100-mile race on

## **In 1938, BSA created one of the most iconic motorcycles in the world: the Gold Star. It was built for the next 25 years.**

Catalina Island, with BSA taking the top three positions. Minert's modified CS 500cc single-cylinder was the basis for the popular Gold Star Catalina Scrambler, which was produced from 1959 to 1963.

The iconic Gold Star could be used for trials, scrambles, flat-tracking, and road racing, which would be important to keeping BSA in the press. In Europe, the B34 and later the DBD34 Goldie won on the track as well as being a hit with England's infamous, trendsetting "Cafe Cowboys." These rebels tore up the roads in North London in illegal street races. From its gleaming chrome tank with the bold BSA logo to the clip-on handlebars and rear-set foot pegs, the Gold Star defined what a "Cafe Racer" should look like. The British film *The Leather Boys* captured the aesthetic as much as *The Wild One* with Marlon Brando defined the styles for American motorcyclists.

Sales continued apace in the U.S., with what seemed like an endless expansion of the two-wheel market. The arrival of the BSA 650cc A10R Rocket Gold Star and Lightning kept things at a boil in the showrooms against rival Triumph. In 1963, Jody Nicholas won at the famous Laco-nia Classic road race in New Hampshire on a BSA Gold Star, beating George Roeder on a Harley-Davidson. It was the first AMA National win on a Gold Star.



Against a rising tide of Japanese motorcycles, BSA and other British manufacturers were putting on a brave face. BSA boss Edward Turner had made a trip to Japan in 1960 and saw the advances they had made in engineering and manufacturing. He was shaken to the core, but his report was not taken seriously back home in the U.K., where the shortsightedness of board members and new chairman Lionel Jofeh eventually led to the collapse of a once-dominant industry leader.

Fortunately, the British Invasion kicked off by the Beatles included art and fashion and made all things from England cool. Colorful motorcycles with flashy ads hid the fact that BSA, Triumph, and Norton were still producing leaky, poorly engineered motorcycles when their competitors no longer did. BSA's A65L Lightning, A65SS Spitfire Mk II, Hornet, and Victor looked great on the showroom floor, but quality was slipping noticeably.

The last gasp of British innovation was a valiant attempt to outdo the Japanese, German, and Italian rivals. It was a three-cylinder model to be sold by both Triumph (as the Trident) and BSA as the A75R Rocket III. It was launched in 1968, and BSA outsourced the styling to Ogle Design, who missed the mark and delivered a universally panned machine. It was so bad that a "Beauty Kit" was created to help move stale inventory.

BSA's American general manager Don Brown knew performance was still king, and he sent four of these bikes to

**The 500cc Gold Star was a winner on both asphalt and dirt tracks. The B34 could be used for flat-track or scrambles racing.**

Daytona Speedway to set speed records. When the day was done, BSA had set records for one hour and for 200 miles. This led BSA to spend \$1 million in an assault on the 1971 Daytona 200. Convincing racer Dick Mann, who'd won the 1970 race on the new Honda 750 four-cylinder, to join the team put BSA back in the winner's circle. Not only did the Triples win in America, but they also were victorious at the Isle of Man and the 24-Hour Bol d'Or in France.

After spending so much money racing and struggling with delays on the new models, BSA began a decline that ended with the firing of American boss Peter Thornton. His replacement, David McCormick, advised the bankers back in the U.K. that BSA had no future. He believed, perhaps rightly, that the remaining money was best spent on Triumph and Norton, now all part of the same conglomerate. When a fear-based sell-off of BSA shares occurred in early 1973, it was the end of what was once the world's largest-selling motorcycle brand.

The BSA name was sold several times until 2016, when Mahindra, an Indian motorcycle manufacturer, acquired it. In 2021, a new 650cc BSA Gold Star was shown in England to ecstatic reviews. Mahindra says it will be manufactured in Coventry, England, in late 2022. Perhaps there is a chance for a happy ending for BSA after all. //

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Featured Class

# BMW Motorcycles

Famous for its cars, BMW has created some amazing motorcycles, too.

By John P. Lawless

**T**he story of BMW is one that parallels the rise of modern Germany. Bayerische Motoren Werke (German for “Bavarian Motor Works”) was founded in a time of unprecedented growth in Germany. By the turn of the 20th century, Germany was producing more steel than Great Britain, and there was a sizable shift from rural to metropolitan living for many people. When World War I began in 1914,

the company that would soon become BMW produced aircraft engines and armaments. By 1920, hyperinflation was rampant, yet the demand for two-wheeled transport and automobiles was never higher. BMW management pivoted from its aviation roots and embarked on the production of complete motorcycles in 1923.

The R90S was created to shake off the staid image of BMW’s motorcycles. It was the first factory-built “cafe racer” that performed as well as it looked.

Marc Urbano

Bauhaus design and precision mechanical function were intertwined in the BMW R32 motorcycle, a modernist masterpiece. Max Friz, a former aircraft engineer, deftly blended form and function to create an icon of design that has stood the test of time. It was *Gesamtkunstwerk*, or a complete work of art, as compared with the German-built 1920 Victoria KR1, which housed the same flat-twin engine but looked distinctly dated by then. The R32, in contrast, represented the future. Its clever and stylish design was made more appealing by its high-quality components and workmanship. This simple layout provided the key design elements that epitomize what BMW motorcycles mean to most enthusiasts today. Just as the V-twin has become synonymous with Harley-Davidson, the horizontally opposed twin-cylinder engine—with cylinders mounted longitudinally and a shaft final drive—would become the signature BMW motive element.

