VOL. 2 | NO: 9 | WINTER 2023

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RARE & UNIQUE VEHICLES

SPECIAL THEME: PROVENANCE

Star Power
Cooper & Gable's Duesenberg SSJ Roadsters

Sightseeing
Citroën U55 Cityrama

Springboard
Cooper T59

Ticket To Ride
John Lennon's Rolls-Royce

High Society
1954 Simca Weekend Prototype

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Dear Readers,

WE BEGIN OUR THIRD YEAR with this issue of Rare & Unique Vehicles magazine, which was possible due to our subscribers and our supporters. Thank you. In this issue we welcome our new supporters: the Metropole Druten Museum in The Netherlands and the Lane Motor Museum in Nashville, Tennessee, USA. And we are especially grateful to all our subscribers who decided to extend their subscriptions for yet another year!
We are still inspired by winning the 2022 Richard and Grace Brigham Award for "exemplary editorial, graphic and historical content" from the Society of Automotive Historians. One of our subscribers wrote to me: "Please keep the magazine weird!" We promise to do just that. We will continue to offer you stories on cars, trucks, buses, and motorcycles you won't find anywhere else. And we will do this with contributions from great writers and historians such as Ken Gross, Dennis Adler, Alexander W. Trimmel, and Erik Eckermann and photographers like Roy D. Query and Peter Harholdt.
This issue's theme is "Provenance." What is provenance? Our Associate Editor, David Cooper, will discuss this question in the introductory article, but the short answer is: provenance is about people – the owners or people associated with particular vehicles. In this issue we focus on the fascinating people associated with cars, trucks, and buses, including Fritz and Hans Schlumpf's outstanding collection in Mulhouse, France; Hollywood actors Gary Cooper and Clark Gable's striking Duesenberg SSJ Roadsters; the mystery of racer Dorothy Patten and her Peugeot 402 Darl'mat Roadster; the sole surviving Citroën Cityrama sightseeing bus; a Hungarian Count's Maserati that was once painted pink; the final Gräf & Stift passenger car, allegedly built for an Austrian chancellor; and Beatle John Lennon's psychedelic Rolls-Royce Phantom V painted by gypsies.
Due to the increased number of supporters, we renamed Collectors' Corner as Collectors' Plaza! Our partners present cars that also have a fascinating provenance, including a Simca prototype linked to Brigitte Bardot, a Mercedes Simplex which was once victorious at Brooklands, and several ex-Schlumpf cars which found their way to the Czech Republic.
Forthcoming issues will focus on "Elegance" and "Imagination." Stay tuned!

Dr. Pál Négyesi
EDITOR AND PUBLISHER

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Vol. 2. No. 9 (Winter 2023)

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Rare & Unique Vehicles is published quarterly
ISSN 2709-8303

Published by
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BENTLEY OFFERS A GLIMPSE INTO ITS IN-HOUSE COLLECTION

Lately Bentley has worked hard to expand its Heritage Collection. It now features 42 cars, and 22 of these are displayed at the company's new Heritage Garage, located on its campus in Crewe, U.K. The garage currently houses Bentley models dating back to 1919, but it will eventually feature cars built in Crewe from 1946 onward.

THIRD EUROPEAN CONFERENCE FOR AUTOMOTIVE HISTORY

On the weekend of October 15-16, Museo Nazionale dell'Automobile hosted a conference where historians from around the world gathered to listen to presentations from their colleagues, chat, and look at some great books and magazines. Enthusiastically organized by Thomas Ulrich and Anders Ditlev Clausager, supported by FIVA, the conference saw a wide range of presentations including a deep dive into the myths surrounding Isadora Duncan's death, an overview of the Danish automotive industry, a look at Mille Miglia Chassis Research, and many more.

Additionally, we were given a chance to marvel at the museum's collection, documentation center, and restoration workshop.

Thanks to Roger Beattie, a very dynamic die-hard Fiat devotee from Australia, additional group visits were organized to the Stellantis Heritage Hub and Centro Storico Fiat as well.

EVERYTHING STARTED SMALL

Pantheon is a classic-car dealer and event venue located in Muttenz, near Basel, in Switzerland. From time to time they host thematic exhibitions. The latest was opened in late October, under the title "Alles Beginnt Mit Klein" (Everything Started Small). It features a fantastic assortment of microcars gathered together from museums and private collections. The exhibition is open until April 2023.

AUTO E MOTO D'EPOCA, PADUA

After the Turin conference, many of us visited the final Auto e Moto d'Epoca in Padua. After 39 years, the show will move to Bologna next year. The Ferrari Museum brought some memorable classics from Modena, and there was the usual assortment of weird and wonderful cars, motorcycles, and memorabilia at the fair.

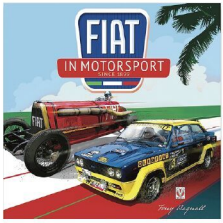
RM SOTHEBY's LONDON-BRIGHTON VETERAN CAR RUN

On the first weekend of November, around 350 vintage cars made prior to 1905 gathered around Hyde Park to participate in the prestigious London–Brighton Veteran Car Run. On Saturday, the usual Concours d'Elegance was held at a new place, close to the headquarters of the Royal Automobile Club. It seemed a bit more cramped compared to the previous location at Regent Street. On Sunday even the very damp weather could not stop the intrepid drivers.

BRIGHAM AWARD 2022
SAH
SOCIETY OF AUTOMOTIVE HISTORIANS

SOCIETY OF AUTOMOTIVE HISTORIANS AWARDS BANQUET

On 6 October the Society of Automotive Historians held its annual Awards Banquet during Hershey. This year's winners included our magazine, which received the Grace and Richard Brigham Award for its "most exemplary editorial, graphic or historical content."



Fiat in Motorsport
FROM GRAVEL TO TARMAC TO MUD

Although a stereotypical mass producer of automobiles (and even founded as such), Fiat has always played a role in motorsports. However, there has never been a complete overview on this aspect of its history. Tony Bagnall has taken up the challenge and displays the marque's involvement in all sorts of competitions. Half of his book is dedicated to the period of 1899 to 1950, with a lot of large-format photos. The second half includes, among other things, a chapter about Fiat-based Specials and another on the Formula Junior.
It's a fact-oriented account with only a little reference to context and limited information about the cars. It seems that much has fallen by the wayside due to the publisher's standard book format with 160 pages, centering the story mainly on the races. Information on participation and results dominate the text. The photo captions are too short to go any deeper, though there is a bibliography. With the archives of the Centro Storico Fiat in Turin having contributed to this work, the question arises whether this book couldn't have been so much more than just a useful overview. Above all, and certainly due to an outdated layout, it is simply boring! **FS**

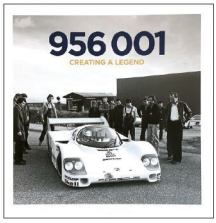
Tony Bagnall: Fiat in Motorsport since 1899, Veloce, 160 pages, 195 images, in English, about 40 Euros, ISBN 978-1-787111-85-1

A selection of book offerings from around the world, brought to you by Frederik E. Scherer and David Cooper.

Bugatti Type 57 1C
DETAILS OF A RESTORATION

In the historic-car world, there are few books that show the restoration process in detail. Richard Bernhart fills this void with a book about the two restorations of a Bugatti Type 57 1C, chassis no. 57452. The first restoration was completed in 1977 and the second in 2013. The text, in French, is supplemented by many photographs of details, which is useful for other restorers and owners of Bugatti 57s, as well as for more general enthusiasts. The text is divided into sections: for example, engine, mechanicals, compressor, dashboard, coachwork, paint, and preparation. There are excellent photographs of the mechanical details, especially during the second restoration. A section in the middle of the book covers the history of this Type 57 with illustrations of original Bugatti documentation, courtesy of Bugatti historian Pierre-Yves Laugier. A worthwhile addition to any Bugatti motorbooks library. **DC**

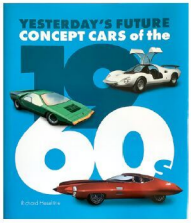
Richard Bernhart: Bugatti Type 57 1C: Histoire de deux restaurations, Imprimerie Ott à Wasselonne, Éditions Richard Bernhart, 129 pages, ISBN 978-2-9578231-0-9, richard.bernhart@orange.fr



Porsche 956 001
THE FIRST OF THE VERY FAST

The Porsche 956/962 was one of the most successful race cars of all time with, among others, six Le Mans wins. The very first car, no. 956 001, only participated in a few races – but at that time, it had already done its job as a development prototype. Everything was new to the Porsche 956, from the monocoque construction to the downforce principle. Centering the history of this new model around its first example only makes sense, and Thomas Nehlert has done just that. Examining the different components one by one, it's obvious why the 956 could become so successful. At the same time, Nehlert fortunately refrains from the enthusiastic eulogizing so common in Porsche books. Instead, he reduces his text to the essential and the right amount of context, as well as informative, detailed photo captions. Concerning the question of whether Jacky Ickx was used as the baseline for driver size, he gathers different aspects and opinions; unfortunately, the conclusion seems ambiguous. But that's just a detail. The absence of references is a bigger issue and a real weak point, though – all the more so since another book of this kind and overall quality is not likely to appear soon. Porsche 956 001 is limited to 750 copies. **FS**

Thomas Nehlert: 956 001. Creating a Legend, Sportfahrer Verlag, 272 pages, 228 images, in English, 175 Euros, ISBN 978-3-945390-14-6



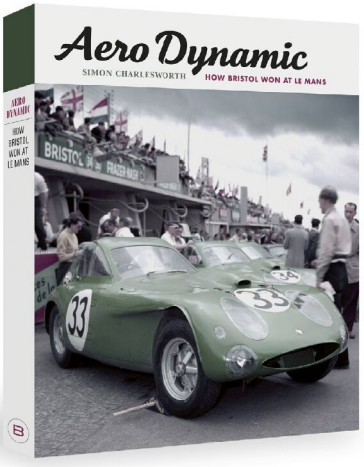
Concept Cars
THE SHOW MUST GO ON

The 1960s were an extremely prolific era in creating concept cars. It was a mostly American phenomenon at first, but designers and coachbuilders from all over the world followed. As a result, some creations have become as famous as their mass-produced counterparts. Richard Heseltine has put together an eclectic selection, which was apparently challenging in itself: "It is so easy to tie yourself in knots trying to define what constitutes a concept car," the author writes in the introduction. Consequently, he has included only "concept cars or prototypes that were displayed publicly or that appeared in print." Some well-known creations like the Chrysler Turbine Car receive bigger coverage (two pages, that is); others are confined to a mere margin. The author frequently quotes from the press coverage the cars received at the time, pointing out that the public was often more receptive than the journalists. The book is illustrated with historic photos throughout. Unfortunately, some are blurred or pixelated, but they are all embedded in a well-crafted layout. Not a reference, but a highly entertaining coffee-table book! **FS**

Richard Heseltine:
Yesterday's Future.
Concept Cars of the 1960s, Porter Press, 240 pages, ca. 365 images, in English, 45 £, ISBN 978-1-913089-34-4

Bristol at Le Mans

WINNERS COMING OUT OF NOWHERE



If Bristol is rarely the subject of motoring literature, Butterfield Press has substantially increased the number of available books during the past few years. Their latest work is about Bristol's participation at Le Mans, starting in 1953. This was the debut race for Bristol's freshly founded competitions department. If it didn't end successfully, class wins in 1954 and 1955 showed that the newcomers were capable of learning quickly, despite the fact that Bristol's organizational structure as an aeronautical company was not well adapted to the requirements of racing. Simon Charlesworth has written a detailed account that is big in size: 31 x 37.5 cm makes for a monumental book (in fact, it would probably work at a third of its size – may we suggest a popular edition?). On the material side, the publisher has once more succeeded in following a high standard: the typography, the printing, and the binding quality are exceptional.
However, in an attempt "to transport the reader to the races with the team," the photos are displayed separately from the text, and without captions. With double-page spreads being almost 60 cm wide, the photos are indeed impressive.

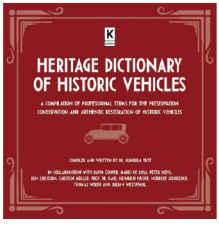
Many aspects mentioned in the text would have benefited from being illustrated for better understanding, though. Unless you are an intimate connoisseur of the matter, you just don't have an idea of what, for instance, a "Type 85 engine" looks like. That's even more unfortunate as the author not only recounts the Le Mans participations, but also explains how the aerodynamic race cars were developed at Filton.
The appendix offers short biographies of the Bristol works drivers, some information on the project 225 road car, and reproductions of the internal race reports, which is a plus. While the text is not referenced, there is at least a bibliography. Statistics or technical information are unfortunately missing, so this is no book for a quick lookup. All things considered, these shortcomings do an injustice to an otherwise great book that effectively fills a niche and is a worthwhile contribution to any Bristol library. **FS**

Simon Charlesworth:
AeroDynamic. How Bristol won at Le Mans,
Butterfield Press, 240 pages, 73 images, in English, 475 £, ISBN 978-1-9996325-3-3, www.butterfieldpress.co.uk

Drews Karosseriebau
HAMMERED POSTWAR DREAMS

Most of Germany was still in ruins in 1949, when coachbuilder Drews from Wuppertal built its first, elegant convertible based on the Volkswagen. Today VW enthusiasts would give their right arm for a "Sport-Cabriolet," but only one example has survived in a private collection. The Drews brothers also built convertibles with a similar design based on the Ford Taunus (another survivor!) or the Mercedes-Benz 220. They built a one-off "VW Porsche" for a customer in 1952, created a new body for an Alfa Romeo 6C 2500, and created a roadster based on the Dyna-Veritas (likely to be unknown to even die-hard Panhard fans), not to mention building several race cars. Joachim Drews could obviously resort to extensive family archives, but wherever information is scarce, he and co-author Manfred Seehusen try to fill the gaps with additional information – which sometimes goes a little bit too far. Within an amateurish layout, many pictures are too small and of poor quality. These flaws aside, it is nevertheless a highly interesting contribution to the documentation of rare and unique postwar coachbuilding. **FS**

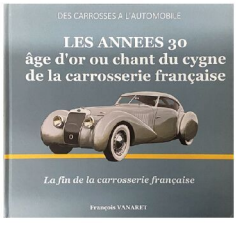
Joachim Drews, Manfred Seehusen: Drews Karosseriebau Wuppertal, self-published, 243 pages, 680 images, in German, 35 Euros, order: info@sv-drews.de



Speaking about Historic Vehicles
HERITAGE DICTIONARY

Serious conversations about vintage cars have been hampered because we do not recognize a common vocabulary. Terms like "original," "patina," "preservation," "provenance" and "replica", for example, are typically used loosely in the automotive world. These terms have meanings that have been established in the world of cultural heritage since the 1960s. Dr Gundula Tutt, a restorer with a doctorate degree in the history of automobile paint, brings precision and clarity to these terms in her important new book, Heritage Dictionary of Historic Vehicles. [Full disclosure: the reviewer helped edit the Dictionary's text.] Each term is illustrated with examples and photographs. The four phases of a collectible vehicle's "life": initial, normal use, neglect, and collection, are explained in detail and help us to make informed and carefully considered decisions about the identity, validation, preservation, restoration, and valuation of historic vehicles. The foreword was written by Miles C. Collier of the Revs Institute, author of The Archaeological Automobile, and a major collector in the USA. **DC**

Dr. Gundula Tutt: Heritage Dictionary of Historic Vehicles: A Compilation of Professional Terms for the Preservation, Conservation and Authentic Restoration of Historic Vehicles, Karren Publishing, 66 pages, 53 illustrations, in English. ISBN 978-3-947060-12-2, www.karren-publishing.com



Swan Song
DES CARROSSES À L'AUTOMOBILE

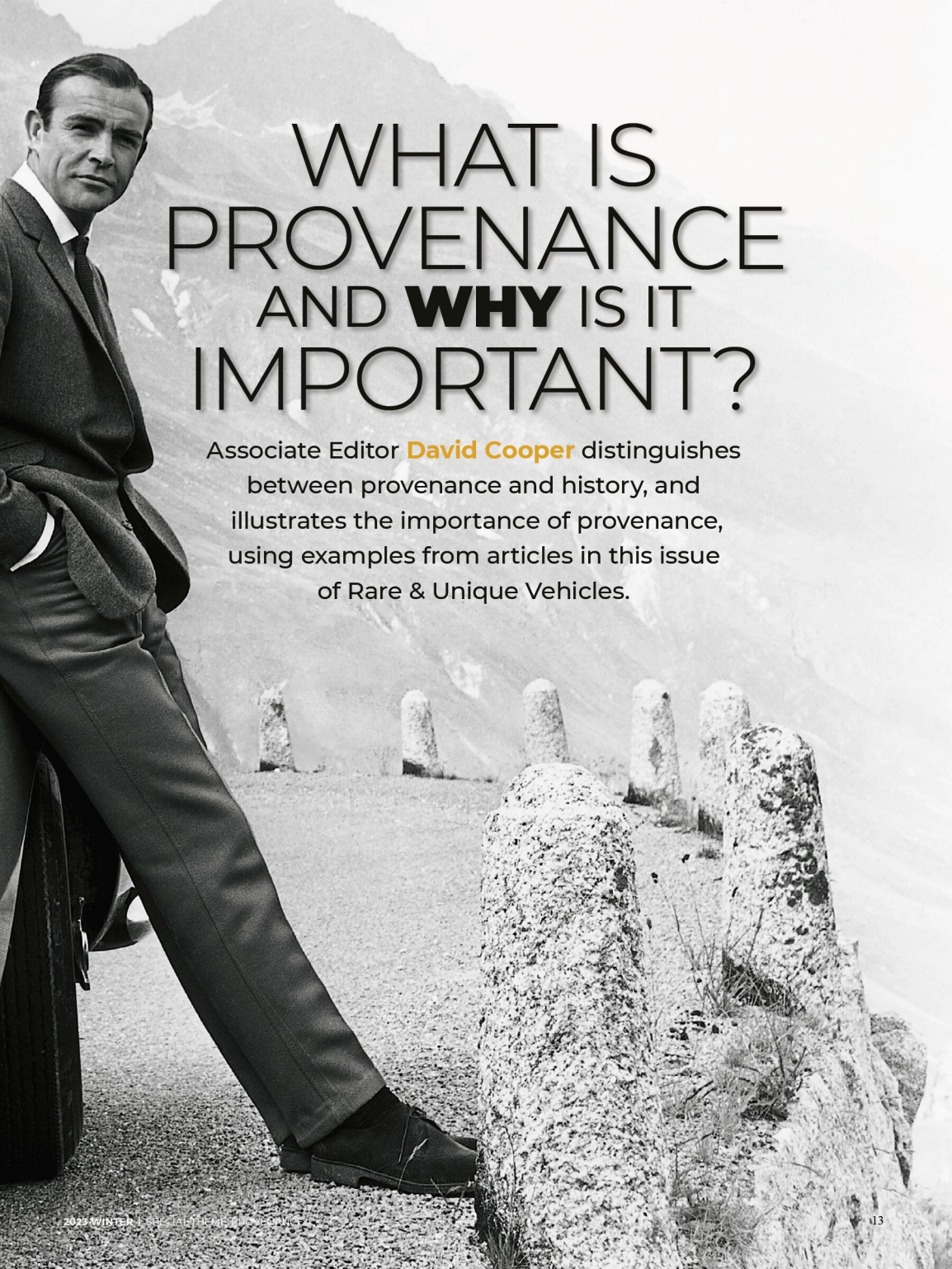
The great French automobile designers did not work in a vacuum. They were engaged in a conversation with each other, coming up with new ways to resolve the challenges of speed and luxury. The golden era of their finest creations was the period between the wars, in the 1930s. Appreciating the work of all of these designers together is what makes the lavishly illustrated new book on French coachbuilding in the 1930s by artist and enthusiast François Vanaret so valuable. The new book is a sequel to Vanaret's previous book on French coachbuilding, "Des Carrosses à l'Automobile: La carrosserie française, des origins aux années folles" and his second book devoted to the coachbuilder Kellner. Vanaret's books are a welcome resource and excellent addition to the growing library of recent monographs focusing on specific great French coachbuilders. **DC**

François Vanaret: Des Carrosses à l'Automobile: Les Années 30 âge d'or ou chant du cygnet de la carrosserie française (From Carriages to Automobiles: The 30's Golden Age or Swan Song of the French Coachbuilding Industry), Edition François Vanaret, 420 pages, in French. ISBN 979-10-96269037. For English readers, a separate English Addendum is available from Donald E. Toms, bookseller, Bradenton, Florida USA.

Perhaps the most famous provenance: Sean Connery as James Bond with his Aston Martin DB5 in "Goldfinger."

PHOTOS: ASTON MARTIN; BONHAMS

"Q" set up James Bond's car with special devices controlled in the armrest: machine guns, tracking map, bulletproof shield, ejector seat, etc.



WHAT IS PROVENANCE AND **WHY** IS IT IMPORTANT?

Associate Editor **David Cooper** distinguishes between provenance and history, and illustrates the importance of provenance, using examples from articles in this issue of Rare & Unique Vehicles.

The new Heritage Dictionary of Historic Vehicles (Karren Publishing, Germany, 2022), reviewed elsewhere in this issue, was assembled to facilitate discussion in the historic vehicle community by offering common definitions of significant terms and concepts. These definitions were not freshly created for this purpose – and are not an attempt to impose outside ideas on others – but instead were drawn on the standardized international use of many of these same terms in the fine art and cultural heritage fields over the past decades. Full disclosure: the author was involved in the definitions of the terms 'history' and 'provenance' in the Heritage Dictionary. In the Dictionary, history and provenance are defined under the same heading. They are differentiated as follows:

> *The history of an artifact comprises all the things that have happened to it. From the practical point of view, this means all things that can be known or investigated about it from the time of its inception to the present. Looking at a technical object like a motor vehicle, this may even reach out to historical context, technical developments and planning that took place before it was actually manufactured. All information about a vehicle's history should be compiled and documented to accompany the vehicle. Even if the vehicle ceases to materially exist, these documents still can serve as important sources for research and should be archived accordingly.*
>
> *One important aspect of a vehicle's history is its provenance – which, narrowly understood, is the history of ownership from inception or delivery until the present, but also includes any significant people associated with the vehicle. This includes names of owners as well as dates and places of ownership. Initially coined in the professional language of art history, the term provenance is based on the assumption that any object, but more importantly a significant object or cultural asset or work of art, has an existence beyond that of any individual owner. Owners are, in that sense, custodians.*

Thus, while provenance is a technically understood to be a subset of history, in popular usage the two terms are often intermingled. To disentangle the terms, history includes historical context, technical development, condition, and other things that happened to a vehicle, while provenance specifically relates to owners or people associated with a vehicle. Let's consider just one example where a car is known primarily for its provenance.

Sean Connery as James Bond standing in front of the most famous Aston Martin ever – the 1964 DB5 in the film "Goldfinger" (1964). It is well-known that the special devices added by "Q" in the film were removed after the movie and the car was sold as a standard DB5. Then, once the film's popularity and impact were clear – once its provenance became important – it was returned to Aston Martin where the devices (machine guns, bullet proof shield, revolving license plate, ejector seat, etc.) were re-installed.

PHOTO: ASTON MARTIN

James Bond in the Aston Martin eluding pursuers in "Thunderball."

To extrapolate from the James Bond car, provenance is important for the the following reasons:

- **SIGNIFICANCE AND PRESERVATION OF HISTORY**
  Proof of past ownership or association with a vehicle can often add significantly to its historical importance. In a separate article, Dennis Adler discusses the significance of the two short wheelbase Duesenberg SSJ Roadsters created for Hollywood actors Clark Gable and Gary Cooper. These cars, while important in their own right, are even more significant due to their provenance.

PHOTO: DENNIS ADLER

Clark Gable's and Gary Cooper's Duesenberg SSJ Roadsters in front of Meadow Brook Hall. See article in this issue.

- **LEGAL IDENTITY**

  A clear and proven continuity of ownership, the "chain of title", can help verify the vehicle's legal identity. This is important for valuation questions, registrations, presentations of the vehicle at events, and to establish the vehicle as genuine.

- **MONETARY VALUE**

  A significant provenance often adds considerably to a vehicle's value. Take Steve McQueen's 1968 Ford Mustang from the film "Bullitt" (1968). The actual car used in the film was sold at auction for a record price of $3.7M USD in 2020. The Gary Cooper Duesenberg SSJ Roadster set a record price for an American car at auction in 2018 at $22M USD.

The 1968 Mustang driven by Steve McQueen in "Bullitt." The provenance added considerably to the price when it was sold at auction.

Gary Cooper's Duesenberg set a record price for an American car at auction. See separate article in this issue.

- **DISTINGUISHING FAKES**

  As values of significant historic vehicles continue to increase dramatically, provenance is essential to distinguish between vehicles that correctly claim to have a genuine provenance and artfully created fakes, which claim a provenance that is not theirs.

  Interestingly, the Bullitt sale in 2020 spawned the appearance of another Mustang with a fake provenance. A 1969 Ford Mustang Mach I was claimed to have been owned by Steve McQueen, and a photograph was produced purport-

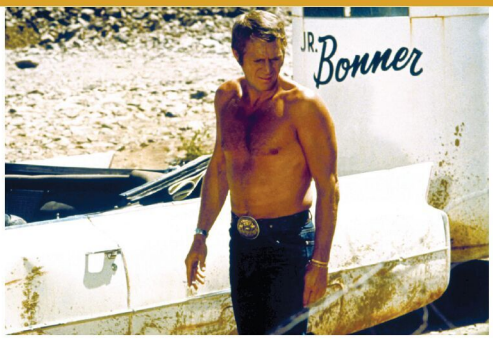
Steve McQueen's image from "Junior Bonner" was photoshopped in front of a Mustang to add fake provenance to a Mustang he never owned.

PHOTO: ALAMY

PHOTOS: GOODING & CO.; MECUM AUCTIONS

PHOTO: DAVID COOPER

PHOTO: DAVID COOPER



Steve McQueen in "Junior Bonner." This photo was used for fake provenance to try to sell a 1968 Mustang.

