



31 May - 2 June, 2024 | Greenwich, CT

— 2024 —

GREENWICH

CONCOURS D'ELEGANCE



HAGERTY

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279 unread work emails
aren't going anywhere
this weekend.

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Welcome



AT LAST YEAR'S Greenwich Concours, we tried something new—two uniquely different concours over the course of two days instead of the usual Sunday-only format. We hoped you would like it, and sure enough, you did. The feedback we received was overwhelming and affirming, and it looks as if we have started a new and treasured tradition.

Saturday's Concours de Sport will feature exciting cars from the world of motorsports spread over 18 classes, including "Cars of Alejandro de Tomaso" (the designer of the Vallerlunga, Mangusta, and Pantera); a special Corvette Sting Ray class; and Jaguar E-Types. You'll love it.

On Sunday, the traditional concours d'elegance takes center stage, featuring a meticulously curated selection of world-class vehicles. Classes include postwar American luxury cars of the '50s and '60s, prewar European and Rolls-Royce classics, Porsche Carreras, two motorcycle classes, and many more.

You don't want to miss Saturday's incredible Waterfront Party. You'll mingle with our Grand Marshal, entrants, judges, and fellow car lovers. At the same time, you'll be able to enjoy a special roving dinner and signature cocktails.



This year, we welcome Steven Harris as our Grand Marshal. A celebrated architect, professor, and car enthusiast, Harris teaches at the Yale School of Architecture. As founding partner of Steven Harris Architects, he has led an extensive range of residential, industrial, and commercial projects in the U.S. and abroad, including luxury design for Barneys and Dolce & Gabbana. Harris is known for his obsession with Porsches, particularly four-cam 356 Carreras and 911 RS models.

I'd like to thank everyone who helped put on this year's show. We deeply appreciate your energy, generosity, and support. We hope you enjoy this year's Greenwich Concours d'Elegance. I'll see you on the show field!

Onward and upward!

McKeel Hagerty

Chairman



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Friday, May 31st

9:00 a.m.	Greenwich Grand Tour (limited to concours entrant vehicles only)
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Saturday, June 1st | Concours de Sport

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

Sunday, June 2nd | Concours d'Elegance

7:00 a.m.	Vehicles arrive at the field
8:00 a.m.	Judges' meeting
9:00 a.m.	Early admission for media, concours participants, and VIP ticket holders Club Greenwich opens Judging commences
10:00 a.m.	Show opens to public Hagerty Youth Judging
10:00 a.m. - 3:00 p.m.	Hagerty Ride & Drive and Brand Alley
11:30 a.m. - 1:30 p.m.	Lunch for Sunday's entrants and VIP ticket holders
2:30 p.m.	Awards ceremony begins
4:00 p.m.	Show ends



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2024 Greenwich Concours Grand Marshal

Steven Harris

The Greenwich Concours d'Elegance is pleased to introduce its 2024 Grand Marshal.

Written By Lowell Paddock



YOU MIGHT BE excused for thinking that architect Steven Harris's admiration of Porsche's rare and specialized 356 Carreras (named for Porsche's success in the Carrera Panamericana) would derive from their appearance. In fact, it was actually their smell—that unique admixture of oil, gasoline, leather, and steel—that seared them into his imagination at age eight, with his uncle's purchase of a 1958 356 A coupe.

Today, Steven works as an architect in global demand, while at the same time maintaining a professorship at the Yale School of Architecture. His work has been widely published and has garnered numerous awards. His firm has been included in the *Architectural Digest* AD100, the *Elle Décor* A List, Interior Design's Hall of Fame, and the *Luxe Magazine* Gold List. He and his husband, Lucien Rees Roberts, divide their time between New York, California, and an island off the Dalmatian Coast.

Steven's success as an architect endowed a very specialized interest in the 356 Carrera GS and GT, of which six are on display here today. His love—he might say obsession—for them sprang not just from their smell, but also from the sound of the Ernst Fuhrmann-designed Type 547 dual-overhead-cam, 1.5-liter flat-four cylinder

that has made them the most sought-after of early Porsches. "I was at a shop that had five different Carreras," he recalls. "We started them all, and each had a unique sound. They could run up to 7000 rpm, which for 1956 was phenomenal."

Steven harbors a particular affection for the Speedster variant of the 356, a lower-cost model developed at the urging of New York importer Max Hoffman. It is what Steven calls their "odd combination of minimalism and sensuality," together with sophisticated road manners, that fuels his attraction to the ultra-rare Carrera variant. "I think of them as 'ostentatiously modest.' They're not flashy, but if you know what you are looking at, then you know what special cars they are. There are very few cars built in the Fifties that are as good to drive."

Though the Type 547 engines are known for their complexity and can alone today sell for well into six figures, Steven doesn't hesitate to exercise his on rallies, where he once managed to get a 110-mph speeding ticket. But he also has great respect for their history and legacy. "These are rare cars with interesting stories. But I don't think of myself as owning them. I'm the caretaker until the next owner comes along." //

Celebrating cars from and inspired by motorsports

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

Concours de Sport car classes include 50s Era Customs and Corvette Sting Rays 1963–1967. All series of the Jaguar E-Type will be represented, and we will recognize the cars of Alejandro de Tomaso.

Saturday's Concours de Sport is also a celebration of the local community, with three classes of vehicles specifically chosen from local collectors. Cars of Greenwich Avenue highlights some of the most exciting vehicles from Greenwich, Connecticut, and surrounding towns. Curated in partnership with the leadership team of Greenwich Cars & Coffee, this class is a tribute to the beautiful seacoast town and the wonderful



people who call it home. In addition, Race Cars of Thompson Speedway features cars that have raced at the historic Thompson Speedway in Thompson, Connecticut. Finally, Callaway Performance Cars is a featured class of vehicles selected to represent the amazing cars produced by the company with roots in Old Lyme, Connecticut.

Students between the ages of 8 and 14 will have the opportunity to participate in Hagerty Youth Judging. The young judges are guided through the show field as a group to pre-selected Concours de Sport vehicles and are provided with the opportunity to interact with owners and learn details, history, and fun facts about each of these entries.

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

Matt Orendac

Vice Chairman, Concours Group

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1998 RUF CTR II

Estimate: \$2,200,000 - \$2,500,000



1973 Ferrari Dino 246 GTS

Estimate: \$450,000 - \$550,000



1955 Mercedes-Benz 300 SL Gullwing Coupe

Estimate: \$1,500,000 - \$1,800,000



2006 Ford GT

Estimate: \$450,000 - \$550,000

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2024 **Concours de Sport Class/Awards** //

Saturday **Concours de Sport**

Cars of the Grand Marshal
The Cars of Alejandro de Tomaso
Youngtimers (80 and 90s customized cars)
Japanese Sports Cars
Porsche Racks Class
Corvette Class - Sting Ray 1963-1967
Rally Cars
Jaguar E-Type
50s Era Customs
Cars of Greenwich Avenue Class
Race Cars of Thompson Speedway
Callaway Performance Cars
Hot Hatches
Sport Trucks
Performance Station Wagons
Next Gen Superbikes of the 90s
Mini & Micro Cars Pre-1968
Morgan

Saturday **Specialty Awards**

Sweetest Shine Award
Hagerty Youth Judging Award
Honorary Judges Award
Media Choice Award
Best Restoration
Roger Sherman Baldwin Park Award
People's Choice Award
Spirit of Motoring Award
The Fully Charged Award presented by Battery Tender
The Grand Marshal's Award
Sponsors' Choice Award
Best Performance Car Award
Best in Show Concours de Sport

2024 **Concours d'Elegance Class/Awards**

Sunday **Concours d'Elegance**

Cars of the Grand Marshal
Bertone
Pre-War European Classics
Pre-War Classics American
Pre-War Classics Rolls-Royce
Post-War American - Luxury Cars of the 50s
Post-War American - Luxury Cars of the 60s
Post-War Italian Sports
Post-War English Sports
Post-War German Sports
Muscle/Performance - Ultimate Drivetrains
Cars of the 1964 Dealerships
Porsche Carrera
Lamborghini 60th Anniversary Class
Supercars
Century Motorcycle Class
Road Racing Motorcycle Class
Post-War Rolls-Royce

Sunday **Specialty Awards**

The Grand Marshal's Award
Chowder Award
Honorary Chief Judge's Award
California Mille Dream Car
Malcolm Pray Award
Lime Rock Award
Chief Judge's Award
Chairman's Award
Founder's Award
Wayne Carini's The Chase Award
Timeless Elegance Award
Brock Yates Memorial Award
Distinguished Motorcar Award
Hagerty Drivers Foundation National Automotive Heritage Award
Preservation Award In Honor of Dr. Fred Simeone
Hagerty Youth Judging Award
People's Choice Award
The Best Sounding Car presented by Ernie Boch Jr.
Best in Show Concours d'Elegance



50s Era Customs

1951 Mercury Series 1CM

Wayne Carini

1936 Ford Model 68

Jimmy Summers

1955 Chevrolet Bel Air

Mr. and Mrs. Jeffrey B. Goldstein

1957 Chevrolet 210

Tim McMann

1950 Fred Steele Mercury Custom Coupe

The Lenox Family

1951 Ford Custom Deluxe

Dan and Lisa Johnson

1941 Ford Super Deluxe

Randy Bianchi

Callaway Cars

1994 Chevrolet Corvette

David Johnson

1988 Chevrolet Corvette

David Lloyds

1990 Chevrolet Corvette

Jonathan Wappel

1991 Chevrolet Callaway Corvette Spider

David Reis

Cars of Greenwich Avenue Class

2004 Ferrari 360

Greenwich Cars & Coffee

2019 Lamborghini Aventador SVJ

Jagdish Tewani

2011 Ferrari 599 GTO

Gary A. Pezzella

2017 Ferrari F12tdf

Ronald Dickerman

2005 Porsche Carrera GT

Rolla

2015 Bugatti Grand Sport

David Reis

Corvette Class - Stingray

1967 Chevrolet Corvette

Judy Schwartz

1966 Chevrolet Corvette

Anthony Brienza

1963 Chevrolet Corvette

John Valvo

1963 Chevrolet Corvette

Jerry Mattera

1963 Chevrolet Corvette

Andy and Nancy Cannizzo

1964 Chevrolet Corvette

Phil Schwartz

1967 Chevrolet Corvette

Vito Mercurio

1966 Chevrolet Corvette

Peter Martin

E-Type Class

1966 Jaguar E-Type

Joseph G. Feghali, MD

1967 Jaguar E-Type

John Gendelman

1971 Jaguar E-Type

Matthew Peluso

1973 Jaguar E-Type

John J. Connolly

1970 Jaguar E-Type

Denis Donohue

1972 Jaguar XKE Series III

Dennis Mamchur

1967 Jaguar E-Type

James & Corrine Vollmuth

Hot Hatches

1989 Shelby CSX VNT #1

1989 Shelby CSX VNT #1 of 500

1983 Volkswagen Rabbit

Gary Bossert

1985 Opel Monza

Jay Harman

1984 Nissan 300ZX

Anniversary Edition Turbo

Donald Falcone

Japanese Sports Cars

2023 Toyota GR Corolla

Connor Lipe

1997 Acura Integra

1600 Veloce

1972 BMW 2000

BMW 1972 2000tii Touring

1985 Toyota Celica Supra

Phil Ginsberg

2001 Acura Integra

Matthew DeMarinis

1978 Datsun 280Z

Michael J. Falcone

1972 Datsun 240Z

Marc Moreau

1978 Datsun 280Z

Ann M. Fagan

1992 Nissan Skyline

Car Shop Pursuit

2002 Acura NSX-T

Roger P Matles

Mini & Micro Cars Pre-1968

1967 Austin Mini Cooper

Alain Waksenboim

1958 King Midget Model #3

Stephen Pearlman

1946 Crosley CC Sedan

Dennis David

1935 Morris Eight

Rich Taylor

1965 Toyota Publica

Samuel Carbaugh, Colonel, USAF, Retired

Morgan Class

2023 Morgan Super 3

Morgan Motors of New England

2005 Morgan Roadster

Bob Mitchell

2010 Morgan Aero

Scott Spiro

1964 Morgan Plus 4 Plus

Shelley and Bruce Menkowitz

1961 Morgan Plus 4

Murray Smith

1971 Morgan Plus 8

Bob Britton

1957 Morgan Plus 4 Four Seat

Stephanie and Spider Bulyk

1934 Morgan Super Sports

Marc Wunderman

1956 Morgan Plus 4

Shelley and Bruce Menkowitz

Next Gen Superbikes

1992 Ducati 900 Superlight

Christopher and Lisa Minks Collection

1990 Gallina Quattro 750

Team Obsolete

Porsche Racks Class

1961 Porsche 356B Super 90

Trish Serratore

1986 Porsche 911

Richard Mendoza

1959 Porsche 356A

Ken Vaughan

1986 Porsche 944

Josh Goldflam

1979 Porsche 911

Stray Dog Classics

Racecars of Thompson Speedway

1949 Allard J 2 Prototype

Gerald Lettieri

1953 PBX H Modified

Santi Spadaro

1937 Chevrolet Modified Racing Coupe

Greg Gilbert

1958 Austin-Healey MK1

George Dragone

1976 Ford Pinto Asphalt Modified

#19 Moose Hewitt Pinto Modified

1968 Porsche 912

Kobus Reyneke

1937 Pontiac #18 Modified Race Car

AJ Kitzen

Rally Cars

1956 Porsche 356A

Ed Hyman

1998 Subaru WRC

Abi

1965 Mercedes-Benz 190 Fintail

Edward Owen

1985 Porsche 944

Shirley Breaux

Sport Trucks

2021 Dodge Durango

Chris

1981 Toyota Trekker

Al Mazza

1979 Dodge Lil' Red Express

Jeffrey Brown

1992 GMC Typhoon

1992 GMC Typhoon

2003 Ford Lightning

Louis Santaniello

2015 Dodge Ram SRT10

Ralph & Sharleen Barbagallo

2006 Chevrolet SSR

Charles Mallory

Station Wagons

1960 Buick Invicta Custom

Alan Randmae

2014 Cadillac CTS-V

Wayne Carini

1996 Volvo 960

Wayne Carini

1960 Mercury Colony Park

Wilburn Bonnell

1968 Chevrolet Caprice

Rick Moroso

1972 Ferrari 365 GTB/4

Shooting Brake

Beth Gould

The Cars of Alejandro de Tomaso

1972 De Tomaso Pantera

Matthew Peluso

1989 Maserati Spyder

Jeffrey Lees

1991 De Tomaso Pantera 90 Si

The Cultivated Collector

1974 De Tomaso Pantera

Christopher Turner

2000 Qvale Mangusta

David Dweck

1983 De Tomaso Deauville

Jack Bart

1970 De Tomaso Mangusta

Warren Seifer

1974 De Tomaso Pantera

De Tomaso Pantera

Youngtimers

1986 Mercedes-Benz 500SEC 6.0 AMG Widebody

Patina Collective

1992 Mercedes-Benz 560SEC Cabriolet Coach Work by SGS

Patina Collective

1983 Mercedes-Benz 1000SEC Coach Work by SGS

Patina Collective

1985 Lamborghini Countach

Daniel and Linn Ringelstein

1987 Mercedes-Benz 560SEC by KOENIG SPECIALS

Patina Collective

1983 Mercedes-Benz 300GD

Patina Collective

1993 Mercedes-Benz 500E 6.0 Hammer

Patina Collective

1985 Porsche DP 935 II

Daniel and Linn Ringelstein



Bertone

1956 Arnolt-Bristol Bolide

Charles Schoendorf

1971 Alfa Romeo Montreal

Dave Garfinkel

1975 Ferrari Dino 308 GT4

Erol Cichowski

1967 Fiat 850

Jon S. Rand

1964 Iso Rivolta

Richard Lincoln

1967 Alfa Romeo Giulia Sprint

Steven Eickelbeck

1954 Aston Martin DB2/4

Don Bernstein and Patt Taylor

1967 Fiat Dino Coupe

Jon S. Rand

Cars of the 1964 Dealerships

1964 Vespa GS 160

1964 Vespa GS

1965 Ford Mustang

Thomas Miele

1964 Porsche 356

Andrew Benenson

1964 Pontiac GTO

1964 GTO

1963 Ferrari 250 GTO

Scuderia N. E.