Although BMW began producing automobiles in 1928, it was on two wheels that it launched headlong into a top-speed fight, with rider Ernst Henne taking the speed record six times. Before pursuing glory with all-out top-speed records, Henne was the German road-racing champion in 1926 and 1927. He also won the grueling Targa Florio in Sicily in 1928. In 1929, he rode the supercharged 750cc BMW to 134 mph. Eventually, Henne topped 173 mph with the partially streamlined R37. Even the rider's aerodynamic drag was taken into consideration; Henne wore a custom-made helmet that had been tested in a wind tunnel. In all, Henne claimed 76 world records, many on Germany's newly constructed autobahn. It was a remarkable feat for the time.

The 1938 European Motor Cycle Championship winner, Georg "Schorsch" Meier, was key to the next phase of

German manufacturers dominating motorsports. BMW's victory at the 1939 Isle of Man Tourist Trophy race on the supercharged, 500cc double-overhead-cam twin-cylinder engine rocked the establishment. It was the first time a foreign rider on a foreign machine won the Senior Tourist Trophy event on Britain's Isle of Man.

BMW built the R12 from 1936 to 1942. It was the world's first mass-produced motorcycle with hydraulically damped telescopic forks for the suspension. After the war, BMW had to start with a clean slate, since all of its engineering drawings and manufacturing machines had been destroyed. The company was reduced to creating pots, pans, and appliances to survive. In the 1950s, the R68 proved to be an ideal combination for both solo and sidecar use. The iconic R68, in solo form, was called "the 100-mph motorcycle" for good reason. Aesthetically, it was simply beautiful, with smaller, tighter fenders instead of the larger, flared, touring type.

As BMW clawed its way back to financial stability, racing again provided a way to show the world that it built some of the fastest motorcycles in the world. The 1954 Rennsport utilized a 494cc flat-twin engine with an overhead cam driven by a bevel gear to contest the 500cc world championship. BMW was outgunned by the Italian four-cylinder machines that were laying the foundation for all future world championship machines. But BMW did dominate one class: It won 17 world championships in the sidecar class between 1955 and 1973.

As the 1950s ended, BMW had to concede that it would not be as competitive in the solo classes as the Japanese, who entered the arena with a seemingly unlimited budget. Instead, BMW concentrated on building some of the best touring machines in the world. The R69S, at 594 cc, offered



The 1926 R42 featured a stronger engine more suitable for sidecar usage. This was the final incarnation of the original Max Friz design.



comfort, good handling, shaft-drive reliability, and ease of maintenance to an increasingly prosperous group of buyers worldwide. The R69S remained in the lineup until 1969, when BMW moved production to Berlin-Spandau. The next leap forward came in 1974, when the R90S was launched.

Designer Hans Muth was chosen to inject some flash to this 900cc motorcycle. If anyone had doubts, the riders Gary Fisher, Reg Pridmore, and Steve McLaughlin went on a tear on their R90S bikes in the newly launched AMA Superbike series. After winning the opening round, Pridmore won the championship title in 1976 despite strong competition from Italy's Ducati and a host of Japanese machines.

BMW dabbled in endurance racing but hit its stride off the pavement with the Paris-Dakar Rally. Success wasn't immediate, as this 10,000-kilometer race was primarily run off-road through some of the most challenging territory ever navigated. In 1981, Hubert Auriol won on the R80 G/S; its long-travel suspension featured the world's first shaft-drive motorcycle with a monolever swing-arm design. BMW again utilized Muth to style the G/S PD. Although BMW was forbidden to use the Paris-Dakar moniker by the rally organizers, riders immediately grasped the capabilities of this new genre of cycles. Adventure touring became immensely popular, and it wasn't long before other manufacturers launched similar machines with world-traveling aspirations. Serious riders began to pile on the miles as they rode from Alaska to South America, from Africa to Russia, and beyond.

**With a liquid-cooled, 987cc four-cylinder engine that made 100 horsepower, the K1 could hit a top speed of more than 148 mph. It had a five-speed transmission and disc brakes on the front and rear wheels.**

As the 1990s approached, BMW took a bold look at what future motorcyclists might want and launched the K1 model. An inline-four-cylinder was the basis for the high-tech approach. BMW's 16-valve, fuel-injected engine—combined with aerodynamic styling—completed a package that was ahead of its time. It was fast, too, with a top speed of more than 148 mph. BMW continued to innovate, often well ahead of its rivals, offering ABS braking and other advanced technologies.

In 2009, BMW shocked the world with the boldly styled S1000RR, a 999cc, fuel-injected inline-four-cylinder ultra-sports machine, capable of nearly 200 mph. Since that time, the S1000RR has enjoyed considerable success in the World Superbike Series.

BMW continues to push the boundaries of what's possible with motorcycle design and safety. Its customer training programs allow mere mortals to explore the limits of what their machines can do in a controlled environment. This has created a generation of motorcyclists who have learned to go faster and ride safer through guided experiences on BMWs. Knowing what their customers need before they themselves know is a time-honored BMW tradition. //





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# Alvis

Almost forgotten, Alvis built some of the finest cars in its short life.