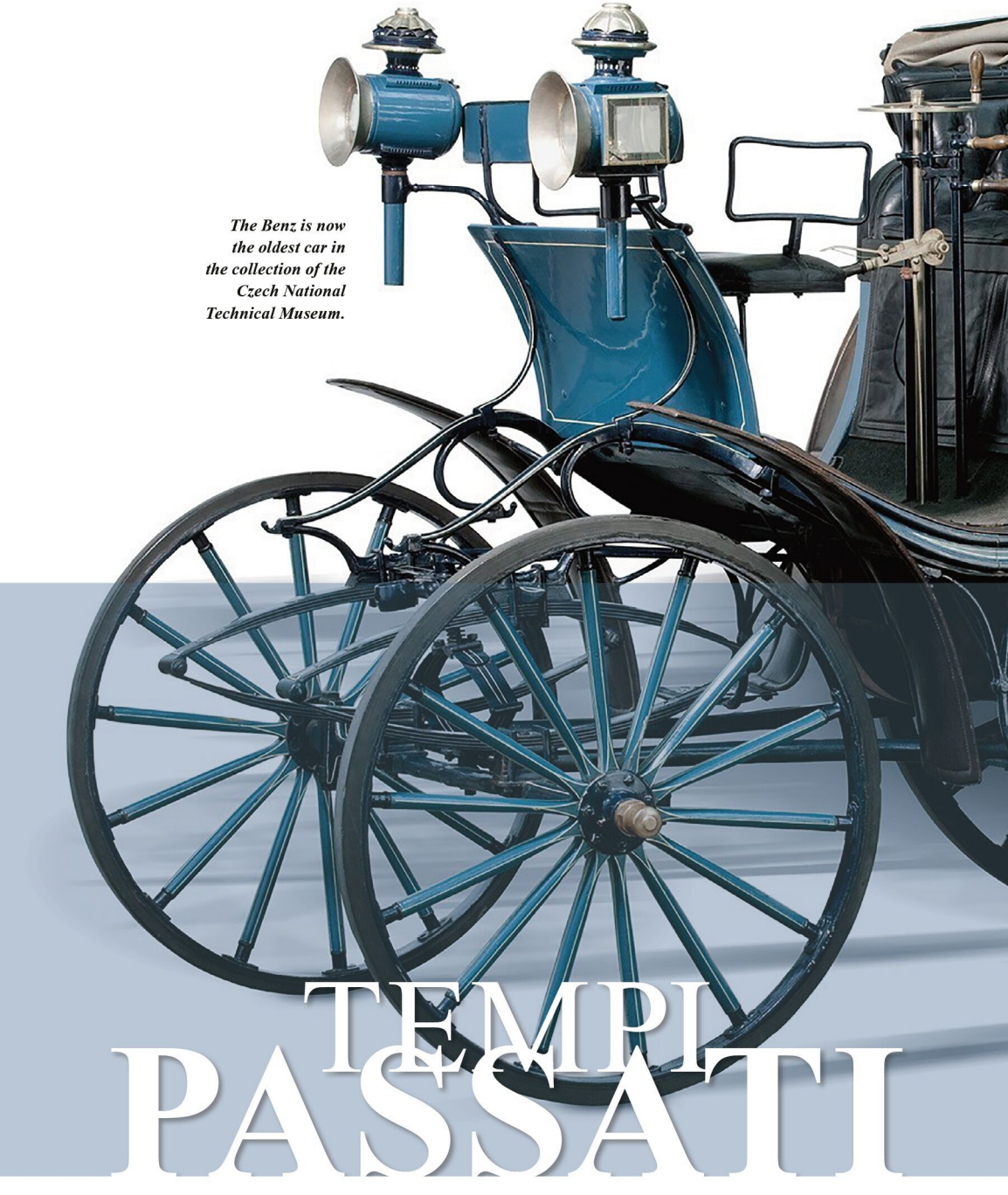
edly showing McQueen standing shirtless in front of the car. A closer examination, publicized in many auto magazines, however, revealed that the photo of McQueen was taken from the 1972 movie "Junior Bonner" and artificially merged with a photo of the 1969 Mustang. The car was withdrawn from an auction after this manipulation was revealed.

- **RESTORATION INFORMATION**

  In another separate article in this issue, Peter Moss and the author show how information about the provenance of a rare Peugeot Darl'mat was essential to its accurate restoration.

An article about Dorothy Patten with her 1938 Peugeot 402 Darl'mat Competition Roadster is featured in this issue.

In conclusion, given the importance of provenance, it is essential to research and document the ownership history, significant events and important associations with vehicles. This is accomplished by studying historical records, governmental registration records, documents, photographs, and other physical evidence of the vehicle. Provenance documentation is part of a vehicle's history and should be assembled and documented in a sustainable way and accompany the vehicle. ♦

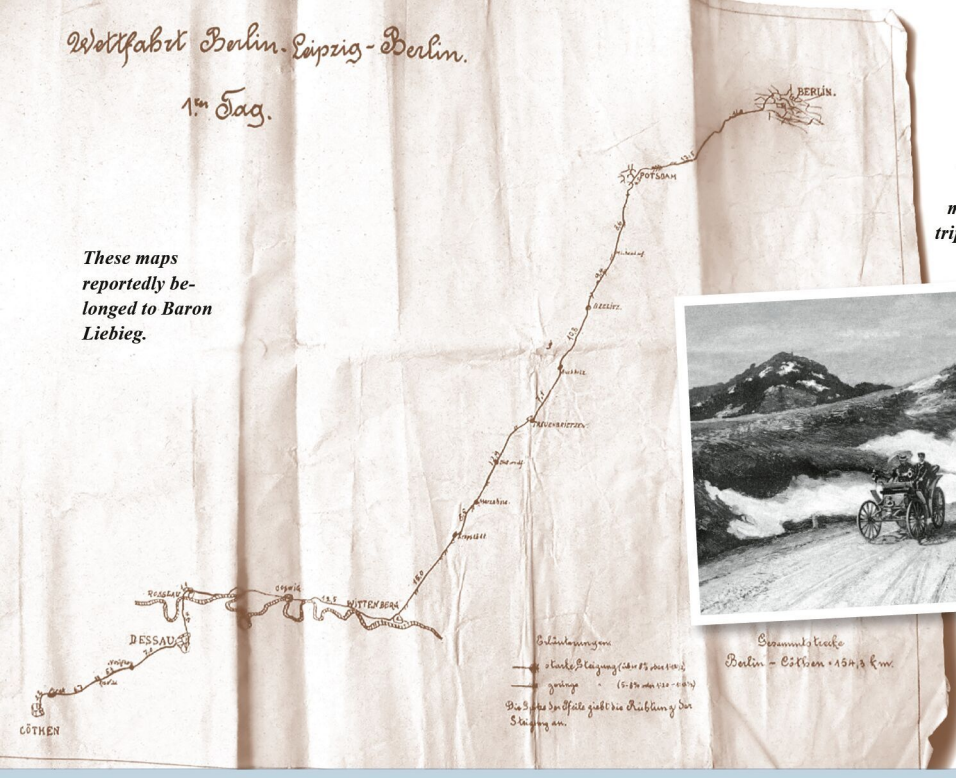


The Benz is now the oldest car in the collection of the Czech National Technical Museum.

TEMPI PASSATI

LIEBIEG's 1894 BENZ VIKTORIA

For centuries, private travel was not possible for mere mortals. Who would voluntarily undertake the hardships of a long journey? But then came the automobile ... **Erik Eckermann** describes the first long-distance journey in a motor vehicle.



These maps reportedly belonged to Baron Liebieg.

Over the years Theodor Liebieg made many European trips with various Benz cars.

Carl Benz (rights) greets Theodor Liebieg in Mannheim.

What do you do when you want to visit your mother, but she lives 900 km away? Today there are several options, but in the late 19th century the choices were limited mostly to railways. However, the young Baron Theodor von Liebieg, Jr., was daring and perhaps even foolhardy. Though his mother, Baroness Angelika von Liebieg, née Clemens (1847-1919), warned him not to try it, Liebieg spurned the railways, called on a few of his friends and with the battle cry of "We are the pioneers," set out on a daunting automobile journey in 1894! Despite a few claims, Theodor von Liebieg, Jr. (1872-1939), was not the first to obtain an automobile in the Monarchy (see our sidebar). He received his Benz Viktoria No. 3 in December 1893, delivered by rail freight. The car was accompanied by Thum, a locksmith at Benz, to Reichenberg in the Kingdom of Bohemia (today Liberec in the Czech Republic). Aged 19, Liebieg took over the family textile factory when his father, Theodor Freiherr von Liebieg (1840-1891), died unexpectedly at the age of 51. At that time his mother in Liebieg Castle in Gondorf (today Kobern-Gondorf), a municipality on the Moselle, which lies about 15 kilometers southwest of Koblenz.

ONE-ON-ONE DRIVING LESSONS

Theodor and his schoolmate Franz Stransky (1872?–1936), who was studying medicine at the time, used the winter and spring of 1893/94 to take a closer look at the Benz car. According to Paul Rainer, who compiled Liebieg's diaries into book form 45 years later and published it under the title Der Auto-Pionier auf Viktoria von Carl Benz, Mannheim (Reichenberg, 1938)*, Thum used to say: "The car goes quite excellent, if he's not in one of his moods!" During his stay in Reichenberg, Thum also introduced the secrets of the horseless carriage to two technical laymen, showing how it roared away from horse-drawn vehicles, especially on mountains, and commanded respect if not envy from the drivers, who were largely males. Girls, on the other hand, "lavished … their gazes, fiery, alluring, languishing; fireworks sprayed towards the two drivers."
Benz introduced its first four-wheeled motorcar in 1893. It was called simply Patent Motor-Wagen mit 4 Rädern –

*EVERY QUOTE HERE HAS BEEN TAKEN FROM THIS BOOK.

PHOTO: MERCEDES-BENZ ARCHIVE

Liebieg and Stransky are pictured in the Spring of 1894 before a drive with the Victoria.

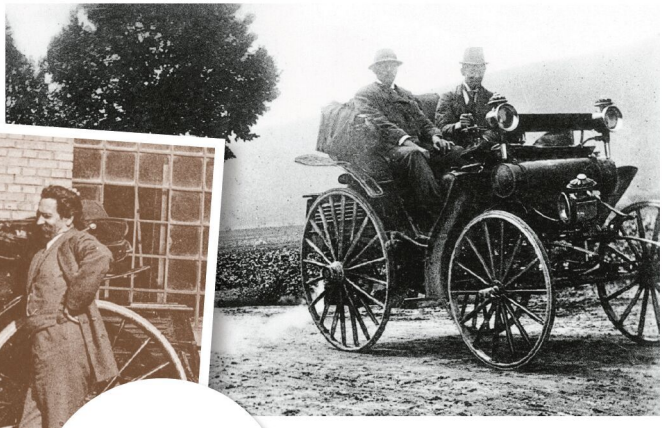
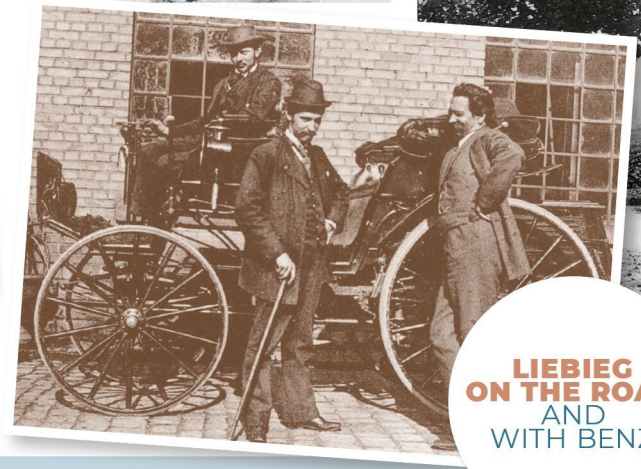


PHOTO: ERIC ECKERMANN

In contrast to today's diesel engines, which emit a cloud of toxic exhaust gases when accelerating hard, early Benz cars emited just water vapor.



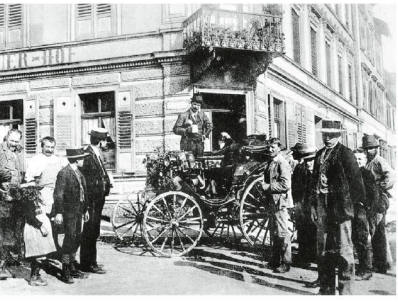
LIEBIEG ON THE ROAD AND WITH BENZ

Patented Motorcar with Four Wheels – but later it was referred to as Viktoria. It featured the patented Ackermann steering (see RUV No. 6) and could be delivered with various bodies and engine outputs at maximum speeds of 18 to 30 km/h. The Viktoria was equipped with a rear-mounted single-cylinder engine with a displacement of 1990 cc that produced 4 hp/2.9 kW. It drove the rear wheels with iron tires via a belt transmission and two chains. The front wheels wore solid rubber. The water cooling system consisted of a vessel (steam collector) mounted on the cylinder, which collected the evaporated cooling water and led it to a double-walled tube (condenser) through which the airflow passed. The condensate then flowed into two cooling boxes mounted next to the engine and from there back into the cylinder jacket. During this procedure, some water vapor was constantly lost. On their journey, Stransky had to jump off the trestle every 15 to 20 km and top it up with water. This is why the Benz cars were trailing plumes of steam at this time.

Thus equipped, Liebieg and Stransky set off for the long-distance trip to Gondorf on July 16, 1894, loudly singing the latter's "travel song": "What rattles and rattles into the morning? That can only be two Benzians. Viktoria!" Stransky, who was praised by Liebieg as a "boiler heater" because he was able to constantly refill water from wells and streams, also discovered his qualities as a horse whisperer, because more than once he had to lead oncoming shy steeds past the motorized carriage. Even cattle standing as if nailed to the middle of the road had to be carefully circumnavigated. At the Saxon customs house, about 25 km from Reichenberg, just before Zittau, the still drowsy officials asked, "Where are the missing horses?" Whereupon the quick-witted Stransky assured them: "They'll come later. We want to protect them because we have a long trip. If you see them, tell them we're waiting in Dresden!"

They stopped in Dresden as they were hungry and wanted food. The journey continued via Wilsdruff to Waldheim southwest of Döbeln, where after 14 hours and 196 km they finished their first day of the journey soaking wet. They had been caught in a thunderstorm, but could not erect the top because it was "blocked with luggage."

Because "they were already seized by the mileage fever that a motorcar produces in people," Liebieg and Stransky decided to cover 200 kilometers on the second day. But after Meuselwitz – "the name of the town was already suspicious" – the gasoline tank began to leak, which was then "brilliantly scarred and made safe for travel again" by a plumber in



The Benz in Sierck-les-Bains, which belongs to France today.

The Benz Victoria performed well during the trip.

Arrival to Gondorf.

Zeitz. And because misfortune seldom comes alone, they lost another three hours because "a screw in the transmission … (had) become loose." So they only managed 112 km on the 2nd day and had to drop anchor in Eisenberg, not without having their picture taken beforehand, dirty and disheveled from the country road repairs.

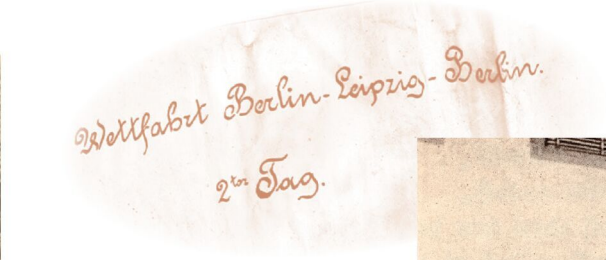
ON THE ROAD AGAIN

In Eisenberg they took a day off, presumably because of mechanical problems, which Paul Rainer, who had no idea about the correct technical expressions, tried to explain with idiosyncratic formulations. Thus he reports about the poles of the induction apparatus which "got into disorder by the rattling of the engine," about a wedge which jumped out of the comb wheel when swiveling too boldly (steering angle), about a cracked igniter, and then about an igniter shaken to death, by which he probably meant the single spark plug. The fourth day took the two long-distance drivers from Eisenberg via Jena, Weimar, Erfurt, and Gotha to Eisenach, always parallel to the 51st degree of longitude. They diverted from this on the fifth day, turned south, and passed through Hünfeld, Fulda, and the village of Kerzell. There, once again, "… a detonator … had to be changed," which was already done in darkness by candlelight. After the repair, they decided "not (to) snore the night" but to drive through – with stearin candles in the carriage lanterns. Even supplemented by moonlight, they accidentally ended up in Hanau's city park. They finally found the road to Offenbach, passed Dreieich and Darmstadt, and rejoiced in Lampertheim: "Mannheim beckons! Benz is waiting!"

VISITS TO CARL BENZ

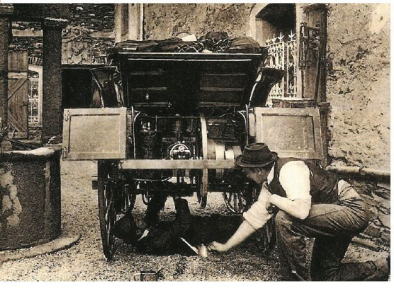
Carl Benz (1844–1929) was beaming in view of the 726 km that his motorcar had covered without any serious breakdowns, and flattered the night drivers: "I was lucky with you two. It's a pity that I can't supply you with all my cars, then we would soon be around the world." Benz, the world's largest manufacturer, had built 67 motorcars in 1894. In contrast, by that point, Peugeot had only built 40 and Daimler only one. After Liebieg and Stransky had a good night's sleep, Benz confessed with regard to the Viktoria: "We have examined it keenly." And since "now the two actually suffered no lack … of cheerfulness," Rainer continued in his description, they drove "without hindrance or effort" via Bingerbrück and

PHOTO: ATELIER KUPKA, MERCEDES-BENZ ARCHIVE (3)



➤ *The Benz was always surrounded by enthusiastic people who marvelled at the unknown device, called automobile.*

➤ *This scene was then repeated many times during their journey.*



ON TOUR IMPRESSIONS

Kaub to Boppard, where they spent the night. The next morning, July 22, 1894, the last day of their long-distance trip, they reached their destination of Gondorf with the "valiant Benz, which had never been on strike since Mannheim." In seven days, they covered a distance of 939 km in 69 hours of driving, which corresponds to an average speed of 13.61 km per hour. In the process, the Viktoria slurped down 140 kg, corresponding to about 192 liters of gasoline, purchased in pharmacies, which corresponds to a consumption of about 20.5 l/100 km – modest compared to the water consumption, which Liebieg gave as a total of 1500 liters, corresponding to 159.7 l/100 km. The battery survived the whole way. The entire trip cost Liebieg 185 marks in travel expenses. (CO_2 emissions, unknown to him at the time, amounted to 471.5 g/km – not bad in comparison to the Bugatti supercars of more recent times, which blow considerably more than half a kilo of CO_2 per kilometer into the atmosphere. Side note: The CO_2 limit in 2022 is 95 g/km.)

During the next day, according to Rainer, "… something suddenly hit hard. Liebieg discovered that a screw had become crooked on the piston bearing due to loosening, and without thinking much about what might happen, tightened the bearing and let the engine run. No sooner was it in motion than there was a crash – and then everything was dead silent. The bearing had blown out, both screws were cracked, and the piston was stuck in the back of the cylinder."

So bearing damage on the piston pin? Or at the bottom of the connecting rod? Although the large flywheel with belt pulleys, crankshaft, and end of the cylinder in the Benz engine is open and easily accessible to the mechanic, the damage overwhelmed the knowledge and onboard resources of the two travelers. The Benz had to be pulled home to Gondorf by horsepower, and "a Benz mechanic had to be called … to put things back in order."

Underway again, Liebieg made an error. He crashed the Benz into an apple tree, bending the front axle and tie rod and shattering the lantern glass. Still, after these incidents, routine crept in, so it was decided to go to Reims, where Liebieg had attended high school and made friends. Liebieg, Stransky, and Felix Clemens, an accompanying uncle, drove the route from Cochem, Trier, Etain, Clermont, and Verdun "to the sound of songs" and reached Reims without any technical problems. On the return journey, however, the Benz seemed to run out of breath, whereupon Liebieg in Trier chartered a wagon to Mannheim to have

➤ *On the way back from Gondorf to Reichenberg, Liebieg (standing in the car on the right) visited Carl Benz (standing, light-colored suit) in Mannheim, who accompanied them to Gernsheim.*

➤ *The car was reunited with Liebieg 46 years after the trip.*

PIONEER DRIVER
LIEBIEG ALWAYS RESTRAINED

it overhauled at the Benz factory. They themselves walked back to Gondorf on foot. After receiving the repaired car, Liebieg and Stransky set off on August 22, 1894, to return to Reichenberg. On the way they visited Carl Benz again in Mannheim, who accompanied them with their family to Gernsheim on one of his Viktoria carriages. There, during an "hour of cozy get-togethers … (they) gave the young Liebieg a very special joy. He was having a farewell drink next to Mrs. Benz, who told him "that I'm the first Viktoria driver … only to Pforzheim, of course." What she alluded to was the drive from Mannheim to Pforzheim, which she had undertaken six years ago, at the beginning of August 1888, with her underage sons Eugen (15) and Richard (13).

CORRECTING THE RECORD ABOUT BERTHA BENZ'S TRIP

Bertha Benz's trip, which was not mentioned by the successor companies for decades, was hailed by PR strategists in the 1970s as the first long-distance drive in an automobile, which was also driven by a woman, in keeping with the women's movement at the time. In the interest of historical accuracy, Bertha Benz (1849–1944) only sat on the box as a passenger, and she left the driving to her sons. That is confirmed in an interview with Carl and Bertha Benz that P. Teickner published in the January 1913 issue of Allgemeine Automobil-Zeitung.

Also, the three did not drive a Viktoria, but the first car of the model III series, which had three wheels. Finally, it is debatable whether a trip from Mannheim to Pforzheim and back, a total of only 180 km and planned and carried out by the two groups as a 'holiday trip,' can be described as a long-distance trip. In this respect, the 'Memorial' and 'Bertha Benz trips,' the 'Bertha Benz Challenge' and the 'Bertha Benz Memorial Route,' which have been held for a number of years, should be regarded more as public relations than history.

THE FLYING MANNHEIMER

Back to Stransky and Liebieg, who were in a hurry and let the Benz race towards Hünfeld "at an hourly speed of twenty-two kilometers" because "the loveliest girls grew up here." In fact, it was "… dangerous again … for both girls were already snuggling up to Stransky and behind them were the mothers, smiling expectantly." The only thing that helped was a quick escape, and at a speed of "one minute and ten seconds" per kilometer, that is 51.4 km/h, to which the Benz is said to have soared, according to Rainer, "something

PHOTO: ATELIER KUPKA, MERCEDES-BENZ ARCHIVE

SIDEBAR

In 1911, the Austrian edition of Allgemeine Automobil-Zeitung featured an extensive article, titled "Die ältesten Automobile in Oesterreich-Ungarn" (The Oldest Automobile in Austro-Hungary). Its conclusion was that Eugen von Zardetti, a Swiss painter who lived in Austria at the time, bought his Benz in March 1893; thus, he should be considered the first owner of a practical motorcar with internal-combustion engine in the Monarchy.

Earlier this year Dr. Christian Klösch, a researcher at the Technisches Museum in Vienna, made a startling discovery: Julius Jalowetz, a pharmacist in Vienna, had a Benz delivered to him in November 1892. A brochure published by Benz in 1893, which was submitted by Mercedes-Benz Classic, confirmed his discovery and also put an end to decades of debates on when the first car arrived in Hungary. Instead of the years 1895/1896 which have been the focus of research, the actual year is 1892!

▼ Liebieg and Stransky were not in the best of shape after repairing the gearbox.

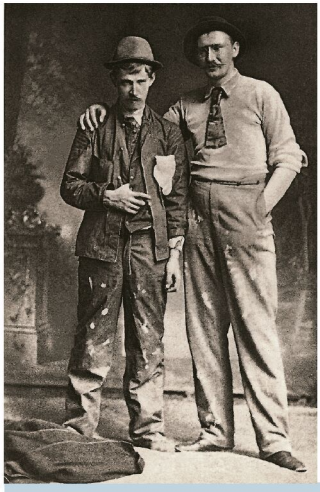


PHOTO: ERIC ECKERMANN

suddenly flew into the air … through the force of flight caused the caoutchouc to jump out of the front wheel. It had thrown him through the air like a ghostly spiral." How do you fix a puncture on solid tires? Let's look at the two speed drivers: "They knocked the rubber back into the wheel and rattled away merrily."

They drove back to Reichenberg, which they reached on August 31, 1894. This time they had covered 970 km in 57 hours, which corresponds to an average speed of 17 km/h. Including the nostalgia trip to Reims. Liebieg and Stransky had traveled around 2,400 km in a motor vehicle altogether, a feat that no one before them had accomplished.

Liebieg, who had given Carl Benz a boost with his advertising campaign in three countries with his long-distance trip, repeated the trip a year later. Later he became involved in motorsports events and eventually covered around 20,000 km on his Viktoria over the next few years. The car is now the oldest car in the collection of the National Technical Museum in Prague. It was restored by the Daimler-Benz museum workshop in around 1969.

One more question: How did Liebieg acquire his Benz Viktoria? On a journey from possibly Reims to Reichenberg in 1893, the timetable gave him just enough time to jump "with flying arms and out of breath into the Benz factory yard" in Mannheim. There he saw a newly completed Viktoria, had Carl Benz test drive him around the garden rondel, put 1,500 marks in his hand as a deposit, got Benz to agree to December 1893 as the delivery date, and whirled out the gate again, just before the foursome of the same Friedrich I, Grand Duke of Baden, who was also interested in Benz's motorcar, arrived. Liebieg acknowledged his royal rival with "tempi passati," which in modern English would probably best be translated, "past times," and hurried to the station. ♦

Following its new restoration the Peugeot Darl'mat was shown at the 2021 Pebble Beach Concours.

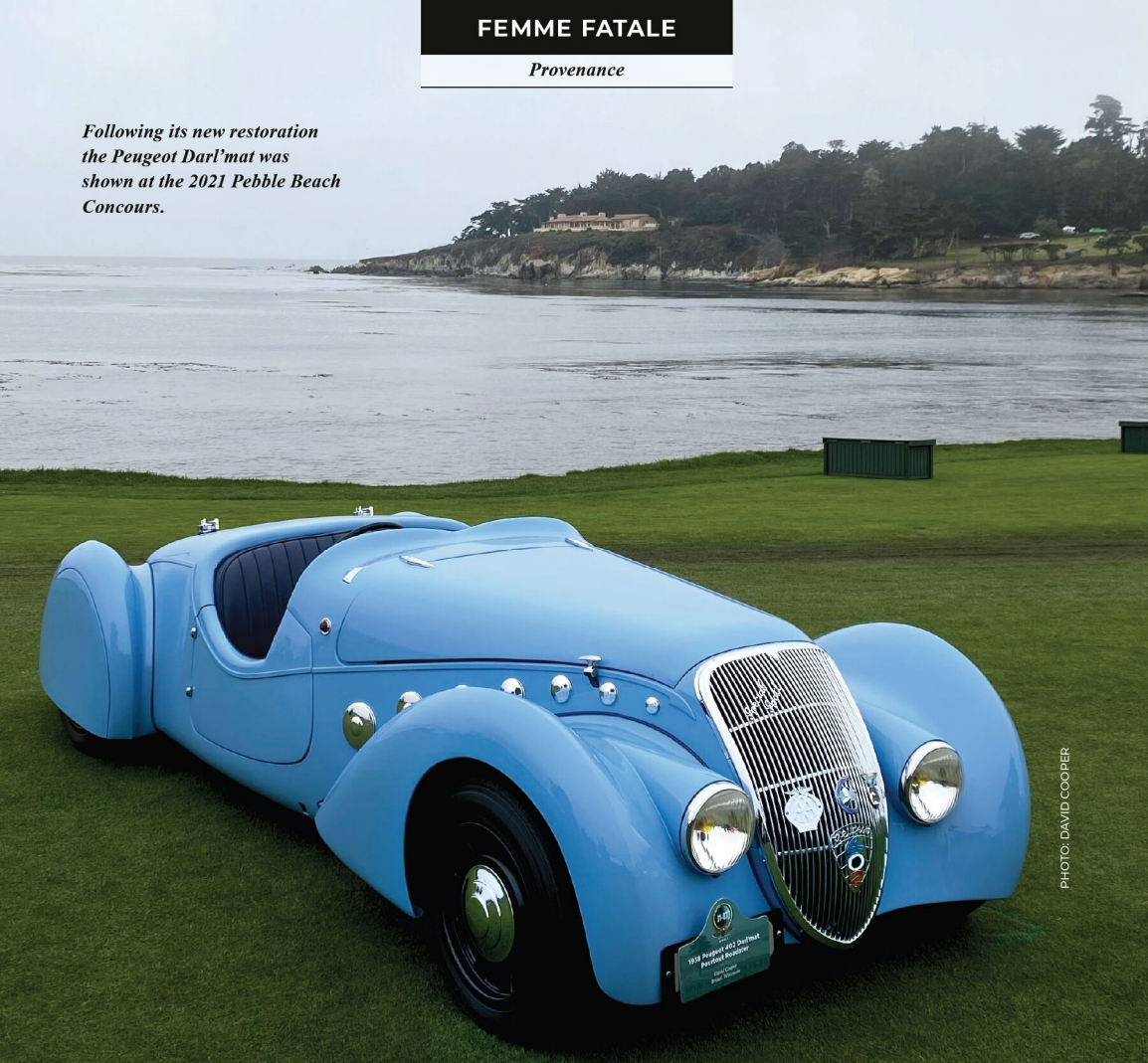


PHOTO: DAVID COOPER

THE MYSTERY OF DOROTHY PATTEN & HER 1938 PEUGEOT 402 DARL'MAT COMPETITION ROADSTER

UNCOVERED

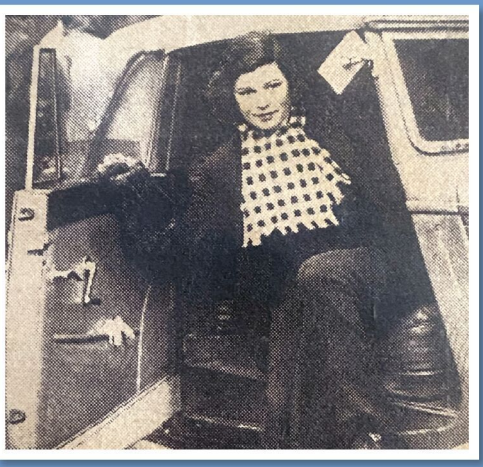
BY DAVID COOPER AND PETER MOSS

Headshot of the younger Dorothy Patten, taken from her scrapbook, 1930s.