1964 Aston Martin DB5

Andrew Benenson

Century Motorcycle Class

1923 Ace EXP 3 Record

Setting Sidecar Motorcycle

1923 Ace Motorcycle EXP 3

1923 Ace EXP 4 Record Setter

1923 Ace Experimental Sidecar Record
Setting Motorcycle

1920 Indian Powerplus

Shawn McLean

1867 Roper Steam Cycle

William Eggers

1885 Daimler Reitwagen

William Eggers

Lamborghini

2000 Lamborghini Diablo GT

David Reis

2003 Lamborghini Murciélago

Roger Marcon

1965 Lamborghini 350 GT

Bradley and Rebecca Chase

1997 Lamborghini Diablo SV

Michael Dabney

2015 Lamborghini Aventador

ACI DYNAMIX

Muscle/Performance - Ultimate Drivetrains

1970 Buick GS

Carl Rychlik

1963 Plymouth Sport Fury

Michael Sobotka

1970 Chevrolet Chevelle

Larry Lombreglia

1970 Pontiac GTO

Raymond DeCrescenzo

1969 Ford Mustang

Ford 1969 Mustang Mach1 428 SCJ Drag
Pak Car

1969 Mercury Cyclone CJ

Larry Chernow

1969 Pontiac Firebird

Bruce Eilenberger

1970 Dodge Challenger R/T

Robert & Joan Conca

Porsche Carrera

1971 Porsche 911

Fred Donner

1955 Porsche 356 Carrera Speedster

Benjamin & Robert Edwards

1973 Porsche Carrera RS

The HK Motorcars Collection

1958 Porsche 356A

Tom Miller

1957 Porsche GT/GT Carrera Speedster

Jerry Charlup

1963 Porsche Carrera 2

Thomas and Kristin Zarrella

1958 Porsche 356A

Gene Langan

Post-War American - Luxury Cars of the 50s

1957 Mercury Turnpike Cruiser

Scott Nickett

1956 Cadillac Coupe DeVille

Hollywood Nick Pagani

1957 Cadillac Eldorado

Tom Rotella

1956 Packard 400

Gary DellaVecchio

1957 Continental Mark II

David Kraus

1959 Cadillac Eldorado

Kathryn Kalikow

1957 Cadillac Series 62 Convertible Coupe

Jim and Lynn Verraster

1959 Cadillac Coupe DeVille

Chris Santomero

1961 Imperial Crown

Scott Nickett

1962 Imperial Crown

Charles Mallory

1963 Lincoln Continental Convertible

Owen Clarke

1964 Chrysler Imperial

Winthrop Baum

1960 Oldsmobile 98

Joseph S. Raia

1968 Cadillac DeVille

Mike Accardi

1965 Cadillac Fleetwood Sixty-Special

Frank Nicodemus

1960 Buick Electra 225

Michael Francioni

Post-War English Sports

1955 Jaguar XK140

Michael Lucas

1952 Jaguar XK120

Michal Kovac

1962 MG MGB Roadster MK 1

Robert Lineburg

1961 Daimler SP250

Al Warner

1963 Triumph Herald

Fred Zell

Post-War German Sports

1960 Porsche 356B (T5)

Bill Dermody III

1968 Porsche 911L

Pascal A. J. Maeter & Cecilia A. Loftus

1970 Mercedes 280SL

Betsy Galindo

1952 Porsche 356

Rogério

1960 Auto Union 1000 SP

Rob & Clare DiNuzzo

1954 Mercedes-Benz 220 Coupe

Frank & Nick Cirillo

1965 Mercedes-Benz 230SL

John Betsch

1969 Mercedes-Benz 280SL

Thomas and Kristin Zarrella

Post-War Italian Sports

1953 Cisitalia 808XF

Cisitalia 808XF

1965 Iso Rivolta

John R. Gailey III

1967 Ferrari 330GTC

Kenny Orr

1961 Maserati 3500GT

Richard Morash

1959 Alfa Romeo 2000 Touring

Gary A. Pezzella

1948 Alfa Romeo 6C 2500

Paul C. Wilson

1972 Ferrari Dino 246GTS

Gregory Lane

1972 Ferrari Dino 246GT

Private Collection

Pre-War Classics American

1931 Cadillac 452A

Leigh Brent

1932 Packard 905

Don Mongitore

1931 Cadillac 370A

Concours d'Elegance Greenwich

1940 Packard Town Car Limo

Robert Danielson



Pre-War Classics European

1939 Matford Convertible

The Marano Collection

1935 Matford Roadster

The Marano Collection

1934 MG PA

Al Warner

1935 Triumph Southern Cross

Dennis Mamchur

Pre-War Classics Rolls-Royce

1909 Rolls-Royce 40/50

Silver Ghost

Jay Miller

1915 Rolls-Royce Dragonfly

Tom Maoli

Road Racing Motorcycle Class

1948 Velocette KTT

Randy Hoffman

1990 Yamaha TZ-500 Spondon

Albert Bold

1982 Suzuki RGB500 MK7

Martin Morrison

1968 Seeley Matchless (replica) G50

Kenny Cummings

1967 Benelli Grand Prix: Ex-Renzo Pasolini

Team Obsolete

1976 MV Agusta Grand Prix 350 four-cylinder, 16 valve, DOHC

Team Obsolete

1994 Britten V1000

Bob Robbins

1972 Ducati Imola 750 Factory Racer

Bob Robbins

Rolls-Royce Post-War

1948 Rolls-Royce Silver Wraith

1948 Rolls Royce

1979 Rolls-Royce Silver Wraith II

Dennis David

1979 Rolls-Royce Corniche I

M S Koly

1964 Rolls-Royce Silver Cloud III

Alexander L Prisco

2008 Rolls-Royce Phantom

Robin Alpaugh

1996 Rolls-Royce Silver Spur

Dwayne Heckert

Supercars

2019 McLaren Senna

Teddy Vlock

2017 Ferrari F12tdf

Bob Kerekes

2023 SSC Tuatara Striker

The HK Collection, HK Motorcars

2023 Kimera EVO 37

The HK Collection, HK Motorcars



Ken Gross | Chief Judge

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





Nigel Matthews | Assistant Chief Judge

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



Dr. Paul Sable | Honorary Chief Judge

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



Ed Welburn | Honorary Judge

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



Kim Barnes

Area of Expertise: British, Corvette, muscle cars, Porsche 911 and 924/944/968/928, postwar American, luxury 60s

Profession/Affiliations: AACA, NCRS, PCA, AMOC. Profession: Michelin North America, Manager Vintage Tires & Specialty Products

Fun Fact: Started a business in elementary school restoring and selling Schwinn Krate bicycles

Don M. Breslauer

Area of Expertise: Sports and racing cars

Profession/Affiliations: Car constructor

Fun Fact: Still play with cars

Wayne Carini

Area of Expertise: Cars and motorcycles

Profession/Affiliations: Historic automotive restoration expert, host of *Chasing Classic Cars*; CCCA, AACA, columnist for *Hagerty Drivers Club* magazine

Fun Fact: I started my career while still in grade school, working on classics including Duesenbergs, Lincolns, Packards, and Ford Model As

Brian Cotter

Area of Expertise: Modern classics, AMG, British sports cars

Profession/Affiliations: Mercedes-Benz USA AMG Business Development

Fun Fact: Races a vintage Formula Vee

Tom Cotter

Area of Expertise: Sports cars, race cars, hot rods, Shelybys/Cobras, woodies

Profession/Affiliations: Author, host of the Hagerty series *Barn Find Hunter*

Fun Fact: I have driven the Grave Digger Monster Truck!

Dennis David

Area of Expertise: Rolls-Royces

Profession/Affiliations: Owner, Vintage Motorcar Enterprises

Fun Fact: Only person in the world with memberships to the Rolls-Royce Owners Club and the Crosley Club of America!

Christopher DeMarey

Area of Expertise: Prewar classics and American muscle

Profession/Affiliations: Stonewall Insurance Group, CCCA, Springfield to Boston Education Foundation, 15+ years judging experience

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

Jeffrey DeMarey

Area of Expertise: Prewar and 60s muscle

Profession/Affiliations: CCCA, VSCCA, insurance agent for Hagerty

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

Alexandra Domar

Area of Expertise: Postwar European sports cars

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

Fun Fact: I have worked on cars from every decade since 1900

Keith Duly

Area of Expertise: Prewar competition and European sports. Postwar Italian

Profession/Affiliations: Retired aerospace engineer

Fun Fact: My wife does not count my cars and I don't count her horses!

Jeffrey Goldstein

Area of Expertise: Hot rods, customs, 1960s and 1970s American cars, car restoration and preservation

Profession/Affiliations: Founder, Piston Palace Museum

Fun Fact: Most recent project was merging a bumper car onto a golf car chassis, just for fun!

Somer Hooker

Area of Expertise: Motorcycles

Profession/Affiliations: ICJAG Board, AMCA, VOC

Fun Fact: First person to ride a motorcycle around the Parthenon replica in Nashville



David Kinney

Area of Expertise: Postwar European, American 1950s-1960s-70s, Italian exotics

Profession/Affiliations: Appraiser, founder and publisher of *Hagerty Price Guide*

Fun Fact: Thinks sprinkles on ice cream is an abomination

Chris Kramer

Area of Expertise: Pre- and postwar European sports cars

Profession/Affiliations: Automotive historian and appraiser

John Lawless

Area of Expertise: Motorcycles

Profession/Affiliations: Business owner

Fun Fact: I recently interviewed author and racer Sir Alan Cathcart for the Vintagent.com

Mark Lizewskie

Area of Expertise: Prewar American and European classics, micro cars

Profession/Affiliations: Executive Director Rolls-Royce Owners' Club and Rolls-Royce Foundation

Fun Fact: I daily-drove a smart Fortwo for 12 years and 280,000 miles!

Tim McNair

Area of Expertise: Postwar European, supercars

Profession/Affiliations: Concours preparer

Fun Fact: Still play with toy cars!

Mark Moskowitz

Area of Expertise: Race cars, muscle cars, postwar British sports cars

Profession/Affiliations: Journalist *Sports Car Market*, ConceptCarz.com; vice chairman b.o.d. Motorsports Hall of Fame

Fun Fact: Taught four children to drive in a Lotus 7

Phil Neff

Area of Expertise: Prewar European and American coachbuilt cars

Profession/Affiliations: American Society of Appraisers

Fun Fact: I corresponded with designer Gordon Buehrig when I was a kid

Whitney Overocker

Area of Expertise: Prewar American

Profession/Affiliations: Owner of WhitneyArtist.com, member of CCCA New England Region

Fun Fact: Co-chair of CCCA Caravan in September 2025

Lowell Paddock

Area of Expertise: Postwar British and European sports and GT cars; postwar American cars; Japanese sports cars

Profession/Affiliations: Executive director, the Lime Rock Concours; contributing editor *Sports Car Market*; marketing consultant

Fun Fact: I worked in China for eight years!

Nick Pagani

Area of Expertise: Postwar General Motors, specifically Cadillacs and Buicks. Step-down Hudsons, Edsels

Profession/Affiliations: Own and operate Ace Auto. Family-owned and operated in New Rochelle, New York, since 1920. Picture car co-ordinator for film industry since 1984, member of the Screen Actors Guild. Buick Club of America senior master judge

Fun Fact: I have judged at the Greenwich concours since the second year of its inception, consecutively for 27 years. I have had mail delivered to my house addressed only as “The House With All The Cool Old Cars.”

Lily Pray

Area of Expertise: Porsche, British

Profession/Affiliations: PCA, RMPC, RMTCC, Bugatti Club

Fun Fact: Learned to drive in a dune buggy that we still own

Portia Pray

Area of Expertise: Postwar German

Profession/Affiliations: Rocky Mountain Porsche Club and Porsche Club of America

Fun Fact: I learned to drive on the same car my mom learned on

Larry Printz

Profession/Affiliations: Classic Car Club of America, International Motor Press Association, Southern Motor Press Association, Society of Automotive Historians

Fun Fact: I’m not just an auto writer, I’m a cartoonist!



Chuck Queener

Area of Expertise: Ferrari or race cars

Fun Fact: I was just made an honorary member of the Ferrari Club France

Area of Expertise: Motorcycle, sports and GT cars from practically every era

Profession/Affiliations: PCA judge, AROC judge, AMCA motorcycle master judge, JCNA judge, FCA judge, head judge at three different concours events

Fun Fact: Bought my first Ferrari at 16 with my college money

Bill Scheffler

Area of Expertise: Rally cars, Jaguar E-Types, performance wagons, postwar 1950s and 1960s luxury, English sports cars, Cars of 1964

Profession/Affiliations: Numerous marque clubs: 300SL, Jaguar, Alfa Romeo, NSX; rallies including Mille Miglia, Colorado Grand, Copperstate; SCCA, VSCCA

Fun Fact: My dad took me on my first rally around 1960; we drove a VW Beetle

Jonathan Stein

Area of Expertise: Sports and racing, European custom coachwork, pre- and postwar European

Profession/Affiliations: Society of Automotive Historians, International Motor Press Association, AACA, CCCA, MG Car Club, North American MGA Register, MGCC V8 Register

Fun Fact: I once crossed the Mojave Desert in early September with the heat on to limit my MG from overheating

Judy Stropus

Area of Expertise: Wild and wacky cars, one-offs, race cars

Profession/Affiliations: Motorsports p.r./consulting, Motorsports Hall of Fame of America inductee. Race car driver

Fun Fact: I raced an OSCA Maserati in the 1970s, raced in the VW Cup series, SCCA Runoffs in 1979

Susan Tatios

Area of Expertise: Prewar classics. Porsche, BMW, Jaguar

Profession/Affiliations: Office manager at Mike Tillson Motorcars

Fun Fact: Judged at major concours in the U.S., Europe, and Canada

Jean Taylor

Area of Expertise: Automotive styling and design

Profession/Affiliations: Artist, photographer, art director, graphic designer, rally organizer

Fun Fact: Proclaimed a Hemmings Hobby Hero for “outstanding contributions to the collector car hobby.”

Rich Taylor

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

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

Fun Fact: Only person to be a judge at Greenwich Concours every year since it began in 1996.

Michael Tillson

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

Profession/Affiliations: Sales and evaluation of collector cars

Fun Fact: Built and drove race cars in the World Endurance Championship

Rubén Verdés

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

Profession/Affiliations: Editor of *The Classic Car*, *CCCA Bulletin*, and *SAH Journal*, Society of Automotive Historians; publisher of *Marque2Market* magazine; professional pantologist

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

Charles Vrana

Area of Expertise: American postwar, muscle cars, postwar Buick and Chrysler

Profession/Affiliations: Auto body and paint, heavy diesel repair and maintenance, Riviera Owners Association, Radnor Hunt Concours

Fun Fact: Lifelong car nut, collector of original, unrestored survivor cars since 1983

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2023 Concours de Sport Winners

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





Best in Show

Best in Class

Carroll Shelby Centenary, Best Performance Car Award

1965 Ford GT40

Benjamin Levy



RADwood Street Cars Built for the Track
1991 Mercedes-Benz 190E
16V-2.5 Evolution II
 Edward Owen



Front Engine Porsche
1977 Porsche 924
 Ann M. Fagan



Driven by Celebrity
1971 Stutz Blackhawk
 Robert Kerekes



JDM Performance
1992 Mazda RX-7
 Tom Nisco



Porsche Outlaws
1977 Porsche ROCS
Panamericana 911 AKAROCS Studio
 / ROCS Motorsports - Richard Goncalves



British Racing Green (English Modern)
1958 Austin-Healey Sprite
 David Silberkleit



Carroll Shelby Centenary
1966 Shelby GT350
 Adam Scheps



Japanese Sport Bikes
1982 Honda CX500TC 500 Turbo
 Brad Beers



On Fire (Rod & Customs)
1957 Chevrolet Nomad
 Mr. and Mrs. Jeffrey B. Goldstein



Cars of Greenwich Avenue (Curated in partnership with Greenwich Cars & Coffee)
2009 Spyker C8 Spyder
 2009 Spyker C8 Spyder



Practical Performance
1985 Land Rover 90 Station Wagon
 Breht Feigh



Corvette: America's Sports Car
1961 Chevrolet Corvette
 Phil Schwartz



Racing Legends (Cars of Lime Rock)

1957 Porsche Speedster

Lake C. Underwood II



Garage & Social (Curated in partnership
with Bedford Hill, NY Garage + Social)

2005 Porsche Carrera GT

John Uglum





Class Award

Driven by Celebrity

1967 Aston Martin DB6 Volante

Jason C. W Hancock

Class Award

RADwood Street Cars Built for the Track

1991 Chevrolet Camaro

Mike Brienza

Class Award

JDM Performance

1993 Honda NSX-R

The Cultivated Collector

Class Award

Porsche Outlaws

1985 Porsche Carrera

Leonidas

Class Award

British Racing Green

1951 MG TD

Alberto Araya

Class Award

Porsche Outlaws

1970 Porsche 914/6

Jim and Kathy Foster

Class Award

Front Engine Porsche

1988 Porsche 928

Henry Gioiella

Class Award

Carroll Shelby Centenary

1967 Shelby GT350

William Wirth

Class Award

British Racing Green (English Modern)

1956 Jaguar XK 140MC

Andrew Gold

Class Award

Garage & Social (Curated in partnership
with Bedford Hill, NY Garage + Social)

2000 BMW Z8

Matthew Tynan



Class Award

Front Engine Porsche

1992 Porsche 928

Ryan Friedman Motor Cars

Class Award

Practical Performance (Sport SUV)

1973 Ford Bronco

Jordan Sanders

Class Award

Japanese Sport Bikes

1983 Honda CX650T 650 Turbo

Brad Beers

Class Award

Japanese Sport Bikes

1985 Kawasaki ZX750-E2 Turbo

Brad Beers

Class Award

RADwood Street Cars Built for the Track
(Homologation Specials)

1986 Ford RS200

The Cultivated Collector

Class Award

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

2008 Bugatti Veyron 16.4

LAMA Holdings LLC

Class Award

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

1971 Lamborghini Miura

Russell S Lalli

Class Award

Driven by Celebrity (Vehicles with
celebrity owners or association)

1970 Maserati Ghibli

Ernie Boch, Jr.