By **Rich Taylor** | Photography by **Taylor-Constantine**

**B**etween 1919 and 1967, Alvis Ltd. built a total of 21,263 exceptional automobiles. During the Jazz Age, Alvis sold stylish, cleverly engineered, fun-to-drive small cars, as well as a handful of innovative Grand Prix racers. In the Great Depression, Alvis moved dramatically upscale, producing dream machines to compete with Bentley, Lagonda, and Rolls-Royce, cars so fast and beautiful they left you breathless. In the 1950s and 1960s, Alvis hand-crafted stylish coupes and convertibles affordable only by millionaires, celebrities, and the British royal family.

The founder of Alvis was Welsh engineer Thomas George John, who licensed a 1.5-liter, four-cylinder engine from Geoffrey de Freville's Aluminum Alloy Pistons Ltd. Developed by W.O. Bentley, this engine logically used aluminum pistons, stamped "Al" for alloy and "vis," Latin for strength. Though he always denied it, T.G. John obviously named his company after a piston!

In a former Holley carburetor factory in Coventry, the hub of England's auto industry, Alvis made almost every part in-house. Alongside the engineering department were a foundry, a machine shop, a metal-finishing department, a test lab, a race shop, and a customer service department.

In 1922, Alvis hired Capt. George Thomas Smith-Clarke, who was in charge of Alvis engineering until 1955. His first task was an overhead-valve conversion for the little four-cylinder, now enlarged to 1645 cc. Starting in 1927, he created a similar 1870-cc, overhead-valve six, which over the years was enlarged to 2148 cc, 2362 cc, and 2511 cc. The six remained in production with only minor improvements until 1937. To accompany the fine



Alvis chassis, the cars were fitted with sporty custom bodywork by Charlesworth, Cross & Ellis, Carbodies, and other high-quality British coachbuilders.

In 1926, the Grand Prix formula was reduced to 1.5 liters, and Alvis built a successful racing car. This featured a unique front-wheel-drive transaxle with inboard drum brakes, aluminum frame rails, four-wheel independent suspension, and a supercharged, 110-hp, 1.5-liter inline-eight.

The next year, this jewel-like engine received double-overhead camshafts and hemispherical combustion chambers to achieve 125 horsepower and 125 mph. Alvis sold a few limited-production sports cars derived from the racers, but not only were these expensive, British insurance companies claimed they were dangerously fast and refused to insure them. Alvis suspended production of front-wheel-drive vehicles in 1929.

The Great Depression hit Alvis hard. Annual production fell from 1000 vehicles in 1927 to 612 in 1930, and to virtually nil after that. The company was on the verge of bankruptcy. Enter flamboyant London car dealer Charles Follett: bold, brash, and clever.

Follett knew that when times are tough, rich people still

1934 Alvis Speed 20 SB Coupe by Vanden Plas, owned successively by author Rich Taylor, actor Ed Herrmann, and sportscaster Ken Squier.





have more money than poor people. He persuaded Alvis to develop a new line of high-performance luxury cars at the top of the market, and he opened a showroom in the heart of London's ritzy West End.

Alvis offered three sedate bodies for the new car—a four-door sedan—and a drophead coupe by Charlesworth, plus an open tourer by Cross & Ellis. Follett knew you sell the sizzle, not the steak, and hired celebrity coachbuilder Vanden Plas to design a gorgeous tourer, cabriolet, and fastback coupe. Follett's swoopy Vanden Plas models looked like they were going 100 mph even standing still.

For the new 1933 Alvis, Smith-Clarke engineered a lower chassis with frame rails that kicked up over the rear axle. Its wheelbase was a substantial 123 inches. Both the front and rear suspension consisted of a conventional rigid axle on longitudinal leaf springs. The existing 2.5-liter Alvis Six was hot-rodded with triple SU carburetors and a 6.33:1 compression ratio. The excellent Alvis four-speed gearbox was used, along with huge drum brakes behind knock-off wire wheels.

**Opposite: 1934 Alvis Speed 20 SB Coupe by Vanden Plas.**

**Above: Beautifully engineered 1934 Alvis 2.5-liter inline-six with triple SU carbs. Notice the cast aluminum firewall.**

A new Speed Twenty SA chassis left the Alvis works with a perfectly proportioned radiator guarded by Lucas headlamps and topped by the famous Alvis eagle mascot. With lightweight Vanden Plas bodywork, a Speed Twenty SA weighed 2900 pounds, could zip from 0-to-60 mph in 15 seconds, and top 90 mph.

For 1934, Smith-Clarke made two landmark improvements: an independent front suspension and the world's first all-synchromesh, four-speed gearbox. It was mounted in the center of the chassis with a driveshaft from the clutch to the gearbox and another from the gearbox to the rear axle. The 1934 Speed Twenty SB also received a stronger frame and stronger cast aluminum firewall, adjustable Telecontrol shock absorbers, built-in mechanical jacks, and mammoth Lucas P100 headlamps. The best year Alvis ever had was 1934. It sold 1139 cars, thanks to Follett and the Speed Twenty SB.