Research into the provenance of a remarkable car led to the rediscovery of an amazing history and revealed a mystery. Surprisingly, both **David Cooper**, our Associate Editor, and **Tony Paalman**, our Contributing Editor, were independently involved in this story.

▲ *The elder Dorothy Patten sits with AGACI racing friends, Monte Carlo, 1938.*

▼ *The younger Dorothy Patten poses for a newspaper photo as she exits the Salmson dressed in the same clothes as the elder at Monte Carlo, 1938.*



▲ *The elder Dorothy Patten at the Paris-St. Raphael rallye, 1939.*

CREDIT: TATLER AND BYSTANDER

◀ *The younger Dorothy Patten in her engagement photo to Captain Anthony Ryan, January 1942.*

◀ *The elder Dorothy Patten in front of her Salmson, Monte Carlo, 1937.*

▼ *Dorothy Patten assembled her racing scrapbook. It was found in a secondhand shop in Sussex around 1980.*

➤ *The only known photo of the elder and younger Dorothy Pattens together.*

1.

UNCOVERING A MYSTERY

Tim and Jill Watson were browsing in a secondhand shop around 1980 when they found a scrapbook about racing a Salmson and a Peugeot Darl'mat in the 1930s. They quickly realized that this scrapbook had been assembled by Dorothy Patten, the race driver of the two cars. The book included photographs, newspaper articles, receipts and tickets, race entry lists, and more.

Based on the scrapbooks, Tim published a two-part article in Sporting Car magazine in 1981 about Dorothy Patten and her racing career in both cars.

That might have been the end of the story, but the Darl'mat was deteriorating in a back garden in Sussex after the owner had passed away in 2009, and it was purchased by a collector from the Netherlands. Restoration was done by Tony Paalman, and the car debuted at Rétromobile in 2016. The author saw it there and was struck by the ivory color. Eighteen months later, the Darl'mat was offered at the Gooding and Co. auction at Pebble Beach, and the author's client purchased it. Photos of the car racing accompanied the car. The new owner wanted to know more about the history of the car and its first owner, Dorothy Patten.

Coincidentally, the scrapbook was sold as part of a lot of auto memorabilia in a Bonhams auction in 2018. Tony Paalman won the bid and immediately offered the scrapbook to the author. Of course we needed it for our research about the car. He shipped it to the author by FedEx.

A second coincidence: the co-author of this article, Peter Moss, came to visit the restoration workshop in Wisconsin. When he walked in he immediately noticed the Darl'mat and was astounded to learn that it was Dorothy Patten's car, as he had written a short article about this very car for the SAHB website in 2017, though he did not know where the actual car was at that point. While Peter and the author were meeting, the box containing the scrapbook arrived and they opened it together.

I finally understood what Howard Carter felt when he looked into Tutankhamun's tomb for the first time. The collection of information was extraordinary. With this information as a starting point, the authors were able to assemble the record of Dorothy Patten's racing career and start serious research into supporting documents about her life. Jill Watson had noted that someone had changed the dates in the scrapbook's photographs – by 20 years! 1936 became 1956, for example. Jill thought the motive might have been vanity. She was right. In our research we discovered that Dorothy Patten had lied about her age as well as her past, her family background, and many other things throughout her life. But maybe she could not have been as successful if the truth were known …

The most amazing fact she lied about was that in the late 1930s she had a younger and prettier stand-in, who strongly resembled her, to appear as her with her race car in newspaper and publicity photos. Photos of the two women appearing in the same clothes at the various races can be seen in the scrapbook. Dorothy left the photos and articles that revealed the secret in the scrapbook, but no one realized what she had done for many decades.

THE TWO DOROTHY PATTENS

Here are photos of the two Dorothy Pattens, which we are calling the elder and the younger. The elder was the talented racer whose extraordinary life we traced. She had a square face, prominent chin, and she became quite stout as she aged. The other, similar in appearance but slender, looked much younger, had different eyes, a thinner chin and nose, and was more photogenic. The younger posed in the late 1930s as Dorothy Patten in newspaper photographs, though she was not a racer. The two Dorothys may have been sisters or possibly mother and daughter or aunt and niece. The elder was married to Rainer Dorndorf and David Treherne. She died in 1975.

The younger was engaged briefly to Captain Anthony Ryan in 1942, though the engagement was broken off only two weeks later. The newspaper described her as a "young and very attractive and amusing widow." The article said that her husband was killed in a hunting accident in Pau in 1938. But the elder's husband, Rainer Dorndorf, was still alive and was interned at the time in Ireland as an enemy alien. Was the engagement broken off when the truth came out and Capt. Ryan discovered she was not Dorothy Patten? It is not known if the younger Dorothy ever married.

Later, the younger may have moved to the south of France. A note to Jill Watson from racer Monica Whincop states she heard this from a mutual acquaintance, according to Eddie May. But it seems that neither Eddie May nor Monica Whincop knew of the two Dorothys.

Compare the photos on the right and left taken from the scrapbook. Perhaps the elder Dorothy wanted the true story to be discovered.

2. BECOMING A WORLD-CLASS RACE DRIVER 1906-1934

Dorothy Patten's actual history is a tangle of facts, tall tales, and speculation that only now can be documented from official records, conflicting society and motoring magazines, and careful study of her racing scrapbook. Alice Minnie Patten was born on December 30, 1906, in Queensferry, Flintshire in North Wales. Her father, Arthur Patten, was, in 1901, a joiner's laborer, living with his wife and four children, including a seven-year-old daughter, Dorothy. We found Alice Minnie's birth certificate: Arthur is recorded as a check weighman for John Summers and Sons at the nearby Shotton Steel Works. He did not make enough in this work to support his family of 10. Records from the St. Mark's County Home for girls, run by the Waifs and Strays Society, show Alice Minnie in residence from the age of 11, the minimum age for acceptance in the Home. The St. Mark's County Home prepared girls for domestic service with training in menial housework, laundry work, and cooking. This was not Alice Minnie's destiny. In her teens or early twenties, Alice Minnie reappears, curiously now using her oldest sister's name – Dorothy – as a professional name, though her personal friends called her Minnie. We do not know the fate of the oldest sister, other than her birth in 1894 and that she had left home before she was 17 and was never mentioned again in any of the records we could find.

The new Dorothy somehow escaped both poverty and her low social class. This was a remarkable accomplishment in prewar England, where the system was designed to repress upward social mobility. She traveled to Ceylon (Sri Lanka) in 1932, perhaps as a companion to a wealthy friend. One year later, in 1933, Dorothy reappears in an Alvis race car competing in the Alpine Trials in the company of upper-class racers. In the early 20th century, there were a small number of very good female race drivers, who usually competed on an equal basis with the men. Some, like Dorothy and French driver Hellé Nice, rose from extreme poverty. It took great talent, considerable resources, and a willingness to challenge conventions to join this select group.

As reported by Motor Sport, Dorothy Patten drove the Alvis in both the 1933 and 1934 Alpine Trials, which changed its course every year. These challenging events give a good indication of her driving skill and tenacity. These five-day trials ("Coupe Internationale des Alpes") were some of the most difficult events in motor racing. They involved timed ascents of most of the great Alpine passes at high average speeds. Repairs and maintenance to the vehicles were restricted. The pace was fast on steep winding roads, often in adverse weather conditions. Even in tight corners next to precipitous drops, entrants had to give the right of way to Swiss post buses. Manufacturers considered the Alpine Rally a test of the quality and mettle of their automobiles. One writer said their sole purpose was to destroy a car.

The 1933 trial was considered particularly severe. Dorothy was one of four women drivers from Britain of a total 132 entries. She competed in the Glacier Cup competition, which was for individuals rather than marques. She was penalized on the fourth day and finished 14th in her class in the Glacier Cup competition. But she was one of the finishers.

How and when did she learn to drive race cars in these severe trials? And where did she get her race car? From race entries, we know that H.H. Porter-Hargreaves raced an Alvis Speed 20 the year before in the 1932 Alpine trial. The next year he acquired and raced a Frazer Nash. It appears to have been his Alvis that Dorothy Patten drove in the two Alpine Trials and later in the Monte Carlo Rally.

It required a different background to move into this much higher class and fit into the racing crowd at Brooklands and elsewhere. Dorothy created a new life story, regularly lowering her age and claiming a deceased army colonel with the same last name, Henderson Patten, as her father.

1935-1946

1935 was an important year in Dorothy's life – both for romance and for racing. In January of that year Dorothy Patten drove the Alvis Speed 20, sometimes wrongly reported as an AC, on the Monte Carlo Rally, where she met Baron Rainer von Dorndorf. Dorndorf's friend Fritz von Richthofen, a cousin of the Red Baron, drove a BMW 328 in the same race. Fritz had convinced his shy friend Rainer to approach the outgoing and feisty party girl Dorothy Patten after the race. Rainer and Dorothy were married that summer and settled in London. Rainer was 22, and according to the marriage certificate Dorothy was 23. She was not: she was 28. Rainer Dorndorf came from a wealthy industrial Jewish family, long established in Germany. He was an outspoken opponent of the Nazi government and fled Germany in 1933 shortly after the Nazis came to power. This began a long odyssey which ultimately led him to settle in Ireland.

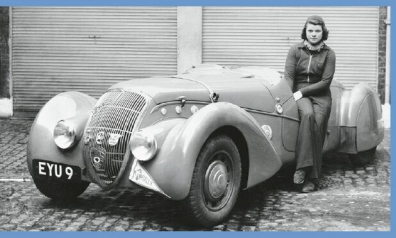
Soon after their marriage, the couple acquired a brand-new

➤ Rainer Dorndorf pilots the Salmson at the Croydon Autodrome, 1937.

➤Dorothy and Rainer finished the challenging Paris-Nice Trial in their Salmson, 1937.

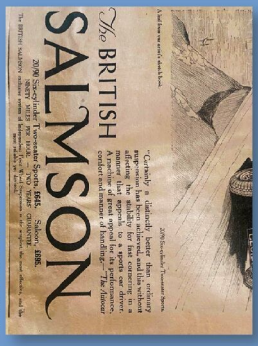
➤➤ Dorothy Patten in her Darl'mat Competition Roadster before a race, 1939.

➤ Dorothy Patten poses in front of her Peugeot 402 Competition Darl'mat at importer Tom Knowles' workshop in London, 1939.



➤➤ Advertisement for The British Salmson featuring Dorothy Patten, 1939.

➤ Rainer racing in the Darl'mat for the Sydenham Plate at the Crystal Palace, 1939.


The BRITISH
SALMSON

CREDIT: THE MOTOR

PHOTOS: DAVID COOPER (5)

➤ *The Darl'mat was admired at the Pebble Beach Concours.*

➤ *Dorothy Patten's Darl'mat deteriorating in a garden in Sussex before restoration, 2009.*

CREDIT: CONCEPTCARZ.COM

➤ *The competition engine in Dorothy Patten's Darl'mat with its rare dual Memini rallye carburetors.*

➤ *Georges Paulin's Art Deco design for the rear license plate and fenders on the Peugeot Darl'mat roadster.*

➤ *Before and after restoration of the rare pre-WWII AGACI French racing team badge.*

➤➤ *Detail of the 1939-1940 tax badge reproduced for the restoration of Dorothy Patten's Darl'mat.*

➤ *Dorothy Patten's Darl'mat at Gooding and Co.'s Pebble Beach auction after Tony Paalman's restoration, 2017.*

20/90 British Salmson. This was a purely British model with no French equivalent. It was powered by a six-cylinder 2½-liter twin-overhead-cam engine, capable of 90 mph. Perhaps no more than 15 of this rare model were built up to 1939. Dorothy and Rainer campaigned the Salmson from 1936 in active competition, and her racing successes were used in the Salmson company's advertising.

Their next race car was a complete departure from the rugged six-cylinder Salmson. In September 1938, the couple ordered the first Darl'mat imported into England, sourced through Tom Knowles, the London-based Peugeot importer. This was a rare right-hand-drive Peugeot 402 Darl'mat roadster with special competition features. The Darl'mats were lightweight and nimble cars with high-revving four-cylinder engines, developing 70 horsepower at 4,500 rpm at a cost of £495, not including the optional Cotal gearbox. This was equivalent to $2,475 USD at the 1938 exchange rate, more than the price for a Jaguar SS100 Le Mans 3½-liter two-seater. Only 104 Peugeot Darl'mats were built in 1937 and 1938.

Émile Darl'mat (1892-1970) was a licensed Peugeot dealer on rue de l'Université in Paris from the early 1930s. Believing that Peugeot needed a sportier car to compete in the market, he commissioned designer Georges Paulin and coachbuilder Marcel Pourtout to craft an elegant and aerodynamic roadster body for the Peugeot chassis and drivetrain. He called it the Peugeot Darl'mat 402 Special Sport. One example raced at the 25 hours of Montlhéry at an average of 139.282 km/h.

The Dorndorfs' Darl'mat Roadster was set up at the factory for racing. Although not prepared with every specification of the works Le Mans cars, it was fitted with most of the competition components, including the latest two-liter high-compression engine as well as a larger Cotal gearbox, competition brakes, and a pair of racing Memini carburetors. The Dorndorfs actively competed in nine events in the Darl'mat before World War II broke out in September 1939. In a wartime article, Dorothy Patten confirmed the fate of the car during the war: "It is now laid up awaiting better times."

A mere six weeks after the outbreak of the war, Rainer Dorndorf was declared a non-refugee enemy alien and was interned, along with many of his fellow-countrymen, on the Isle of Man. Ironically, like many upper-class Jews, he was not German enough for the Germans, but too German for the British. Ultimately the British decided Rainer was an alien but not an enemy. He was released to house arrest with his sister in Ireland for the duration of the war. During Rainer's house arrest, Dorothy asked for a divorce, which was granted at some time between 1941 and 1946, but probably between 1942 and 1943. Dorothy kept the Darl'mat in the settlement. Rainer stayed in Ireland after the war, becoming a farmer and, when racing resumed, he acquired and competed in a BMW 328.

1947-1975

In 1947 Dorothy married David Allan Apsley Treherne, a Captain in the Green Howards. Treherne was 28, and this time the marriage certificate shows that Dorothy used her birth name of Minnie Alice, gave her true age of 40, and confirmed that she was the divorced wife of Rainer Dorndorf. Treherne was section commander of a glider squadron stationed in Arnhem during the war and had been injured in a glider crash.

After World War II ended, Dorothy returned to the racing circuit in the Darl'mat, now repainted in a dark color. She competed in four races, but the poor quality of the postwar fuel did not work well in the Peugeot's high-compression engine, and the car was not competitive. Dorothy retired from racing in 1948. She died on November 14, 1975, at the age of 68. In typical Dorothy Patten fashion, the death certificate subtracted 10 years from her age.

THE DARL'MAT 1957-2021

Dorothy Patten sold the Darl'mat in 1957. Peter Rose acquired it in 1960 and reportedly drove it actively in Club events. When Rose died in 2009, the car was acquired by the collector from the Netherlands, leading to its restoration by Tony Paalman.

Based on the newly researched provenance information, Cooper Technica re-restored the Darl'mat to the way Dorothy and Rainer raced it before World War II. It now includes its correct competition engine components, and includes the badges Dorothy Patten had on the car. It is painted in nitrocellulose lacquer in the same light blue color Dorothy Patten chose. A final coincidence: when the author was searching for the correct competition brakes, he found the actual set that had been removed from Dorothy Patten's car years earlier. After completion, Dorothy Patten's Darl'mat was shown at the Pebble Beach Concours d'Elegance in August 2021. ♦

The authors could not have researched the remarkable story of Dorothy Patten and Rainer Dorndorf without the help of Philippe Boulay, Vivian LaVine, Michael and Irene Schnaer, Tim and Jill Watson, Diana von Sachsen, Mark Knowles, Adam Ferrington, Andrew Minney, Tony Paalman, and the Klemantaski Collection. Thank you.

PHOTO: YOUSUF KARSH / CAMERA PRESS / PICTUREDESK.COM

CLARK GABLE 1901-1960

One of Hollywood's top stars in the 1930s, appeared in over 60 films, typically portraying masculine, carefree characters with unmatched charm and a knowing smile. He won Best Actor at the Academy Awards for "It Happened One Night" (1934) and was nominated for his unforgettable performance in "Gone with the Wind" (1939).

GARY COOPER 1901-1961

One of the great stars of Hollywood, appeared in more than 84 films, he was known for his powerful yet restrained screen persona, quietly embodying freedom, courage and honor in his roles. He was awarded Best Actor Oscars twice for "Sergeant York" (1941) and "High Noon" (1952), and is also known for his performances in "For Whom the Bell Tolls" (1943), and "The Pride of the Yankees" (1942).

PHOTO: ROB CLEMENTS

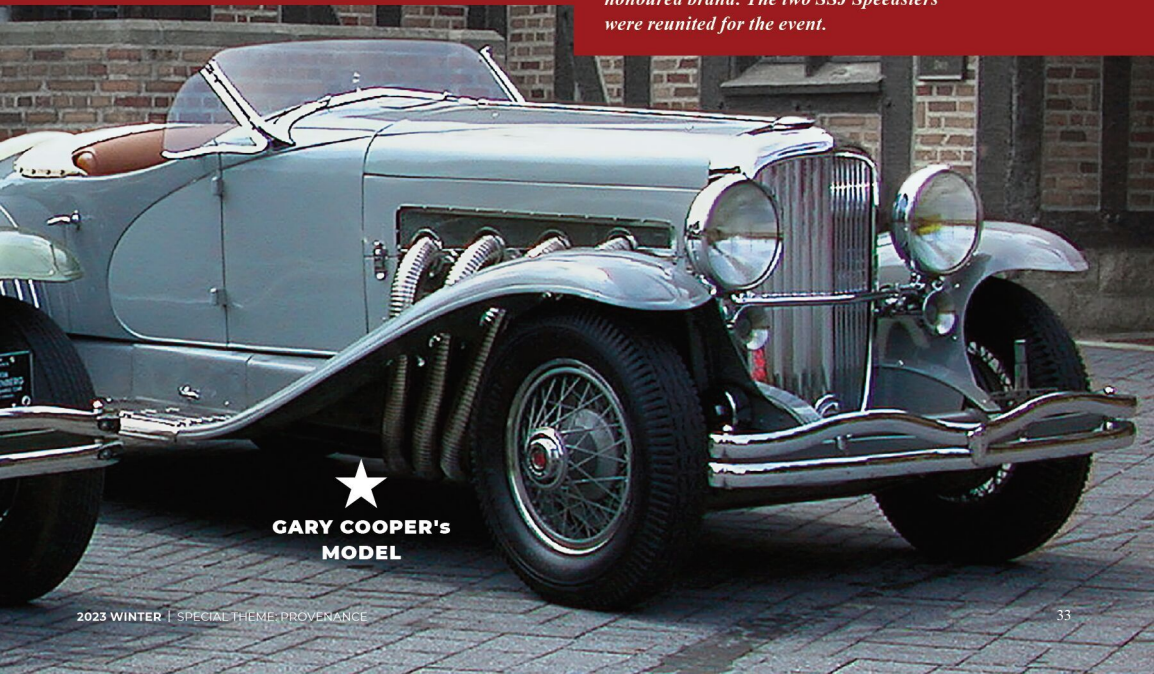
★ **CLARK GABLE's MODEL**

GABLE's & COOPER's
DUESENBERG SSJ ROADSTERS

STAR POWER

Nothing can quite equal the spirited reverberation of a supercharged Duesenberg Straight Eight at full throttle. **Denis Adler** looks at two exquisite examples of handcrafted SSJ Roadsters that belonged to Hollywood stars Clark Gable and Gary Cooper.

At the 25th Meadow Brook Concours d'Elegance Duesenberg was the honoured brand. The two SSJ Speedsters were reunited for the event.



GARY COOPER's MODEL

DUESENBERG

PHOTOS: AUBURN CORD DUESENBERG MUSEUM; GOODING & CO

Original factory design rendering of the 1935 Duesenberg SSJ, signed by Herbert Newport.

August and Frederick Duesenberg with one of their race cars in 1919.

Heads turned to the sound of the red and silver-gray Duesenberg Roadster racing down the Sunset Strip, the glare from its immense 11-½-inch-diameter headlights reflecting off the pavement as the whine of the SJ's supercharger kicked in, hurtling the sleek two-seater down the street at what was certainly an illegal speed; but it wasn't so much the sound or the speed that caught everyone's attention, but rather the sight of the car's famous driver. It was Clark Gable behind the wheel!

Gable's sporty two-tone Duesenberg was the second of only two nearly identical models built in 1935. The first example of the extra-short-wheelbase Roadster was sold to screen star Gary Cooper. By the 1930s both actors already owned custom-bodied Model J Duesenbergs, but the pair of SSJ Roadsters were unlike any other Duesenbergs, and exclusively theirs.

FRED AND AUGIE DUESENBERG

No one produced a better-built or more powerful automobile in the 1930s than Fred and August Duesenberg. That's one historical fact that no one will argue. As automakers, however, the Duesenberg brothers had a rather financially unrewarding career – that is, until automotive and aviation tycoon Errett Lobban Cord entered their lives in 1926. Two years later, Fred introduced the Model J, beginning a brief but extraordinary period in American automotive history that ended unceremoniously during the Great Depression.

A Duesenberg SJ with Fred Duesenberg at the Indianapolis Motor Speedway in 1932.

THE FURTHEST DEVELOPMENT OF THE MODEL J

The Model J was introduced in 1928, powered by Fred Duesenberg's race-car-inspired Model J engine, which was regarded as the zenith of the classic era straight-eight engine design. With a swept volume of 420 cubic inches, output was an unrivaled 265 horsepower at 4,200 rpm, delivered to the ground through the Duesenberg's three-speed transmission. This was greater power than any other automobile produced in the 1930s. Even Cadillac's highly touted V-16 with a 452-cubic-inch displacement produced only 185 horsepower. In fact, the supercharged Mercedes-Benz 540K straight-eight, with a swept volume of 5.4 liters (329.5 cubic inches), developed only 180 horsepower with the Roots compressor engaged – a substantial 85 less horsepower than the normally aspirated Duesenberg Straight 8!

Having an engine with so much power, Fred Duesenberg knew the Model J would require a chassis of incomparable strength. He designed a robust ladder frame constructed of 7/32-inch alloy steel with a depth of 8-1/2 inches and flanges 2-3/4 inches wide. The frame had six crossmembers bracing it, the largest being four inches square and the smallest 2-1/2 inches in diameter. The second crossmember, used to carry the massive Model J radiator, also had a diagonal brace on each side, running rearward to the frame, and consisting of a two-inch round alloy steel casting 24 inches long. This "A type" construction resulted in a 24-inch crossmember to further increase the car's stability. The front of the straight-eight engine was carried at the center of these castings with a large gusseted center crossmember supporting the rear of the engine. There were still three more crossmembers further strengthening the frame, with the fuel tank safely nestled between two of them, and a double kickup in the rear of the frame side members to provide coachbuilders with more leniency in the rear seating arrangement. In Fred Duesenberg's way of design, the entire Model J driveline and

GARY COOPER

PHOTOS: ROY D. QUERY

Famed photographer Roy D. Query photographed Gary Cooper's SSJ for Automobile Quarterly in the 1980s.

suspension was engineered like a race car with performance and handling as the first order of business. Like the earlier Model A Duesenbergs, the J featured four-wheel hydraulic brakes, and its oversized hand brake was so powerful that it could be used to assist in stopping the car if necessary. Steering was equally over-engineered for reduced effort at slow speed and for durability. To lighten the overall weight of the Model J, Fred had used aluminum alloy in the engine and in as many other components as possible. The entire dash structure, for example, was cast aluminum with oval-shaped hollow aluminum supports for the dashboard. The entire unit was mounted to the frame, making all electrical connections easily accessible. The spare wheels were also carried on strong aluminum cast brackets riveted to the frame side members. Completely suspended by the support, the spare did not touch the fender well, thereby eliminating any exterior noise that could have been generated by the tire rubbing against metal.

The Model J was sold either as a bare chassis or with factory coachwork built by one of E.L. Cord's coachbuilding firms. Regardless of the purchaser's choice, the rolling chassis came with Duesenberg trademark equipment: hood, radiator shell, grille, hood ornament, front and rear fenders, headlights, one combination stop, tail and backup light, full instrumentation, and engine-turned dashboard. Al Leamy, E.L. Cord's chief designer at the Auburn Automobile Company, had designed all of the exterior features for the Model J with the exception of the "Duesenbird" hood ornament, which was the work of famed Cord 810 designer Gordon Buehrig. The bare Duesenberg chassis was priced at $8,500 F.O.B. Indianapolis, Indiana.

The chassis was offered in two standard wheelbase lengths, the short 142-1/2 inches and the long wheelbase 153-1/2 inches. As for coachwork, body designs were solicited by Duesenberg from the country's leading coachbuilders, including Derham, LeBaron, Holbrook, and the Walter M. Murphy Company in Pasadena, California – in the early 1930s these were the

COOPER's NEED FOR SPEED

GARY COOPER *had an adventurous nature. He played a lot of cowboys in movies because he was a cowboy himself, having grown up in Montana during the early 1900s. He started in silent films as a stuntman, mainly in westerns because he knew how to handle a horse. After making the move to silent-film leading man and surviving into the era of talkies, starring in The Virginian in 1929, Cooper's star continued to rise and with it his exploits, both on film and in real life. The latter mostly involved his off-screen love affairs and occasionally his love affair with fast automobiles. While he owned one of the fastest cars in America in the mid-1930s, one of the two supercharged, extra-short-wheelbase SSJ Duesenbergs, his greatest feats of daring behind the wheel were with his Model J Derham-bodied Tourster, a sporty-looking four-door convertible he had purchased in 1931. This was a proper car for looking fashionable behind the wheel, but certainly not a Speedster like his 1935 SSJ. He had, however, managed to leave his mark on the Tourster by stripping it down to race on the Mojave Desert against fellow actors in the early '30s. It is said Cooper once came into competition with Zeppo and Chico Marx, who fancied themselves speed demons of a sort having purchased a 1927 Mercedes-Benz S Boattail Speedster and gone about challenging fellow stars with supposedly fast cars, like Duesenbergs, to race. They lost one such famous bout to a Model J LeBaron-bodied phaeton owned by Cooper's agent, Phil Berg, who bested the Marx Brothers' Model S Boattail Speedster on Muroc dry lake in October 1931, costing Zeppo and Chico a cool ten grand bet. Berg had done the same as Cooper, stripping off the car's fenders, spare tires, bumpers, running boards, and even the windshield to make it more competitive. And Cooper is said to have taken up the Marx Brothers' challenge at least once himself, racing Chico and his Mercedes over Mulholland Drive, which runs from the Hollywood Hills to Malibu. No mention of who won, but picturing a Model J Duesenberg and a Mercedes-Benz S screaming over Mulholland's winding roads is the stuff legends are made of.*

PHOTO: AUBURN-CORD MUSEUM

Duesenberg 2425, J-431 was sold to actor Gary Cooper in 1931. The chassis was originally built in 1928 and fitted with engine J-403. It was bodied by Derham with Tourster coachwork designed by Gordon Buehrig. It was the Duesenberg show car at the 1931 Chicago Auto Salon. The two-tone green and yellow Model J experienced engine problems before delivery and the defective engine was replaced with J-431 before being delivered to the Paramount Pictures film star. In 1935 he traded it in, plus $5,000, to purchase the SSJ.