Class Award

Corvette: America's Sports Car

1968 Chevrolet Corvette

Gene Eistertz

Class Award

Racing Legends (Cars of Lime Rock)

1990 Ferrari 348 Challenge

Jason Berkeley

Class Award

On Fire (Rod & Customs)

1934 Ford Model 40

Charles Padula

Class Award

JDM Performance

1991 Suzuki Cappuccino

Juan Jose Ballarin

Class Award

Carroll Shelby Centenary

1965 Shelby Cobra 289

Richard Myers

Class Award

Practical Performance (Sport SUV)

1977 Ford Bronco

Jack Child

Class Award

Racing Legends (Cars of Lime Rock)

1956 Porsche 356A

Ed Hyman

Class Award

Corvette: America's Sports Car

1967 Chevrolet Corvette

Phil Schwartz

Class Award

Garage & Social (Curated in partnership
with Bedford Hill, NY Garage + Social)

1966 Chevrolet Corvette

Peter Martin

Class Award

On Fire (Rod & Customs)

1922 Ford Dump Truck

Joseph S. Raia



Best Restoration

1961 Porsche 356B (T5)

Craig Rosenman



Honorary Judges Award

1972 Chevy Corvette

Joe Barra



Media Choice Award

1972 Chrysler Town & Country Station Wagon

Henry & David Gioiella



Roger Sherman Baldwin Park Award

1989 Land Rover Defender

G. Lopilato



Spirit of Motoring Award

1995 Porsche 911

Leonard Y. Lee



Sponsors Choice Award

1990 Lotus Esprit X180R

racecar
Ralph Stechow



Sweetest Shine Award

1989 Ferrari 328 GTS

Robert Matluck



The Grand Marshal's Award

1995 Jaguar XJS

Robert A.B. Baraf



1989 Porsche 928 S4

Ryan Friedman Motor Cars



2023 Concours d'Elegance Winners

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





Alfa Romeo Pre-war

1937 Alfa Romeo 8C

Lawrence Auriana



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



Alfa Romeo Post-war
1956 Alfa Romeo 1900
 Gary A. Pezzella



Muscle/Performance (High Impact Colors)
1970 Plymouth Cuda
 Robert & Joan Conca



Motorcycle - Best of Britain
1936 Brough Superior SS100
 Victor Olson



Motorcycle - Exotic Italian
1976 Laverda Jota
 Robert Machinist



Cars of 1963 Dealerships
1963 Studebaker Avanti R1
 Augustino and Jean Capasso



Post-war Italian GTs Limited Production
1967 Ferrari 365 California
 Peter S Kalikow



Post-war German Roadster
1970 Mercedes-Benz 280SL
 Joseph Faraldo



Supercars
1995 McLaren F1
 Scuderia N. E.



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



Post-war American Personal Luxury Cars
1966 Oldsmobile Toronado
 Paul Andreas



Porsche 356
1962 Porsche 356B Twin Grille Roadster
 Michael Schudroff



Beach Cars

1960 Fiat Jolly

Thomas & Kristin Zarrella



Brass - Steamcars

1911 Stanley Model 72 Special

Christopher Maloney



Pre-war Classics European

1929 Isotta Fraschini

Tom Maoli



East Coast Coachbuilder's Classics

1917 Locomobile 48

Dick Shappy





Class Award

Porsche 356, Malcolm Pray Award

1957 Porsche 356A

Jerry Charlup

Class Award

Alfa Romeo Post-war

1967 Alfa Romeo 4R Zagato

MotoResto Maine

Class Award

Post-war American Personal Luxury Cars

1969 Pontiac Grand Prix

Model SJ

Scott Mancini

Class Award

Muscle/Performance (High Impact Colors)

1970 American Motors Rebel

Terry Weiner

Class Award

Muscle/Performance (High Impact Colors)

1970 Pontiac GTO

Alex Ipiotis

Class Award

Cars of 1963 Dealerships

1963 Volkswagen Beetle

Freccia Brothers Garage

Class Award

Motorcycle - Exotic Italian

1978 Moto Guzzi 850 Le Mans Series 1

Robert Machinist

Class Award

Motorcycle - Best of Britain

1937 Vincent-HRD Series A

Christopher Candy

Class Award

Post-war English

1949 Bentley Mark VI

Fred Zell

Class Award

Cars of 1963 Dealerships

1963 Daimler SP250

Steven & Anita Busch



Class Award

East Coast Coachbuilder's Classics

1934 Packard 100S

Philip Richter

Class Award

Post-war Italian GTs Limited Production

1965 Lamborghini 350GT

Dave Piangerelli

Class Award

Motorcycle - Exotic Italian

1992 Bimota Tesi 1D

Philip E Richter

Class Award

Beach Cars

1970 Meyers Manx Dune Buggy

Kristy Sevag

Class Award

Post-war German Roadster

1988 Mercedes-Benz 560SL

Ann M. Fagan

Class Award

Pre-war Classics European

1933 Rolls Royce 20/25

Shooting Brake

John & Kathryn Harlow

Class Award

Woodies

1949 Packard Station Sedan

The Marano Collection

Class Award

Pre-war Classics European

1935 Rolls Royce 20/25

M S Koly

Class Award

Alfa Romeo Post-war

1971 Alfa Romeo Montreal

Dave Garfinkel

Class Award

Post-war German Roadster

**1963 Mercedes-Benz 190SL
Roadster**

Gene and Marlene Epstein

Class Award

Beach Cars

1974 Volkswagen 181 Thing

Andrew O'Rourke

Class Award

East Coast Coachbuilder's Classics

1931 Duesenberg Model J

Alan Rosenblum

Class Award

Brass - Steamcars

**1900 Conrad Motor Carriage
Model 60**

Class Award

Supercars

2020 McLaren Sabre

Sparky18888

Class Award

Brass - Steamcars

1903 Locomobile Stanhope B

Robert Sullivan

Class Award

Alfa Romeo Pre-war

**1933 Alfa Romeo 6C1750
Gran Sport**

Bruce and Rebecca Vanyo

Class Award

Post-war American Personal Luxury Cars

1963 Ford Thunderbird

Cappuzzo Family Collection

Class Award

Motorcycle - Best of Britain

1954 AJS 7r3

Team Obsolete

Class Award

Post-war Italian GTs Limited Production

1963 Ferrari Lusso 250 GTL

Marti Kalko

Class Award

Supercars

1996 Bugatti EB110

GTMC Collection

2023 Concours d'Elegance Winners



Class Award

Post-war English

1965 Jaguar E-Type

Wicker Francis

Class Award

Porsche 356

1962 Porsche 356 B

Spindrift Classics

Class Award

Alfa Romeo Pre-war

1933 Alfa Romeo 8C 2300

Lawrence Auriana

Class Award

Woodies

1953 Nash Rambler

John Gagliardi





Brock Yates Memorial Award

1969 Dodge Charger Daytona

Ronnie Belletiere



California Mille Dream Car

1950 Ferrari 195 Inter

Roger and Sally Demler



Chairmans Award

1961 Maserati 3500GT

John Johnson



Chief Judges Award

1964 Buick Riviera

Richard & Linda Harvey



Chowder Award

1936 SS100 Roadster

Wayne Carini



Distinguished Motorcar Award

1937 Rolls-Royce Phantom III

Manny Dragone



Founders Award

1954 DeSoto Adventurer 2

Linda and Paul Gould



Hagerty Drivers Foundation National Automotive Heritage Award

1927 Ford “Dick Williams”

3 Dog Garage Collection



Honorary Chief Judges Award

1952 Chrysler “Styling” Special

Michael Schudroff of Carriage House Motor Cars



Lime Rock Award

1963 Ferrari 250 GT

HK Motorcars



Margie + Robert E. Petersen Perfection Award

1952 Chrysler d'Elegance

Don Bernstein and Patt Taylor



Preservation Award In Honor of Dr. Fred Simeone

1957 Chrysler Ghia Super Dart 400

Maine Classic car Museum



The Best Sounding Car presented by Ernie Boch Jr.
1922 Ford “Kookie T” Roadster
 3 Dog Garage Collection



The Grand Marshal’s Award
1904 Gardner-Serpollet L
 Mitch & Wendy Gross



Timeless Elegance Award
1934 Packard 1106 Aero Coupe
 The Marano Collection



Wayne Carini’s The Chase Award
1948 Pontiac Silver Streak 8
“Woody” Wagon
 Edward Owen



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Featured Class

Morgan

115 Years of a British Motoring Legend

By Rich Taylor



Below: Henry Frederick Stanley Morgan sits aboard his Three Wheeled Twin Cylinder Morgan for a 50-mile speed-record attempt on November 23, 1912 at the Brooklands race circuit.



FROM ITS VERY beginning, the history of the Morgan Motor Company has seemed like a whimsical British fairy tale of sorts, a combination of Mary Poppins, *The Wind in the Willows*, and Chitty Chitty Bang Bang. It all takes place in a ridiculously picturesque, out-of-the-way country village in the Malvern Hills, unchanged since the reign of Queen Victoria—not far in distance or attitude from ruggedly independent Wales.

Our story opens in 1909, when Henry Frederick Stanley (known as H.F.S.) Morgan, son of the Reverend Prebendary Henry George Morgan, built a car at his small service garage in the West Country resort town of Malvern Link, Worcestershire. This first Morgan was a one-passenger three-wheeler with a frame made of steel tubing, like that of a bicycle. The 7-hp, Peugeot V-twin motorcycle engine hung out ahead of the front wheels, the single rear wheel was chain-driven, and the independent front suspension was unique, with a little vertical tube near each front wheel containing a coil-sprung shaft that slid up and down.

Financed by his moderately wealthy father whom he named chairman of the new company, H.F.S. went into production with a two-passenger three-wheeler in 1911. Morgan was churning out V-twin Trikes by the hundreds in a storybook



The definitive classic Morgan, a 1934 Beetleback Super Sports Trike with a V-twin engine.

brick factory on Pickersleigh Road before the factory switched to munitions production during World War I.

After the war, as though nothing had changed, Morgan went back to building mildly improved three-wheelers powered by either air-cooled or liquid-cooled V-twin motorcycle engines. There was a “barrelback” version, shaped around a single spare tire/wheel, but the Morgan to have was a streamlined “beetleback” Super Sports, powered by a 1000-cc V-twin built by JA Prestwich Industries. The legendary JAP engine would drive a lightweight Morgan Trike at speeds over

110 mph, at a time when reaching 80 mph was considered high performance. Morgan built exciting V-twin three-wheelers right up until World War II.

In 1932, H.F.S. introduced the comparatively sedate F-series, a three-wheeler with a pressed-steel chassis and a 933-cc inline-four-cylinder engine from a British Ford Model Y automobile tucked behind the patented “sliding pillar” front suspension. The water-cooled Ford engine required a front radiator, which gave the Morgan F-series a whole new look. With time out for World War II, the F-series soldiered on until 1952.



Otherwise virtually identical, 1951 Flat Rad Morgan 4/4 (left), 1971 Round Nose Morgan 4/4 (right).

In 1936, Morgan added a fourth wheel to the F-series Trike, creating the 4/4. The 4/4 continued essentially unchanged until 2018, which Morgan claims is the longest production run of any vehicle in the world. Early 4/4s were powered by a 1122-cc Coventry Climax inline-four, then a 1267-cc four-cylinder from the Standard Ten automobile, and after 1955, with a variety of Ford four-cylinder engines ranging from 997 cc to 1798 cc, depending on what was available that year.

The only noticeable external change in all those decades was in 1953, when the classic “Flat Rad” was replaced by

a rounded nose with headlights faired into the front fenders. The distinctive “Round Nose” possessed a much stronger visual identity and became a Morgan trademark that has lasted for more than 70 years so far.

In 1950, H.F.S. created the Plus 4 by installing a 2088-cc engine from the Standard Vanguard into the same basic Morgan car used for the 4/4. When Standard began building Triumph sports cars, Morgan used the four-cylinder engine from a Triumph TR2, TR3 or TR4A until 1969, when Triumph stopped making them.

Peter Henry Geoffrey Morgan had replaced his father, H.F.S., in 1959. Peter's clever solution was to use the all-aluminum V-8 that Rover had licensed from Buick. The lightweight V-8 weighed no more than the old Triumph four-cylinder, but nearly doubled the horsepower. The Plus 8 grew from 3.5 liters to 4.6 liters over the years, got modernized with aluminum wheels, headrests, and other conveniences, but retained the irresistible Edwardian charm that Morgan had carefully curated for nine decades.

In 1999, Peter Morgan retired, and the company went into decline thanks to a group of professional-management types advising Peter's son, Charles Peter Henry

Morgan. During this period, the long-time engine deal with Rover fell apart. Morgan lucked into the excellent 3.5-liter V-6 used in the British Ford Mondeo, which was more powerful than the old Buick/Rover V-8 and came equipped with a Getrag five-speed manual gearbox. This formed the basis for the Morgan V-6 Roadster introduced in 2004. It preserved most of the traditional Morgan virtues and eventually came with 280 horsepower and performance that old-time Morgan owners could only dream about.

For years, Morgan had tried to modernize its offerings. In 1964, Peter Morgan presented the Plus 4 Plus, which was a regular Morgan chassis fitted with

1971 Morgan Plus 8, with new aluminum wheels and a Rover aluminum V-8 under the hood.





**Top: Streamlined 2009 Morgan Aero 8 with BMW V-8.
Bottom: Streamlined 1964 Plus 4 Plus with Triumph I-4.**

aerodynamic fiberglass coupe bodywork. Only 26 were built in three years. In 2000, Charles Morgan tried again, with the quasi-streamlined Aero 8, which had a BMW V-8 under the traditional hood. The Aero 8 was followed by the similar Aeromax Coupe and Aero Super Sports Targa. None of them were either a commercial or aesthetic success.

By 2010, Charles Morgan and his business advisors had bankrupted a family company that had survived for a century,

quietly hand-building 500 cars or so each year in the same antique factory on Pickersleigh Road. Reorganized in 2011, Morgan came out with a modern beetleback three-wheeler, powered by an S&S V-twin derived from the venerable Harley-Davidson motorcycle engine. The new 3 Wheeler was admittedly cute and crazy-fun to drive, but not financially viable. Morgan Motor Company was taken over by the Italian conglomerate Investindustrial in 2019.



The only new Morgan currently available in the United States, the 2024 Super 3...no doors, no top, no windshield, but 130 mph from a 1500-cc Ford three-cylinder engine.

Investindustrial quickly began producing traditional Morgan four-wheelers, but with a bonded-aluminum chassis featuring an independent front suspension and independent rear suspension. The 2024 Plus Four has a turbocharged BMW inline-four making 255 horsepower. The Plus Six has a turbocharged BMW inline-six good for 335 horsepower. In either case, the bodywork looks like a lower, wider version of the classic Morgan Plus 4. Unfortunately, due to a combination of safety and emissions rules, neither four-wheel Morgan is currently offered in the United States.

In 2022, the 3 Wheeler V-twin was replaced by the Super 3, which is available in North America. Basically a Morgan Plus 4 CX aluminum chassis minus one wheel, the Super 3 is fitted with a Ford 1.5-liter inline-three hidden under the front bodywork. True to a century of Morgan three-wheelers, the streamlined Super 3 comes without doors, top or windshield. On the other hand, it weighs just 1400 pounds, and with 118 horsepower driving through a five-speed gearbox supplied by Mazda, the Super 3 can top 130 mph for those brave enough to try.

One famous Morgan story begins in 1961, when British racing driver Christopher Lawrence brought a Morgan Plus 4 to the 24 Hours of Le Mans and was sent home. The Morgan was deemed “Outside the spirit of the Regulations,” which means the French thought it was too old-fashioned and funny looking.

For 1962, Lawrence convinced Peter Morgan to build a reinforced Plus 4 chassis powered by a race-prepped Triumph 2-liter four-cylinder built in his own Lawrence Tune shop and clothed with

an aluminum body including hard top. Lawrence was then able to go to Le Mans and point out that his “obsolete” Morgan had just broken the 2-liter lap record at Germany’s legendary Nürburgring race circuit by seven seconds.

The French relented. Chris Lawrence and his co-driver, Richard Shepherd-Barron, then pulled off the most rewarding coup in British racing history, finishing thirteenth overall and first in class at Le Mans, driving a car declared obsolete the year before.

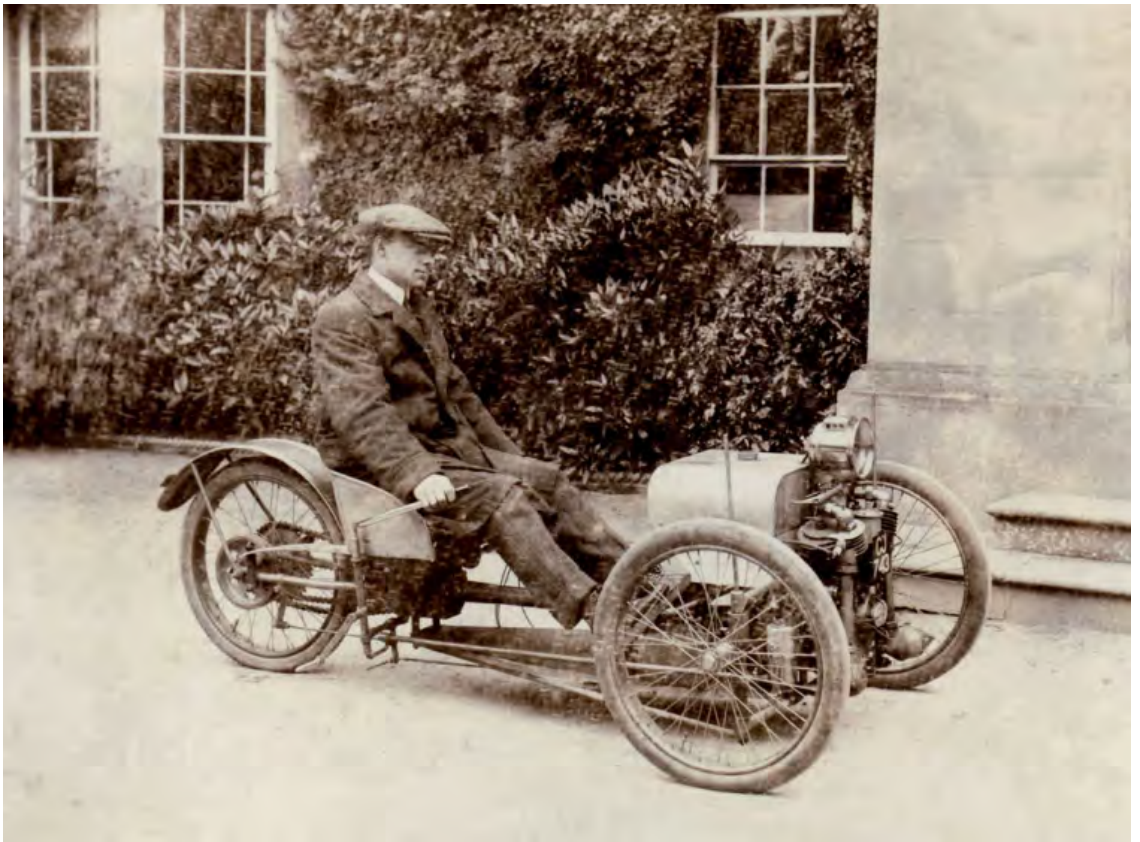
The most famous Morgan of all, the class-winning Plus 4 of Christopher Lawrence and Richard Shepherd-Barron during the 1962 24 Hours of Le Mans.