For 1935, Alvis enlarged the Six to 2762 cc and revised a number of details to create the SC, which naturally led to the similar SD. It also added an even larger, more expensive 3.5 model. A new engine of 3571 cc went into a longer 127-inch-wheelbase chassis.

The next step was to put the 3.5-liter engine in the 123-inch-wheelbase chassis, creating the Speed Twenty-five.



In 1936, the Six was bored out to 4387 cc and made 137 horsepower, which created the ultimate Alvis. A 4.3 with lightweight bodywork could go from 0 to 60 in 11 seconds and top 105 mph—world-class performance at the time.

Automobile production stopped on the night of November 14, 1940, when the Luftwaffe bombed the Alvis factory in Coventry. No matter. Alvis expanded dramatically during World War II, assembling Rolls-Royce Merlin V-12 and Alvis Leonides nine-cylinder radial aircraft engines at 18 separate factories hidden around Britain.

At the end of the war, the tooling for a Charlesworth sedan body was discovered at the bottom of an old well. It was used to make bodies for a sedan based on a prewar Alvis, called the TA 14. There was also an awkward-looking sports car called the TB 14, which evolved into the TB 21.

The first true postwar design was called the TA 21, presented in 1950. This used a new 2993-cc inline-six with seven main bearings. The chassis was state of the art, with independent front suspension on coil springs, rigid rear axle, hydraulic drum brakes, and an all-synchro four-speed

**Top: 1937 Alvis 4.3-Liter Long Chassis Tourer by Vanden Plas. Bottom: 1937 Alvis Speed 25 Short Chassis Roadster by Offord & Sons.**

gearbox. The TA 21 was soon refined into the TC 21.

In 1955, the Swiss carrosserie Graber built an elegant two-door coupe with a light and airy interior, the traditional Alvis grille, and sprightly performance thanks to a weight of just 3400 pounds. Alvis bought Graber's design and hired Park Ward to build the bodies in England. Called the TD 21, this timeless coupe or convertible was popular with the British upper class, including the Duke of Edinburgh.

In 1959, the TD 21 gained front-wheel disc brakes; in 1962, it received four-wheel discs and a ZF five-speed manual. In 1963, it made 130 horsepower, got stacked quad headlights, and became the TE 21. In 1966, the final TF 21 boasted 150 horsepower and a top speed of 125 mph. An experimental version was given six SU carburetors and a 10:1 compression ratio to produce 206 horsepower and a top speed of 135 mph.

Photos courtesy Wayne Brooks



In 1965, Rover bought Alvis, and two years later, Rover/Alvis merged into British Leyland. It then found a lucrative niche building light tanks, personnel carriers, and anti-tank missile carriers. Alvis survives today as BAE Systems, an aerospace company.

Although many enthusiasts have never heard of Alvis, an amazing 4397 Alvis cars still exist, coddled by enthusiastic collectors all over the world. They own 1000 prewar rear-drive small cars. The one remaining eight-cylinder front-wheel-drive race car, the five remaining Brooklands race cars, and the 39 remaining four-cylinder front-wheel-drive cars are very rare and very desirable, but nearly all are in the hands of museums or longtime collectors.

There are roughly 500 existing postwar TA 14 sedans and 300 TC 21 sedans. Even better, there were 1073 Graber-designed, Park Ward-bodied TD 21 coupes and convertibles built, plus 352 TE 21s. Most still survive. The best all-around postwar Alvis is probably a TD 21 Series II with single headlights, four-wheel disc brakes, and the five-speed manual transmission.

The 1963 Alvis TE 21 convertible had a 130-hp, 3.0-liter six-cylinder engine. The stacked quad headlights and chrome wire wheels give it a spot of visual flair.

The crown jewels of Alvis are the beautiful, high-performance classics built during the golden era between 1933 and 1940: the Speed 20, the Speed 25, and the 3.5-Liter and 4.3-Liter. Around 700 still exist of the 1119 built, and any one of them will be among the most intriguing, exciting cars you've ever seen.

Let's review. Alvis cars were designed by an engineering firm, handmade of the finest materials, and given custom bodywork by legendary firms such as Gurney Nutting, Park Ward, and Vanden Plas. Rare when new, they competed with premium classics such as Bentley and Rolls-Royce. There's an active international club, and any Alvis will be welcomed at major concours.

Best of all, compared with a Bentley featuring similar performance and bodywork by the same coachbuilder, an Alvis costs a fraction of the price. What's not to like? //

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# Cadillac Eldorado

Named for a mythical golden city, Eldorado was Cadillac's best.

By Rich Taylor



**C**adillac has been “The Standard of the World” ever since it was begun by engineer Henry Leland in 1902 and named for Antoine Laumet de la Mothe, Sieur de Cadillac, the French explorer who established Detroit in 1701. General Motors founder William “Billy” C. Durant added Cadillac to GM in 1909 as GM’s Prestige Division, at the top of the hierarchy that ultimately defined the American auto industry—starting with the entry-level Chevrolet and then progressing up the ladder through Pontiac, Oldsmobile, and Buick, with Cadillac at the top.

In 1927, GM president and CEO Alfred P. Sloan created Art and Colour, the first in-house styling studio for mass-production cars. In charge was Harley Jarvis Earl,

a 34-year-old coachbuilder from Hollywood, California, who stayed on as vice president of GM Styling until 1958, when he was replaced by Bill Mitchell, who’d worked for him since 1935.