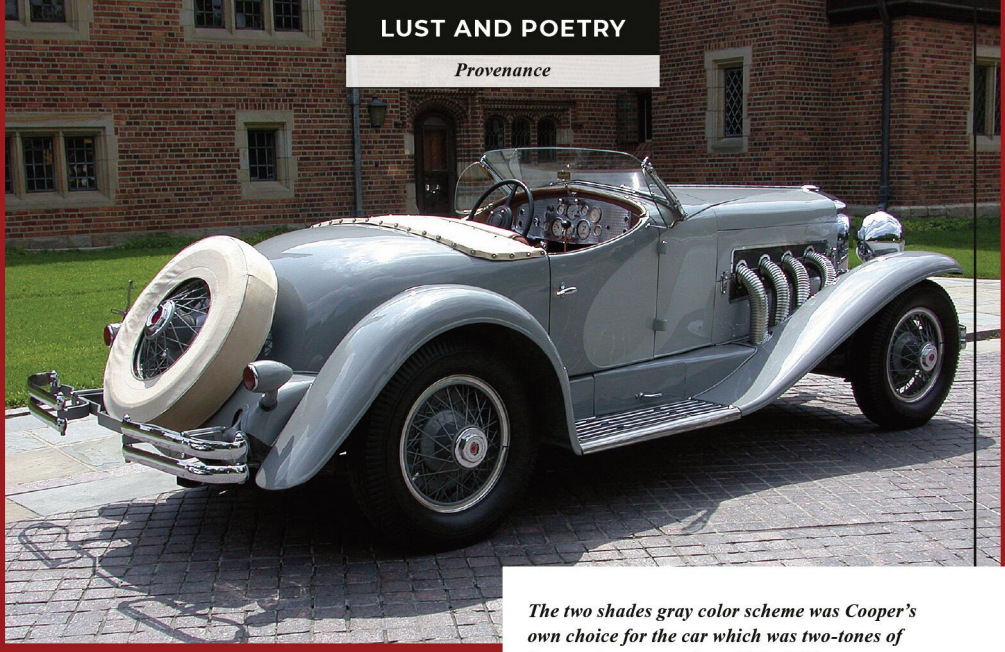


PHOTO: ROB CLEMENTS

The two shades gray color scheme was Cooper's own choice for the car which was two-tones of brown when he purchased it in 1935.

four principal coachbuilders to Duesenberg Inc. A catalog of standard coachbuilt body designs was offered to customers, though oftentimes Duesenberg's affluent clientele had unique or special requests, and these were attended to by coachbuilders both here and abroad, all eager to put their stamp on a Duesenberg Model J chassis, for a price, of course! The designation "Model J" actually refers to the cars in general, but the J numbers by which the individual cars are recognized refer specifically to the engine number, not the body or chassis number. Engines produced for the Model J by Lycoming in Williamsport, Pennsylvania (which was also owned by E.L. Cord), were numbered from J101 to J588, thereby leading to the conclusion that 487 cars were built. The actual number, however, is more likely 481, as six engines were used as replacements for existing cars, one of which went into Gary Cooper's 1931 Duesenberg Derham Tourster, J-431, originally built with engine J-403. It is into this lineage of "J" engines that the supercharged SJ series cars also fall, along with the later JN models and the two unique 1935 SSJ chassis, correctly known as "Short-Wheelbase SJ Speedsters."

FRED's SUPERCHARGED DREAM

Fred Duesenberg's greatest non-racing achievement was the introduction of the supercharged SJ engine in May 1932, a mere two months before his tragic death, the result of complications following an automobile accident just outside Johnstown, Pennsylvania, on July 2. While recovering from his injuries, he developed double pneumonia and slipped away the morning of July 26. Fred would not live to see the great success of his supercharged engine on both the open road and at the Bonneville Salt Flats with the Mormon Meteor.

The supercharged engine was offered as an option, and any model so equipped was referred to as an SJ. Horsepower was increased from 265 to a breathtaking 320 at 4,750 rpm. Although the engine's bore, stroke, and displacement (3-3/4 inches x 4-3/4 inches; 420 cubic inches) remained the same as the normally aspirated model J, with the centrifugal supercharger, mounted on the right side of the engine and turning at six times the crankshaft speed, approximately 8 pounds of boost was delivered when the throttle was depressed to the floor, thereby unleashing the full potential of the double overhead camshaft, four valve per cylinder Straight 8. It was written that the SJ could accelerate from a standstill to 100 mph in 17 seconds and reach a top speed of 140 mph. That's impressive even today; in 1932 it was simply unheard of.

The engine in this SSJ was specially tuned. It may have been the most powerful Duesenberg ever built outside of the Mormon Meteor (see RUV No5).

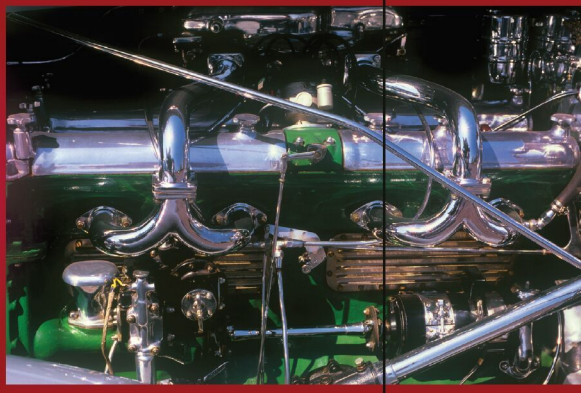
Both cars had the traditional Duesenberg Model J engine-turned dashboard and instrumentation, which included an 8-day, split-second clock; 150-mph speedometer; 5000-rpm tachometer; altimeter-barometer; brake pressure gauge; oil pressure gauge; ammeter; fuel gauge and engine temperature indicator; ignition lock, carburetor control and starter.

THE WEIGHT OF THE GREAT DEPRESSION

The year 1935 was pivotal for Duesenberg, marked by the conclusion of Model J engine production at Lycoming. Though chassis were sold through 1937, Duesenberg Inc. had essentially fallen victim to the Great Depression by 1935. Even with the supercharged SJ engine leading to increased sales, its success was incremental to overall Model J production; only 37 SJ engines were produced at an additional selling price of $1,000 per chassis. That made the SJ a $9,500 investment before a single penny was spent on a body! By then there had been approximately 14 American coachbuilders providing bodywork for the J, SJ, and JN models, as well as a number of prominent British and French coachbuilders. Many in America, like the Walter M. Murphy Company, had produced bodies in series, and Murphy's head stylist, Franklin Q. Hershey (later of Ford Thunderbird fame), was responsible for several extremely handsome and stylish custom designs including the Murphy Sport Sedan. Bohman and Schwartz, formed after the demise of the Walter M. Murphy Company in 1932, carried on the tradition, designing some of the most magnificent Model J coachwork of the era, often customizing or completely rebodying earlier cars throughout the mid- to late 1930s. One example was Clark Gable's 1935 Rollston JN Convertible Coupe, J-560, one of only four similar JN models built, which Gable immediately sent to Christian Bohman and Maurice Schwartz for a custom makeover, resulting in a more eye-catching car with a rakishly angled windshield, skirted fenders, and a rear-mounted "continental" spare, a feature that would further attract Gable to the SSJ Roadster that same year.

CLARK GABLE

PHOTO: ROB CLEMENTS



The engines were fitted with ram's-horn manifolds, which were so prominent they can be seen through the mesh screen on the left hood panel.

The most telling difference between the matching cars, aside from color schemes, was their taillights which were not the traditional Duesenberg design; Gable's car had the Rollston-designed bullet-style JN taillight also used on his customized Bohman & Schwartz JN.

THE BODIES BEAUTIFUL

It is estimated that there were more than 175 Duesenberg body types, although most were variations of established designs. In 1951 automotive historian J.L. Elbert attempted to classify individual Duesenberg body types, cataloging the following standardized styles and definitions: Phaetons (side curtains, no roll-up windows), Torpedo Phaetons (Phaetons partially enclosed by roll-up windows and side curtains), Riviera Phaetons (Phaetons totally enclosed by roll-up windows), Convertible Sedans, Convertible Coupes, Convertible Victorias (with blind rear quarters), Convertible Torpedo Victorias, Speedsters, Transformable or All-Weather Cabriolets, Landaulets, Sedans, Coupes, Sport Sedans, Broughams, Berlines, Town Cars, Limousines, and Roadsters (Convertible Coupes without roll-up windows and completely disappearing tops, such as the pair of SSJ models).
Coachbuilders in the United States, and particularly in Europe, created variations on these designs, each adding their own personal touches and styling cues to the catalog of Model J coachwork, but no one built a body like the two extra-short-wheelbase SSJ Roadsters except LeGrand. This was the name applied to Duesenberg's in-house designs, with construction carried out by three builders: Union City Body Co. in Union City, Indiana; A.H. Walker Company in Duesenberg's hometown of Indianapolis, Indiana; and Central Manufacturing, in Connersville, Indiana, which built the two SSJ Roadster bodies in 1935 on special SJ chassis which had their wheelbases shortened from 142-1/2 inches to 125 inches. The aluminum bodies for both cars were designed by J. Herbert Newport, the flamboyant stylist who also penned the body for the Duesenberg Special, Ab Jenkins's famed "Mormon Meteor" Bonneville land speed record car. The short 125 inch-wheelbase SSJ models were fitted with the smaller JN-size 17-inch wheels and equipped with ram's-horn manifolds (the same as the Mormon Meteor) which increased output beyond the standard supercharged 320 horsepower rating (it has been claimed to have been as high as 400 horsepower but there is no absolute documentation). It is very likely that the two SSJ Roadsters were second only to the Mormon Meteor's supercharged engine for out-and-out speed.
Between Gable and Cooper, it was Cooper who really liked fast cars. He had even been so bold as to race his Derham Tourster on the Mojave Desert after altering the formal appearance of the four-door convertible's body by removing

PHOTOS: AUBURN CORD DUESENBERG MUSEUM; LOS ANGELES PUBLIC LIBRARY

▲▲ *There are hardly any contemporaneous photos on the two SSJ specials. This one was taken of Clark Gable's car on the streets of Los Angeles in 1935.*

▲ *Clark Gable's JN was offered by Gooding in 2012. It had a high bid of U.S. $6 million and sold after the auction.*

It is believed that the Gable SSJ ended up being purchased by Oscar-winning film composer George Stoll. How long he owned it is unknown but what is known is that in 1963 Cleveland, Ohio, collector Al Ferrara purchased the Gable SSJ and it has remained in his family's collection since then.

the fenders, spare tires, trunk, bumpers, headlights, and running boards to make it lighter! In 1932 he had the car restyled and was considering a second restyling of the body before trading it in at the Los Angeles Duesenberg dealer to purchase the SSJ Roadster, J-563, in 1935.

Fast becoming one of Hollywood's top leading men, in 1935 Cooper had starred in three films, The Wedding Night, Peter Ibbeston, and The Lives of a Bengal Lancer. But unlike Gable, who made most of his greatest films in the 1930s including 1934's It Happened One Night, (which won Gable the Oscar for Best Actor), Call of the Wild (1935) Mutiny on the Bounty (1935), and Gone with the Wind (1939), Cooper's most memorable films wouldn't be made until the 1940s and 1950s. Among them was his greatest role, as town marshal Will Kane in 1952's High Noon, which earned him his second Oscar for Best Actor (the first was for Sergeant York in 1942). Of course, by 1952 the Duesenberg was long gone from Cooper's garage and in the collection of American sportsman and racer Briggs Cunningham. While it was part of the Cunningham Collection, the author first photographed J-563 in 1984 on the grounds of the famed Greystone Mansion in Beverly Hills. It was still in original condition with the two-tone gray livery – light gray on the sweep panel and dark gray over the rest of the body. This, however, was actually the second color scheme for the SSJ. When Cooper took delivery in 1935, the car was two-tone brown and he decided it wasn't the right combination for the sporty Roadster. Seems he was right.

CLARK GABLE's CARS

Clark Gable had two Mercedes 300 SLs, including this 1957 300 SL roadster which was still in his possession when he died in 1960.

CLARK GABLE *had a passion for automobiles that began in the 1930s when he owned not one but two Model J Duesenbergs, both 1935 models, a JN Convertible Coupe – one of only four built by Rollston, which he had customized right after taking delivery, sending it to Bohman & Schwartz in Pasadena for a makeover to give the car sportier proportions. That same year he was loaned the second of two Supercharged SSJ Roadsters built by Duesenberg, and while he never actually owned it, he was seen behind the wheel enough times for the car to be forever known as the Clark Gable SSJ. But Duesenbergs were not his only automotive fascinations. In 1937 he purchased a Lincoln-Zephyr V-12 convertible (predecessor to the original Lincoln Continental spearheaded by Edsel Ford), and in sharp contrast to his love of fast cars, Gable also parked a 1937 Ford Station Wagon in his driveway, showing he did have a more practical side as well. But sporty cars generally won him over. In 1954 he had a Jaguar XK120, a gift from MGM and one of the hottest two-seaters on the road. Two years later he was driving a 300SL Gullwing and a brand new Mercedes-Benz 300Sc Cabriolet that he had purchased from Hollywood Mercedes-Benz dealer Auto Stiegler.*

"It was in the morning," recalled John M. Stiegler, "when Mr. Gable, elegantly dressed, took delivery of his tobacco brown 300Sc Cabriolet with cognac leather interior. The car was elegant yet quite unpretentious for the 1950s, costing $12,500, nearly twice that of a Cadillac Eldorado. The new Mercedes became his favorite car and he never allowed anyone else to drive it. Actress Clare Trevor recalled, 'Gable's Mercedes-Benz was the envy and adulation of every car owner at the studio.' " In 1956 Gable starred in the Warner Bros. film The King and Four Queens and had just completed filming Band of Angels.

He was so enamored with the Mercedes that at the October 1956 studio premiere of Giant, Gable and his wife, Kay, decided to forgo the customary Cadillac limousine and instead arrived at the Grauman's Chinese Theater in the 300Sc. The Mercedes was to become his favorite car of all time, and when he died of a heart attack in 1960, shortly after completing the film The Misfits with Marilyn Monroe, Kay Gable parked the car in the garage of their San Fernando Valley home and kept it there for the better part of the next 20 years. There certainly wouldn't have been room for all the other cars Gable had loved.

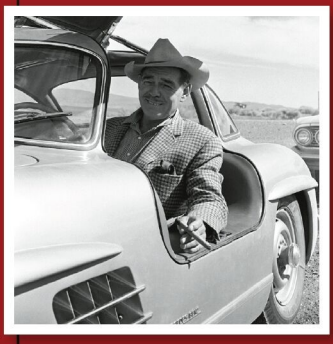


PHOTO: GOODING & CO

One of Clark Gable's favorite cars was this Mercedes-Benz 300SC Cabriolet, one of just 48 made.

⮝ Clark Gable with his other Duesenberg, which he used to sneak away with his future wife Carole Lombard, one of America's biggest stars at the time.

⮝⮝ Gable's second 300 SL, a Gullwing which was last sold for U.S. $1.85 million ten years ago.

GABLE'S CAR

When it came to his cars, Clark Gable really did give a damn. "He fussed more over his cars than his women," wrote one longtime friend of the late American film legend. So it must have seemed like the beginning of a romance when Gable was offered the second SSJ Roadster. Ironically, he never actually owned the car, which came from the same Los Angeles Duesenberg dealer on loan to the star so the company could say that Hollywood's two most famous actors drove identical Duesenbergs. Owner or not, Gable spent enough time behind the wheel to lead everyone to the conclusion that it was his car. It's a perception that still exists to this day.

The two SSJs have changed hands several times over the past 60 years: Gable's SSJ was owned by the late Al Ferrara for almost half a century, while Gary Cooper's SSJ sat in the Cunningham Automotive Museum until Briggs Cunnigham sold his collection to Miles Collier in 1986. The car was auctioned off in 2018 for a whopping U.S. $22 million. One thing is for sure: whoever owns them today or whatever famous collections they may end up in, unlike the 479 other Model J Duesenbergs, the unique pair of SSJ Roadsters will always be known as the Gary Cooper and Clark Gable Duesenbergs. It appears, then, that the one thing greater than the SSJ's styling and horsepower was its star power. ♦

In **1892** *a weir and lock system was installed on the Danube in the Nussdorf district of Vienna, which features two lion sculptures. The Gräf brothers chose this figure as a symbol for their enterprise.*

GRÄF & STIFT C12

CHANCELLOR's CAR?

The C12 is shown at an unknown location im Döblinger Cottageviertel.

KURT SCHUSSNIGG 1897-1977

was the Chancellor of Austria between 1934 and 1938. After World War II he became an American citizen and served there as a professor of constitu-tional law. He returned to Austria in 1968.

There was only one Gräf & Stift C12 built, curiously just after the company abandoned passenger cars. This luxury car, completed in 1938, never left the factory! **Alexander W. Trimmel** tries to uncover its mystery.

PHOTOS: BERNHARD REICHEL,
VEREIN ZUR FÖRDERUNG DER HISTORISCHEN FAHRZEUGE DER ÖSTERREICHISCHEN AUTOMOBILFABRIKEN

PREHISTORY

The economic crisis of the 1930s hit Gräf & Stift particularly hard. In 1929, there were about 1000 employees working in the Weinberggasse factory located in the 19th district of Vienna. A year later there were only 400 workers left, due to a dwindling order book. This happened while the company was busy developing its new SP8.

The new model was presented in 1929. Paul Netzker, Gräf & Stift's chief engineer, designed a light alloy inline eight-cylinder, 120-hp engine, with its block cast from one piece. This extremely prestigious limousine was suitable both for parading on the elite Ringstrasse in Vienna and also as a rich man's fast traveling companion on country roads. However, if you wanted to have this opulence in your life, you had to dig deep into your wallet. In comparison: the "smaller" 80 hp six-cylinder S3 was priced at a respectable 28,000 Reichsmarks in Germany in 1926. This was barely cheaper than a seven-liter Maybach and was in the same league as a 24/100/140-hp supercharged Mercedes.

The SP8 was also the last passenger car produced by Gräf in the old way, meaning a rolling chassis which was then outfitted with an individual body by a coachbuilder, based on the customer's ideas. In-house development proved to be too costly for such low-volume production. But Gräf & Stift did not want to completely abandon this vehicle segment, where the company's roots lay, and merely position itself in the commercially more lucrative commercial-vehicle segment.

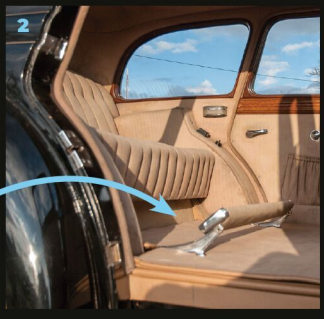
MF6 AND GRÄFFORD

The Gräf & Stift MF6, a licensed version of the Citroën Rosalie, was presented at the Vienna Spring Fair in 1933. While the six-cylinder engine was manufactured in-house, the parts for the all-steel body were brought in and mounted on the Citroën chassis built in Vienna. However, even this proved to be ineffective.

As a last attempt, Gräf & Stift launched local assembly of the Ford V-8 in 1937. It was marketed as GräfFord and was

▲ *The imposing car was probably built for Schussnigg as his official ride, but he left office before he could use it.*

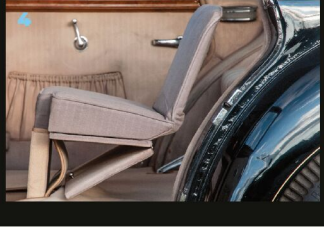
➤ *One of the few archive photos of the car, which shows the chassis in the factory.*



1 Luxurious interior ...
2 ... with foldable foot rest.

3 A partition is a must-have accessory for stately limousines.

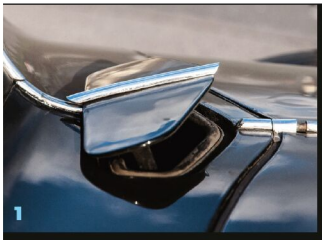
4 Additional jump-seat is available for the rare occasions when the rear bench was not enough or when a bodyguard was necessary.

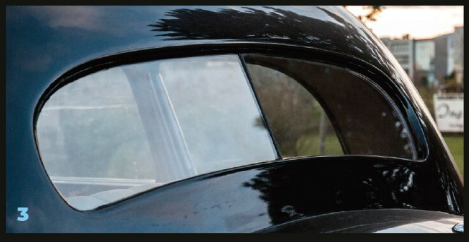


GRÄF & STIFT C12 1938

also available in a lengthened version with improved interior. In the same year, the workforce, which had again grown to about 800 employees, managed to produce just 106 trucks and 83 passenger cars. Of these, 69 were GräfFords, which, with a selling price of 16,700 Austrian shillings, cost about a third of the SP8.

Considering the circumstances, it is astonishing that at this time Gräf built a luxury prototype, called C12. It was powered by a mighty four-liter 12-cylinder that came from the spare parts shelf of Ford Motor Company's noble Lincoln Division. Unlike Ford's 90-degree flathead V-8 introduced in 1932, the Lincoln-Zephyr H Series V-12 presented in 1936





1 Thanks to this vent, there was always fresh air inside the cabin.

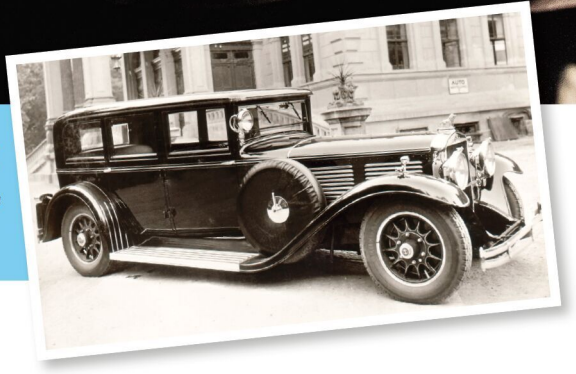
2 The Bosch headlights operate with the 6-volt electric system.

3 The rear window was inserted from the inside and does not have chrome surroundings.

4 Gräf & Stift was absorbed into MAN in 2001.

5 The car feels very fast. It is rarely seen outside its resting place.

featured a narrower cylinder angle of just 75 degrees. Fitted with flat alloy cylinder heads and steel pistons, the side-valve engine produced 110 hp at a stately 3,900 rpm. This engine was also used in three Allards, some British Atalantas, and a Brough Superior. The four-speed transmission of the C12 was supplied by Zahnradfabrik Friedrichshafen, and the front and rear axles were the same as those of the Gräf & Stift SP8 model. As usual, the chassis was built to the highest standards of quality and solidity, bringing the total weight of the car up to an impressive 2,500 kilograms. The body was formed in the Döblingen factory by hand using ash wood frames and sheetmetal plates. The car received a particularly high-quality interior, including sliding windows to the driver's compartment and glove compartments, incorporated into the precious wood trim on the partition wall to the generously dimensioned rear compartment, which also accommodated two folding chairs. The C12's electrics were a six-volt system, because of the starter and generator of the American engine, though 12-volt systems were commonly used by Gräf at the time.



▲ *The artfully designed instrument panel included seven different gauges.*

➤ *The SP8 was the last self-developed passenger car from Gräf & Stift.*

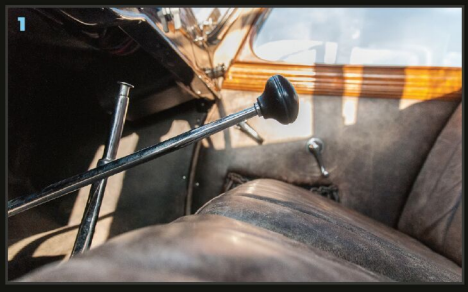
WHY DID THEY BUILD IT?

Correspondence kept in the archives of the company does not state the reason why this unique car was built in 1937. Even members of the Gräf family were unable to offer any clues on this matter. Stefan Reitgruber, who was a young apprentice in the repair department in the 1960s, tried to uncover the secret of the C12 by talking to older company employees. At that time, the C12 was sleeping in a wide connecting corridor on the third floor of the headquarters, together with a green SP8. Since joining the company, Reitgruber has been keen to learn as much as possible about the history of his famous employer and its excellent products. Today, he is the chairman of "Verein zur Förderung der historischen Fahrzeuge der österreichischen Automobilfabriken" (Association for the Promotion of Historical Vehicles of the Austrian Automobile Factories) and devotes himself primarily to the preservation of Austrian motoring history, and he also looks after the very extensive Gräf & Stift company archive.

HISTORICAL CONTEXT

Without reliable records, the history of this vehicle can hardly be tracked in a historically concise manner. However, a chain of circumstantial evidence allows us to suggest the likely origins of this car.

On July 13, 1935, the official car of Austrian Chancellor Kurt Schuschnigg, a Gräf & Stift SP8, crashed into a pear tree on the Reichsstraße between Asten and Ebelsberg. The Schuschnigg family was traveling from Vienna towards the Salzkammergut region to spend their holidays in Sankt

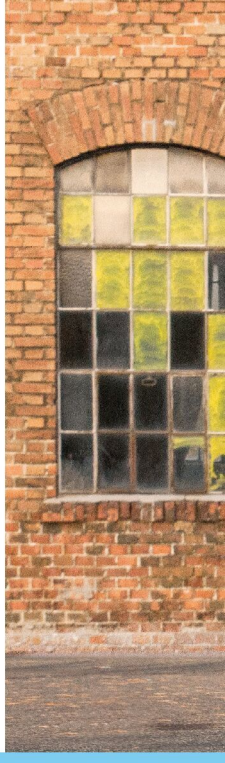


1 The four-speed transmission was supplied by ZF.

2 Top speed was 120 km/h, with an average fuel consumption of 28 liter/100 km.

3 Even the side indicator is original.

4 The car is powered by a 110-hp four-liter Lincoln flathead V-12 engine.



▲ *Today the C12 is maintained by an association devoted to keeping Austrian motoring relics alive.*

Gilgen. The chancellor was thrown from the car but unhurt. His son Kurti had a broken collar bone and facial injuries. The chauffeur was seriously injured. The nanny and a security guard escaped with less serious injuries. However, Schuschnigg's wife, Herma, was thrown against the roof of the car on impact and succumbed to a fractured spine on the spot. The official police report stated that the accident was due to a technical defect. A stone was supposed to have damaged the differential of the car to such an extent that it became undrivable and skidded against the tree at 80 km/h without slowing down.