The Lawrence/Shepherd-Barron saga is so beloved because it combines victory over Continental foes under grueling conditions, an ironic twist and a stubborn persistence proven right in the end—a perfectly British victory. Morgan Motors considered the win so significant that it put Lawrence’s car into limited

production as the race-ready 1962 Plus 4 Super Sports, complete with engines built by Lawrence Tune. Forty years later, Morgan built 80 “Le Mans ’62” commemorative editions, plus another 62 in 2022. It’s a fitting tribute to the tenacity of a small British firm that continues on more than 115 years after its inception. //

Morgan’s original plan was to build a motorcycle using a 7-hp Peugeot twin-cylinder engine, but instead took advantage of Britain’s cyclecar regulations, which allowed trikes to avoid being taxed.



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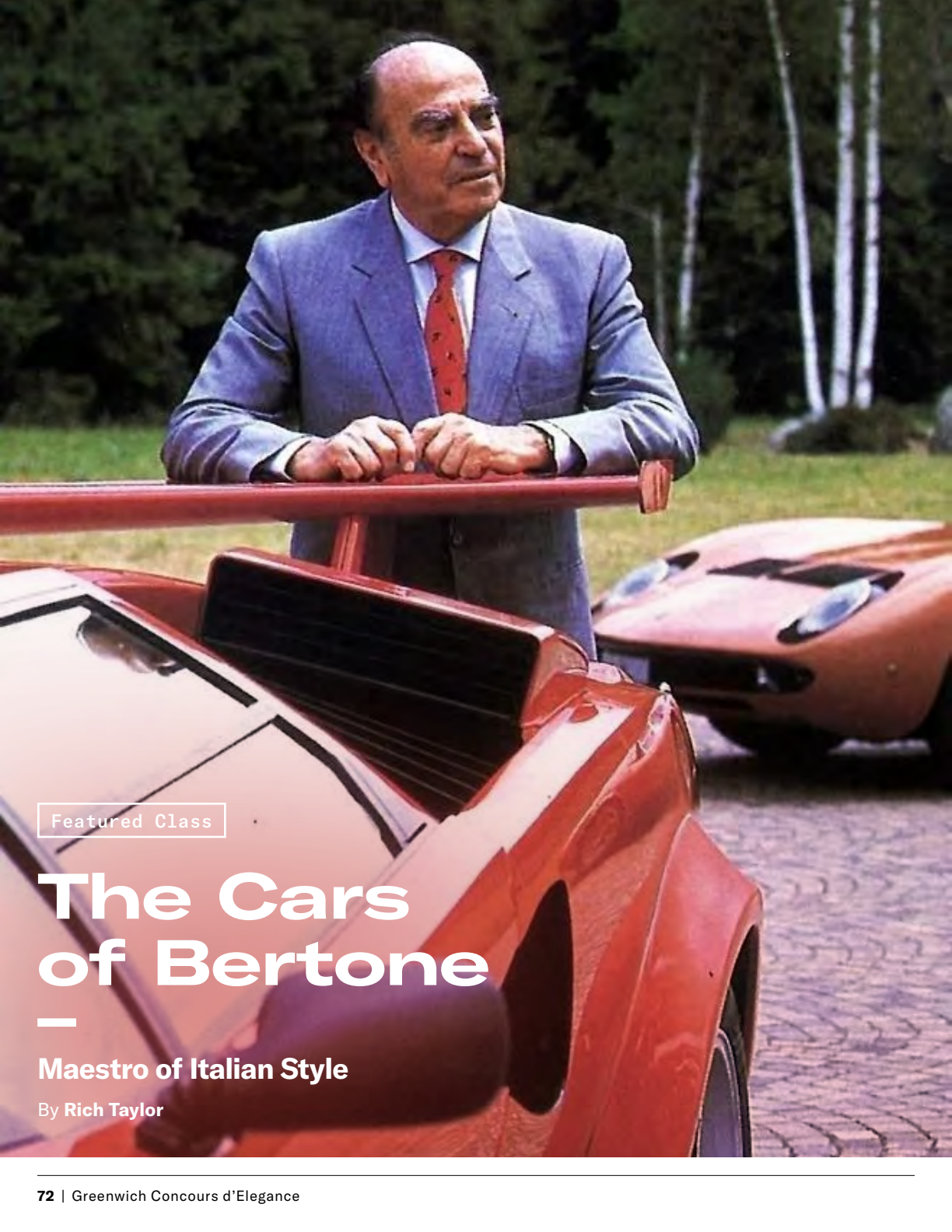


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Featured Class

The Cars of Bertone

—
Maestro of Italian Style

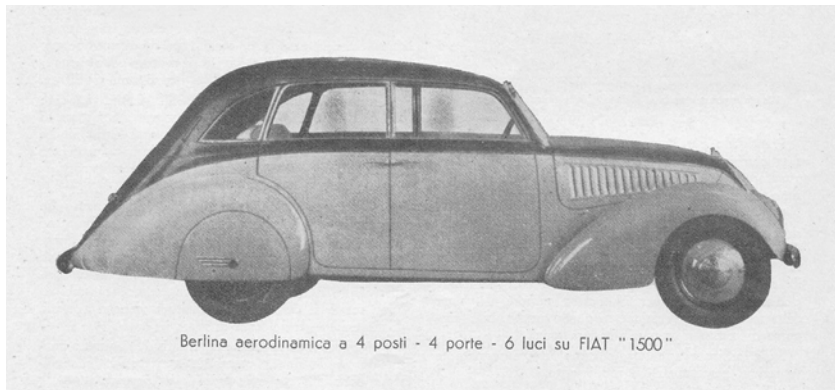
By Rich Taylor

FOR FIVE DECADES beginning in 1950, a handful of young designers in Turin, Italy, created a new way to sculpt an automobile...smooth, flowing, and aerodynamic. This came to be known as the “Italian Style,” and it influenced the shape of automobiles all over the world. The leader of this group was Nuccio Bertone, who literally grew up in the family business.

Turin carriage manufacturer Giovanni Bertone closed his shop during World War I, then reopened it in 1920 to make

bodies for automobiles. For the next two decades, Carrozzeria Bertone built bodywork primarily on Fiat and Lancia chassis, thanks to Giovanni’s personal friendship with Vincenzo Lancia.

In 1933, Giovanni’s 19-year-old son, Giuseppe, known as Nuccio, became fascinated by aerodynamic efficiency. This fascination resulted in trendy “Streamline” designs such as the Bertone-bodied 1935 Fiat 1500 Aerodynamica sedan and the curvaceous 1941 Fiat 1500 C coupe.



Catalog illustration for the Bertone-bodied 1935 Fiat 1500 Aerodynamica four-door sedan, an early “streamline” design.



Bertone-bodied 1941 Fiat 1500C coupe with smoothly integrated body and fenders.

Bertone survived World War II by building military ambulances on Lancia Ardena chassis, then struggled through the postwar collapse of Italy. In 1950, Giovanni retired at 66, leaving a shattered shell of a company on the verge of bankruptcy. Nuccio divided Bertone into a car manufacturer known as Carrozzeria Bertone, which he personally managed, and design center Stile Bertone, where he hired promising young designers, often just starting their careers.

In 1952, American entrepreneur Stanley Harold “Wacky” Arnolt literally saved Carrozzeria Bertone by ordering 200 car bodies for his next car-selling

venture. To begin with the project, Bertone produced 67 coupes and 36 cabriolets, designed by 30-year-old Giovanni Michelotti, built on [MG TD](#) chassis and sold as [Arnolt-MGs](#). Michelotti’s lightweight aerodynamic bodywork not only increased performance but was totally *au courant*.

Michelotti soon moved on to Carrozzeria Vignale, where he stayed for a decade before opening his own design studio. Wacky Arnolt ordered a handful of Bertone-bodied cars on other chassis, some designed by Michelotti before he left, some by Bertone’s new stylist, Franco Scaglione.



Arnolt also ordered sports cars built on chassis supplied by Bristol Cars of England, powered by a derivative of a 2.0-liter inline-six-cylinder engine originally created for BMW in 1937 by Austrian engineer Dr. Ing. Fritz Fiedler. Fiedler's six-cylinder

was extremely tall, which made for awkward proportions in the short-wheelbase Bristol chassis. Franco Scaglione's brilliant solution was strikingly unlike anything seen before or since. Bertone built 135 Arnolt-Bristol roadsters and six coupes.





Above: BAT 5, BAT 7, and BAT 9, built by Bertone.
Left: 1954 Alfa Romeo Giulietta Sprint by Scaglione/Bertone on the all-new Alfa 1300 chassis.

In 1953, Alfa Romeo contracted Bertone to create a group of [Berlinetta Aerodinamica Tecnica](#) show cars, known as the BAT Series. The cars were designed by Scaglione and built by Carrozzeria Bertone on Alfa Romeo 1900 chassis. BAT 5, BAT 7, and BAT 9 were the stars of the Salone dell'Automobile di Torino (Turin auto show) in 1953, '54 and '55. Thanks to their incredible aerodynamic efficiency, a

BAT could top 120 mph on just 100 horsepower from a 1975-cc inline-four-cylinder engine.

The BAT Series led to Scaglione's Alfa Romeo Giulietta Sprint. Between 1954 and 1965, Alfa sold 40,000 Bertone-bodied Giulietta Sprints, which not only saved struggling Alfa Romeo, but allowed Bertone to build a new factory west of Turin in the town of Grugliasco in 1959.

Franco Scaglione's masterpiece was the 1959 Giulietta/Giulia Sprint Speciale, essentially a production version of his swoopy BAT cars. Bertone built 2766 Sprint Speciales between 1959 and 1966. Before his Giulietta SS went into production, Scaglione had already left Bertone to start his own styling studio. To replace Scaglione, Nuccio hired 21-year-old [Giorgetto Giugiaro](#). Yes, that Giorgetto Giugiaro, destined to be officially honored in 1999 as "The Car Designer of the Twentieth Century." Giugiaro stayed with Bertone until 1965, when he left to start his own firm, Italdesign.

In a hectic six years at Bertone, Giugiaro produced at least 17 groundbreaking designs that were built as one-off concepts or that reached production.

These include the Ferrari 250 GT SWB Competition, the [Iso Rivolta](#), the [Alfa Romeo 2600 Sprint](#), the Fiat Dino coupe, and the [Fiat 850 Spider](#), to name a few. Rarities such as the Iso Rivolta, the Alfa 2600 Sprint, and the Fiat Dino show the incredible range and diversity of Giugiaro's early style. At the opposite end of the market, his Fiat 850 Spider was a huge commercial success, selling 140,000 of the tiny, charming convertibles between 1965 and 1972. Simultaneously, Giugiaro's superb 1963 [Alfa GT Veloce](#) stayed in production for almost 15 years with only minor changes. Over the course of production, Alfa sold 225,000 GTVs powered by a variety of engines from 1300 cc to 2000 cc. In lightweight GTA form, it even made a world-class racing car.



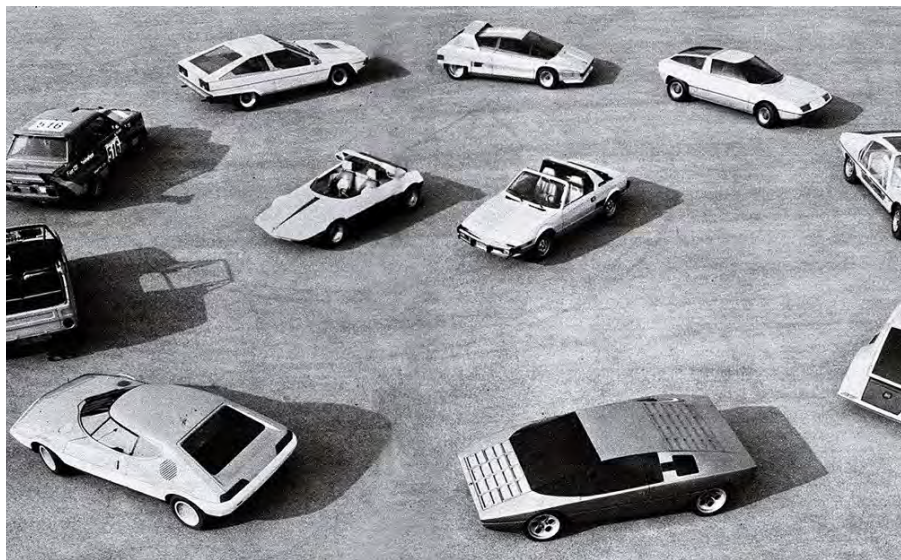


When Giugiaro left Bertone in 1965, Nuccio hired [Marcello Gandini](#) as general manager of Stile Bertone. He stayed until 1980. One of Gandini's first designs was the [Alfa Romeo Montreal](#), a concept shown at Expo 67 in Montreal. The car, known as the Montreal, went into production on a Giulia GTV chassis powered by a 2593-cc V-8 derived from the [Alfa Tipo 33](#) sports-racer. The handbuilt Montreal was way too expensive; only 3900 were sold in 10 years.

Gandini's signature design is the

[Lamborghini Miura](#), which is considered by many to be the first-ever supercar. Powered by an exotic 3929-cc V-12 mounted transversely behind the seats, the Miura exploded onto the scene in 1966. The Miura had become a revered icon by the time it was replaced by Gandini's very different but equally influential [Lamborghini Countach](#) in 1973. Total Miura production was just 763 cars in three series, but its impact on what became the global supercar market was colossal.





By 1970, Nuccio Bertone had expanded his Grugliasco factory to almost 3 million square feet, with 1500 workers. Rival [Pininfarina](#) had similarly grown, and the entire Italian carrozzerie had sped off in a whole new direction. Thanks primarily to Giugiaro at Italdesign and Gandini at Bertone, the Italian style changed from the rounded, organic forms pioneered by Pininfarina for two decades after World War II to angular, geometric shapes ridiculed at the time as “folded-paper” or origami.

The perfect comparisons are Gandini’s voluptuous 1966 Miura and angular 1973 Countach, using essentially the same mechanical components, or Giugiaro’s rounded 1965 Fiat 850 Spider versus Gandini’s wedge-shaped 1972 [Fiat X1/9](#). Like the diminutive 850 Spider, the X1/9

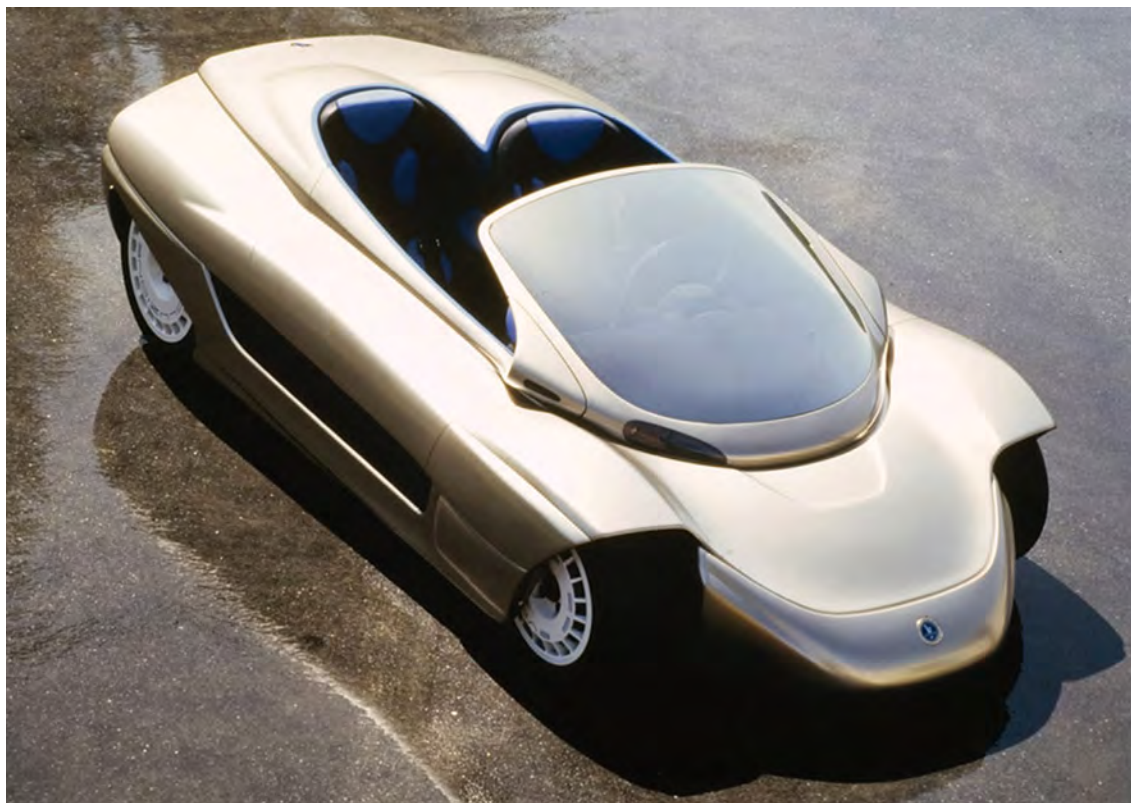
was another money-maker, with 160,000 sold first by Fiat and then directly by Bertone until 1989. Marcello Gandini continued to create landmark designs, including the 1973 [Ferrari Dino 308/GT4](#), the only Bertone-designed car put into production by Ferrari. He followed that with the [Lamborghini Jarama](#), [Urraco](#), [Khamsin](#), and [Espada](#); the Lancia Stratos Zero; the BMW 5-series; and the Volvo 264 TE and [Volvo 262 C Bertone coupe](#).