Earl loved futuristic “Dream Cars.” The first to emerge from Art and Colour was the Cadillac V-16 Aerodynamic Coupe shown at the 1933 Chicago World’s Fair. Next was the landmark 1938 “Y-Job,” built on a Buick chassis but foretelling styling ideas that appeared on General Motors production cars for decades.

In 1948, inspired by the twin rudders on the Lockheed P-38 Lightning, stylist Frank Hershey added nascent tailfins to the 1948 Cadillac. Tall tailfins appeared on Earl’s

**The 1959 Eldorado is perhaps the most celebrated of all Cadillacs. Its epic tailfins marked the pinnacle of the era.**

Photo courtesy General Motors

next Dream Car, the 1951 Le Sabre concept, an homage to the new North American F-86 Sabre jet fighter. The Le Sabre's tailfins, wraparound windshield, spoke wheels, aerodynamic body, and bullet-shaped bumpers were all derived from the F-86 and appeared on production Cadillacs throughout the 1950s, though toned down for sale to conservative Cadillac customers.

Understandably, in 1953, Cadillac sold 8367 Series 62 convertibles but only 532 Eldorados.

In 1954, all Cadillac models received longer, lower, wider bodywork, with a windshield, taller tailfins, and a wider grille. To distinguish the Eldorado from a normal Series 62 convertible coupe, there was a fiberglass cover over the folded convertible top, four special body

## **Cadillac reached new heights and lengths in 1959, with the tallest tailfins in history on an all-new body.**

For the 1953 model year, Earl's stylists were allowed to create special limited editions for GM's three upscale marques. The Oldsmobile Ninety-Eight Fiesta, Buick Skylark, and Cadillac Series 62 Eldorado shared the same concept of a loaded, exclusive model. Though mostly identical to a standard Cadillac convertible with 210 horsepower, a 331-cubic-inch, overhead-valve V-8, and a four-speed Hydra-Matic transmission, the Eldorado convertible featured small changes to the bodywork.

There was a notch in the door line where the rear body met the door, the first "wraparound" panoramic windshield, a clever convertible top that disappeared under a metal cover, an Eldorado escutcheon on the dashboard, wire wheels with whitewall tires, and four special paint colors: Aztec Red, Alpine White, Azure Blue, and Artisan Ochre. Frankly, this wasn't enough to justify the Eldorado's outrageous \$7750 price tag, when a similar Cadillac Series 62 convertible cost roughly half as much, at \$4144.

colors, extruded aluminum trim on the lower rear fenders, gold-colored crests on the doors and fenders, and wire wheels with whitewall tires. Cadillac dropped the price to a more reasonable \$5738 and Eldorado sales increased to 2150; regular Cadillac convertible sales dropped to 6310.

The next year, Cadillac's comparatively small, bullet-shaped front bumpers grew into large projectiles, colloquially labeled "Dagmars," inspired by television star Virginia Ruth Egnor, whose professional name was Dagmar. For the first time, the Eldorado got its own rear bodywork, with prominent tailfins, twin round taillamps on each side faired into a long spear down the rear fender, no fender skirts, decorative vertical chrome bars between the trunklid and the rear bumper, shiny trim panels along the belt line, the first Sabre spoke wheels, and standard whitewall tires. The price jumped back up to \$6286, but Cadillac still sold 3950 Eldorado convertibles.



**The Le Sabre Dream Car of 1951 (left) featured jet-inspired tailfins that would appear on Cadillacs throughout the 1950s.**

Photo courtesy General Motors



For 1956, there were a few minor changes. The grille mesh was now finer and available in silver or gold tones with Sabre wheels to match. The rear license plate was now tucked into the bumper, and there were two tall twin hood ornaments instead of one. There was also one major change. The Eldorado convertible was now called Eldorado Biarritz, and there was a matching coupe, called Eldorado Seville, which featured the first vinyl-fabric top on a post-war hardtop. This started another industry trend, the landau hardtop. Priced at \$6556, Cadillac dealers sold 2150 Biarritz models and 3900 Sevilles.

By 1957, the standard Cadillac had a front end lifted directly from the four-door Eldorado Brougham Motorama show car of 1955, minus the Brougham's quad headlights, which were still illegal. GM engineers had come up with a new X-shaped frame that allowed the whole car to be 3 inches lower, and the 365-cubic-inch V-8 was now rated at 325 horsepower.

Ron Hill, a 23-year-old artist fresh from the Art Center School, designed a new rear end for the Eldorado. "I cut away the standard rear quarters until I came to something that looked different," he said. "We called it the 'potato' rear end and added what we thought were 'sporty' rear fins as opposed to the standard 'elegant' fins." Hill's sporty fins started a Cadillac styling cycle that lasted until 1966.

Along with the Eldorado's new frame, more powerful

**The Eldorado Biarritz was Cadillac's top-of-the-line model for 1957. Sabre wheels, sculpted stainless-steel panels behind the rear wheels, and a parade boot over the retracted top complete the upscale look.**

engine, and new rear styling, the front Dagmars received black rubber tips, and instead of twin hood ornaments, there were twin ornaments atop each front fender. The price for an Eldorado rose to \$7286 in 1957, and Cadillac sold 1800 Biarritz convertibles and 2100 Seville coupes.