Subsequently, the Chancellor was given a Steyr 530 as a temporary official car by the Ministry. The Nazi government in Germany wanted the new official car to be a Mercedes-Benz, but Schuschnigg resisted this obvious ingratiation with his dictatorial neighbor and chose another Austrian car. While there are no documents to prove it, Schuschnigg likely made an agreement with Gräf & Stift to produce an exclusive car for him. Even though the necessary prerequisites were lacking at the time, the company, a former supplier to the court, could hardly resist this flattering command.
An all-new design would have been cost-prohibitive. So they

assembled a car for the chancellor largely from available spare parts. The engine was purchased from Lincoln, the transmission from ZF, while axles and other available technical parts were used from the company's stock. The chassis of the supposedly "unloved child," which had to be built for reasons of duty, was created on the sidelines of commercial vehicle production. Whenever employees could find time, they worked on the car.

By the time the magnificent car was finally completed in 1938 – with banners on the front fenders and center headlights, as was customary for government vehicles – the Nazis had already annexed Austria into the German Reich and renamed it Ostmark. Schuschnigg resigned, with the words, "God save Austria," and was imprisoned by the Nazis through the duration of the war.

Gräf had a vehicle that suddenly lacked a customer!

UNDER THE NAZIS AND AFTER THE WAR

To protect the C12 from possible confiscation by the new Nazi rulers in Austria, it was registered to the company as a management vehicle. The previous SP8 management car was dismantled into its individual parts, and these were hidden by the company.

The Döblinger premises survived the Second World War almost undamaged. In the summer of 1945, the Soviet occupiers of eastern Austria had numerous machines removed from the factory. The alleged C12 Chancellor's Car remained untouched in Vienna, just like the parts of the once dismantled SP8, which was reassembled. From then on, Master Kargl was appointed to prepare the two vehicles stored on the third floor to be ready for possible use. The C12 was often used by the Gräf family for family weddings. In Otto Preminger's 1963 film Der Kardinal it became a movie star, and it later made an appearance in the film Woman in Gold, 2015.

When Gräf & Stift merged with ÖAF in 1971, the two vehicles, already marked by patina, were moved to a cellar of the Floridsdorf factory. The green SP8 was given a coat of black paint and converted from wood gas to gasoline operation, while the C12 was slightly overhauled.

When the newly-set-up entity moved to a new plant in Vienna-Liesing, ownership and care of the historic vehicles was transferred to the aforementioned Association, with the goal of preserving these cars for posterity as a cultural asset. This guarantees that the alleged Schuschnigg Chancellor's car will live on for many years to come. ♦

LEFT

MASERATI 8CM #3015

The restored Maserati 8CM went back to Hungary in 2011 and made a few laps on the old Millenáris bicycle track in front of a cheering crowd.

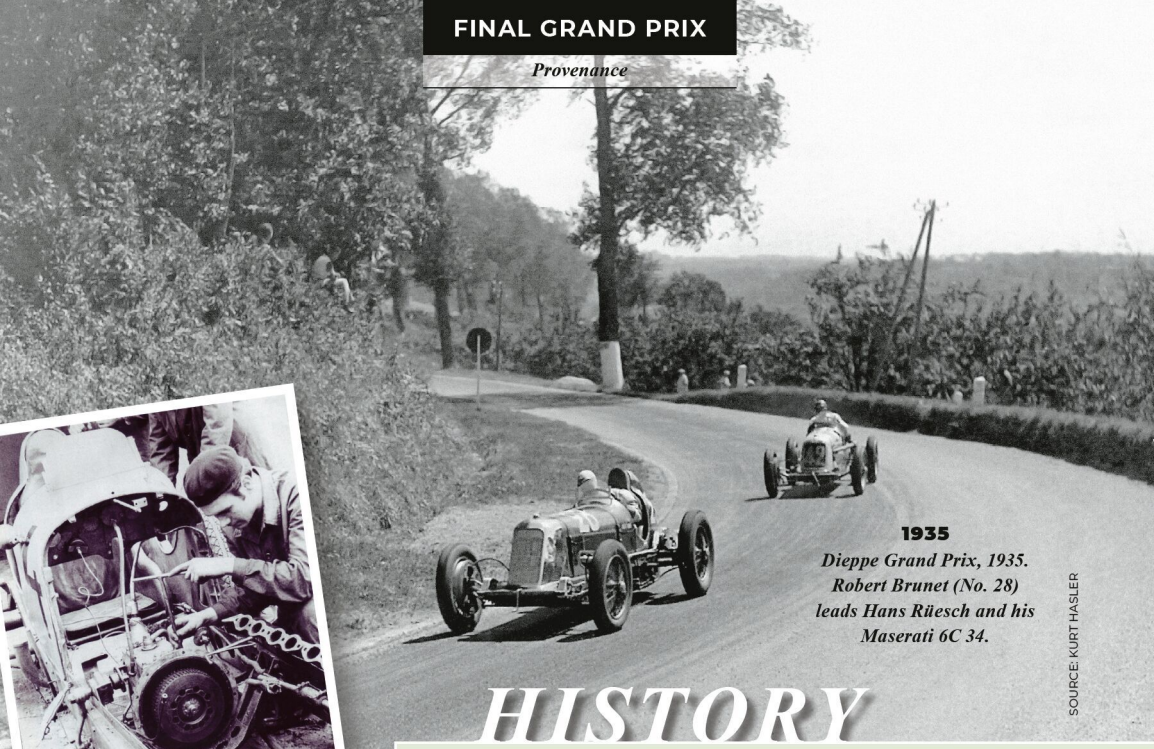
PHOTO: ZOLTÁN PAPP

Between 1933 and 1935, Maserati built just 19 units of the 8CM, the ultimate version of the Maserati 26M racing car. One spent 70 years in Hungary before it returned to the classic-car racing scene thanks to its new, enthusiastic Swiss owner. **Dr. Pál Négyesi** once assisted in the write-up of its complete story.

BEHIND

PHOTO: KÁROLY AKLI

"Thanks for the hard work" – the car was overhauled in 1956 by workers at Car Repairshop No. 4 in Budapest.



1935
Dieppe Grand Prix, 1935. Robert Brunet (No. 28) leads Hans Rüesch and his Maserati 6C 34.

SOURCE: KURT HASLER

HISTORY

1956
The dismantled car on the yard of Car Repairshop No. 4.

PHOTO: KÁROLY AKLI

1934

PHOTO: MUSÉE MONTREAUX

1937

SOURCE: JÚLIA TARBAY/FORTEPAN

1934: *Benoit Falchetto at the GP Montreux in Switzerland, which he did not finish due to brake problems. The car sports Swiss racing livery.*

1935: *Count Ernő Festetics at a race in 1937.*

1957: *Tibor Széles campaigned successfully the Maserati in the 1950s.*

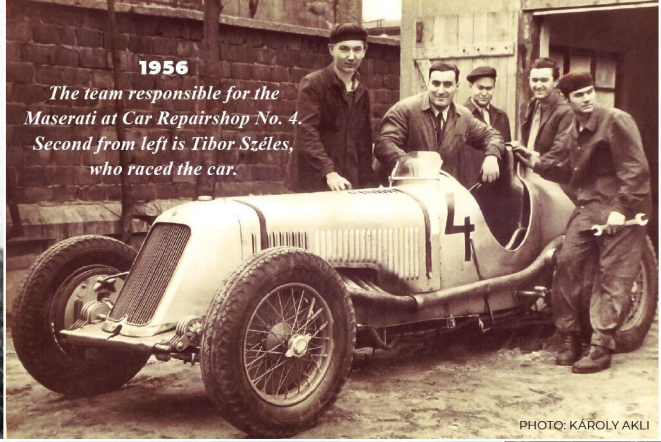
1958: *The 1958 Car and Motorcycle Grand Prix in Budapest saw a works team from Škoda, a Porsche from Yugoslavia, and the Maserati.*

In 2006 Kurt Hasler, who raced a Bugatti T35, was approached by a stranger at an event. Subsequent correspondence revealed that the stranger knew about a Maserati with a straight-eight engine located in Budapest, Hungary! Kurt Hasler soon became the proud owner of #3015, a monoposto that Maserati historians considered to be lost. Properly restored, it is now tearing up the racetracks again.

THE 8CM

In the early 1930s, Grand Prix racing was dominated by Alfa Romeo, Bugatti, and Maserati. At the end of 1932, Alfa Romeo withdrew and handed over the running of its racing department to Enzo Ferrari. Over at Maserati, Alfieri, the most talented engineer of the six brothers, died in 1932. Prior to his passing, he had completed designs for two new engines, which allowed work to continue even though he was no longer around. The designs were similar, and both featured twin-cams with the main difference being the number of cylinders. The four-cylinder design was intended to displace 1.5 liters and was suitable for the Voiturette class. The eight-cylinder version was intended for Grand Prix racing.

The latter was to be the last iteration of the 26M competition cars. Called the 8CM, it came equipped with a Roots-



1956 *The team responsible for the Maserati at Car Repairshop No. 4. Second from left is Tibor Széles, who raced the car.*

PHOTO: KÁROLY AKLI

1986 *Jenő Varga with the freshly restored Maserati at the Hungaroring before the 1986 Formula 1 Grand Prix.*

SOURCE: TAMÁS URBÁN/FORTEPAN

SOURCE: NÁNDOR DVORSZKY **1958**

1957

PHOTO: ERVIN ESZTERVÁRY

type supercharger, which gave the 3.0-liter engine around 280 horsepower. It was first raced by former Alfa Romeo ace Tazio Nuvolari at the 1933 Spa Grand Prix where he reinforced the chassis and won the race.

Maserati was quick to make similar changes to the design for the 1934 cars. Although the additional crossmembers increased the weight, the added rigidity more than made up for those extra kilos. The 1934 8CM initially weighed in well over the new minimum weight of 750 kg set for that season, but a strict diet brought the racer down to the minimum without having to scrape the paint down to the bare metal. It proved to be insufficient to take on the Alfa Romeo, Mercedes, and Auto Union teams, but the car's availability made it a popular choice for privateer racers.

Altogether 19 cars were built, and their stories have been detailed in many publications – except for #3015.

#3015 – THE BEGINNING

This Maserati 8CM with chassis number #3015 was bought by a Swiss aristocrat, Nelly Braillard, together with chassis #3009. She set up Écurie Braillard in Switzerland with her brother, Louis. Benoit Falchetto was recruited as second driver, and he won the Montlhéry Grand Prix U.M.F. in September 1934.

In the second half of the 1935 season, Braillard – presumably due to financial pressure – no longer competed, and ownership of #3015 was passed on to Frenchman Robert Brunet, who bought himself into the Braillard team.

In 1937 a young Hungarian aristocrat, Count Ernő Festetics, approached Brunet and soon #3015 was on its way to the Festetics family estate in Dég, Hungary.

COUNT ERNŐ FESTETICS AND HUNGARIAN MOTORSPORT

For more than 200 years, members of the Festetics family were among the most influential people in the fields of politics, economics, science, and culture in Hungary. Originating from present-day Croatia, the family was divided into two branches in the 18th century. The Earls settled in Keszthely, while the Counts built their castle in Dég.

Count Ernő Festetics was born in 1915 in Dég. His father was a prominent politician. Ernő, together with his brother Nikolaus (Hungarian form: Miklós), followed the tracks of Count Tivadar Zichy, another young aristocrat who, in the 1920s, was quite a playboy before he went bankrupt. Ernő also partied hard and played various sports. Just like Zichy, he went into car racing as a fun side activity.

The Hungarian racing calendar had just a few events, including a long-distance reliability tour and a couple of hill runs. There was just one person, László Hartmann, who tried to break into the international Grand Prix scene first with various Bugatti cars and later with Maseratis. By 1937 he

PHOTOS: ZOLTÁN PAPP


1


2


3

4

RESURRECTION

became a semi-official driver for the company. He died in a racing accident in 1938.

The Festetics brothers first raced a meager Ford, but in early 1937 it was reported that Count Nikolaus Festetics bought the ex-Zichy, ex-Hartmann Bugatti T35B. At the same time his brother went to France, brought #3015 home, and painted it in the Hungarian national colors, green, white, and red.

While the Bugatti did not see much action, the 8CM was raced throughout the season both in Hungary and abroad. Though Ernő's goal was to beat László Hartmann, he quickly learnt that driving a Maserati required special skills. At the Masaryk Grand Prix in Brno, Czechoslovakia, in September he finished in eighth place, three laps behind Rudolf Caracciola. In Hungary he fared better – but he did not have a chance to race against Hartmann properly.

The last public appearance of the Maserati 8CM was at the 1938 Budapest Auto Show, after the Maserati set the Hungarian speed record over 1 km and 1 mile on the track in Gyon in 1937. The brothers decided to put the racing cars into storage and switch to sports-car racing with a BMW 328, an Alfa Romeo, and a BMW 319.

Sándor Festetics set up the Hungarian version of the Nazi Party in the 1930s, so it is no wonder that his sons were also avid supporters of the Arrow Cross Party, a far-right Hungarian ultranationalist party. In 1947 Ernő Festetics was convicted but escaped to Paris. Later he emigrated to Caracas, Venezuela – like other prominent Hungarian right-wing supporters. By the 1960s he lived in New York under the name Count Ernesto Festetics and operated a small Hungarian restaurant.

THE FATE OF #3015

The Maserati just like the other cars of the Festetics family stayed in Dég, where they were looked after by Sándor Wilheim, a mechanic who also raced from time to time. Though the Hungarian motor vehicle fleet was decimated, it seems cars of the Festetics family were not confiscated by the Germans or the Soviets.

Motorcycle racing, which remained alive until 1943, was already back in action in April 1945. Soon surviving car enthusiasts also gathered together. Between 1945 and 1949, both touring and speed racing resumed. There were a few BMW 328 roadsters, a few Bugatti cars – as if the clock had been turned back to the 1930s.

All this changed when the Communist Party came into full power in 1948. Soon private companies were nationalized and, in 1950, private car ownership was banned. With the slogan "collect iron and steel to protect the peace," a lot of cars were sent to scrapyards. Luckily a few racing cars escaped, tucked away in the garages of various national car repair shops.

Though motorcycle racing was favored by officials, autosport

Kurt Hasler put back the original streamlined fairing.

also survived in some ways. From 1952 a local version of Formula 3 rules were applied. Cars were divided into two categories: below 1100 cc and over 1100 cc.

Naturally private entries were not allowed, so a new generation of racers emerged, consisting of taxi and bus drivers, workers from the aforementioned car repair shops, and naturally military and police personnel as well.

In 1955 Tibor Széles, a worker at National Car Repairshop No. 4, decided to up his game. The over-1100-cc category was dominated by András Wimmer (National Car Repair-shop No. 3) with his purpose-built race car, built on the chassis of the ex-Esterházy Bugatti T35 combined with a BMW 328 engine and a new body. Previously Széles raced in the sub-1100-cc category with an Aero Minor-powered special, but he wanted something faster.

Lo and behold, after almost 20 years of hibernation the Maserati 8CM reappeared. It was stripped of its supercharger, which was replaced with Solex carburetors. The engine had to be refurbished.

Széles and the Maserati were unbeatable in 1955 and 1956 – Széles even bagged a Hungarian championship.

In August 1957, tragedy struck. Széles and another racing car collided and a wheel fell off from the Maserati and fatally struck a nearby boy.

In August 1958 the Maserati was raced for the last time at the annual Car and Motorcycle Speed Grand Prix held on the

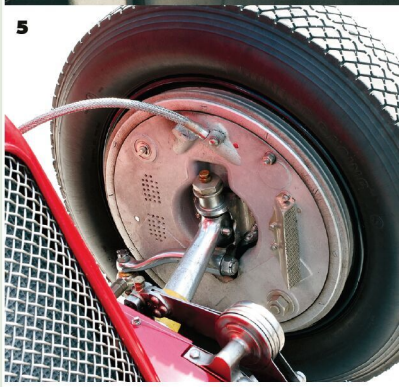
1 Maserati used friction shock absorbers on its racing cars.

2 The three-liter straight-eight engine is capable of around 280 hp.

3. For the past 14 years Kurt Hasler raced the Maserati all over Europe.

4. The original gauges were found in Italy.

5. The large dum brakes were cable-operated.



PHOTOS: DANI REINHARD

1 A new crankshaft had to be forged.

2 The cylinder head is ready for installation!

3 #3015 was very carefully reassembled.

4 The completed rolling chassis after the first succesful test run.

5 The dashboard with the original gauges.

RESTORATION

roads of Városliget (City Park) in Budapest. Though entries from abroad were allowed for the first time in 1957, it was 1958 that saw a sizable contingent with an official Škoda racing team, two cars from Poland and a Porsche 550 from Yugoslavia. Raced by Milivoj Bozic, the Porsche easily surpassed the Maserati.

Subsequently the Maserati was retired and was sent to a used-car lot. According to several recollections, it was bought by a truck driver in 1961 who wanted to impress girls with a big-engined car. He planned to ditch the racing-car body, but ultimately he gave up and laid the car up in his summer house.

In the 1970s the classic-car movement started in Hungary, and word on the Maserati reached the first collectors. One of them bought the car, with the intention to sell it to Italy. This required government permission, and there's evidence that the Hungarian Museum of Transport examined the car. But the transaction never took place. Instead, the car was disassembled into pieces.

The boxes of parts were bought in 1983 by Jenő Varga, who

at one time had more than 300 cars in his collections. A restoration was commissioned, though naturally original Maserati parts could not cross the Iron Curtain. So local experts used their talents as best they could.
As a prelude to the first Hungarian Formula 1 race, which was held on August 10, 1986, several classic cars were allowed to run on the new track. Among them were Jenő Varga with the newly restored Maserati: "I was able to do 180 km/h in the straights, but I almost overturned before the corner because I forgot about the ineffectiveness of Bowden-cable-operated drum brakes."
Varga took part in a few classic-car events and then placed the car inside his villa. It remained there until 2007.

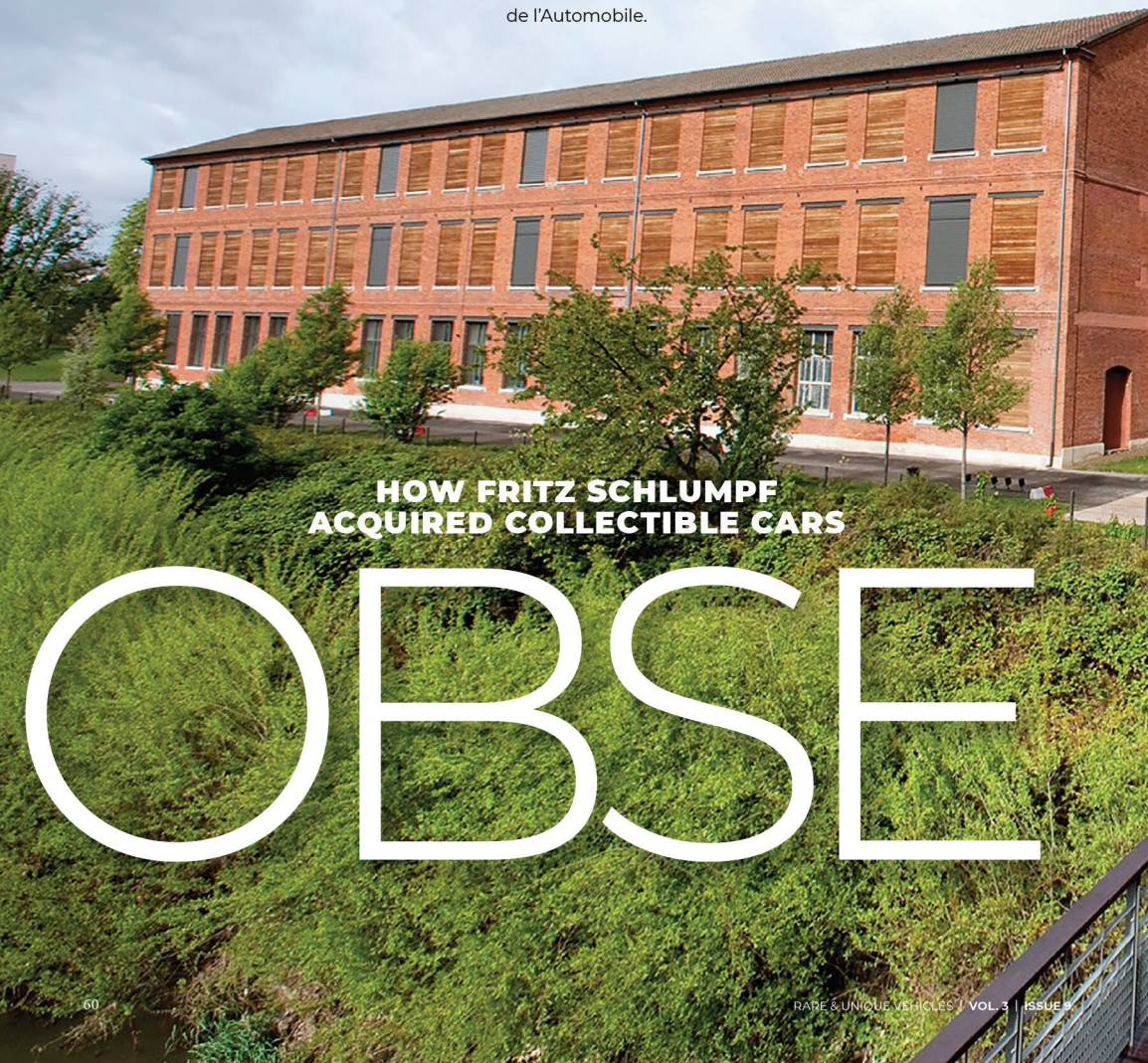
#3015 RETURNS TO ITS HOME

After 73 years the 8CM returned to Switzerland, where its racing career had begun. The new owner dismantled the car and a tedious restoration got under way: the chassis and engine were dismantled. A new supercharger had to be made up, as well as a new crankshaft and pistons. The transmission and rear end, equipped with a quick-change ratio device, needed only new bearings. The chassis needed attention, but the body, aside from a new rear streamlined fairing, needed only paint. The car which became gray, then pink (!), and then red over the years, was restored back to its 1937 form. That is why the headrest was put back and the Hungarian color scheme was applied.
In April 2009, the newly restored car returned to the race-track. The owner has been using every opportunity since then to use the car to its full potential. In 2011 he returned to Hungary, where an enthusiastic crowd cheered on him at the Velodrom bicycle track.
In 2014 #3015 was reunited with its old teammate, #3009, at the Goodwood Members Meeting. In 2022 the Maserati returned to Monthléry, where Benoit Falchetto won a Grand Prix in 1934! ♦

The complete story of the Maserati is summarized in a book (www.maserati3015.com).

After the death of their mother in 1957, Fritz and Hans Schlumpf decided to honor her memory by assembling the most outstanding collection of classic cars possible. **Pat Garnier*** provides an inside look at a lesser-known chapter of the Schlumpf saga.

* Pat Garnier is a former director of the Musée National de l'Automobile.



HOW FRITZ SCHLUMPF ACQUIRED COLLECTIBLE CARS

OBSE

In 2006 the museum was expanded with a new entrance, additional exhibition spaces, and a projection wall. It became La Cité de l'Automobile-National Museum-Schlumpf Collection. Since early 2022 the museum is known as Musée National de l'Automobile.

SSION

SOURCE: MUSÉE NATIONAL DE L'AUTOMOBILE

A tie without a knot – an interesting fashion choice by the immaculately dressed Fritz Schlumpf.

Hans and Fritz Schlumpf accompany their visitors to the textile factory.

SOURCE: MUSÉE NATIONAL DE L'AUTOMOBILE

Fritz Schlumpf (1906–1992), a French-Swiss textile industrialist, indisputably left his mark on the world of classic cars from the 1960s to today. His immoderate taste for exceptional cars, his objective to gather the most beautiful collection in the world, and the means he used to achieve it are some of the traits that allow us to better understand the history of this collection that has become the National Automobile Museum Schlumpf Collection in Mulhouse, France. And let us not forget the motivation behind Fritz's acquisitions: to pay homage to his mother, Jeanne, who died in 1957, for whom he and his brother Hans felt an unbounded love, to the point of constructing a shrine to her in their museum.

MAIN AND RESERVE COLLECTIONS

Distinctions must be made between the main collection of vehicles on display and two reserve collections, one at the Automobile Museum in Mulhouse with 47 vehicles in 1982 and the other at the Malmerspach spinning factory with 64 vehicles in 1982.

At the time of the court decisions that led to the seizure of the Museum's collections in 1977, it was the rule in Alsace, under local Alsatian-Moselle law, that property and assets be frozen where they are. Each lot was the subject of a separate inventory and was administered and sold separately by the judicial administrators appointed by the Commercial Court. The objective was to cover all or part of the company's debts. The Mulhouse lot included 465 vehicles on display plus 47 in reserve. It was handed over to the Museum Owners Association in 1981.

The Malmerspach lot remained under the administration of justice as a precautionary measure. But the liabilities having been covered, there was no longer any need to hold these cars and they were returned to Mrs. Schlumpf.

BEHIND THE SCENES OF EFFICIENT AND ENDLESS PURCHASES...

While Fritz Schlumpf had a taste for cars that were exceptional due to their history, rarity, originality, and technical characteristics, by studying his correspondence we know that he did not have the historical and technical knowledge to discern or evaluate his choices further. Nor was he surrounded by experts or advisors who were both competent and disinterested. His acquisitions were not based on an

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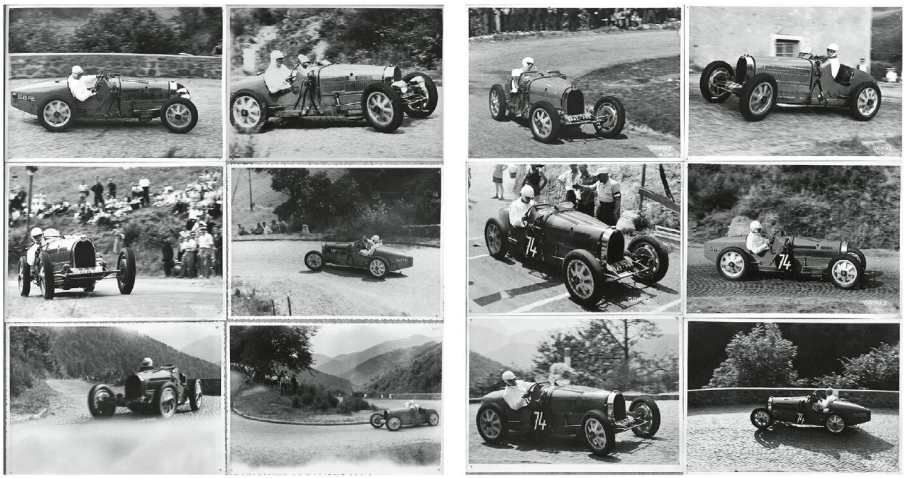
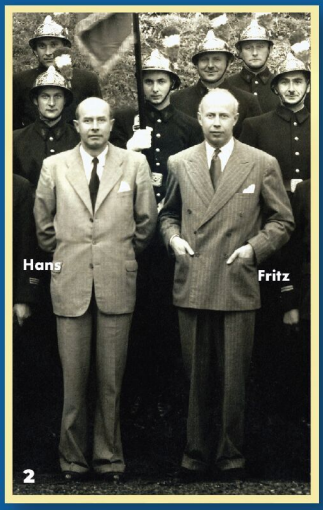


SOURCE: MUSÉE NATIONAL DE L'AUTOMOBILE



CREDIT: DR

SOURCE: MUSÉE NATIONAL DE L'AUTOMOBILE

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SOURCE: ALSACE/FRANCIS HILLMEYER

4

1 In 2015 the museum bought Fritz Schlumpf's personal archive which was offered by Christie's. 2 The Schlumpf brothers in the 1960s. 3 Fritz Schlumpf was allowed to visit "his" collection once more in 1990. This was his last wisit. To the left is his wife, Arlette. 4 Jeanne, the beloved mother to whom the collection was dedicated.

elaborate, thought-out, written plan. He only specified, in a few rare lines in one or two letters to potential sellers, that he coveted the ancestors and the beautiful cars of the 1930s.
It is therefore not surprising, knowing his character and his fierce and sometimes unpredictable personality, that his collection is marked by his exaggerated affinities for certain brands, certain countries, certain years, and vehicles with stories, but also by some incredible "coups" as well as some failures in his dealings.
It is thus his own coups de coeur (some of which bordered on obsession) that sign this fabulous collection. Like every collection, it is a reflection of its creator.
But here, a small digression is necessary. Indeed, how does one gather nearly 500 vehicles in a decade, without an efficient and structured method?
On one hand, Fritz had put together a network of recruiters (garages, dealers, merchants, collectors, clubs, museums, etc.) both in France and abroad. And to motivate his recruiters and dealers, he offered them remuneration in the form of profit sharing on the value of the vehicle. They were quick to understand that it was useless to offer him low-value popular cars and that it was therefore advisable to hunt down expensive cars for the time. This is how the top-of-the-range models of prestigious brands became very present. Bugatti was obviously on top of the list, which also included Daimler-Mercedes and Mercedes-Benz, Rolls-Royce, Bentley, Hispano-Suiza, Horch, Maybach, Isotta-Fraschini, Voisin, and Delaunay-Belleville as well. Additionally, there were plenty of racing-car brands, such as Ferrari, Maserati, Alfa Romeo, Gordini, Amilcar, Lotus, Talbot, and Ballot. Inevitably, rarities such as Serpollet steam cars and unique examples from Farman, Pegaso, Dufaux, Minerva, Ravel, Fouillaron, Menier, and Piccolo found their way to the Schlumpf Collection. He did not forget the great French manufacturers either, like Panhard & Levassor, Peugeot, Renault, De Dion-Bouton, Lorraine-Dietrich, and Le Zèbre, for which he, more or less, aimed at completeness.
On the other hand, as far as Bugatti is concerned, he first

1 A Veritas in the Malmerspach collection in 1983. 2 One part of the storage facility at the Malmerspach factory. 3 In the 1960s Fritz Schlumpf organized a personal tour to a selected group of important people, such as Louis Chiron, Emmanuel de Graffenried, Prince Napoléon, Furst Hohenlohe, and others to introduce the first group of restored cars. 4 The Museum had a dedicated letterhead. 5 Another segment of the cars stored at Malmerspach in 1983.