Gandini left Bertone in July 1979 and was replaced by French designer Marc Deschamps. Deschamps immediately sculpted three trend-setting concepts: the 1980 Lamborghini Athon, the 1983 Alfa Romeo Delfino, and the 1984 Corvette Bertone Ramarro. According to Bertone, the mid-engined [Pontiac](#)

Fiero two-seater was also done by Marc Deschamps at Stile Bertone, though Pontiac credits Turkish stylist Hulki Aldikacti. During this period, Carrozzeria Bertone was building the Kadett cabrio for Opel, which at the time was the German arm of General Motors, so there was a certainly a strong connection to GM.

Deschamps was replaced by Luciano D'Ambrosio in 1991. D'Ambrosio created the influential battery-electric Bertone Blitz Barchetta concept, the Fiat Punto

racer, then the Porsche Karisma, and the Alfa Romeo Bella. He also designed the Astra cabrio and the Astra coupe, which Carrozzeria Bertone produced for Opel. After Nuccio Bertone died in 1997, D'Ambrosio stayed on for three years before opening his own firm, LDA-Design. D'Ambrosio was followed in turn at Bertone by Giuliano Biasio, David Wilkie, and Michael Vernon Robinson. Frankly, once Nuccio Bertone died, his widow Lilli Bertone was overwhelmed, and the company faltered badly.





Nuccio Bertone next to a Lamborghini Miura, surrounded by a Lancia Stratos and various Bertone concept cars.

Around the same time, the global auto industry dramatically changed. Instead of hiring freelance designers or independent coachbuilders, every major car manufacturer opened its own design studio. By 2015, Pininfarina, Vignale, [Ghia](#), and Italdesign had all been taken over by large conglomerates, while most other Italian carrozzerie had closed their doors. In 2009, Lilli Bertone sold the Grugliasco factory to Fiat. In 2011, she sold Nuccio's treasured collection of six dozen Bertone concept cars. In 2013, she sold the Bertone brand name to architect Aldo Cingolani, who sold it to AKKA Technologies, which then sold it to Ideactive.

In a very real sense, Carrozzeria Bertone was Nuccio Bertone. He discovered and nurtured an entire firmament of legendary

design stars: Giovanni Michelotti, Franco Scaglione, Giorgetto Giugiaro, Marcello Gandini, Marc Deschamps, and Luciano D'Ambrosio. But even more, Carrozzeria Bertone created Italian design as we know it today. This handful of automotive designers started at Bertone, it's true, but soon took over almost every important carrozzeria except rival Pininfarina. As they grew into legendary international icons, Nuccio Bertone's disciples influenced the shape of automobiles around the globe for five tremendous decades. At his death, art historian Fulvio Cinti called Nuccio, "The International Maestro of Italian Style." Precisely! //

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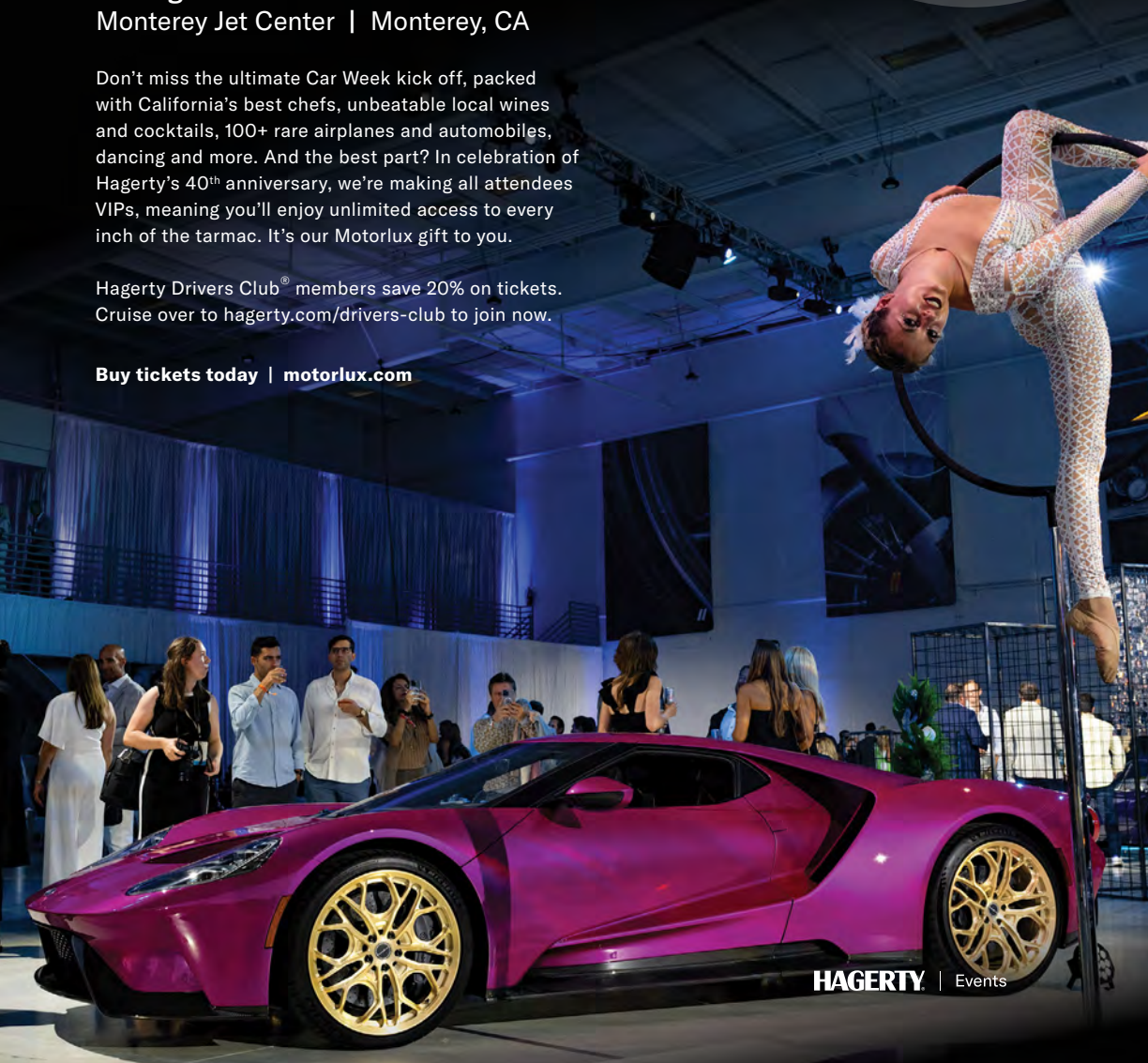
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Featured Class

Prewar Rolls-Royces

The Origins of “The Best Car in the World”

By Rubén L. Verdés, SAH



Previous page: C.S. Rolls and F.H. Royce as they looked around the time that the first Rolls-Royce automobiles were made in 1904.

ROLLS-ROYCE calls its latest automobile, the electric-motored [Spectre](#), a “prophecy fulfilled.” Rolls cites the intention of co-founder Charles Rolls to pursue electric cars before ultimately committing to gasoline-powered cars with the introduction of the first Rolls-Royce in 1904. The prophecy is deeper than that: Fredrick Henry Royce was a mechanical and electrical engineer and his company specialized in producing heavy electrical equipment before entering the gasoline-driven automotive world.

Royce was a self-made man, learning his trade as an apprentice in the Great Northern Railway company. When the funding for his apprenticeship ran out, he found work in toolmaking, then he landed work with the Electric Light and Power Company in London. Though he was good at his job, the work dried up. With a desire to have more control of his fate, together with a friend, Ernest Claremont, he formed F.H. Royce and Company to make electrical equipment.



Charles Rolls purchased this Columbia electric car in 1898. Rolls presciently said this about electrics: “They are perfectly noiseless and clean. There is no smell or vibration, and they should become very useful for town use when fixed charging stations can be arranged. But for country use I do not anticipate they will be very serviceable—at least not for many years to come.”

The Honourable Charles Stewart Rolls came from “the better side of the tracks.” His title came via his father, Lord Llangattock, and though he was well connected within the peerage and the lifestyle of the aristocracy, his love for the automobile and aviation led to gaining knowledge and experience in those fields. He established C.S. Rolls & Co. as an automobile dealer, selling Peugeot and Minerva models at his Lillie Hall location in London (which would later be a warehouse for Rolls-Royce). Beyond the marques he offered, Rolls was also interested in adding a British-made automobile that carried his name.

The story is often told that early in the twentieth century, Henry Royce purchased

a French two-cylinder Decauville. His dissatisfaction led him to make his own car, reverse engineering the Decauville and improving on it. There’s a bit of lore there. The Decauville was not a bad car, nor was it Royce’s first, and Royce was careful about what cars he purchased to learn from. He had been reading about cars for a while, as he was considering diversifying his business. The two-cylinder engine for his first “Royce” car was tested on September 16, 1903, and the car was completed in the first quarter of the following year. Its looks were similar to the Decauville, and there would be three prototype Royce cars. As with all Royce products, the cars were well engineered and manufactured to a high standard, but how would he market them?



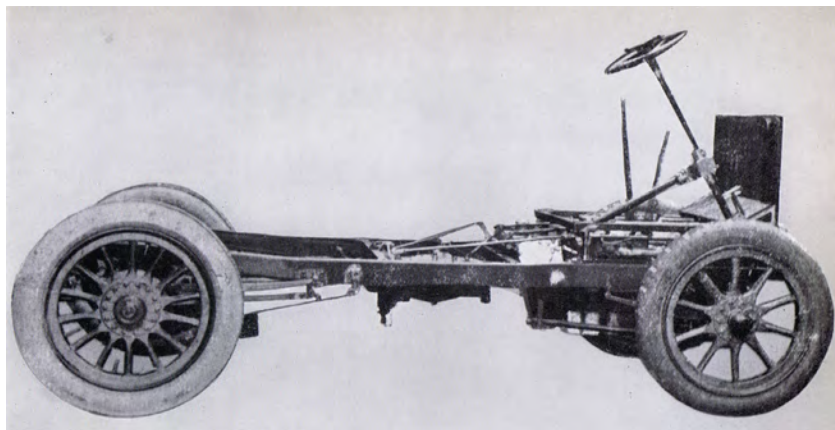
Royce and Rolls had a mutual friend, Henry Edmunds, who knew that Royce made a great car, and that Rolls was very interested in patriotically offering a British-made car (with his name on it) among his dealership offerings. One would think arranging a meeting between the two would have been easy, but Edmunds struggled to get the two together. Rolls and Royce finally met on May 4, 1904, at the Midland Hotel in Manchester.

Rolls-Royce was a car before it was a company. In Royce, Rolls found the mechanic he had been searching for to add

his name to a marque of supreme excellence. They began production under a 1904 memorandum agreement between Royce Limited and The Honourable Charles Stewart Rolls. The agreement essentially called for Royce to make as many cars as Rolls could sell and for Rolls to sell as many cars as Royce could make. By the time Rolls-Royce Limited was incorporated in 1906, Royce had designed and built five chassis: a two-cylinder 10 horsepower, a three-cylinder 15 horsepower, a four-cylinder 20 horsepower, a six-cylinder 30 horsepower, and a V-8 20 horsepower.

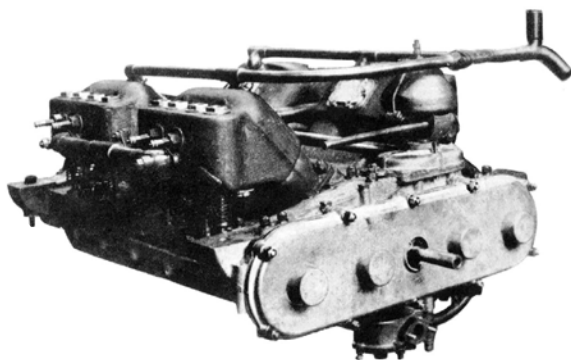
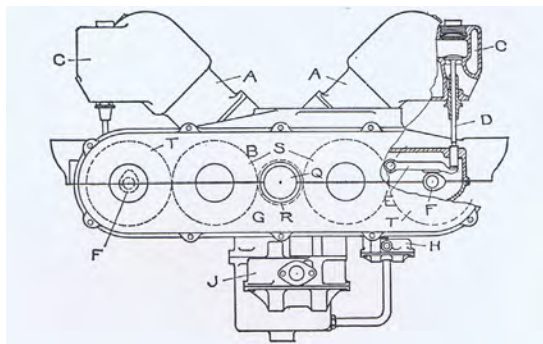
The Motor Union meeting at Eaton Hall, Cheshire, July 15, 1905, with three of the five production Rolls-Royce models represented: 10 hp 2-cyl. (a, c, e, and h), 20 hp 4-cyl. (d), 30 hp 6-cyl. (b and f), and two of the three Royce prototypes (g and i). Note the different radiator designs of the nearly identical Royce prototypes and the Rolls-Royce between them.





An almost complete V-8 chassis for the horseless carriage configuration (no similarly detailed photo of a completed car has survived). Note the engine is nearly “invisible,” where the modest height of the engine fits under where the driver’s floorboards would be.

Royce chose the V-8 to compete with electric motors because of its smooth firing attributes, and its low height made it compact. It was also made to be “invisible”; the 1905 Rolls-Royce catalog described the car this way: “There is no bonnet, and the engine is not in front of the dash board, nor is it under the driver’s seat, but is placed under the driver’s floorboard. It is designed so as to be exceedingly small and compact, and it is so placed as to be invisible and entirely insulated from the interior of the car, but at the same time easily accessible.” Indeed, the model (chassis) was referred to as the “8 Cylinder Invisible V-Engine.” The “Invisible” V-8 is also historic in that it is the only Rolls-Royce model for which there is no surviving example. There are no surviving pictures of a complete car, only drawings.

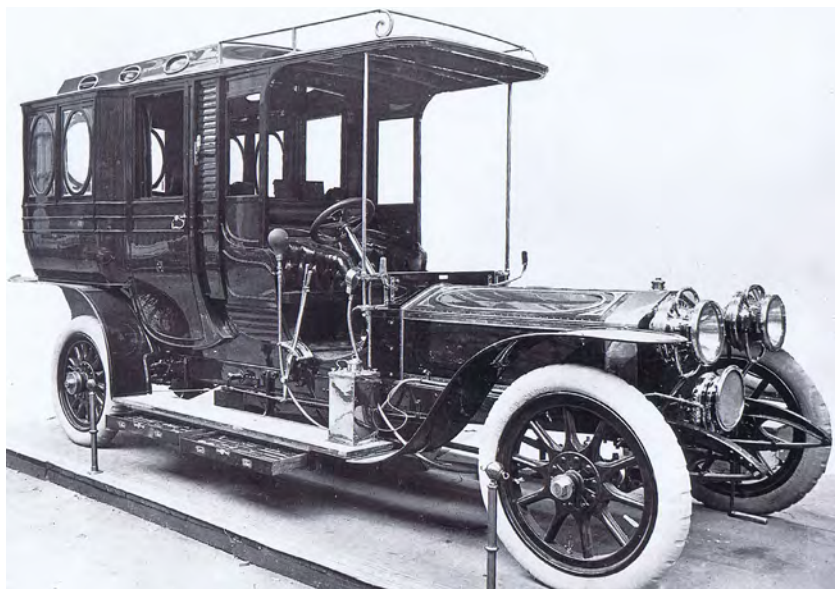


This surviving image of a nearly complete 1905 Rolls-Royce V-8 engine features four cylinder heads with two cylinders each; this drawing clearly shows the engine’s 90-degree-cylinder design, but with vertical valves (thought to be the optimal positioning for valves at the time), which gave the cylinder heads their odd shape.

By 1906, these five models gave Royce the engineering experience to produce his masterpiece, the six-cylinder 40/50 horsepower model. “[Silver Ghost](#)” was not the name of the model, but the name given to the twelfth chassis made (60551, registration number AX 201) used for promoting the new model. As with all Rolls-Royce horsepower nomenclature, the 40/50 follows the British calculation for taxable horsepower; actual output was an estimated 48 horsepower at 1250 rpm. Later models achieved approximately 80 horsepower at 2250 rpm. (These estimates were not cited by the company, which would always answer any inquiries by stating that horsepower was “adequate.”)