The Eldorado Biarritz and Seville remained basically unchanged for 1958, though they did receive quad headlights and additional chrome and gold-anodized bits scattered around the fenders and rear. Biarritz sales fell to just 815 and Seville sales to 855, both priced at \$7500.

Cadillac reached new heights and lengths in 1959, with the tallest tailfins in history on an all-new body with a 130-inch wheelbase, 225-inch overall length, and a 345-hp, 390-cubic-inch V-8. The Eldorado Seville and Biarritz were easy upgrades to standard Cadillac models, distinguished by large chrome body-side moldings, unique wheel covers, a front grille comprised of tiny bullet points, and a matching full-width rear grille. The Dagmars were gone. The 975 Seville coupes and 1320 Biarritz convertibles were priced at \$7401.

The next year saw the first Bill Mitchell influence, with

much more restrained elegance. Cadillac's body/chassis was essentially the same as in 1959, but the huge fins were replaced by subtle sporty fins, and the intricate Cadillac "face" was greatly simplified. The Eldorados retained their special rear grille, body-side moldings, unique wheel covers, and a \$7401 price tag. Cadillac sold 1075 Seville coupes and 1285 Biarritz convertibles.

Cadillac Eldorados from 1961 and '62 are considered the fifth generation and are visually similar to standard Cadillac models. The Seville coupe was dropped, and the Biarritz convertible is distinguished by what would be called external chines or spray rails on a motorboat. These extend from the front fenders to the rear bumpers near the bottom edge of the body. The round parking light/turn signals and horizontal taillights of 1961 changed to rectangular parking light/turn signals and vertical taillights in 1962. Prices rose from \$6477 to \$6610, and 1450 were built each year.

For 1963 and '64, upscale Cadillac and Eldorado models were "Bodied by Fleetwood," GM's term for special coachwork built in-house. Compared with Eldorados from the 1950s, the new bodies were larger and heavier, but now boxy and slab-sided. It was a cleaner and more elegant look, adorned by minimal sporty fins.

The engine was now a 340-hp, 429-cubic-inch V-8, backed by the new three-speed THM400 Turbo Hydra-Matic. Only minor trim changes turned a convertible coupe into an Eldorado Biarritz, and only the removal of the fender skirts turned a \$6608 1963 Eldorado into a \$6630 1964 Eldorado. Cadillac sold 1825 in 1963 and 1870 in 1964.

The last rear-wheel-drive Eldorado appeared in 1965 and '66, on basically the same chassis as the previous years. Even the vestigial sporty fins were gone, in favor of smooth, boxy Fleetwood bodywork. The Biarritz nameplate was dropped, and there were only trim and detail changes between standard Cadillacs and Eldorados. Cadillac sold 2125 Eldorados in 1965 and 2250 in 1966, priced at \$6604 and \$6631, respectively.

In addition to 13 years of Eldorado coupes and convertibles, there were also 904 Cadillac Eldorado Brougham four-door sedans built from 1957 through 1960. Priced at \$13,074, the Brougham was the most expensive American production car up to that time.

The Brougham introduced the first air suspension, "wide oval" tires, quad headlights, pillarless doors, standard air conditioning, and a stainless-steel roof. For the first two years, Broughams were hand-built in Detroit by Fleetwood, but in '59 and '60, chassis shipped to Italy were bodied by Carrozzeria Pininfarina in a different style.

Derived from Harley Earl's Dream Cars, seven generations of Eldorados led American styling in a new direction during the years of Eisenhower prosperity, a decade of American confidence, flamboyance, and yes, excess. The towering fins of a 1959 Cadillac Eldorado will always be the arrogant symbol of the '50s Golden Age. //

**Designed under the leadership of Bill Mitchell, the 1960 Eldorado Biarritz signaled the end of flamboyant fins in favor of more restrained elegance.**



Photo courtesy, Jay Hirsh



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# Restoration Education

A college in Kansas trains the auto restorers of the future.

By Kirk Seaman

# A

s you stroll the green lawns of the Greenwich Concours among the pristinely beautiful Ferraris, Cadillac Eldorados, and other stunning examples of rolling sculpture, you might think that these cars have remained in perfect condition since the day they were built. Perhaps it will come as a surprise, then, to learn that many of them have actually been thoroughly restored by the craftspeople at renowned shops such as Paul Russell and Company, Wayne Carini's F40 Motorsports, and others.

So where do these talented people come from? Since the mid-1970s, McPherson College—a small liberal arts school in McPherson, Kansas—has been producing some of the most sought-after graduates in the world of automotive restoration.

It began when a local businessman, Gaines "Smokey" Billue, realized that the people working on his collection of antique cars were getting older, and in time, there wouldn't be anyone who could repair his cars. "Smokey approached the college president and said, 'We need more students who have these skills,'" says Amanda Gutierrez, provost/executive vice president at McPherson. "He donated around 100 cars that were sold to start the program and set up an endowed fund to provide ongoing scholarship support."

Initially, the curriculum was a two-year program, and enrollment was low. In 1998, the college trustees were considering eliminating the program. "The curriculum was very different than it is today," explains Gutierrez. "We hadn't quite made sense of how the liberal arts and a more technical program like automotive restoration fit."