1 Two cars from the Shakespeare collection are prepared for transport. 2 The cars and parts were carefully catalogued. 3 John Shakespeare says goodbye to his Bugatti collection.

SOURCE: BUGATTI (3)

sent a letter to every known Bugatti owner, based on lists published in books about the brand in the 1960s and 1970s. He also received contact information of some historians, such as Hugh Conway and Barry Eaglesfield. This mailing list, the first of its kind, proved to be extremely effective, as it supplied a large part of the 139 Bugattis that were acquired by Fritz Schlumpf.

These innovative purchasing methods enabled the collection of nearly 500 vehicles, tricycles, cycles, motorcycles, and horse-drawn carts as well as engines, chassis, parts, and various objects, in the space of a few years, roughly from 1960 to 1968.

About 15 partners provided him with nearly 300 vehicles:

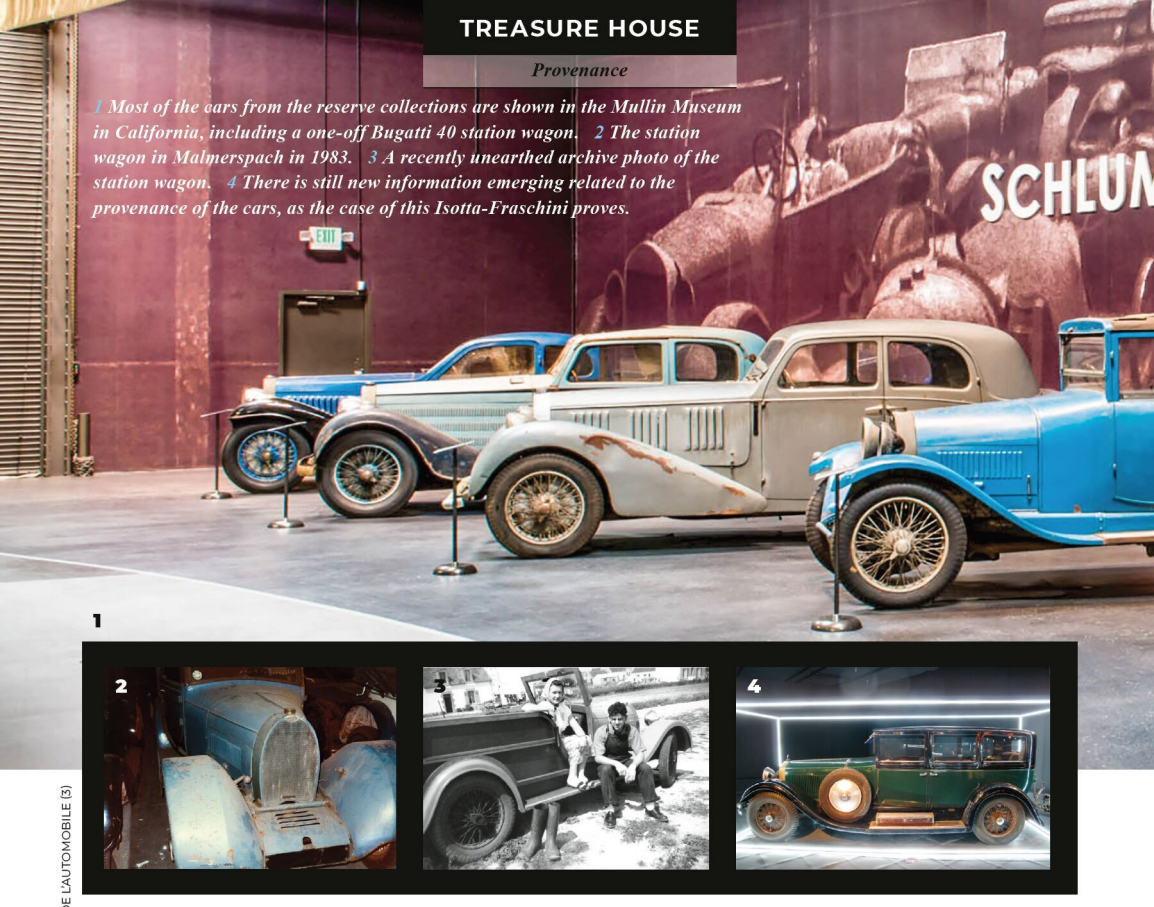
44 were sold by Erwin Eckert, a Swiss car dealer with clientele in Eastern countries
31 were provided by M. Sipp, a garage owner and dealer from Marseille
20 were bought from Henri Malartre, a collector and museum owner in Lyon
16 were sourced from Serge Pozzoli, a French collector
15 were sourced from Paul Sac, a French garage owner and dealer
13 were sourced from M. Dursteller, a Swiss car dealer with connection to Eastern countries
13 came from G. Barre, a French garage owner and dealer
11 sourced from M. Mette, a French dealer
10 sourced from Georges Filipinetti, a Swiss collector
9 sourced from Ellish, an English dealer
9 were supplied by Thuysbaert, a French garage owner

There were others, among them Antoine Raffaelli, an important French collector who sold four cars to Schlumpf, but he also assisted on locating 30 other cars!

To these purchases must be added three lots:

- the one acquired at the Bugatti factory in Molsheim in 1963, which consisted of 26 vehicles including the Royale coupe
- the incredible lot from John Shakespeare of the USA in 1964, which had 31 vehicles including the "Park Ward" Royale
- 11 Gordini cars acquired directly from Amédée Gordini in 1964.

1 Most of the cars from the reserve collections are shown in the Mullin Museum in California, including a one-off Bugatti 40 station wagon. 2 The station wagon in Malmerspach in 1983. 3 A recently unearthed archive photo of the station wagon. 4 There is still new information emerging related to the provenance of the cars, as the case of this Isotta-Fraschini proves.



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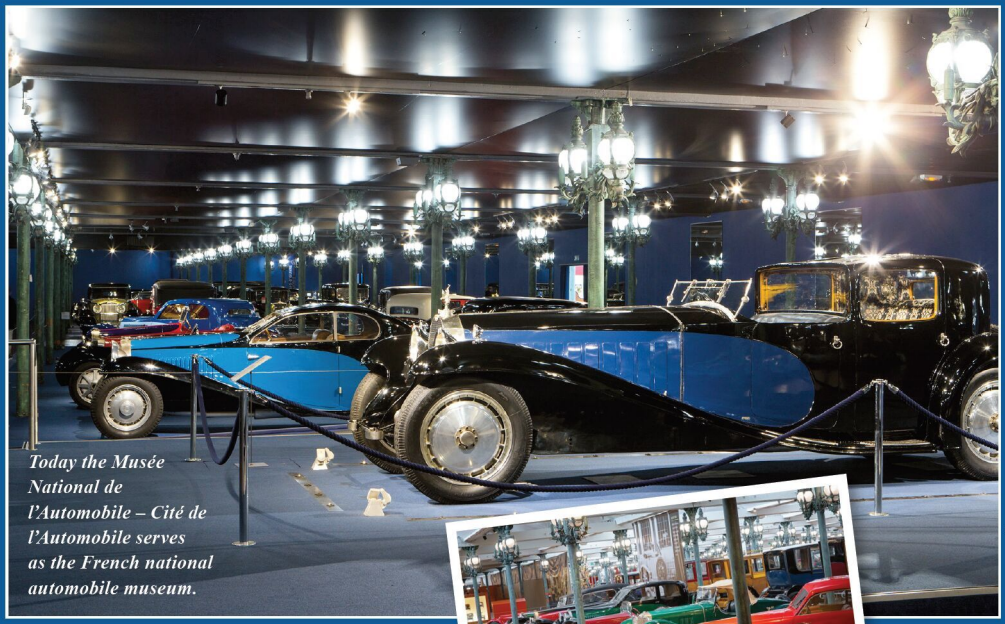
SOURCE: MULLIN MUSEUM; MUSÉE NATIONAL DE L'AUTOMOBILE (3)

In addition to these three remarkable coups we must add an incredible exchange, which would be unimaginable today. Fritz Schlumpf made a deal with the Mercedes-Benz Museum in Stuttgart: he provided the Museum with three important early cars, related to the company's history – two Panhard & Levassor cars and a Roger-Benz, plus a Mercedes 500K which awaited restoration, in exchange for three ex-factory racing cars: W125, W154, and a … 300SLR! And many other isolated vehicles joined Malmerspach and Mulhouse, often after difficult negotiations for questions of price or transport.

THE PLEASURE OF INVESTIGATION AND DISCOVERY

The particular conditions under which this collection was built up have only recently become known, thanks to various archival materials gathered from the Schlumpf family, journalists, trade unionists, and workers in the Schlumpf mills. The origins of some documents are shrouded in mystery. These disparate sources were generally acquired by donation to the museum after 1982. In 2015, the museum acquired a major set of documents that added considerably to the knowledge of Fritz Schlumpf's approaches: Fritz's own archives put up for auction by his family, coming from his last home. This collection of correspondence and photographs, acquired thanks to the Ministry of Culture, continues to reveal information previously unknown or unpublished. These multiple sources offer the museum a variety of document types: exchanges of letters with sellers and transport companies, photos before the purchase, photos during the restoration work undertaken by the Schlumpf workshops, invoices for subcontracted work, etc.

The greatest joy of a historian-researcher is to be able to reconstruct the history of a vehicle from the time it left the factory to the present day. Since 1982, we have concentrated our research on the vehicles on display in order to use this information on the information signs and sheets intended for the visitors, and also in our publications. However, we did not neglect the cars in storage, because as new documents and testimonies were discovered, we were able to draw up histories by cross-checking, comparative analysis, and careful examination of details.



Today the Musée National de l'Automobile – Cité de l'Automobile serves as the French national automobile museum.

SOURCE: MUSÉE NATIONAL DE L'AUTOMOBILE

Fritz Schlumpf was not systematically interested in collecting all the data from the sellers – who were often unaware of the history of the unearthed cars – and he did not require administrative documents either, such as certificates of sale, registration cards, or invoices. This indicates that he did not intend to put his cars back on the public road, but rather to exhibit them. He was interested in mechanical restorations with a view toward running the cars.

Surrounded by mysteries, virtually untouched by the elements of their history, the cars of the reserves were there since their arrival 60 years ago, silent and mute, shrouded in the veil of our ignorance. In spite of everything, we knew that they were rich in stories and adventures, journeys, joys and sorrows, pleasures and worries, marked by the presence of their users, who left traces here and there that it was up to us to see, understand, and interpret for the benefit of our audiences.

SUBTLE INTERVENTIONS OF CIRCUMSTANCE AND CHANCE ...

There is, however, an element that is present in a latent way in our research: it is chance, the blow of fate, at the origin of beautiful adventures! Often, it is luck that overcomes the darkness of the oblivion of these cars kept in reserves, giving our research a new impetus, tracing new tracks. One of these lucky breaks has happened in 2022.

In 1998 the batch of cars which remained in the Schlumpf factory in Malmerspach, 30 km from Mulhouse, was returned to Arlette Schlumpf, widow of Fritz. She died in 2008, and subsequently her heirs sold most of these cars to the American collector Peter Mullin. Unusually, he chose to display them in his Museum in Oxnard, California, as he found them, in their "as is" unrestored condition.

A few months ago, we received an email from the son of a former owner of a Bugatti Type 40 who was looking for his father's car. The attached photos showed curious station-wagon-like bodywork, which was very unusual on Type 40 chassis. His parents are sitting on the running board. This car did not exist in Mulhouse. But I knew that a Bugatti Type 40 with a station wagon body had been in Malmerspach and that it was referred to as a "hunting station wagon" on the documents. A quick comparison of the photos confirmed that this was the car. It came from the Shakespeare Collection, was acquired by Fritz Schlumpf in 1964, and remained in storage in Malmerspach. Today it is on display in the Mullin Museum. So here is a car sold new in France that crossed the Atlantic for the first time in the 1950s to be with John Shakespeare,

SOURCE: MULLIN MUSEUM

PHOTO: DAVID COOPER

Bob Shaw's Bugatti is currently residing in the Mulhouse museum.

AN AMERICAN NAMED SHAW

The late Bob Shaw (1931-2020) was a longtime friend of David Cooper, our Associate Editor. His photo would have been in the dictionary under "car guy." He was of the era when many collectors felt compelled to customize their cars, and Bob liked humor and interesting details in his cars. In the early 1960s he bought his first Bugatti for $900, a 1927 Type 38. The body was in terrible condition. Bob cut the chassis, using a hacksaw, to match the wheelbase of a Type 35 and welded it back together. He then framed a new aluminum body in wood. Working late one night, he ran out of wood he had prepared so he woke up his wife and used the bed slats to finish the body structure. Today this custom Bugatti is on display in the Schlumpf Collection. The placard at the museum states, "This Type 38 was entirely rebuilt and customized by one of its owners, an American named Shaw, who notably shortened the chassis." By the early 1960s, Fritz Schlumpf was running into problems acquiring Bugattis and other rare cars in the U.S. If collectors knew he was a buyer or a bidder, the price went up. In addition, some U.S. collectors refused to sell to Schlumpf because they felt too many Bugattis were going to him. Bob Shaw became an agent for the Schlumpf brothers. As a collector himself, when he purchased Bugattis secretly for Schlumpf, he did not experience the same issues. Bob was the person who negotiated and arranged the purchase of John Shakespeare's Bugatti collection on their behalf. Bob's initial inventory of the cars in the Shakespeare collection, as well as their condition, is still informative today.

Another segment of the Mullin Museum's display of the Schlumpf Reserve Collection.

then it crossed the Atlantic again in 1963 to come back to Malmerspach, and then it crossed the ocean for a third time to America again. This is also the case for all the Bugattis of the Malmerspach lot, which belong to Peter Mullin today.
Another adventure is that of an Isotta-Fraschini 8 A limousine of 1926. Sold to Walter Gräsback, an industrialist from Helsinki, it was acquired by Mr. Bjurstrom, a Swedish dealer, who sold it to Fritz Schlumpf in 1964.
After the opening of the exhibition "Mechanical Icons … and Other Curiosities," celebrating the 40th anniversary of the opening of the museum, we received an email from a Finnish Isotta-Fraschini enthusiast who was inquiring about one of our three Isotta-Fraschini 8A cars. An elderly member of his neighborhood claimed to be the son of the first owner of our car. Unfortunately, there were no historical documents to prove this. But this gentleman later said that he remembered that his father's car had an unusual communication device between the rear passenger and the driver, a keyboard whose push buttons gave instructions to the driver by means of luminous lights on a dial placed on the right side of the steering wheel: "to the right, to the left, faster, stop, slowly, go home," etc. And it is not without excitement and joy that I sent him a photo of this device, which is still in place!
It is a happy coincidence that allows us to link this car to the lives of those who knew and loved it during its existence. The origin of a car, its history, the snippets of its experience, are real treasures of knowledge, which give it the human dimension of its use, because it is indeed to serve men and women that they were designed, manufactured, and sold. Today, when the future of the automobile as we still know it seems to be less rosy and the omens are not very favorable, the historical approaches of the origin and the traceability of a car present a particularly fascinating interest, which may be as important as the possession of the car itself. ♦

SPRING BOARD

In 1962, Curd Bardi-Barry bought a Cooper T59 monoposto, which was later raced by Jochen Rindt, the future Formula 1 champion. In 2010, this successful racing car was discovered in a very sorry state. Following a thorough restoration it was presented at the 2022 Ennstal Classic in its full splendor.

STORY: ALEXANDER W. TRIMMEL

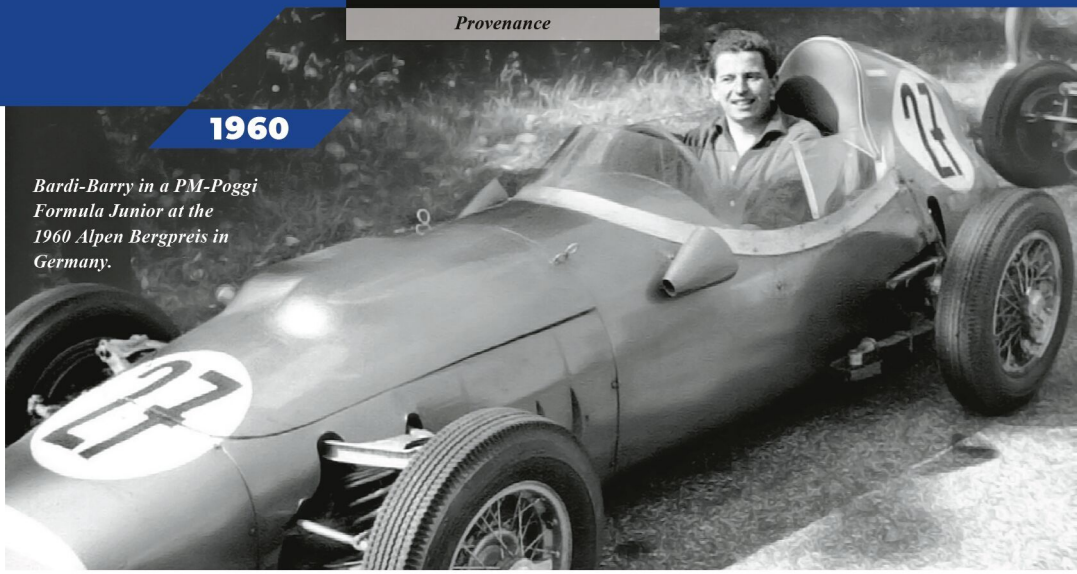
This Cooper T59 spent its life in Austria. Following its restoration, it was shown at the local Ennstal Classic event in 2022.

PHOTO: ENNSTAL CLASSIC; FRANZ HÜTTER, HEINZ SCHICK

Andreas Ramharter bought a house and found the Cooper T59 there in pieces. Its restoration was carried out in England.

COOPER T59-FORD

1960



Bardi-Barry in a PM-Poggi Formula Junior at the 1960 Alpen Bergpreis in Germany.

PHOTO: BARDI-BARRY ARCHIVE (4)

FORMULA JUNIOR

Formula Junior, initiated in 1958 by race driver, journalist, and engineer Count Giovanni Lurani, was intended to be a low-cost steppingstone on the road to Formula 1. The displacements of the racing cars were limited to 1000 cc in case of a weight of 360 kg or 1100 cc in case of a weight of 400 kg. The engine block and cylinder head had to be sourced from a production car, just like the transmission case. Overhead camshafts and limited-slip differentials were prohibited.

The first Formula Junior years were dominated by Stanguellini Fiats from Modena. In 1958, Roberto Lippi won the Italian championship with the "scaled-down Maserati 250F," as the little cigars were affectionately known. In 1959, Raffaele Cammarota won the title again with one of these front-engined monoposti. But in the third year of the series, Italian supremacy came to an abrupt end. The British, especially Lotus and Cooper, took over. They developed superior mid-engined Formula Junior racers derived from their Formula 1 chassis.

CURD BARRY

Curd Barry was born in Vienna to a very wealthy Austrian-Italian family. He dreamed from an early age of becoming a great virtuoso at the wheel like his racing heroes Giuseppe Farina and Alberto Ascari. In order to be able to turn this dream into reality, the car-loving lad acquired his Italian driver's license at the age of 16 and demonstrated his first driving skills in his parents' '52 Hudson. He was probably infected with the car virus by his mother, Lilly Barry, an excellent and fast driver who also occasionally took part in races. Interested in technology, he was constantly looking at the wrenches of the mechanics in the Viennese workshop of his father's bus company. He learned "drifting" and the "Le Mans start" at racing driver courses and gained circuit experience in a Porsche 356A 1600 Super Convertible D. The goal of the young European, who was fluent in four languages, was to gain a foothold in international motorsport. In 1960, together with actor and racing driver Dr. Gunther Philipp and Rolf Markl, he set up the "Écurie Vienne" racing stable, with the aim of competing in the hotly contested Formula Junior series.

FIRST YEAR WITH POGGI

Écurie Vienne ordered two PM-Poggi-Juniors for the 1960 season, which were quite similar to the Stanguellinis with a ladder frame made of two round tubes, an alloy body, and a Fiat 1100 engine at the front. Philipp was skeptical about the purchase, and he was to be proven right. At the Hockenheimring Barry finished fifth, and at the Linz airfield race he achieved his first great success: Barry finished second behind Kurt Ahrens Jr. (Stanguellini). The rest of the season was rather disappointing as they encountered many technical problems.

1961

John Cooper with Bardi-Barry and renowned Austrian motorsport journalist Helmut Zwickl.

Bardi-Barry is studying the intricacies of the Cooper.

1962

SWITCHING TO COOPER, 1961

After a year of front-engine "apprenticeship," Barry understood the supremacy of the mid-engine British cars. In 1961, Barry traveled to Surbiton in a tailored suit with hat and tie to order two new T56 Cooper race cars from John Cooper, one for himself and the other for Rolf Markl. With his T56, he romped to the top among the Formula Junior stars and won his second Austrian national championship title in 1961. In the Gobelin Room of the Imperial Hotel, Barry accepted the trophy donated by Ford-Austria. Helmut Zwickl wrote on Sportfunk, "Curd Barry is certainly our greatest talent in automobile racing at the moment!"

COOPER T59-FORD FORMULA JUNIOR FJ/6/62

For the 1962 FJ season Curd Barry had ordered a new Cooper T59 chassis (chassis number FJ/6/62) without an engine. Ken Tyrrell, who ran the factory Cooper team through his Tyrrell Racing Organisation, used BMC engines. Barry ordered Ford Anglia Kent engines from Superspeed. The transmission gears in ERSA-Citroën housings were supplied by Jack Knight. The car was narrower, lower, and much slimmer than the previous model. The T59 had Lockheed disc brakes all around with brake calipers from a Mini Cooper. John Cooper sold 28 of these worldwide, priced at GBP 1,600 per chassis.

1962 WITH BARRY

At Écurie Vienne, Joschi Borka, a mechanic, and his supervisor, Hans Peter Fürst, got the new car in great shape for the first race in Vallelunga. Barry beat the existing lap record of his idol Stirling Moss by 4/10 of a second already during practice. He won his qualifying heat with aplomb and went on to win the final with the fastest lap ahead of Natali on De Sanctis and "Geki" in a Lotus 18.

With a lot of self-confidence he came to Aspern as a co-favorite, was on the first row of the grid, and immediately took the lead in the race, which he had to relinquish to the Swiss Seppi Siffert in the Lotus 22 on the 13th lap. After 23 laps he had to retire with an overheating engine. As so often, bad luck strikes in front of a home crowd. One week later, Stirling Moss had such a serious accident at Goodwood that he had to hang up his helmet after 194 races and 14 Grand Prix victories.

Barry's '62 season went like clockwork. First was a second place behind European champion Jo Siffert at Solitude, then an excellent fourth place at the most prestigious Junior race in the supporting race at the Monaco Grand Prix,

A Formula Junior race in Vallelunga, Italy in 1962. Bardi-Barry and his Cooper (35) are at the far right on the starting grid.

The old Aspern Airfield in Vienna was used for racing from the 1950s to the 1970s. The 1962 Formula Junior run saw the appearance of Bardi-Barry and his Cooper (6).

beaten only by the top stars, Peter Arundell, Mike Spence, and Bob Anderson. Barry finished in second place at the Budapest Airport race. A victory in the first "Graf Berghe von Trips Memorial Race" on the Nürburgring South Loop underpinned his fantastic form. He hoped to continue his success in his native Austria when he competed for the "Prize of Tyrol." This race featured 33 cars, every Formula Junior celebrity lined up at the start, and it seemed as if everything was going to go according to plan for Barry. However, while ahead of Mitter, the fuel line came loose and he limped into the pits on two cylinders. This cost him a full lap and he eventually finished the race in fifth place, though achieving a lap record in the process.

The French sports newspaper "L'Équipe" voted Barry one of the 10 best Formula Junior drivers in Europe, and in Austria the ÖASC honored him as the best Austrian driver of the 1962 season.

JOCHEN RINDT

In the meantime, another Austrian had set his sights on making it to the top of motorsport. Although Jochen Rindt was born in Mainz in 1942 and always had German citizenship, he raced with an Austrian license. Rindt grew up with his grandparents in Graz, Austria, after his parents were killed in a bombing raid in Hamburg in 1943. His grandfather, Doctor Hugo Martinowitz, was a well-to-do, respected lawyer, and Grandma "Gisa" always had a loose purse, despite the little boy's moderate success at school. As a graduation present he received a four-door Simca Aronde Monthléry to drive the elderly couple comfortably and safely through the countryside as needed.

Instead, Karl Jochen Rindt entered the Simca in the touring car class for the Prize of Tyrol at Innsbruck Airport in 1961. Nicknamed "Struwwelpeter,"* with his untidy hairstyle, sloppily dressed, and wearing "Spagatschnüre" (strings) instead of shoelaces, he approached ÖASC race director Udo Pöschmann to be allowed to drive. Pöschmann almost immediately regretted his decision. The young nobody from Graz ran wildly over the track in such an uncontrolled manner that he had to be flagged out and warned several times. Rindt started from the very back of the field and finished a distant second to last in the race.

In October 1962, he was again on the grid at the end of the season in Innsbruck. This time he was in a Conrero-tuned Alfa Romeo Giulietta TI, which he beat from victory to victory throughout the season. But when he tried to beat the factory Abarths in Innsbruck, 8500 revs was too much for the little Alfa engine. The car was repaired and sold. Rindt didn't shed a tear for the touring car, even though he achieved such wonderful successes with it.