With the amalgamation of assets from

Royce Ltd. and C.S. Rolls & Co. came the talents of Claude Goodman Johnson. He became the managing director of the new company, Rolls-Royce Ltd. To promote the new 40/50 horsepower model, the company staged endurance trials with great fanfare. The 40/50 horsepower that Johnson chose for these trials was chassis 60551, which he named Silver Ghost. Naming a car was in vogue in those days and there were other 40/50 chassis with names, including Silver Silence, Silver Rogue, Silver Dawn, Silver Phantom, and Silver King. The Silver Ghost, though, was the first: “Silver,” because it was painted silver and featured silver fittings, and “Ghost,” to underscore its silent-running engine. From June 21 to August 8, 1907, the Silver Ghost ran



This is the first 40/50 hp model with its new straight six-cylinder engine (chassis 60539), as it looked when exhibited (without an engine) at the Olympia show in November 1906. Records of its existence ended in the 1920s, but at that time it had had four bodies.

day and night (only resting on Sundays) over 15,000 miles between London and Glasgow. It won the Dewar Trophy for running a record 14,392 miles without an involuntary stop. These remarkable results earned it the slogan “The Best Car in the World”—with variations such as: “the best six-cylinder car in the world.”

Activity boomed with the construction of a new factory at Derby to expand production. In addition, Rolls was setting aviation records by crossing the English Channel and more. Rolls wanted Royce to go into aviation and build aero engines, but Royce wanted no part of it, since a functional failure of an airplane meant death. This was sadly proven prescient when Charles Rolls lost his life while executing a landing with his plane in a flight competition on July 12, 1910. He was only 32 years

old, and the first recorded British citizen killed in an aviation crash. He never got to see a Rolls-Royce with [the Spirit of Ecstasy](#) “Flying Lady” mascot on a Silver Ghost, as it was commissioned and completed by sculptor Charles Sykes in February 1911.

Then came World War I, and the Silver Ghost was drafted. The hearty and robust construction of the Silver Ghost lent itself to carrying heavy armor plating. An extra pair of rear tires were added, and Silver Ghosts went out into the battlefield. Lawrence of Arabia fought the Turkish forces with a squadron of Silver Ghost armored cars, which he called “more valuable than rubies.” The war also brought what Rolls wanted, which Royce did not: entry into the aero industry. Rolls-Royce built the Eagle, Falcon, and Hawk engines for the war.



Thomas Edward Lawrence (Lawrence of Arabia) driving a 1914 Silver Ghost, identified as chassis 57LB.

When the war ended, Rolls-Royce would emerge as more of an aviation engine company than a motorcar engine company. The post-WWI era also brought a new project, and it was Johnson who announced the plan to manufacture cars in Springfield, Massachusetts. By the mid-1920s, a replacement for the Silver Ghost was underway, and in 1925 the

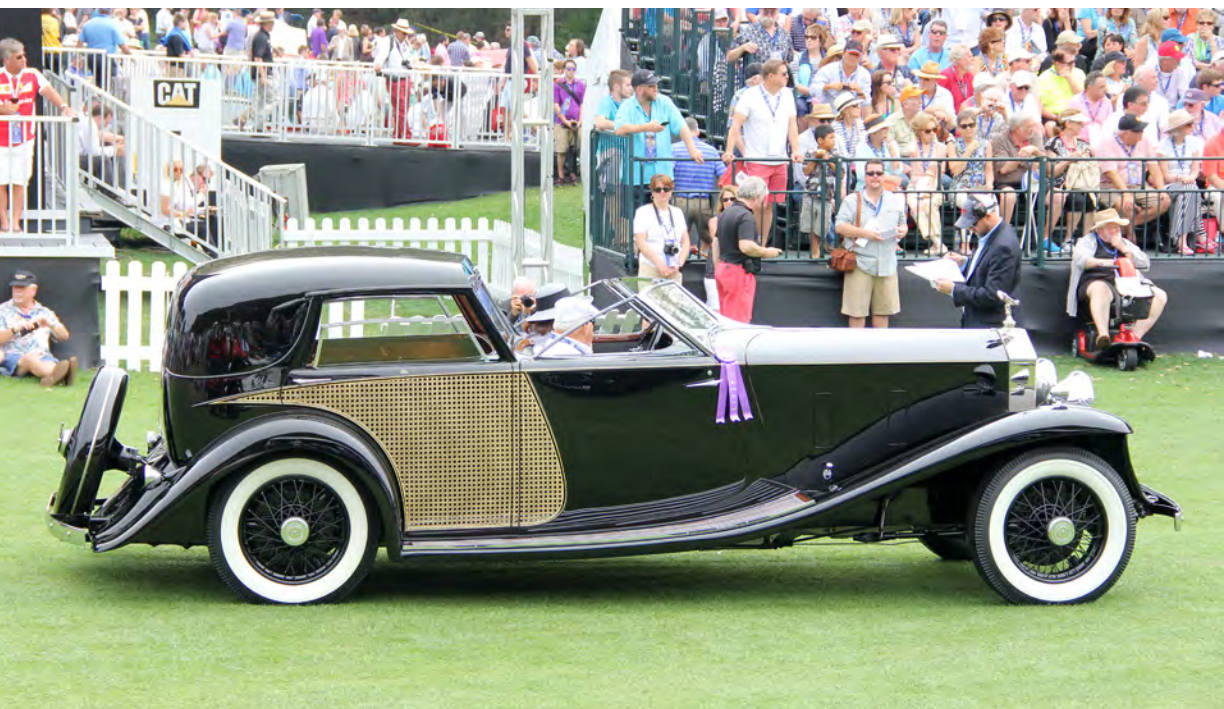
“[New Phantom](#)” was introduced. Over at the Springfield factory, Silver Ghost production ended in 1926. While the New Phantom had a totally redesigned engine, the chassis was essentially the Ghost chassis, so its run was short lived with the introduction of the Phantom II in 1929 (thereafter, the “New Phantom” was known as the “Phantom I”).

This 1925 Silver Ghost Piccadilly roadster was first owned by Howard Hughes. It was among the final 600 American-made Silver Ghosts with left-hand drive.



This 1929 Springfield Phantom I has very rare Derby tourer coachwork by Brewster. All of the Springfield Phantom I cars were left-hand drive.





This 1930 Phantom II was originally fitted with a Brewster Trouville body, but it became forever associated with actress Constance Bennett when it was rebodied in 1935 with this stunning one-off Brewster sedan de ville coachwork.

The 1930s were the height of the Classic Era, and since Rolls-Royce only produced automobile chassis in the prewar era, a coachbuilder was always needed to complete the cars. This gave rise to very stylish designs, with many variants and one-off examples. However, the competition kept catching up with Rolls-Royce, and other marques in the 1930s started to feature 12- and 16-cylinder engines. Given its experience with 12-cylinder aero engines, Rolls-Royce felt comfortable designing one for its cars.

Phantom II production ended in 1935, and the Phantom III was introduced in 1936, featuring a V-12 engine.

Meanwhile, Rolls-Royce acquired the assets of Bentley Motors after it went bankrupt in 1931. Bentley's new 8 Litre engine represented serious competition for Rolls-Royce, so it made sense not to allow Bentley to be absorbed by another competitor. The resulting cars were (and are) known as "Derby Bentleys"—referring to those Bentleys made at the Rolls-Royce factory, in Derby, England.



This 1936 Phantom III is fitted with three-position drophead coupé coachwork by Gurney Nutting, a design usually seen (though rarely) on a Phantom II chassis. Note the kneeling version of the famous “Spirit of Ecstasy” mascot.



This 1935 20/25 hp model features Hooper sedan coupé coachwork. These “small horsepower” models (the 20, 20/25, and 25/30) were immensely popular and wore sporting coachwork like this quite well.

The winds of war loomed toward the end of the 1930s. The Wraith was introduced in 1938, but production of the Wraith and the Phantom III would end in 1939 with the start of World War II. Rolls-Royce was well positioned to enter WWII, given the strength and quality of its aero engines. [The Merlin aero engine](#) was so valued that Packard made them, too, to increase production, and they were famously used in the P-51 Mustang fighter planes.

As a luxury marque, Rolls-Royce automobile production numbered only in

the thousands for each given model, and sometimes even lower (total pre-Ghost production, for example, was just 106 cars for all five models). Low production numbers are characteristic for high-end luxury cars, but in a depression, it is fatal, and thus it proved fatal for various marques that never returned after WWII. It could be argued that the corporate stability of Rolls-Royce’s aero engine business ensured the survival of its automobile production into the postwar era—a result that no doubt would have pleased Charles Rolls. //

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Featured Class

Postwar Rolls-Royce

**The “Best Cars in the World”
Struggle to Survive, then Thrive.**

By Rubén Verdés, SAH



1952 Phantom IV
with sedanca de ville
coachwork by Hooper
& Co., made for his
highness, Sir Sultan
Mohammad Shah the
Aga Khan III.

THE POSTWAR ERA was a time of great change for Rolls-Royce. Before World War II, the company's manufacturing efforts had been exclusively devoted to producing only rolling chassis: the frame, wheels, engine and running gear, steering wheel and dashboard, and of course, the famous Rolls-Royce radiator and "Flying Lady" mascot known as the Spirit of Ecstasy.

That approach would continue immediately after WWII, with the Silver Wraith. The Silver Wraith was essentially a continuation (with improvements) of Rolls-Royce's prewar business model—the Silver Wraith was only available as a rolling chassis, and a separate coachbuilder such as H. J. Mulliner, Freestone & Webb, or James Young was still required to build the bodywork, finish the interior, and complete the car. The Silver Wraith chassis was produced from 1946 to 1958, with cars still being delivered in 1959. The triumph of the early postwar period in terms of exclusivity was the Phantom IV, which was only available for purchase by royalty or heads of state. Only 17 were made between 1950 and 1956, with the first car ordered for then Princess Elizabeth.

With the Silver Dawn in 1949, Rolls began employing a simpler, less expensive method for producing complete cars



The Rolls-Royce Silver Dawn was the first complete car (chassis and body) made by Rolls-Royce, with 761 examples produced between 1949 and 1955.

using standard bodies built by Pressed Steel Co. and finished at the Crewe factory. The car was first introduced as an export-only model; the Silver Dawn was not available in the British market until October 1953. Production of the Silver Dawn ended in 1955.

If the iconic radiator and the Flying Lady are the instantly recognizable symbols of a Rolls-Royce, the Silver Cloud is

likely to be the most recognized Rolls-Royce model. First introduced in 1955 as a replacement for the Silver Dawn, the veteran designer, John Blatchley, executed the design to continue to marry the proportions of a modern car to the graceful curves that were always identified with the luxurious Rolls-Royce models of old.

The result was a design that would be the basic look for the Silver Cloud



While virtually identical in appearance to the Silver Cloud I, the Silver Cloud II replaced the inline six-cylinder with an all-new V-8 engine, which was also used on the new Phantom V.

series, which ran (officially) up until 1965 in three series: the Silver Cloud (1955–59), the Silver Cloud II (1959–62), and the Silver Cloud III (1962–65). The design was known as the “Standard Steel Saloon” but, given that the Silver Cloud was executed on a separate chassis, just like with the Silver Dawn, custom bodies could be made for the discerning buyer. Accordingly, coachbuilt Silver Dawns and

Silver Clouds are far rarer than the standard-bodied versions. Since coachbuilt variants were also more expensive, there was not sufficient sales volume for the coachbuilders to continue as going concerns. The end for them came when car designs shifted from body-on-chassis configurations to monocoque (“unibody”) construction with the introduction of the highly successful Silver Shadow in 1965.

Running parallel to its automotive pursuits, Rolls had been building airplane engines since World War I. In 1938, a factory was built at Crewe (in Cheshire, England) to produce the Merlin and Griffon aero engines used during World War II. Rolls emerged as an aero powerhouse after the war. Car production was moved to Crewe to devote the main Derby works to aero engine design and production. The aero side of the business became problematic when the design and construction of an airplane engine went seriously overbudget, causing Rolls-Royce to go into receivership in 1971. This resulted in a division out of which two companies emerged, one for aero engines (later known as

Rolls-Royce plc), and one for producing automobiles, Rolls-Royce Motors Ltd. The aero company got the trademark rights (the badge and interlocking Rs), and the car company got a license to use the badge and the Rs. (This will become important years later.) This all happened near the time of the introduction of the Corniche. Although nearly derailed, the launch of the Corniche went forward, and so would production of the other Silver Shadow variants. The later V-8-powered Phantom limousine models continued in chassis-only configuration and kept (now in-house firms of) H. J. Mulliner and Park Ward (later combined to “Mulliner Park Ward”) busy with a continued flow of business.

The Rolls-Royce factory at Crewe. First built to produce aero engines, all Rolls-Royce and Bentley automobile production was moved here after WWII from the Derby factory, which became fully dedicated to aero engine design/production.



British industrial conglomerate Vickers acquired Rolls in 1980. That same year, Rolls introduced a new standard platform with the Silver Spirt—a platform that served all the variants that followed. The Corniche continued with its basic convertible body style and constantly upgraded specifications, ending as the Corniche IV. Together with its previous Silver Shadow version, this body style enjoyed a production run from 1966 to 1995. However, the 1990s were a difficult era for the motorcar company, so in 1997,

Vickers put Rolls-Royce up for sale.

The German automaker BMW was the obvious buyer, owing to its good customer relationship with the aerospace giant Rolls-Royce plc. The sale was all but finished in 1998 when Volkswagen entered the mix, presented Vickers with a larger bid for Rolls-Royce Motors, and purchased the automaker. In a bit of industrial skullduggery, BMW then went behind VW's back and purchased the trademark rights from Rolls-Royce plc (remember, Rolls-Royce plc owns the Rolls trademark) to use the

The Rolls-Royce Corniche, circa 1985. Throughout its evolution, the Corniche retained its recognizable design over its three-decade long production.



Rolls-Royce name. Since VW had essentially bought Rolls-Royce the automaker but not the right to use the Rolls-Royce name or the badge, it was left with no choice but to strike a deal with BMW. The agreement was to split the Rolls-Royce and Bentley marques, where Bentley remained with VW and Rolls-Royce remained with BMW. Since VW got the factory in Crewe as part of its purchase, BMW was forced to build a new factory so it could produce a totally new car: the Phantom.

Today, after its 71-year association with Rolls, Bentleys continue to be made by Volkswage at the factory in Crewe, and Rolls-Royce models continue to be built by BMW at the factory at Goodwood in England.

Now celebrating 120 years since the first Rolls-Royce was introduced in 1904 and with mounting record sales annually, the future of Rolls-Royce Motor Cars is full of promise, and is, once again and arguably: “The Best Car in the World.” //

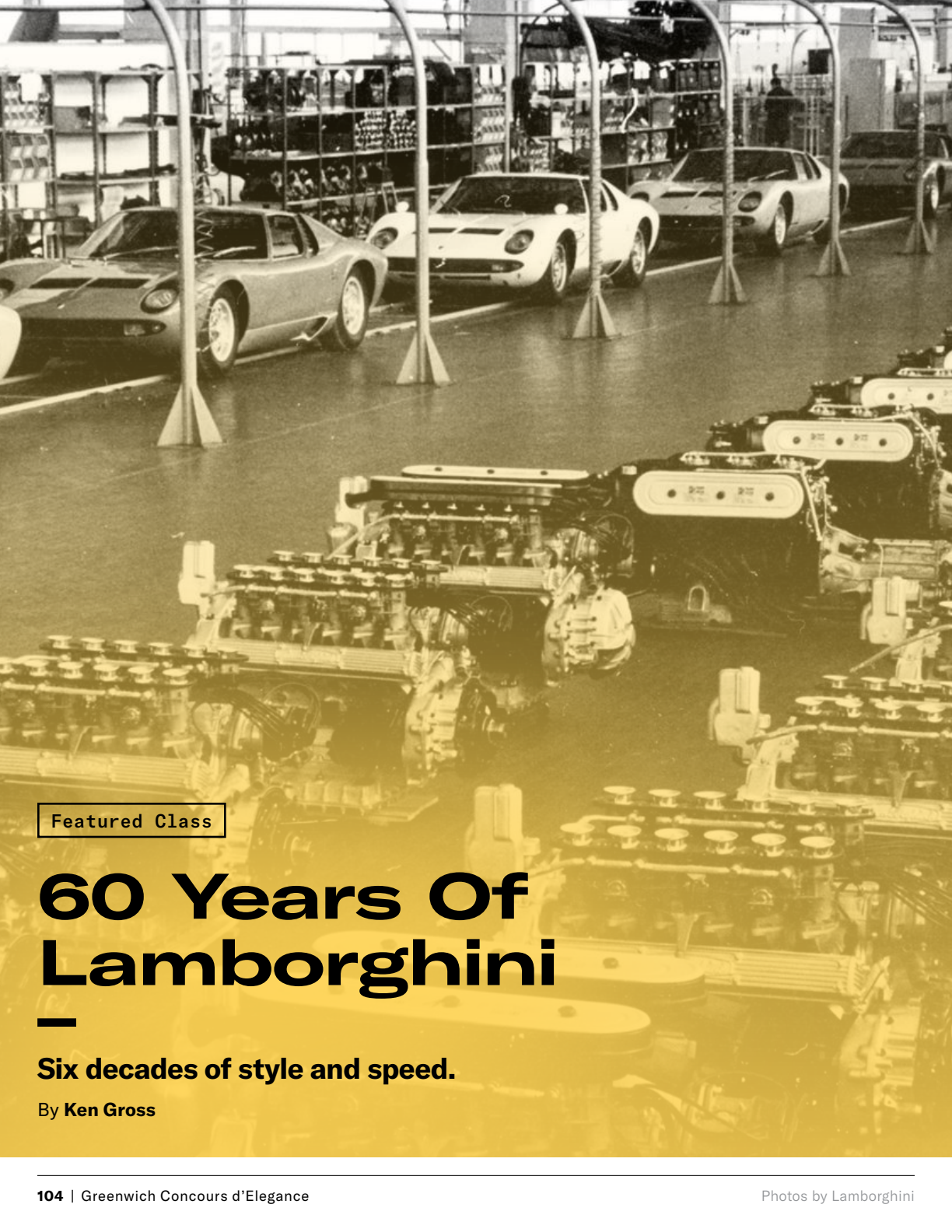


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Featured Class

60 Years Of Lamborghini

Six decades of style and speed.