Just as the program was on the verge of being eliminated, a hero came to the rescue: Jay Leno, comedian, former host of *The Tonight Show*, and noted car enthusiast.

"Jay learned about McPherson through his friend, Randy Ema, a restoration expert and one of the world's authorities on Duesenbergs," says Gutierrez. "When Jay called the school, no one believed it was him!" Eventually they confirmed that it was in fact Leno calling. He went on to become a generous supporter of the program.

"I thought it was a great idea and we made a couple of donations," says Leno. "Other countries require a

degree or certification of some sort to fix cars, and now with McPherson, we have it, too. I always say, 'The heart is healthiest when the hands and the head work together.' I work on cars during the day and at night I go on stage and tell jokes, and it's a nice balance. I'm relieved to do one when I'm not doing the other."

"Shortly after Jay connected with the program, we formed an advisory board," says Gutierrez. "McKeel Hagerty, Craig Jackson [Barrett-Jackson], and Roger Morrison [Pebble Beach judge, car enthusiast] were part of the original board." One key recommendation it made was to expand from an associate degree. In 2006, the bachelor's degree in automotive restoration was added to the catalog. "That shift afforded our students a broader range of opportunities," says Gutierrez. "Our degree helps graduates develop skills not just for a first job, but for an evolving career over a lifetime."

## **Just as McPherson's restoration program was on the verge of being eliminated, a hero came to the rescue: comedian and car enthusiast Jay Leno.**

"As supporters of McPherson for more than 25 years, Hagerty is proud to have watched as the program evolved," says Jonathan Klinger, executive director of the Hagerty Drivers Foundation. "It's now the world's leading college that offers hands-on training along with classes that create skilled craftspeople and business-savvy graduates, too."

Adam Hammer, a 2009 McPherson graduate and today the owner of Hammer and Dolly, a restoration shop in Traverse City, Michigan, couldn't agree more. "I was a junior in high school when I learned about McPherson from Bob Turnquist, a noted collector and co-founder of the Classic Car Club of America," Hammer recalls. "When I was looking at schools, the big question was, 'Are you going to have a job when you graduate? What's the educational value?'"

What Turnquist said changed Hammer's life. "First, he said, 'If you can work with your hands, you'll never be out of work,'" says Hammer. "The second thing he said was if I went to McPherson, I'd have a job when I graduated."

Once there, Hammer thrived. "The program was a dream. It was a hands-on shop, but then you also had the standard college courses," he recalls. Hammer is a huge







believer in the restoration program. “McPherson prepared me for a career,” he says. “It was a place where I found my passion, and it allowed me to develop the other skills I’d need.”

Paul Russell and Company is one of the preeminent auto restoration shops in the world. Founded in 1978 in Essex, Massachusetts, the company has restored cars that have won 48 best-of-show awards since the first concours it entered in 1987. Paul Russell has been involved with McPherson for 20 years—first on its advisory board and today as its chairman—and from his initial visit, he knew it was special. “I was impressed with the passion and enthusiasm of the people running the college,” he recalls. “I also recognized the necessity of having programs such as McPherson’s that educate the future caretakers of great classic cars.”

Russell was instrumental in the switch from a two-year program to a four-year program. “I thought that it would make the program distinctive nationwide, if not worldwide,” he explains. “It’s like a screening process for an employer to get somebody who has a range of skills as well as a deep and abiding interest in the work and the cars. A young person who can speak eloquently, engage with a customer, walk them through the restoration process, and display a level of personal investment and passion in the project makes a huge difference.”

Russell backs up his beliefs with action: He has hired five McPherson graduates since he became involved with the program. He hired the first, Chris Hammond, in 2005; the most recent hire, Wally Behrens, graduated in May 2021 and went to work with Russell in October.

“I’d been interested in cars since I was a little kid,” says Behrens. “As I got closer to driving, I really started liking cars. My dad had a 1966 Austin-Healey Sprite that had been parked since I was little. We fixed the brakes and got the engine going. When I was 15, I got a rusted-out 1971

**Left:** Students in the paint booth work on their test panels.  
**Above:** In the engine lab, students put theory to practice with hands-on training and instructor supervision.



International Scout 800B. I went through the engine, rebuilt the transmission and brakes. And then I drove the Scout throughout high school.

“My dad found McPherson,” continues Behrens. “He showed me an article, and I thought it sounded pretty cool. I liked the hands-on aspect of restoring cars. I didn’t want to sit behind a desk, pushing papers.”

Once at the school, much to his surprise, Behrens found that he enjoyed trim work. “Trimming appealed to me because there’s definitely an art to it,” he says. “Back at McPherson, I took quite a few art classes. I’ve always liked doodling, drawing, and painting.”

His skills were exceptional enough that he is now working at Paul Russell and Company, apprenticing with the head upholsterer, Derrick Dunbar. “Derrick was trained at Rolls-Royce, where he served a five-year apprenticeship,” says Russell. “He’s certainly the best I’ve ever seen in the restoration field, and now Wally, at 22 years old, has a chance to work under Derrick’s tutelage for the next five years and learn all the traditions that Derrick knows.” Russell is pleased with his newest McPherson

**Above: Zoe Carmichael under the hood of her 1971 Volkswagen Beetle. She does all her own maintenance. Right: Francis Abate, class of 2019, working on his test-panel project.**

grad. “He’s worked out very well, and he’s what you want in a new person starting out. He’s got good hands, but he’s also a good listener, a good learner, and very observant. He realizes that he’s being trained by one of the best in the business.”