From now on, his attention was focused on racing cars, especially the Formula Junior monoposti, as driven internationally by Curd Barry, Austria's star driver.

BARRY-RINDT DEAL

The situation seemed favorable for him, as the rumor spread in the Innsbruck paddock that Barry wanted to order a new Cooper in 1963 and sell his successful '62 car.

1963

➤ For the long-distance Formula 1 race in Zeltweg, the Cooper was equipped with a 1450 cc Ford engine and had extra fuel tanks installed.

➤ Jochen Rindt's first victory came at Cesenatico in 1963.

PHOTO: TECHNISCHES MUSEUM WIEN, AUSTRIA (2); ACTUALFOTO (1)

In February 1963, Rindt climbed into the cockpit of the dark blue '62 Cooper for the first time at the Kottingbrunn tire proving ground and conjured up a few wild drifts on the concrete to the amusement of those present. After a few spins, he scolded Helmut Zwickl: "This is a mess, I can't see anything because I'm lying on my back."
Still, the Gentleman and Struwwelpeter made a deal to buy the car and join Écurie Vienne, which had only one small catch. Rindt: "I can pay off the car only in the autumn, when I am of age." Only then did he receive his not so inconsiderable inheritance. Rindt's parents left a very lucratively operating spice mill, Klein & Rindt GmbH, in Mainz. Barry accepted and flew with Helmut Zwickl to the Racing Car Show in London to examine the new Cooper T67. When he saw it, he seemed very disappointed: "If I had known that sooner, I wouldn't have sold the '62 Cooper at all."

BARRY-RINDT RELATIONSHIP

Écurie Vienne seemed to be well prepared for the 1963 season with the two Cooper racing cars and drivers. Barry was driving his fourth Formula Junior season. Due to his numerous successes, he felt he was the number-one driver in the team, and he maintained a certain distance from Rindt, a newcomer. Throughout their acquaintance it remained a formal "you." An intimate friendship did not want to develop between the ambitious and determined characters. Curd said to Helmut Zwickl: "When I'm on a first-name basis with Rindt, the guy doesn't let me say anything to him anymore." Somehow he felt responsible for giving the new number two his experience along the way.

1963 WITH JOCHEN RINDT

The opening race, the "Gran Premio Caltex" in Autodromo Vallelunga, near Rome, already held a surprise. During practice, it rained heavily. Unlike Barry, Rindt enjoyed driving in the rain and "danced" with the still unfamiliar Cooper over the asphalt. He was fastest in practice but got into trouble with the starter in the preliminary race. Barry, driving smartly, won the race, although he was not at all satisfied with the roadholding of the new car. After a stopover at Curd's country estate, "Comenda," near Vicenza, they drove on to Cesenatico. The tension between the two drivers was clearly noticeable. Each wanted to be the better, Barry struggled with the gearbox, landed several times in the straw bales due to gears jumping out, but drove from last place to third before the brakes locked up and he was forced to retire. The race ended with Rindt's first victory in

PHOTO: MILOŠ MRKVANA

* REFERRING TO A POPULAR GERMAN CHILDREN'S BOOK CHARACTER WHO DOES NOT GROOM HIMSELF

Jochen Rindt at the start of the Brno race.

PHOTO: TECHNISCHES MUSEUM WIEN, AUSTRIA (1)

Karl Böhringer built a new racing car using the chassis of the Cooper and campaigned it in 1965.

a Formula racing car. After overtaking the leading "Geki" Russo, he avoided an accident, squeezing through between an ambulance on the track and the bales of straw in a hara-kiri action, much to the cheering of the astonished audience. Two days later, Helmut Zwickl and Curd Barry were sitting opposite each other in the latter's travel agency on Schwarzenbergplatz in Vienna: "If Rindt survives, he'll be world champion in two years!" said Barry.

Barry's role-model effect began to bear increasing fruit with Rindt. More and more often he shed his scalawag image, appearing in fashionable, chic clothing, and there was also visible progress in his haircut. As far as driving style was concerned, the two were worlds apart. Curd went about his work with precision and prudence, treating each race with extreme care and only risking a great deal in exceptional situations. Jochen, who was three years younger, was a carefree daredevil who spared neither himself nor the car and was always good for spectacular drift interludes. Barry had to work hard to acquire the driving skills, while Rindt had a natural talent.

At the Nürburgring, Rindt's clutch failed at the start; Barry fumbled his way through thick fog to third place. At the Trofeo Vigorelli in Monza, Giacomo Russo finally managed a much longed-for victory ahead of Barry. Ten seconds behind, Jochen Rindt crossed the finish line.

The Écurie Vienne squad made its next appearance in Monte Carlo at the Formula Junior race as part of the supporting program to the Formula 1 Grand Prix. Barry's Cooper was delivered by mechanic Borka in a Borgward van converted into a "flying workshop." Hermut Müller towed Rindt's Cooper on the trailer to the Monégasque wonderland in an Opel Kapitän. Curd Barry himself dashed over the Italian autostrada to Monaco in a silver-gray Ferrari 250GTE in keeping with his status, while Rindt thrashed his red Jaguar E-type into the principality. Barry already knew the dangerous course and tried to point out the hairiest sections to rookie Rindt: "Rindt, don't risk anything on the brakes here!" Rindt spun cross-sliding on the sidewalks in practice, then had an engine failure. Barry said gruffly to Rindt: "You can't drive like that in Monaco, Mr. Rindt! You're a fool!" In the race, the driveshaft broke on Rindt's car, as it often did. Gesticulating wildly, scolded, he left the track. Barry finished seventh as the best privateer driver.

The Formula Junior circus troupe then moved on behind the Iron Curtain to Budapest, where Rindt's Jaguar was marveled at like a UFO from another world. Barry drove the best time in practice, but the gearbox exploded in the preliminary run. Rindt's timing chain broke in practice, he drove the preliminary heat in a borrowed Lola, and in the final heat he was back in his Cooper in the pouring rain. He skidded on the soapy, slippery cobblestones but regained control in front of a cheering crowd of spectators on the sidewalk.

At the following airfield race in Vienna-Aspern, Rindt dropped out on the second lap. Fourteen days later came his next retirement in Monza, where a half-shaft was broken. The same fate awaited him in L'Aquila, after he had previously bent the car so badly on a rock during practice that Borka

The remnants of the chassis and parts when they were found.

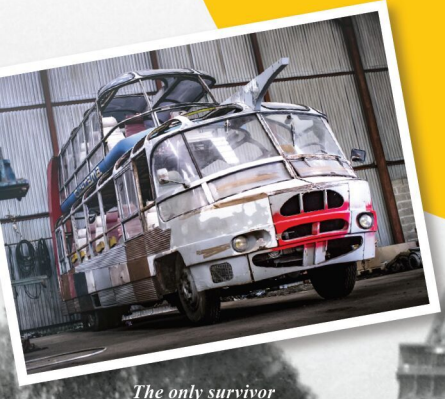
Restoration took four years to complete.

had to pull it halfway straight again with four ropes wrapped around trees. At the Masaryk Circuit in Brno and in Portoroz, the Écurie Vienne fighting cocks celebrated double victories. Barry won twice ahead of Rindt, who for the first time in Brno offered words of praise to his experienced teammate: "You were too fast today, I could never have caught you!"
For the 1963 Formula 1 race held in Zeltweg, which had no World Championship status, Rindt's Cooper was fitted with a 1450-cc Ford engine and had extra tanks mounted on the side to adjust the range to the long GP distance. Barry crawled pitifully around the bumpy airfield course in a three-year-old four-cylinder Porsche, while Rindt set the eighth-fastest practice time. In the race, Barry rolled out after just two laps with a sputtering engine. Rindt was soon sixth in the Cooper before his overworked engine gave up the ghost.
After a third (Barry) and fourth place (Rindt) in Achum, the Formula Junior squad moved on to the Eifel Cup race on the southern loop of the Nürburgring. In practice, the euphoric Rindt landed in a forest thicket after an evasive maneuver. The Cooper was as crooked as a banana. Helmut Zwickl took Rindt to the Adenau hospital in the Opel Kapitän. Rindt whimpered in the passenger seat, "I'm not cut out for racing. I have no nerves." The next day he was back on the racetrack. Annoyed at his orphaned starting spot. Barry finished third, driving with precision. Sadly, Barry died in a tragic traffic accident on Feb. 8, 1964, aged 25.

THE TIME AFTER BARRY-RINDT

Rindt was especially grateful to his teammate, rival, and mentor: "Without Barry, I wouldn't have gotten into a racing car so quickly!" He had the Cooper chassis fixed at Surbiton. Later he acquired a replacement chassis to go with it before he sold the Formula Junior concoction to Herbert Nosek without the engine in May 1964. Rindt then moved up to the Formula 2 series.
Herbert Nosek raced the Cooper with the new chassis with a Porsche four-cam Carrera engine in the Formula-free class, while in 1965, Karl Böhringer, together with Rudi Hammerschmid, built a Formula Baby race car with Steyr-Puch technology from the bent Cooper chassis. The wheel suspensions and the plastic body of the Böhringer Formula Baby number 2 were made in-house in a basement pub in Vienna's Rembrandtstrasse. However, the Austrian Formula Baby, whose regulations were similar to the Italian Formula Monza 875, was destined for a very short life after the introduction of Formula Vau (U.S.: Formula Vee). The ex–Barry Rindt Formula Baby Cooper was sold to Porsche Salzburg and was used by Pauli Schwarz as a template for the highly successful Austro Vau cars. After several more changes of ownership, the history-steeped Cooper parts were stored untouched in a garage for decades before they were brought back to life by the Ramharter family.
The restored Barry/Rindt T59 was presented at the Ennstal Classic in July 2022. ♦

SOLE SURVIVOR



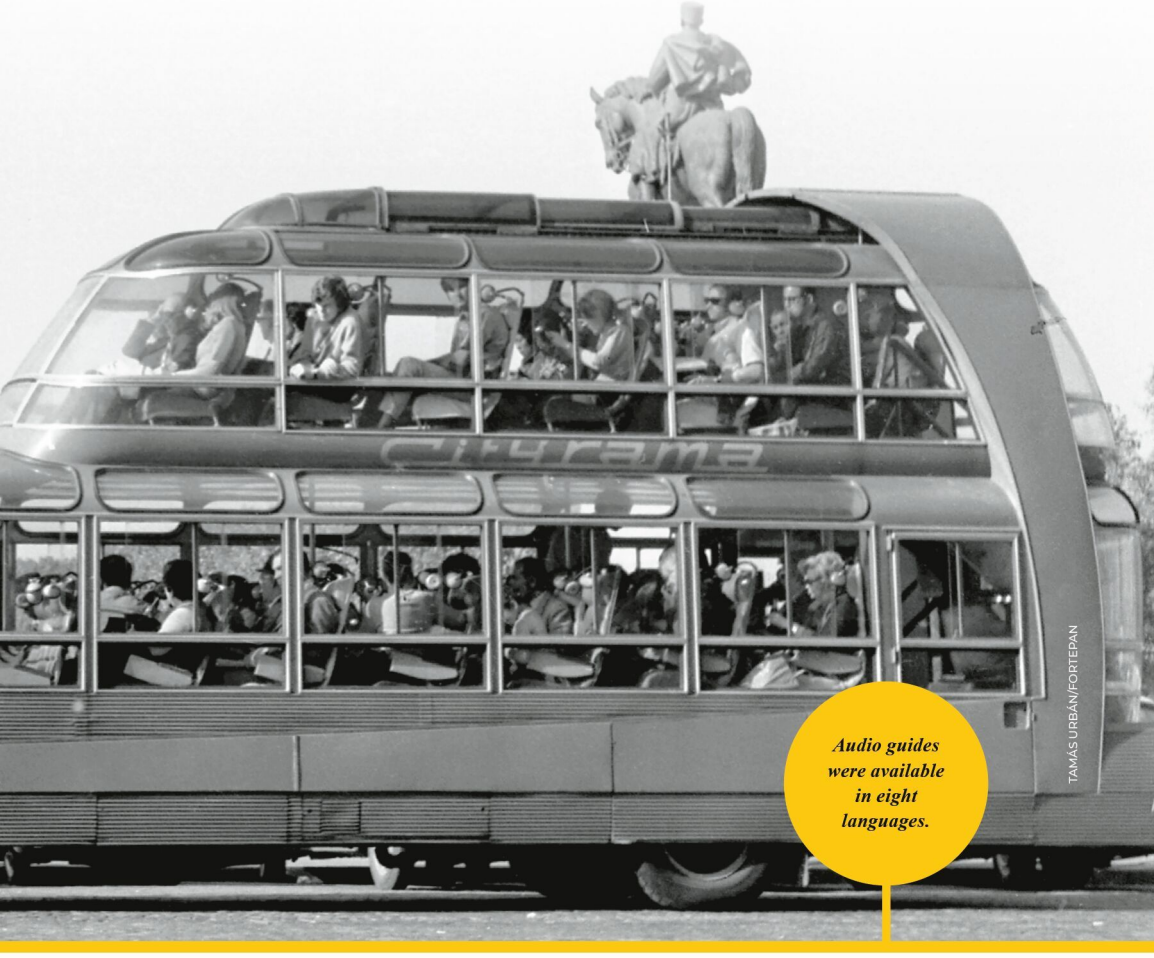
The only survivor is inching closer to be restored.

Provenance

CITROËN U55 CURRUS CITYRAMA

In the 1960s, every tourist in Paris knew the Cityrama sightseeing buses. Though immortalized in movies, after they were decommissioned these buses were eventually scrapped. Luckily, one survived. **Camille Busson** visited the workshop where it awaits restoration.

PHOTOS: KHACHAYAR DEHBASHI



TAMÁS URBÁN/FORTEPAN

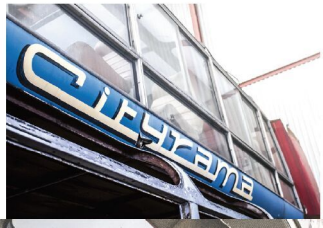
Audio guides were available in eight languages.

Laser scanning and 3D printing are used to replicate missing parts.

Every seat needs to be re-upholstered.

Same chassis, different purposes. The versatile Citroën 55 platform served as the basis for the Cityrama buses.

Curvaceous plexiglass panels are difficult to reproduce today.



Cityrama later offered other sightseeing buses.

Following the dark period of the Second World War, the 1950s were all about the potential of the future: space age technology would continuously improve our lives. In 1955 Citroën unveiled its aerodynamic DS model, which was a flying saucer among the dull cars of the era. Paris again became a top destination for travelers. Jean Pierre Dubreuil, a tour operator in Paris, set up his Cityrama company in 1956. His idea was to transport tourists in coaches on a fixed route, showing them the main attractions as quickly as possible. However, a regular bus with its small side windows and regular windscreen did not fit his purpose. So, Monsieur Dubreuil contacted Currus, a long-established Parisian coachbuilder, with the intention to create a futuristic-looking "panorama bus" to attract as many tourists as possible. Like another French coachbuilder, Pourtout, Currus supplemented its car work by building commercial buses, coaches, and specialty advertising vehicles.

THE CITYRAMA BUS

At Currus, Albert Lemaître, the technical director, took personal charge of the project. He is best known as the designer of the Panhard Junior, though he spent most of his career styling buses and coaches. Lemaître passed away on December 24, 2020, aged 91.

The sturdy and reliable Citroën U55 truck chassis was chosen as a base. Introduced in 1953, the 55/U55 featured a up-to-date cabin and powerful engines – the top-of-the line 5.2-liter six-cylinder diesel was capable of 93 horsepower. The bus used the 90-hp petrol variant of 5.2-liter engine.

The instructions were simple: "Add as many windows as

Only a few Cityrama employees were qualified to drive this bus.

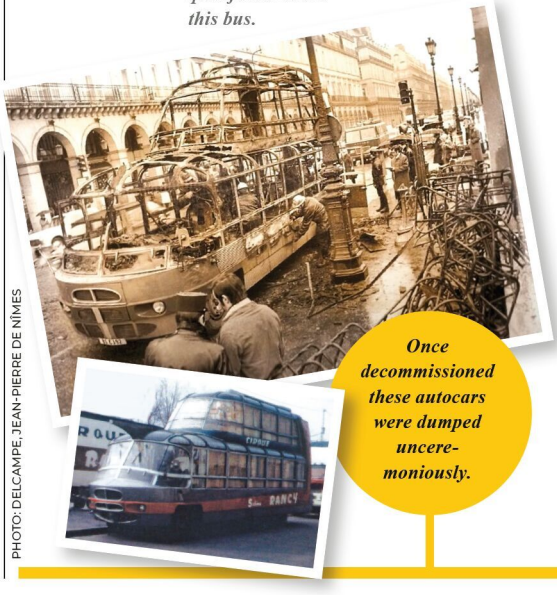
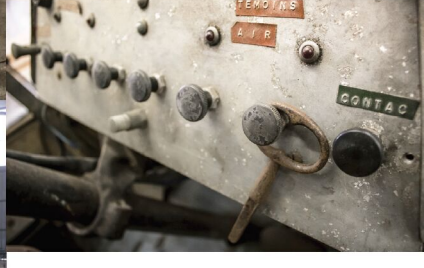


PHOTO: DELCAMPE, JEAN-PIERRE DE NÎMES

Once decommissioned these autocars were dumped uncere-moniously.

Even in its current state, the first Cityrama sightseeing bus looks futuristic.

Glass windows are missing or broken.



Knobs and switches just need to be refurbished.

CURRUS

Currus (meaning chariot in Latin) was set up by Nathan Lévy and his son, Samuel, in 1900 by taking over a carriage company in Paris. Their first automobile body was produced in 1902. By the 1920s the company was known as the "coachbuilder in Paris." In 1928 Samuel Lévy undertook the construction of a new three-story factory. In 1932 Currus was one of the first French coachbuilders to offer all-metal bodies, eliminating the traditional wood structure under the sheetmetal coachwork. At the same time, the company branched out to commercial-vehicle body production as well. Following World War II, as the market for custom coach-built cars was ending, they emphasized coaches, trucks, and advertising vehicles. In the 1950s, Currus was one of the main suppliers of Tour de France ad camions. The company closed its doors in 1975.

Currus was labeled the "coachbuilder of Paris" in the 1920.

Currus was innovative in its use of materials making restoration challenging.

After World War II the company put more focus on commercial vehicle bodies.

possible." The maximum height was set by the clearance at the entrance of the Louvre Museum.

The design drew inspiration from the 1950s futurism movement, as well as from science fiction novels.

Lemaître was on the same wavelength as Dubreuil, so he went beyond the task of just creating a shape. He devised the innovative audio system, which allowed passengers to hear their guided tour in eight different languages that could be selected directly at the seats! Lemaître and his team bought tape recorders, then built the system, and found native speakers who narrated the tours in English, German, French, Italian, Spanish, etc.

As the tour took three hours and 30 minutes, extremely comfortable seats were installed. Each seat featured a control for the language selection and two adjustable speakers on either side of the headrest. Electricity was provided by a generator, installed in front of the engine.

The fully transparent roof could be fully opened. There was no air conditioning system.

Currus employees used steel, alloy, fiberglass, glass, plexiglass, and wood planks in the construction of the three buses.

An interesting touch is the front "spur," which is actually shorter than what was specified on the blueprints. French bus historian Nicolas Tellier once interviewed Lemaître, who explained that this was a pure styling element and he had no idea how the difference in length occurred.

The two first Cityrama buses were completed in 1958 and received the number plates 4854 GT 75 and 4875 GT 75. The last one was completed at the beginning of 1959. It received 8273 JD 75 as its number plate – and this is the only survivor.

There were small differences between the buses, like the number of air inductors on the front and the taillight design.

The buses were so tall they could not pass through Currus's factory gate without removing the tires, so they rolled through on their bare rims.

In the 1960s these buses were just as much admired in Paris as other landmarks. They also appeared in such movies as "Le Corniaud" and "Zazie dans le Métro." Cityrama later ordered other buses from Currus based on Saviem chassis, but they were not as futuristic. In 1972, the three U55 buses were assigned new number plates. Later, the buses were

decommissioned. One of them went up in flames at its parking place on the rue de Rivoli. Fortunately, every passenger escaped unhurt. Another one was sold to the Sabine Rancy Circus.

By 1981, only one Cityrama was still around. It was difficult to drive so only four or five employees from the company were qualified behind the wheel. It was used to transport factory workers during summer when there were no other buses available.

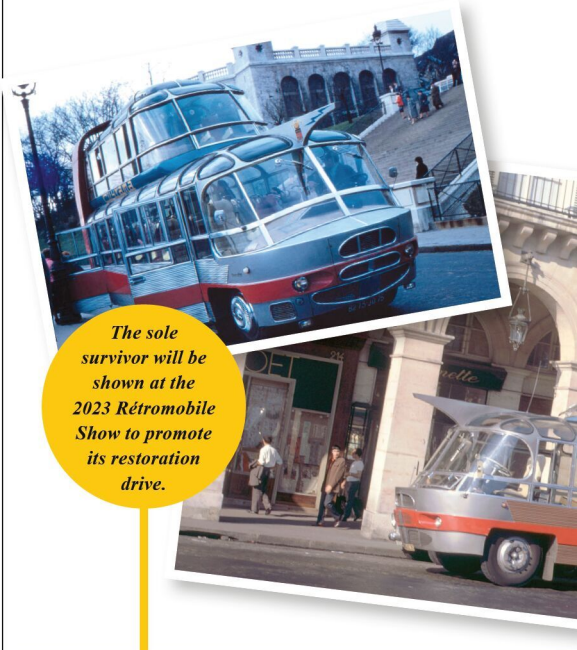
The last Cityrama was sent to a scrapyard in the late 1980s. It was stored outside for at least a decade before it was purchased by the association Le Camion Club de France. Then, the derelict bus was parked at Pontlevoy's abbey in the Loir et Cher department, with no protection against the weather.

At the end of the 1990s Les Cars Lecaplain, a bus company in Massy, Essone region, took over the Cityrama with the intention to restore it, but after they received the restoration estimates, they abandoned the project.

In 2004, Bernard Postaire, an enthusiast of historical buses and 1930s Citroën cars, saved the last surviving Cityrama. He was given the bus free of charge with the condition that he pay the outstanding storage fee.

In 2018, Postaire handed over ownership to L'Association Normande des Anciens Utilitaires (ANAU, the Normandy Old Utility Vehicles Association). The association is funded by donations. ANAU joined forces with the Fédération Française des Véhicules Anciens (FFVE), la Fondation du Patrimoine, and the Motul Foundation.

Today, the Cityrama is looked after by Philippe Debasly's Normandy Classics workshop. Debasly is committed to restoring it with the help of his employees, a young and great team passionate about classic vehicles. The costs are estimated to be around €400,000. Work is going to start when donations reach €100,000. To increase awareness of the project and help raise the initial funds, the Cityrama bus will be shown at the 2023 Rétromobile Show. ♦



The sole survivor will be shown at the 2023 Rétromobile Show to promote its restoration drive.

SOURCES:

- http://vipassion-mag.centerblog.net/rub-carrosserie-currus-.html

If you wish to make a **donation**, please visit www.fondation-patrimoine.org/les-projets/cityrama

Six-cylinder petrol engine is capable of 90 hp.

Normandy Classics is ready to commence restoration.

Original gauges are still intact.

PHOTO: JOEL KATCOFF

RESTORATION

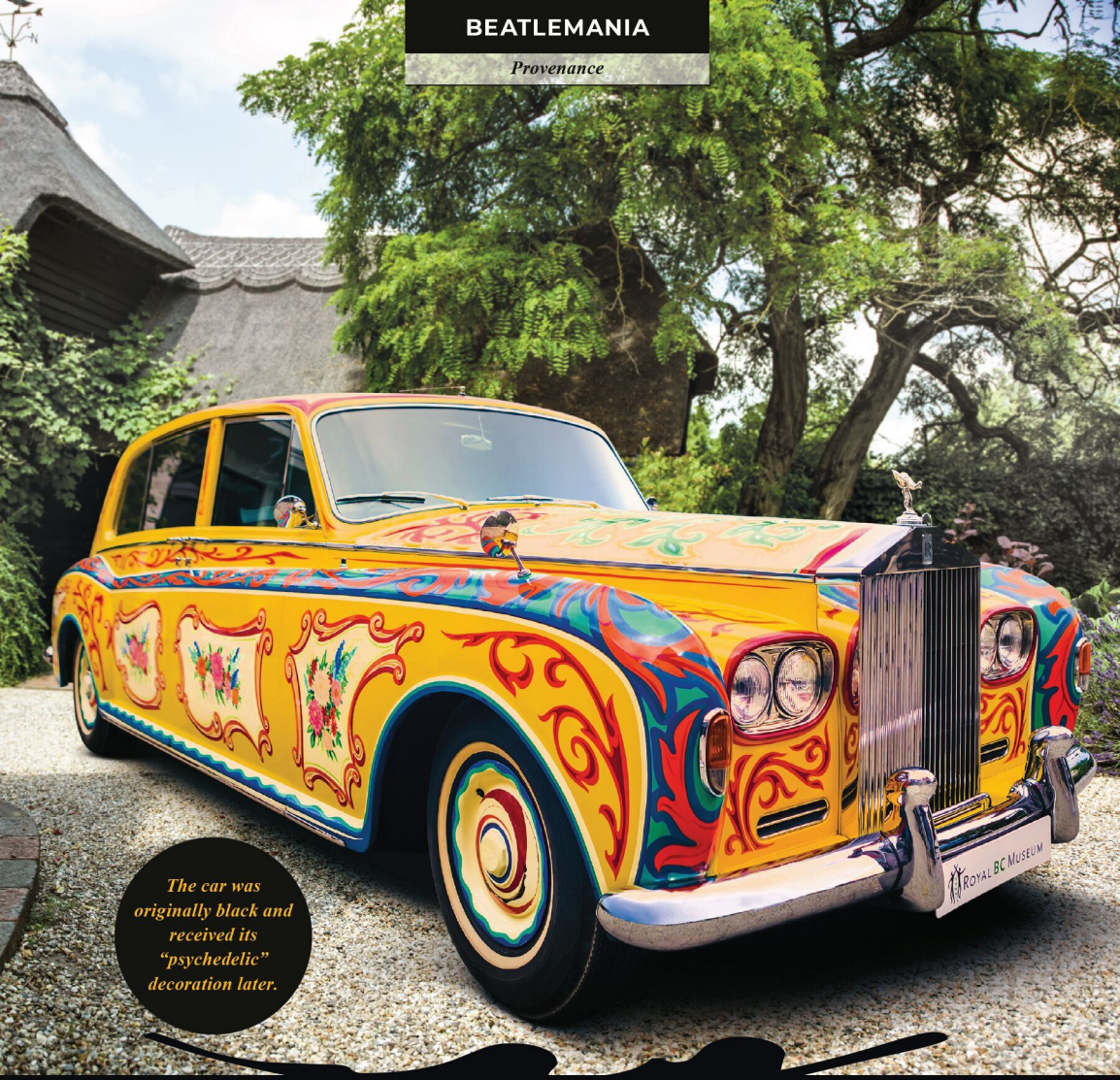
Normandy Classics has already assessed the vehicle. Albert Lemaître gave the original blueprints to Nicolas Tellier, who is helping with the project. The Cityrama is almost complete and still has its plexiglass windows, though most of them are broken. The glass windows are missing or broken. A partnership with glassmakers and apprentices has already been set up. The plexiglass windows were curved, a testament to Currus's creative use of materials. They will be a challenge to re-create. The engine runs well but must be disassembled and restored for reliability. This is difficult because the body of the Cityrama has been built over the chassis in a way that makes it difficult to extract the engine. Additionally, 3D scans of the complete vehicle will be produced, along with some parts which will also aid in the restoration. The space frame has been badly damaged, especially between the imperial (the first floor) and the driver's greenhouse. Philippe Debasly has estimated that 60 percent of the body structure needs to be rebuilt. The large original red wing still exists but is too fragile to be reused, so they will construct a new one.