By **Ken Gross**

WHERE LAMBORGHINI is concerned, let's set a few myths straight. The company's founder, Ferruccio Lamborghini, didn't start building cars because the clutch in his Ferrari wasn't working and Enzo Ferrari refused to answer his telephone calls. The Italian tycoon—rich from manufacturing tractors and air conditioners—was successful in his own right. Like many titans of industry, his burgeoning ego demanded more recognition. In Italy, that meant one thing: making high-performance automobiles.

It took a lot of guts back in 1963, for anybody, no matter how egocentric, to even think they could displace the might of Maserati and the already splendid fame of Ferrari, especially without a racing reputation. Lamborghini had three things going for him: a talented, youthful trio composed of ex-Maserati engineer Giampaolo Dallara, managing engineer Paolo Stanzani, and a lanky ex-mechanic turned talented development test driver from New Zealand named Bob Wallace.

Asked how a tractor manufacturer could possibly become a credible builder of high-performance cars, Lamborghini's reply was classic. "In the past," he said, "I have bought some of the most famous

gran turismo cars, and in each of these magnificent machines I have found some faults. Too hot. Or uncomfortable. Or not sufficiently fast. Or not perfectly finished. Now, I want to make a GT car without faults. Not a technical bomb. Very normal. Very conventional. But a perfect car."

Lamborghini needed a noteworthy engine, and nothing less than a V-12 would do. He recruited another ex-Ferrari engineer, [Giotto Bizzarrini](#), to lay out a fresh design. Bizzarrini sculpted from scratch a four-cam, six-carburetor 3.5-liter V-12 that handily trounced the output of contemporary Ferrari 250 GTs. Reportedly, the new engine was installed in Lamborghini's own Ferrari for testing. The Veloce version's initial output (360 horsepower at 8000 rpm was the claimed figure) exceeded expectations; in street tune, the engine packed 336 horsepower at 6500 rpm. This output was achieved with milder camshafts and smaller Weber carburetors. Torque was a respectable 241 lb-ft at 4500 rpm. To achieve a low hood-line, horizontally mounted twin distributors were driven directly off the front of the intake camshafts. Six side-draft Weber carburetors were fed from intakes located between each set of twin camshafts.

Previous page: Miura production at Sant'Agata Bolognese, probably in the late 60's. In the foreground are V-12 Miura engines with vertical Weber carburetors, and Espada and Islero engines with side-draft Webers.

Automobili Lamborghini's bold venture nearly halted when the controversial first prototype, the shark-nosed 350 GTV, debuted at the 1963 Turin motor show. Its Franco Scaglione-designed coachwork was, in a word, awkward. The pop-up headlamps were interesting, but there were too many vents and slots peppering the bodywork. In Maranello, however, Enzo Ferrari had cause for concern: The specifications of Lamborghini's new car

handily beat those of the contemporary Ferrari GT models.

The GTV's tubular chassis, fabricated by Modenese racing specialists Neri and Bonacini, featured a fully independent suspension; Ferraris still retained live rear axles. A five-speed gearbox, supplied by ZF, was later built in-house by Lamborghini. The fast red cars with the prancing horse badge clung to their aging four-speed transmissions, supplemented



by a finicky electric overdrive. Six Webers were better than the three of Ferrari's and Lambo's four cams beat Ferrari's two, but Ferrari still won on looks. The design house [Pininfarina](#), which had outlasted all rivals for Ferrari's coachbuilding honors, was unavailable for Lamborghini, so the GTV's bizarre styling was a deficit. When the Turin show ended, Scaglione was out. Carrozzeria Touring was in, and it modified the design without losing sex appeal.

The one-off 350 GTV, designed by Franco Scaglione, was the prototype design. It was a controversial effort, so the production cars were styled by Carrozzeria Touring.





The resulting [Lamborghini 350 GT](#) was succeeded by the [400 GT](#) and then the 400 GT 2+2, all sharing the same basic coachwork. In 1965, having established a foothold in the automotive market, Lamborghini unveiled the sensational [Miura P400](#)—with a transversely mounted 4.0-liter V-12 located amidships and a clever transaxle that shared the engine's oil system. Low, sleek, wedge-shaped, and designed by the design genius [Marcello Gandini](#), the Miura had the power to unhinge Ferrari, whose front-engined 275 GTB now looked decidedly old-fashioned. The Miura begat the ground-breaking [Countach LP400](#), which in turn spawned the [Diablo](#), the [Murciélago](#), the [Gallardo](#), and the remarkable [Aventador](#).

Lamborghini has offered many models over 60 years—here are a few. From top to bottom: 350 GT, Miura, 25th Anniversary Countach, Diablo, Murciélago, and Gallardo.



Considered the first real supercar, the Miura's raucous V-12 is located amidships, just behind the driver.

I've had quite a bit of experience in Lamborghinis, both personally as well as professionally as an automotive writer. In 1988, I bought a 12,000-original-mile 400 GT 2+2. Compared with my [Ferrari 275 GTB](#), it was a lovely touring car. Its 4.0-liter twin-cam V-12 was utterly reliable, and the engine had gobs of low-end torque. In contrast with the 275, which shrieked like a *strega* (an Italian witch) at high rpm, the 400 GT accelerated with a deep bellow from its quad tailpipes. Its body was so inherently correct

aerodynamically, you could carry on a conversation with your co-driver with the windows down at 70 mph. One of my friends owned a Miura, and I have driven several others. You sit low in that car, with the transversely mounted V-12 located immediately behind you, so there is a cacophony of glorious mechanical noise filling your ears. The gear lever, buried in its slotted housing, takes some strength to operate, but it is very precise. Early Miuras supposedly started to lift off like an airplane at



speeds over 160 mph (Lamborghini later corrected that) but it raced to 150 mph in a trice. Sitting so low, just above the road surface, it felt as if you were on a rocket sled.

In the 1990s, I visited the factory and had the pleasure of driving with World Rally Championship driver Sandro Munari, who was then handling PR for Lamborghini. The 492-hp Diablo VT we were driving had an all-wheel-drive system that could transfer up to 25 percent of its power to the front wheels. That

helped improve its grip, but Munari was still able to get the rear end to swing out and skillfully drift the big beast on any road surface. I liked the Diablo once I became accustomed to its immense size. The V-10 Gallardo that replaced the Diablo was much lighter and more maneuverable.

But my favorite Lambo of those years was the Murciélago. Everything about it shouted “Supercar!” From its impossibly low silhouette; a bellowing 6.2-liter, 572-hp V-12 located behind



you; a contortionist-inspired entry, and \$290,000 price tag, exclusivity was this car's specialty. Lamborghini sold fewer than 100 annually in the U.S. Most owners lived in Los Angeles and Orange counties in California, with a few in Miami. Editors at England's *CAR* magazine called the Lambo "the last true Supercar." (They had no idea there'd eventually be even faster successors.)

The Murciélago was named for a ferocious nineteenth-century champion fighting bull, but you didn't need to be

a matador to tame it. Flip up one of the signature scissor doors, sit on the door-sill, fall backwards into the well-bolstered driver's bucket seat, then swing your legs into the footwell under the fat, leather-wrapped wheel. The shift knob, a sculpted aluminum ball on a lever working through a gated shifter, falls right to your hand. At last, the clutch was lighter than the Stairmaster setup that was found in earlier Diablos and Countachs.

The V-12's crescendo built as the revs rose to a 7500-rpm redline. Accelerator

mashed, the Murciélago bolted to 60 mph in 3.8 seconds, (wicked fast for that era), topped 100 mph in 5.7 seconds more, and if you ran it to the max, the speedometer would read 205 mph. Road grip was phenomenal—again, for the time—thanks to a permanent all-wheel-drive system that ensured some of the engine’s prodigious 479 lb-ft of torque was available to drive the front wheels. This helped keep the rear end firmly planted under hard acceleration.

Once underway, the massive Murciélago seemed to shrink around you; any wind noise was drowned out by the bellow from the powerful V-12 engine. Tucked into the bucket seat with one eye out for the law and the other facing a road that rushed headlong into your windshield like dust into a demented Hoover, you understood this car wasn’t just for posing—it was the real thing. Lamborghini introduced a Murciélago roadster in 2004. Both versions were a trip.

My favorite Murciélago story took place when I joined a group of Lamborghini owners one August on a drive from Napa to Monterey. I drove with [Valentino Balboni](#), Lamborghini’s legendary chief factory test driver. I was a bit intimidated (we later became friends), so I drove carefully, navigating

twisty backroads I had never seen before. We followed a long line of Lambos, clad in typical Lamborghini colors: bright yellows, brilliant oranges, deep greens, and dark-purple hues. There was one red Diablo in the pack. “Valentino,” I chirped, “You don’t often see a *red* Lamborghini.” He replied, “We do not like so much the red,” and we both laughed.

While Lamborghini automobiles always offered high performance, their styling could be considered dramatic and bold, compared with their rivals from Maranello. Not that Ferraris aren’t exciting; however, beginning with the Miura, escalating with the Countach, and right into the present day, Lamborghinis have always seemed to possess that extra flair and *brio*.

Today, Lamborghini offers the [Urus](#), a dramatically shaped super SUV, along with the speedy Huracán, the [Huracán STO](#), and the [Revuelto](#), a lightning-fast plug-in hybrid with a 6.5-liter V-12 and a total output of 1001 horsepower. Looking back, Lamborghini never needed to go racing to become a world-renowned contender. The company has always adapted to changing times. As Lamborghini transitions to the next chapter of propulsion technology, there’s a bright future ahead for the indomitable cars from Sant’Agata Bolognese. //



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Featured Class

The Cars of Alejandro de Tomaso

Indefatigable Italian Innovator.

By Lowell Paddock



IN A BUSINESS known for its brutal tactics, strong opinions, and out-sized ambitions, Alejandro de Tomaso stands out even today as one of a kind. Born on July 10, 1928, in Buenos Aires, Argentina, his was an Argentine family of Italian descent that had both political and economic clout. De Tomaso was instead attracted to motorsports, entering his first race at age 15 in a [Bugatti](#) Type 37. He later graduated to a Maserati A6GCS, placing seventh in the 1955 Buenos Aires 1000 kilometers, and taking fifth place the following year.

By then, however, de Tomaso found himself on the wrong side of Argentine politics and relocated his young family to Modena, Italy—the very heart of the Italian sports and racing car industry. Once established in Italy as a racing driver for the Italian automaker, [OSCA](#), he competed with some success. Along the way, he met and married his second wife, American heiress Isabelle Haskell, who was also an accomplished racer, and whose resources supported de Tomaso's ambitions as a manufacturer, building a variety of race cars that ranged from Formula Junior to Formula One.

De Tomaso was a tireless entrepreneur. His first product, the Vallelunga, was amongst the earliest mid-engined cars, while the brawny Mangusta caught the attention of Ford and led to the creation of the Pantera (left). He also helped to save Maserati from liquidation, creating the compact Biturbo.





De Tomaso's trio of mid-engined sports cars began with the 1963 Vallelunga (top), powered by a 1.5 liter four-cylinder Ford engine. The Mangusta (right) carried 289 and later 302 Ford V-8s.

From Track to Road

With [Ferrari](#), [Maserati](#), and a burgeoning [Lamborghini](#) as neighbors in one of Italy's most important industrial regions, the Po Valley, de Tomaso knew that the big money was to be made building cars for the general public. His first attempt was [the mid-engined Vallelunga](#),

designed with a backbone frame inspired by the cars built by the English automaker, [Lotus](#), and fitted with a mid-mounted 1.5-liter Ford Kent engine. Such was its period elegance that it was selected for an exhibition at New York's Museum of Modern Art in the fall of 1966, alongside a Lotus 32 and Porsche 906.



The Vallelunga caught the attention of [Carroll Shelby](#), who proposed a joint Ford V-8–powered, mid-engined Can Am racer project in 1964. When the promised cars weren't delivered on time, Shelby pulled out, but de Tomaso transformed the open racer into a very dramatic coupe, styled by [Giorgetto Giugiaro](#) at Italian coachbuilder [Ghia](#) (which de Tomaso purchased in 1967 with the aid of his wealthy in-laws). Just 43 inches high, with short overhangs and dramatic, wheel-oriented

proportions, the new car was a hit of the 1966 Turin motor show. De Tomaso called it the [Mangusta](#), a biting (literally) riposte to Shelby that referenced the cobra-hungry Africa and Asian mongoose. As with the Vallelunga, Mangusta owners suffered from de Tomaso's limited development resources, yet with an initial price of \$11,500 in the United States (versus the price of a [Lamborghini Miura](#) at \$19,000), it was something of a bargain supercar in its day. Around 400 were built.



The Italian Job

Ever since Ferrari rebuffed Ford's attempt to buy the Italian automaker in 1963, Dearborn executives had been searching for other ways to burnish the company's image with a European sports car capable of competing with [Chevrolet's Corvette](#). At the same time, de Tomaso yearned for the stability, resources and, ultimately, profits that could be realized from a venture with a large automaker such as Ford. The answer was [the Pantera](#), a mid-engined evolution of the Mangusta,

penned by Ghia's American-born stylist [Tom Tjaarda](#). The Pantera caught the eye of Ford boss [Lee Iacocca](#), and so the Americans joined up with the Italians to build the Pantera. Ford took an 89% stake in de Tomaso in return for the rights to sell the car in the U.S. through its Lincoln-Mercury network. Ford ultimately sold around 5300 examples, although the Italo-American relationship was constantly stressed by the Pantera's spotty build quality. Ford ultimately backed out in 1973.



The Pantera was the mid-engined evolution of the Mangusta. It was sold through Lincoln-Mercury dealerships.

Troubled Trident

Ford was done with the Italian car industry after the Pantera experience (although it continued to rely on Ghia's design capability for years). De Tomaso sensed opportunity when [Citroën](#), the French owner of Maserati, collapsed in 1974. With a holding company backed by the Italian government shouldering an 80% stake, de Tomaso bought the rest of Maserati

and developed an all-new, smaller, and lighter architecture that would graft the Maserati's trident-insignia badge onto a variety of coupes, sedans, and even a convertible designed and built by Italian coachbuilder [Zagato](#). [The Maserati Biturbo](#), so-called because of its innovative twin-turbo, multi-valve V-6, would be de Tomaso's best-selling car; eventually Maserati would sell 40,000 of them.

The Maserati Biturbo was de Tomaso's most successful product. Powered by twin-turbo V-6 engines that ranged from 2.0 to 2.8 liters, it was produced in multiple body styles. The Spyder (left) was built by Zagato. In 1986, Maserati launched the 430 (below), the Biturbo's high-performance flagship.





The de Tomaso name lives on today through the P900 hypercar. The P900 has a fully carbon-composite construction and an adjustable rear wing. Designed for track-only use, its initial V-10 engine will be joined in 2024 by a 6.3-liter, 888-hp V-12.

Yet the Biturbo, too, suffered from a variety of quality problems. Ultimately, that stunted its competitiveness to more reliable and better-built rivals sold by German automakers such as BMW and Mercedes-Benz.

Other low-production models such as the Guarà and the Biguà followed in the early 1990s, but the increasingly complex automotive world had become a high-stakes game, requiring a major partner

to share development costs. As a result, there was no future for the small Italian automaker. Alejandro de Tomaso suffered a stroke in 1993, and that same year he sold his stake in Maserati to the giant Italian automaker [Fiat](#). “It took several years for the Italian giant to sort out the 76-year-old Maserati’s decrepit Modena operation,” said one obituary. “Had it not been for de Tomaso, though, there would be no Maserati left to restore to glory.” //



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Featured Class

Century Cycles

—
100 years of motorcycle
revolutions and evolutions

By John P. Lawless

WHILE WE MAY VIEW 100-year-old motorcycles as fragile, crude relics of the past that don't have anything to do with the modern form of two-wheeled transport, nothing could be further from the truth. Motorcycles, like automobiles, are evolutionary designs built on the failures and successes of their predecessors.

Early motorcycles were little more than single-cylinder engines fixed to a beefy bicycle frame. Charles A. Metz's Waltham Manufacturing Company made the Orient brand that is recognized as America's first production motorcycle. Many others were to follow in quick succession, marking the change from moto-bicycles to motorcycles.



Previous page: Walter Davidson, the first president of the Harley Davidson Motor Company, poses with his bike after winning the 1908 Federation of American Motorcyclists' endurance run.

Above: The Orient Light Roadster, a model of the first production motorcycle

Indian's innovative 1901 model featured a fuel tank mounted above the rear fender; the engine acted as part of the frame. The pedal crank used chains—unlike other manufacturers that favored belts—to drive the rear wheel. The suspension consisted of a simple, spring-mounted seat. The rear coaster brake was barely adequate for a machine with a top speed of about 25 mph. Indian offered the first production motorcycle with a twist-grip throttle in 1904. By 1910, Indian was the world's largest motorcycle manufacturer, fueled by other advances such as the "loop frame", automatic oil pump, and leaf-spring front forks.

Early Indian motorcycle with a 499-cc, 3.5-hp single-cylinder engine. The bike took first, second, and third places in the Isle of Man Senior Tourist Trophy (TT) race of 1911.