Behrens is enjoying his work. “Since starting at Paul Russell, my self-critiquing skills have improved—knowing what I did wrong and how I could approach repairing it or fixing it, or if it’s a totally lost cause and I have to redo it.” A few months into his apprenticeship, he has been able to experience the pinnacle of the world of concours d’Elegance. “I helped on the 1966 Ferrari 365P Berlinetta Speciale ‘Tre Posti’ that won first in class at the 2021 Pebble Beach Concours. It was a proud moment.” Behrens loved his time at McPherson. “I met so many like-minded people. In high school, there were a few kids that liked cars. At McPherson, it’s everybody!”



Zoe Carmichael, currently in her first semester at McPherson, is also enthusiastic about her classes, her instructors, and fellow students. “There’s such great camaraderie between all the students and the teachers,” she says. “If anyone has a problem with anything, someone has an answer. We hang out with our projects and talk about them.”

Carmichael’s project—and her daily driver—is a 1971 Volkswagen Beetle that she bought back in her hometown of Raleigh, North Carolina. “I found it on Craigslist,” she recalls. “I had been searching for a while. It’s dark blue, but it was green originally. You can see the green in some places, but I think that adds to the charm. It started breaking down as soon as I bought it, so I had to learn how to fix it myself. And then I fell in love with it.”

First, she had to send the carburetor out for a rebuild. Then she had to adjust the valves. “A friend gave me the book *How to Keep Your Volkswagen Alive*. I read it and reread it many times.” She did the valve job in the parking lot of her apartment building. “It was a little nerve-racking, to

be honest. But as soon as I got it done and fired it up, it sounded beautiful. That’s when I realized that working on cars was what I wanted to do.”

Carmichael attended Wake Technical Community College and received a two-year associate degree in automotive technology, but she knew she wanted more. A

**“The college emphasizes that it’s not just about the metal itself, but it’s about the story behind the car that is important.”**

Google search led her to McPherson; she applied using photos of her work on the Beetle along with an essay on her experiences with it, and she was accepted. So, in the middle of the summer, she loaded up her things and headed to Kansas in the Beetle, of course—without air conditioning. “It was extremely hot. I had to drive at night

Spencer Ice gets under the hood of his friend Jimmy Pawlak's 1967 Chevrolet Chevelle. Pawlak recently installed a 396 V-8. Ice approves!





**Model T Build Team 2021. Left to right: Mason Ball, Brian Martin (senior director of auto restoration), Jackie Gullion, Sean Robinson, Carter Anglin, Scott Hayford, and Matt Kroeker.**

when the sun had set, with the windows rolled down.” The Beetle made the 1259-mile trip without incident, a testament to Carmichael’s preparations. “I’m not sure I would do it again, but it was the best experience.”

Carmichael is digging into her studies and is especially enjoying her Social History of the Automobile class. “The college emphasizes that it’s not just about the metal itself, but it’s about the story behind the car that’s important.” In her personal time, she continues to work on her Beetle and hangs out with her fellow students. One has a 1965 Chevrolet Corvair and another bought a 1959 Edsel Ranger that he found in Arkansas, only to get it back in McPherson to learn the fuel tank was rusted out.

Another student, Spencer Ice, is driving a 1956 Packard Patrician that he purchased at an auction, with some of the proceeds funding a scholarship at McPherson. “My summer internship was to get the cars in that collection ready for auction,” he says. “We only had three months to get 45 cars running. I worked on the Patrician, fell in love with it, and purchased it at the auction.” Once back at school, the brakes went out. Ice mentioned to one of his professors, Luke Chennell, that he was working on the Patrician’s Bendix Treadle Vac setup. “That’s really cool,” Chennell said. “We don’t see many of those. Why don’t you bring it into class, and we can see how it works?”

That sort of hands-on, relevant, and relatable training is exactly what makes the restoration program at

McPherson College invaluable to the students, and, eventually, to the owners and collectors who comprise the world of vintage automobiles. “I describe their program as being a junior varsity basketball team and having Michael Jordan, Larry Bird, and Kareem Abdul-Jabbar as coaches,” says Wayne Carini. “People such as Paul Russell and other great restorers, and people in the hobby, are the guys who are helping these young people get their education. It’s like we’re the cheerleading team for them, saying, ‘Boy, you can’t get much better than this. This is unbelievable, that you have such a great opportunity to do this.’”

Russell agrees with Carini on the importance of McPherson and how essential it is for keeping the artistry of automotive restoration alive for future generations. “It’s tremendously critical, and not just for the training of the students,” he says. “To bring them into a company such as mine or Wayne’s, where they have that kind of background and ultimately can lead a department or lead a company, these are the future leaders of the industry.” //

*For more information on the automotive restoration program at McPherson College, visit [www.mcpherson.edu/autorestitution](http://www.mcpherson.edu/autorestitution).*



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# Hagerty Drivers Foundation

Shaping the future of car culture while celebrating the past.



**H**agerty 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 2022, Cars at the Capital will take place September 1–11.

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/](https://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](https://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 MGA is part of the fun.



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