Riding was dangerous enough in the daylight, but riding at night was nearly impossible until headlights first appeared on motorcycles in 1904. Prest-O-Lite offered a clever set up utilizing acetylene gas stored in a cylinder to power the headlight. This method was rendered obsolete as batteries and magnetos became more reliable, enabling electric-powered bulb headlights in the 1920s.

By 1906, Marsh & Metz offered V-twin engines and by 1909, Pierce introduced an upscale machine with an astounding 700-cc flathead four-cylinder engine, shaft drive, and a large-diameter frame with internal tanks for fuel and oil. Pierce halted production of these costly motorcycles in 1913. Henderson launched a chain-drive, inline-four-cylinder engine in 1912 that utilized a hand-crank starter instead of the usual pedal start method used by its competitors. In contrast, British brand Scott offered a kick starter in 1910 that would become the most popular means of starting a motorcycle until the 1970s.

Prest-O-Lite attachment on a Harley-Davidson Model 18-F three-speed twin, circa 1918.



Flying Merkel, 1911

Merkel manufactured its first single-cylinder motorcycles in 1902; in 1910, its V-twin-powered bikes—with front forks employing enclosed sliders—soon became the standard bearer of quality, handling, and comfort. In combination with the Merkel forks, the eyeball-searing, orange-painted frames had a rear suspension. Indian took a different approach when it offered the world's first swing-arm rear suspension in 1913 on its 1000-cc twin-cylinder.

Harley-Davidson built its first single-cylinder motorcycle in 1903, its first production V-twin by 1911, and outproduced rival Indian by 1913. Harley was not as innovative as other manufacturers at the time, but its more cautious, conservative approach allowed it to weed out non-essential changes.

Another great rival of Indian and Harley-Davidson was the Excelsior brand (later Excelsior-Henderson), which made its first large-capacity V-twins by 1910. By



Indian Big Twin, 1915

1913, these grew to 1000 cc and had trailing-link front forks with leaf springs and three-speed transmissions. In this period, Excelsior's racers were clocked at more than 100 mph on the steeply banked wooden board tracks that had sprung up around the country.

When America entered World War I, civilian motorcycle production was in high gear, with more than 35 manufacturers producing motorcycles. Pope, Reading Standard, Iver Johnson, and Emblem

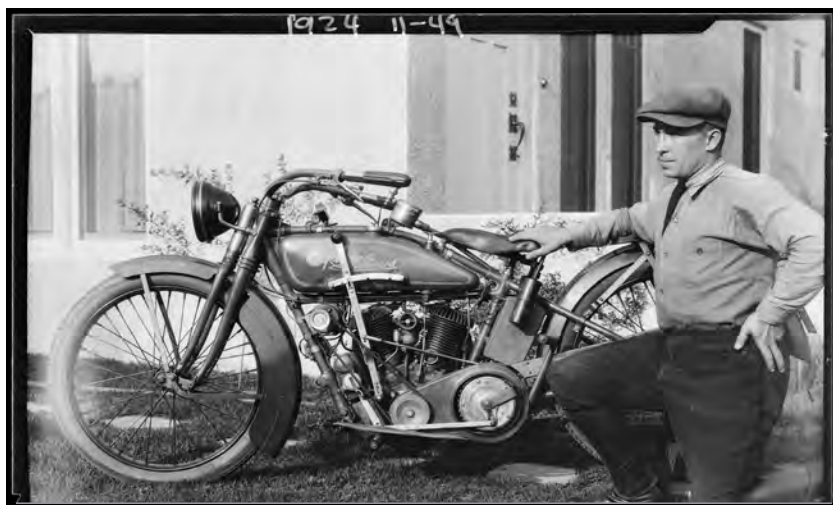
were brands that flourished in this period. You could even mail-order motorcycles from the Sears Roebuck catalog. Despite that rosy outlook and robust market for motor vehicles, the war took its toll. Unless the manufacturer had a wartime production contract, it was out of luck. Many motorcycle companies disappeared by 1918. Moving into the 1920s, Harley, Indian, and Excelsior dominated the market, leaving little room for innovation and choice for the American consumer.

Interesting and odd inventions still appeared, with the Ner-A-Car and Militaire brands being two that should be recognized for innovations such as hub-centered steering, feet-forward controls, friction drive and even a reverse gear on the Militaire. Motorcyclists have a well-earned reputation for being conservative in their choices and favoring proven technology. There's nothing wrong with that, but it is interesting to think of how some of these more outrageous two-wheeled wonders would have shaped our future. One of the oddest configurations was the set up on the German-built Megola, which had a five-cylinder radial engine mounted in the front wheel.

After the Henderson brand was sold to Ignaz Schwinn's Excelsior motorcycle, William Henderson designed a new

four-cylinder brand named Ace. With a flurry of publicity touting its well-earned reputation, the Philadelphia-based firm built what many would call the best motorcycle of the early 1920s. Sadly, Henderson was killed in a traffic accident in 1922, but the company made one last dash for glory with a 129-mph speed record in 1923 with the XP4. Losing money on every machine it sold, Ace was not long for this world. Selling out to Indian in 1927, the last great rival to the American Big Three was extinguished.

Motorcycles of the Jazz Age offered riders a chance to venture beyond the confines of their towns. They were free to explore the world on machines that were dependable, stylish, and faster than ever before. Headlong into the unknown they roared, not knowing what lay just ahead. //



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Featured Class

Road Racing Motorcycles

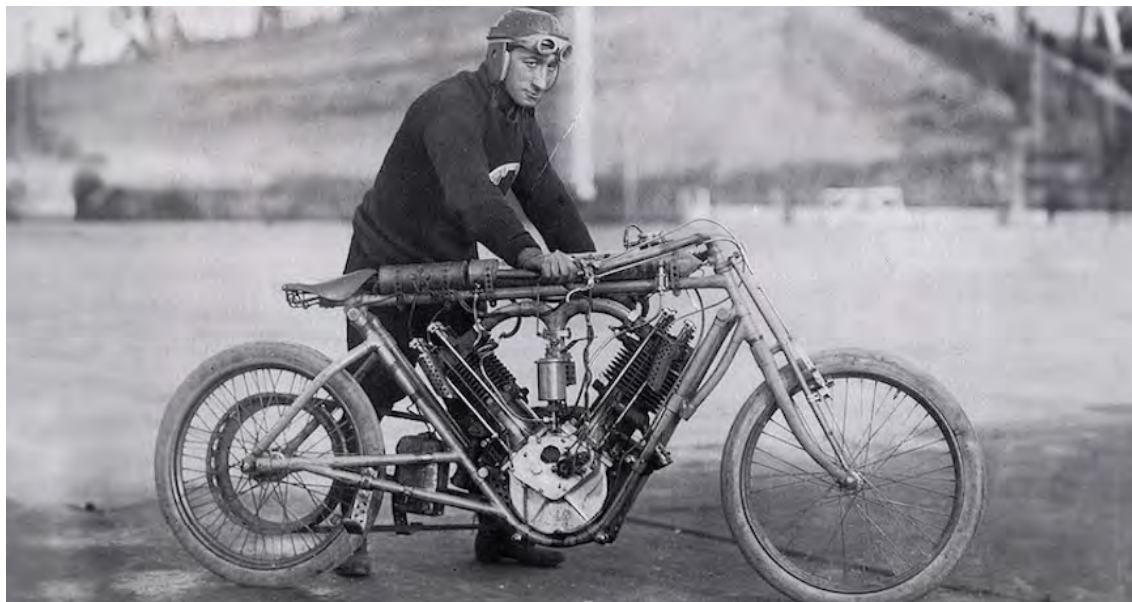
By John P. Lawless

AT THE TURN of the twentieth century, bicycle racing was at its zenith. Two-wheeled motorized pacers utilizing internal combustion engines were created to help bicyclists achieve previously unseen speeds on the velodrome tracks that were all the rage. Spectators were awestruck by these mechanical behemoths and soon after their introduction, pacer races were staged. From this humble start, motorcycle racing was born.

In 1901, the first motorcycle race to take place on American soil was in Los Angeles and was won by an Orient cycle. These early races were usually held on horse tracks, which were often bumpy and choked with dust. In Europe, road races were just that; races held on closed public roads.



A 2-hp Orient in the hands of factory rider Ralph Hamlin won the first West Coast motorcycle race on the one-mile Los Angeles horse track. He beat three other bikes to win the 10-lap race in 18 minutes 30 seconds (about 32 mph).



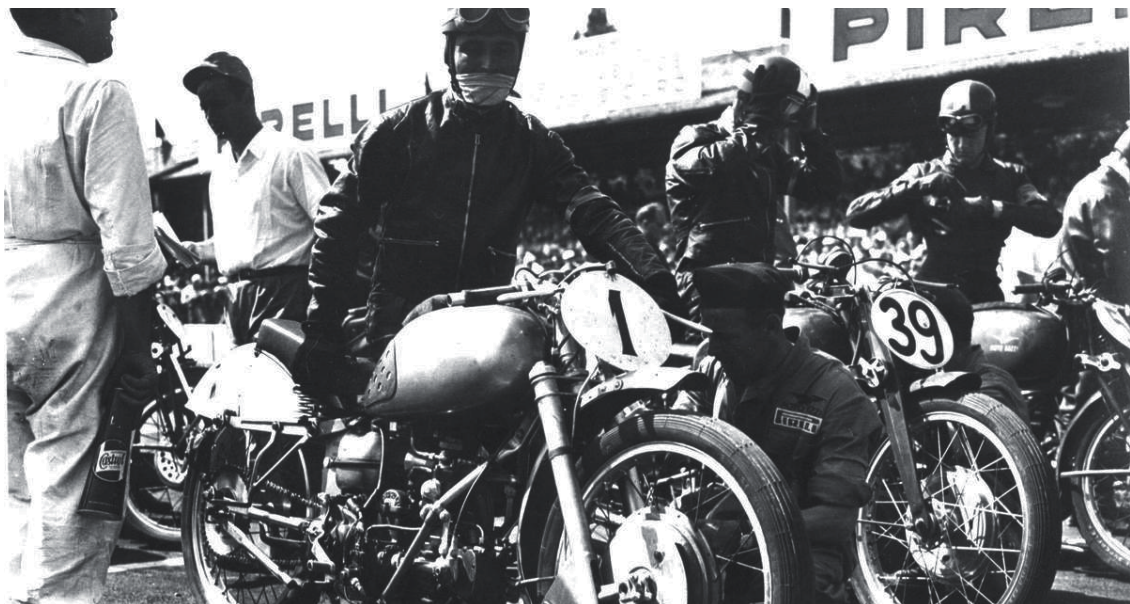
Will Cooke with his JAP-engined NLG set the world motorcycle speed record of 75.9 mph at Brooklands circuit in 1909.

The first taste of international road racing for American motorcycle manufacturers came in 1909 at the Isle of Man off the coasts of England and Ireland. Indian swept the podium in 1911 with its new, high-tech eight-valve racers. Indian was the largest manufacturer of motorcycles and sent racers to the isle seeking glory until it ceased its efforts in 1923.

European racers benefited from tracks such as the banked Brooklands circuit in England, Monza in Italy, and the Nürburgring in Germany. These tracks were purpose-built facilities with impervious surfaces of macadam and concrete

for testing and racing, which did not exist in America at the time.

In the spring of 1910, American speed freaks got their first taste of organized board-track racing for motorcycles. Motordromes drew huge crowds to witness the thrills and spills that were the hallmark of the sport. Sensationalized by the media, the top racing champions were well-paid professional athletes, but as the injuries and death toll mounted, the allure of the murderdromes—as the tracks became known—faded. Instead, riders and manufacturers turned to long-distance endurance runs to promote the reliability and durability of their products.



Moto Guzzi's horizontally opposed, single-cylinder engines provided a low-drag advantage versus the vertical-cylinder engine designs of its rivals.

In the period between the world wars, the design of racing motorcycles was influenced and shaped by the available tracks. A typical Brooklands special might include a 1000-cc JAP (J.A. Prestwich) V-twin-powered special, a 350-cc AJS, a 500-cc Norton or a New Imperial. Similarly, in Germany, one might find a BMW, DKW, or NSU motorcycle setting records. In Italy, Benelli, Moto Guzzi, and Gilera built everything from single-cylinder machines to supercharged four-cylinder racers.

The Fédération Internationale de Motocyclisme (FIM) World Championship series was formed after World War

II, and road racing as we know it today was popularized. Despite banning supercharging, road racing's Golden Era was beginning in earnest. The Manx Norton, the BSA Goldstar, and the AJS 7R "Boy Racer" dominated the scene. Factory efforts with 500-cc engines in grand prix racing included the all-conquering Gilera four-cylinder, the MV Agusta four-cylinder, and the mighty Moto Guzzi V-8 with streamlined dustbin fairings. These bikes represented the high-water mark before the major Italian brands pulled out of racing in an attempt to save costs, as small cars and Vespa scooters were cutting into the sales of new motorcycles.

The American postwar boom of sports cars led to the building of paved tracks across the country. This, in turn, opened the door for motorcycles to join in the fun with these safer circuits. By 1961, the Daytona 200 motorcycle race moved from the beach to the new banked speedway in Florida; the race continues there today. The American Motorcyclists

Association (AMA) drew up rules that favored American manufacturers. As a result, the Harley-Davidson KRTT won from 1955 to 1969 except for three English Triumph brand victories in that period. Harley's main American rival, Indian, was gone by 1955.

Road racing in America during the 1960s and 1970s saw manufacturers

Roger Reiman of Kewanee, Illinois, riding a Harley-Davidson on his way to winning the first Daytona 200 AMA Motorcycle race to be held at Daytona International Speedway.



embracing the notion that winning on Sunday led to selling on Monday, and serious money and support came into the sport. Yamaha brought two-stroke engines into the mix with its 350-cc “giant killer,” the TR3. This led to an ever-increasing swing from four-stroke production-based racing motorcycles to more exotic F750-class purpose-built

racers such as the all-conquering Yamaha TZ750, which dominated the scene for the next decade. Recognizing the limitations of selling two-stroke street motorcycles in a world where fuel shortages and pollution were changing public perceptions, four-stroke machines made a comeback on the racetrack by the early 1980s.

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



AMA Superbike racing required that the machines in the top class now were based on machines that one could buy at local dealerships. During this era, a steady stream of American racers including Steve Baker, Kenny Roberts, Freddie Spencer, Eddie Lawson, Wayne Rainey, and Kevin Schwantz made their way to Europe to win FIM World Championships on pure 500-cc Grand Prix equipment until 2002, when 990-cc four-stroke engines were brought back to the top class. Nicky Hayden, known to fans around the world as “The Kentucky Kid,” won the MotoGP World Championship in 2006, ending the

chapter of Americans winning the top prize. Today’s MotoGP racing motorcycles feature advanced technology shared with Formula 1 cars, including carbon-fiber brake discs, seamlessly shifting gearboxes, carbon-fiber bodywork, aerodynamic aids, and cutting-edge electronics.

In his seminal work from 1906, *Ten Years of Motors and Motor Racing*, Charles Jarrott wrote, “To finish first, you must first finish.” It’s equally true today. To win at road racing, vehicles must be both fast and durable, the racer brave and skillful. That is the winning formula, the secret sauce for success in all of motor-sport’s endeavors. //

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



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Hagerty Drivers Foundation

Shaping the future of car culture
while celebrating its past





In 2023, the Hagerty Drivers Foundation added Amelia Earhart's 1937 Cord 812 and an important 1952 Porsche America Roadster to the National Historic Vehicle Register.

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

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

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

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

Education

The Foundation provides up to \$200,000 in grants on an annual basis. Part of this funding is directed to accredited institutions with programs that teach automotive restoration, preservation, and conservation. These funds are for a combination of scholarships as well as direct program support. Over two-thirds of the grant funding goes to the Foundation's License to the Future program. This initiative provides funding for more than 200 scholarships each year to help young people afford driver's education, putting the next generation behind the wheel. The Foundation believes that a lifetime of safe driving begins with quality driver's training. 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.

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.

One of Porsche's first true factory racers, the Type 540 or America Roadster as it became known, was a run of just 17 cars that were built specifically with the U.S. sports car market in mind.





Famed aviator Amelia Earhart had a passion for cars—especially her 1937 Cord. Here she poses with the car and the Lockheed airplane in which she made her doomed final flight.

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 further accomplish this through

1. Documentaries on our YouTube channel, where we tell the human-interest stories behind the horsepower; and
2. Cars at the Capital, an exhibition held each September on the National Mall in Washington, D.C., where vehicles added to the Register are exhibited in a beautifully lit glass enclosure. Vehicles are displayed on "America's front yard," between the U.S. Capitol building and the Washington Monument one at a time in order to allow visitors, tourists, and passersby to experience the important impact of the automobile on American culture.

Thought Leadership

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

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

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





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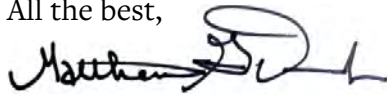
It is my great pleasure to welcome you to the 28th Greenwich Concours d'Elegance, the Northeast's premier motoring event. It is with the utmost gratitude that we thank the people who contribute so mightily to the continued success of our show, including:

- Our many expert judges, volunteers, and Hagerty staff who put their all into creating a fantastic experience for our guests.
- Our sponsors, partners, and vendors, who give us their continued support.

- All the enthusiasts who have graced our field with their extraordinary cars over the years.
- And to all the spectators who come to the show year in and year out, and provide us with invaluable feedback.

Thank you all for joining us for the 2024 Greenwich Concours d' Elegance. Enjoy the show!

All the best,



Matt Orendac

Vice Chairman, Concours Group



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