The wooden floors and the seats are still in good condition, but naturally these will also be fully inspected before being repainted. The audio system needs to be re-engineered, including replacement of the missing speakers and updating the tape recorders and the stored speeches.

JOHN LENNON's ROLLS-ROYCE PHANTOM V

John and Julian Lennon with the ornate Rolls-Royce in 1967.

TICKET TO RIDE



The car was originally black and received its "psychedelic" decoration later.

John Lennon's Rolls-Royce Phantom V is more than just a cool car; it is also a cultural touchstone preserved from the Flower Power era. We got a chance to look into its history with help from its current caretaker, the **Royal British Columbia Museum** in Canada.

PHOTOS: ROLLS-ROYCE AND KIM BELLAVANCE

Though it was controversial at the time, this is not the only Rolls-Royce which was altered by its owner.

By 1964 Beatlemania exploded internationally. In February 1964, the Beatles arrived in the United States, and their televised performances on the Ed Sullivan Show were viewed by approximately 73 million people! Sold-out tours throughout North America, Europe, and the Asia-Pacific region soon followed. The concert tour was an intense experience for both the fans and the band members because of the many girls and women screaming at their concerts. The band prompted fans to cry out in joy and satisfaction while their idols sang.

It was also in 1964 that John Lennon bought his first Rolls-Royce, a secondhand two-tone maroon-and-black limo. But that December he decided to upgrade this comparatively modest car for something that matched his fab status, and he submitted an order for the most exclusive and expensive Rolls-Royce, the Phantom V. "He wanted to show the people back home in Liverpool, all of London, and the world, that he had made it," said Dr. Lorne Hammond, the curator of Human History at the Royal British Columbia Museum in Canada, in an interview with Rolling Stone magazine in 2017 where the car was profiled.

ROLLS-ROYCE PHANTOM V

Introduced in 1959, the Phantom V became the new flagship of Rolls-Royce. It was based on the Silver Cloud but had a longer chassis. Power came from a 6230-cc aluminum V-8 engine in 90-degree V configuration. The advanced construction was supplemented by cast-iron cylinder liners that allowed the lightweight engine to have the durability and longevity required of a fine motorcar. The engine was oversquare, a feature that further enhanced reliability and drivability. Twin SU carburetors fed the V-8, and power was transmitted to a hypoid bevel rear end through a four-speed automatic transmission.

With around 220 horsepower and massive torque, these heavy, stately cars could go beyond 160 km/h when pushed.

The steering was assisted, and there were massive servo-aided drum brakes all round. Front suspension was independent, with a live axle at the rear with adjustable dampers. Altogether 516 were built between 1959 and 1968.

JOHN LENNON's PHANTOM V

Commissioned from R.S. Mead Ltd., a retailer based in nearby Maidenhead, the custom-made Phantom V took six months to complete. Its chassis was produced in January 1965 and supplied to Mulliner Park Ward, an amalgamation of two coachbuilding companies that had been absorbed by Rolls-Royce. Interestingly, the total price of the vehicle is not recorded. An educated guess from historian Steve Clifford, who profiled the car in an extensive 1999 article for Beatleology magazine, put the figure at around 11,000 GBP (roughly EUR 250,000 today).

While craftsmen worked on the car, Lennon passed his driving test in February 1965 – the last Beatle to do so. Painted in Valentines Black, the completed Phantom V was delivered to John Lennon on June 3, 1965, with the license plate number FJB 111C. It measured 5.8 meters long and weighed three tons.

In December 1965, a simple maintenance checkup spiraled into a major overhaul as Lennon submitted a seven-page list of alterations to be carried out at a cost of more than 1,900 GBP. The list began with a modified back seat that converted into a double bed – with oversize ashtrays added to the armrests. On-demand music was available from a state-of-the-art Philips Auto-Mignon AG2101 "floating"


1

2

1 The car was powered by a 6.2-liter V-8 engine, capable of around 220 hp and plenty of torque.

2 Today the car is being shown at the Royal British Columbia Museum in Victoria, British Columbia, after it was donated to the Canadian government after the 1986 World's Fair.

3 The car has been kept in its original condition.


3

1 A tape player and a radio telephone were later additions.

2 The horn played "Lilli Marlene."

3 Attention to details was prevalent.

4 This is one of the first cars equipped with tinted windows.

The same gypsy artists who worked on the Rolls made a wagon for John Lennon previously.

record player, boasting an ingenious suspension system that prevented the needle from jumping when the car was in use. A Philips tape player was also added in a specially built cabinet, as well as a Sterno Radio Telephone assigned the number WEYBRIDGE 46676. The hooter was also changed so that, upon honking, it played 'Lilli Marlene.'

The television set was upgraded to a more modern Sony TV 9-306 UB, but the reception was poor and it rarely worked. Instead, Lennon derived much of his entertainment from the "loud hailer" public address system. Speakers mounted in the front wheel wells allowed occupants to communicate with the world outside via microphone. "You could ask people to cross the road a bit faster, which scared the daylights out of them," Beatles associate Tony King told author Mick Brown. The car's stereo could also be switched to these outdoor speakers, and Lennon enjoyed blasting sound-effect recordings of trains and jet engines to confuse bystanders.

Another feature that John Lennon had installed at this time was a portable refrigerator. Perhaps his most interesting modification was the installation of Triplex Deeplight Glass. This gave his passenger compartment windows a two-way mirror effect, so he could have some privacy from his fans. By 1967 odometer showed 29,283 miles (47,000 km) clocked on the Rolls-Royce. The Beatles drove this car on October 26, 1965, to receive their MBEs (Member of the Order of the British Empire) from Queen Elizabeth. Also, watching "Magical Mystery Tour" carefully, one can spot the Lennon Rolls in the "I Am the Walrus" segment. Among other trips, Lennon had his chauffeur and car sent over to Spain in 1966, while he was filming "How I Won the War."

According to the Rolling Stone profile, the Rolls served as a comfortable cocoon. "John didn't come out of it – he just used to talk to the people outside through the microphone: 'Get away from the car! Get away!'" recalled Paul McCartney. To stave off boredom between takes, he would while away the hours in the back seat, smoking marijuana that had been smuggled into the country inside boxes of candy and tinkering with lyrics for a melancholic new song provisionally called "It's Not Too Bad." After a lengthy process of finessing, the composition took its final form, now known as: "Strawberry Fields Forever."

Lennon eventually became restless with the matte-black overall treatment on the car, and so in April 1967, he took it upon himself to visit J.P. Fallon Limited, a coachworks company located in Chertsey, Surrey. He had in mind the possibility of having his car painted "psychedelic." This was based on an idea by Marijke Koger, nicknamed "the Fool," who was a member of a Dutch team of gypsy artists. After discussing the idea, J.P. Fallon Limited commissioned Steve Weaver's pattern of scroll and flowers for the Phantom V. The cost for having the work done came in at £2,000, and the car was painted by the original gypsies who made the gypsy wagon that was in Lennon's garden.

The famous story of the outraged Englishwoman who was said to have attacked the funky-looking Phantom V with an umbrella in the summer of 1967 may have been invented by John Lennon, but the car certainly looked different. It was sprayed an electric yellow and bedecked with colorful floral tendrils, Romany scrolls, and zodiac symbols.

Predictably, Lennon and his compatriots adored the new and improved car. Delivered days before the Sgt. Pepper's Lonely Hearts Club Band record was issued, it was used during the unveiling of the album.

From 1968 onward, an additional Phantom V, with the license plate EUC 100, became Lennon's primary ride. The all-white model seemed to signal a sea change in Lennon's life, drifting away from psychedelic whimsy and toward conceptual minimalism – due at least in part to his

Though the car is seen here outside the museum, it is usually on display in the lobby.

blossoming relationship with artist Yoko Ono. The kaleidoscopic collage of the Sgt. Pepper cover was replaced with the stark White Album sleeve.

AFTER THE BEATLES ERA

In 1970, John Lennon and Yoko Ono had the Phantom V shipped to the United States. The car was loaned out to several rock stars such as the Rolling Stones, the Moody Blues, and Bob Dylan. When the car was available, the Lennons seldom used it, so consideration was given to sell it to an American buyer, but a deal never materialized. As a result, the car was put into storage in New York City.

Then in December 1977, John and Yoko had serious problems with the United States Internal Revenue Service. The couple arranged to have a deal worked out where they would donate the car to the Cooper-Hewitt Museum in New York City, part of the Smithsonian Institution, for a $225,000 tax credit. From October 3, 1978, to January 7, 1979, the car was put on public display at the Cooper-Hewitt Museum and then returned to storage at Silver Hill, Maryland. There the car would remain in storage and be kept from public viewing for a while. The reason for this was because the museum could not afford the insurance coverage for public viewing on a full-time basis.

On June 29, 1985, the Cooper-Hewitt Museum decided to auction the car through Sotheby's. Before the auction began, the Rolls-Royce Phantom V was estimated by Sotheby's to fetch between U.S.$200,000 to $300,000.

When the car was sold, it pulled in a surprising $2,299,000. It was purchased by Jim Pattison's Ripley International of South Carolina for exhibition at Ripley's "Believe It or Not" museum. The purchase of the Phantom V through Sotheby's was recorded at the time as the highest price paid for a car in the world. It was installed with the South Carolina license plate LENNON.

The car was loaned to the Expo '86 World's Fair in Vancouver before being presented as a gift to the Canadian government and displayed at British Columbia's Historic Transportation Center in 1987.

Then, in 1993, the car was transferred from the Transportation Museum and sent to the Royal British Columbia Museum in Victoria, British Columbia. ♦

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PHOTO: COYS

An Aston Martin DB5 was among the first of around 20 high-end motor cars purchased by George Harrison.

CARS OF THE BEATLES

GEORGE HARRISON

Over the years George Harrison amassed a collection of 20 motorcars. After a successful 1964 world tour, Harrison began to indulge his love of fine motorcars. Later that year he purchased a silver Aston Martin DB5 and a gray Jaguar E-type coupe. The Jaguar was custom fitted with a Philips Auto-Mignon in-dash record player. Toward the end of 1965, another two cars were acquired: a green Ferrari 275GTB and a metallic black Mini Cooper S customized by coachbuilder Harold Radford. With the increasing influence of Indian culture on them, Harrison had his Radford Mini repainted red in 1967, with psychedelic images inspired by the book Tantra Art. That year, Harrison purchased his first Mercedes-Benz, a short-wheelbase 600.

RINGO STARR

Ringo Starr also had a Mini, just like the other Beatles members, but he also indulged himself with another exciting motorcar, a French Facel II! It was one of the last models built, which was delivered to the drummer in November 1965. It cost over £5,000, putting it in the same league as a Rolls-Royce Silver Cloud III. In 1968 Ringo sold the car, claiming, "I like the security of marriage and the family."

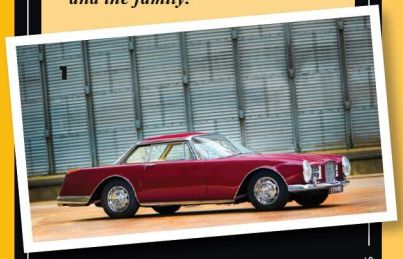


PHOTO: BONHAMS

1 Ringo Starr used his Facel-Vega for a few years, but sold it to prevent marital problems.
2 John Lennon in George Harrison's Radford-tuned Mini, which also received a psychedelic paintjob.
3 Just like the other Beatles members Paul McCartney had a Mini.

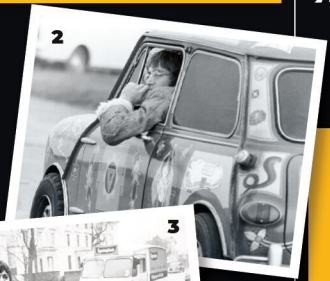


PHOTO: BMW (2)

PAUL MCCARTNEY

In a September 1967 profile of Paul McCartney, Time magazine wrote: "Bachelor Paul, 25, tools around town in a spiffy blue Aston Martin DB5." He bought the elegant Grand Tourer in 1964 with plenty of optional equipment specified. He, just like his fellow band members, also owned a Radford Mini.

WNO 481 was the official tour bus of the Wings in 1972. It has recently been restored.

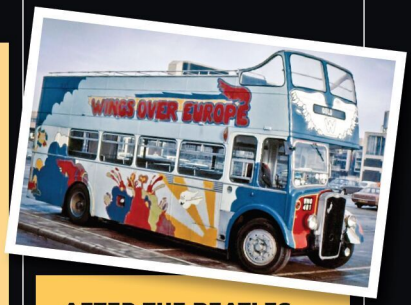


PHOTO: TOM JENNINGS ARCHIVE

AFTER THE BEATLES BROKE UP...

…Paul created Wings. For their 1972 tour he chose a 1953 Bristol double-decker bus, WNO 481. Originally it was used in Essex and Norfolk. For the tour it was painted in psychedelic colors. The tour was hotly pursued by the world's media, and WNO 481 became arguably the most famous bus in the world. Every turn of the wheel and every note played and sung was recorded. After returning to service, it was subsequently repainted as it was during the tour and put on display outside a rock cafe in Tenerife in the early 1990s, ending up in a garden for many years. In 2019 Tom Jennings took on the project of restoring the bus. He came up with a new concept, playfully called the "Woodstock on Wheels," with the open-top deck reimagined and engineered so that WNO 481 "now has an amazing new superpower: the ability to transform into a performance space fit to grace any festival or event from Glastonbury to Woodstock." The completed bus was first shown at the NEC Classic Car Show in London in November 2022.

At the 2014 Concorso de Eleganza Villa D'Este the car was reunited with Tom Tjaarda, who showed the car together with the Hook family.

MERCEDES 230SL PININFARINA

ITALIAN PAGODA

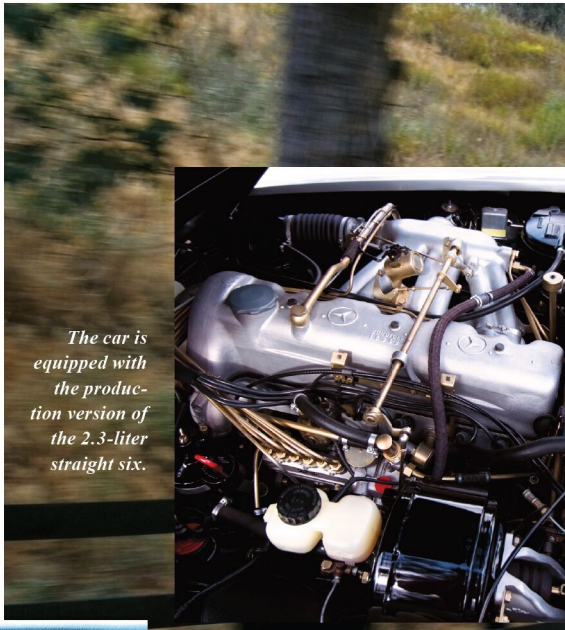
In the 1960s, Pininfarina had a very diverse clientele. They also approached Mercedes-Benz, but but only a prototype was the result. **Rich Truesdell** has been tracking the fate of the one-off 230SL for over two decades.

Imagine it's October 1964, and you're an automotive journalist covering that year's Paris Auto Show (Mondial de l'Automobile). As you approach the Pininfarina booth, you come across a car that looks a bit like the Mercedes-Benz 230SL introduced the previous year at the Geneva Auto Show, a car then arriving at Mercedes-Benz dealerships around the world.

But looking closely, its styling and proportions seem to be a bit different. And it has a fixed roof, unlike the Pagoda-style greenhouse of the removable hardtop seen on the production 230SL. While today, the styling of the W113, under the supervision of head of styling Friedrich Geiger, with lead designers Paul Bracq and Béla Barényi, is considered a midcentury-modern masterpiece, acceptance in-period was not universal. Some critics called out the concave design of its removable roof, which ultimately gave the car its "Pagoda" nickname.

After the 230SL roadster's introduction, Pininfarina approached Mercedes-Benz to produce a fixed-roof version of the car. At Pininfarina, the design was handed off to a recently arrived American designer, Tom Tjaarda. He was the son of John Tjaarda, who was once responsible for the design of the aerodynamic 1936 Lincoln Zephyr. Tom had worked for Ghia before moving to Pininfarina in 1962, where his first project was a coupe version of the rear-engined Chevrolet Corvair and then on to the design for the 1963 Ferrari 330 GT 2+2 Series 1 before moving on to the 230SL assignment. This is pretty heady stuff for a designer who wasn't yet 30 years old in 1964. Over the years Tjaarda would put his signature on more than 80 concept and production designs over his long career, the two best-known production designs from this era being the 1965 Fiat 124 Spider while at Pininfarina and the 1970 DeTomaso Pantera after moving back to Ghia.

In a 2014 interview, Tom Tjaarda recalled his early work with Mercedes: "The scope was to design a special version of the 230SL in such a way that it could be put into production at the Pininfarina factory. For that reason, there were many carry-over components such as the interior, the front end, the headlights, and other elements … When working on this design it never crossed my mind that I was putting my stamp on a breakthrough design. We were working on a special version of the 230SL, and so it had to be recognizable as such. I remember starting from the headlight design and integrating the crease of the fender line so that it looked different but at the same time nothing radical. The side view, and especially the rear, were the parts that set the design off from the production version. It was just enough to make



The car is equipped with the production version of the 2.3-liter straight six.

The Becker AM/FM/LW Mexico radio is the same that would be found on any 230SL of that era.

This is the only 230SL that carries the Pininfarina badge.

When the car was restored in 1999 by Hjeltness Restoration, the interior was re-trimmed in its original buff leather trim.

While the proportions closely follow on the Pagoda version on which it is based, the styling is completely different from bumper to bumper.

The instrument panel is familiar to anyone who has driven a "Pagoda".

the car look different, and perhaps more 'Italian' and more elegant."

When asked who decided to have a fixed-roof coupe configuration, a departure from the removable hardtop of the production version, Tjaarda said those decisions were always made by Sergio Pininfarina and the company's CEO, Renzo Carli. He said that the prototype was built in-house and constructed over a cut-up 230SL: "The basic car was taken apart and the bodywork was cut away where we would be doing the modifications … Once I had done the drawings of the modifications, I was no longer involved with the project, and everything just went ahead in the workshop. I was put on another task and saw the car only a few times during its construction phase."

With possible production potential in mind, Tjaarda left the interior mostly intact. The exceptions being the seat frames, which received Ferrari-esque seat cushions, and completely redone seat covers. The door panels were rearranged a bit with the subtraction of armrest and the raking of the door grips. Headliner was tuck-and-roll with non-perforated upholstery. The area behind the seats was restyled with a stylistized package tray. But overall, the interior was production-ready. Even after 30 years Tjaarda very vividly remembered Pininfarina's efforts to convince Mercedes regarding the possibility of production. "He worked hard to convince the Mercedes-Benz directors to establish a cooperation and set up a production program in the Pininfarina factory. After numerous attempts, it became clear that this was not going to happen, so the car remained a one-off."

After the car was completed and it was obvious that there was no production potential, it was sold to West German publishing magnate Axel Springer. Photos from the period, after it was exhibited at the 1964 Paris Auto Salon, show the car in silver with a buff interior. It was later given to Springer's fourth wife, Helga Ludewig, who brought it to America.

Over the years, the car passed through a series of owners in addition to Ludewig, with the car ultimately ending up in the United States. At the time, the car was painted black with modern Mercedes-Benz cast aluminum wheels. It was subsequently painted red by its next owner, and the interior was refinished with tan leather trim. In the mid-1990s, the car caught the attention of Weston Hook, a noted American collector. In the years before buying it in 1997, Weston talked

Pininfarina factory photos from 1964 aided Hjeltness Restoration to confirm certain exterior details.

The three-pointed star and model designation come from the original deck lid.

to Jerry Hjeltness, a noted SL restoration specialist, several times about acquiring the car for his collection. Jerry had said to Weston, "In red, it doesn't do anything for me."

A few weeks later Weston called again, telling Jerry he'd bought the car and that it was already accepted for Pebble Beach that year – 12 weeks away – as there was a Tom Tjaarda Class, and could Jerry polish it and get it ready for this high-profile classic event? The red paint job was in need of serious attention. The rare, one-off Pininfarina coupe was, charitably, in less than concours condition, Jerry thought. When the car arrived at Hjeltness Restoration, Jerry gave Weston an honest appraisal of the situation. "We could try to polish this out, but the paint was bubbling," he said. "The underside is painted black, and if the judges lean down and look at the underside they will laugh."

Initially, Weston wanted the car repainted red, but after locating photos of it as exhibited in Paris in 1964, in silver, Hook decided to have it returned to its original 1964 show-car configuration. And Jerry thought the car's lines worked exceptionally well in silver. So with Pebble Beach closing in, all other work at Hjeltness Restoration halted as the crew concentrated on the Pininfarina coupe. Jerry's son Eric, who works side by side with his father, recalls that the car was completed in less than 12 weeks.

Eric explained that the car was not taken back to the original sheetmetal but was sanded down to almost that point. In the course of preparing the car, Eric discovered that when it first came to Pininfarina from the factory, it was finished in white. "There were several levels of paint – white, silver, black, and red – where we prepped the car," he says. "We also found filler in many places. Don't forget Michelangelo was a sculptor, also Italian, right? Pininfarina used filler, I am sure."

Eric also observed that when the car was exhibited in Paris in 1964, it had side marker lights from a Ferrari from that period. "The holes were filled, but it was easy to see the original locations when the body was 'taken down' for its new silver paint."

One of the first things Jerry noticed was that the car had a plexiglass windshield that had been installed before Weston

purchased the car. "The restorer at the time, who painted the car red, apparently had broken the windshield during the restoration," Jerry speculated at the time.

Jerry had a unique solution to the windshield problem. At the time Chrysler had an advanced design center in nearby Carlsbad, and Jerry had a friend there. "I had him come over and we pulled a plaster of Paris mold off of the existing plexiglass windshield – then I had a shop up in Long Beach make a glass windshield."

Thankfully the interior was mostly correct, but the aluminum kick panels, with their fine etchings, were in less than perfect shape. To re-create the kick panels Jerry, with his toolmaker expertise, made a tool properly to duplicate the originals.

When looking at the 1964 Paris photos Weston noted a unique license plate frame and insisted Jerry duplicate it, even though it was missing from the car. Jerry told Weston there wasn't enough time, but as the restoration had gone without major complications, he attempted to replicate the frame using the 1964 pictures Weston had. With these pictures, Jerry was able to get very accurate measurements.

In its first Pebble Beach appearance in 1997, it was a class winner at a time when the car was just 33 years old. Over the years, the Hook family displayed the car extensively, including a return appearance on the Pebble Beach fairway in 2005 celebrating Pininfarina's 75th anniversary. Weston Hook passed away in 2007, and the tradition of displaying the car passed on to Weston's widow, Elona, and son Russell.

One of its most notable showings in the post–Weston Hook era was its appearance at Villa d'Este in May 2014, where it was displayed in the Prototype Car Design class. Tom Tjaarda appeared with the car, along with members of the Hook family.

After almost a quarter-century of stewardship, the Hook family made the decision to pass this unique car on to a new owner in 2021. It was sold at the 2022 Gooding Monterey Auction for $1.215 million. This price surprised more than one observer in the classic Mercedes-Benz community given its one-off status, the amounts 300SL Gullwings and roadsters now command, and its Tom Tjaarda design provenance.

Auction houses like Gooding zealously protect the identity of their buyers (but not always past owners). But it wasn't too hard to track down the buyer. In this case, it was noted collector Eddie Buck, through the author's long-standing relationship with Eric Hjeltness. When we reached out to Mr. Buck, he offered up this comment on the purchase of this unique car:

"This is a very special car. There are not many one-off Mercedes. What could be better than a Mercedes with Italian flair? The quality of Jerry and Eric Hjeltness's work is certainly apparent with this car. I first learned of this car in the late '80s or early '90s when the car was painted black. When I saw that it was being offered at Gooding, I knew that this was my chance to acquire the car as it probably would not come available again for another 25 years. I have always been a huge fan of the Pagodas, having owned a dozen or so over the past 30-plus years. My goal is to assemble a collection of special classic SLs. The car will live next to Gullwing #11 and a few other SLs of the period. I look forward to cherishing this car as the Hook family did for many years to come."

With the car now in the hands of a true enthusiast, we are confident that it will be loved and cherished by Mr. Buck, as it has been for more than two decades by the Hook family. ♦

The roof pilars would never pass muster today but look in-period elegant, as does Tjaarda's subtle restyle of the rear of the car.

What's that on the cover?

To find out use the QR Code to see the issue

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ATS 1000 SP

LAST

In 1962, ex-Ferrari employees set up a company to challenge the Prancing Horse. Their efforts quickly floundered. In a desperate last attempt to save the company, they built a race car to compete in the Group 6 category. **Marco Annunziata** looks at this last racing car.

Attempt

One of the two ATS 1000 SP racing cars.

"I had a once-in-a-lifetime opportunity," says the current owner of the 1000 SP – one of two built, though a third was planned – "as I knew Giorgio Billi, the soul of ATS, very well." Though he freely admits his admiration for "big sports and Formula 1 cars that give you a kick in the back but also instill a little bit of fear in the straights," he could not pass up the opportunity about 15 years ago to bring home a piece of Italian motorsport history.

WHEN BOLOGNA TRIED TO CHALLENGE MARANELLO

In October 1961, there was a rebellion inside Sefac (Società Esercizio Fabbriche e Automobili Ferrari), the racing division of Ferrari. Despite winning the Formula 1 championship, Enzo Ferrari could not tolerate disloyalty and would not accede to the rebellious engineers' demands. Instead, he fired Carlo Chiti, Giotto Bizzarrini, Romolo Tavoni, Fausto Galassi, Enzo Selmi, and Girolamo Gardini. The fired engineers set up ATS (Automobili Turismo e Sport) in Bologna with backing from three very wealthy entrepreneurs, including the young Count Volpi di Misurata, a racing-car enthusiast; the Bolivian Jaime Ortiz Patino, grandson of Antenor Patino, the king of tin; and Giorgio Billi, a manufacturer of socks. Their headquarters was on Via Altabella, with a plant in Pontecchio Marconi.

The design team consisted of Carlo Chiti and Giotto Bizzarrini, who were joined by Romolo Tavoni, in sports management. Their goal was to create cars that could challenge Ferrari both on the track and on the road. Immediately, the designers started working on a new "Anti-Ferrari" Formula 1 single-seater, the Tipo 100, which was unveiled in the spring of 1962. It featured a Chiti-designed 190-hp V-8 engine with an angle of 90 degrees between the two cylinder banks. It was styled by Alfonso Galvani, who had worked previously with Stanguellini and Chiti.

Plans were drawn up for a road-legal sports car designed by Franco Scaglione. The ATS 2500 GT, unveiled at the 1963 Geneva Motor Show, featured a mid-mounted 2468-cc, 210-hp V-8 engine, enabling a maximum speed of 240 km/h. It had a tubular chassis, front and rear independent suspension, and disc brakes all around. Production of its steel body was farmed out to Carrozzeria Allemano in Turin.

Despite high hopes, ATS had a rocky start in large part due to Count Volpi, who abandoned the company due to the death of his close friend, Ricardo Rodriguez, during race practice for the Mexico GP. Giotto Bizzarrini also quit after a short time to work on the new Grifo A3/C at Iso.

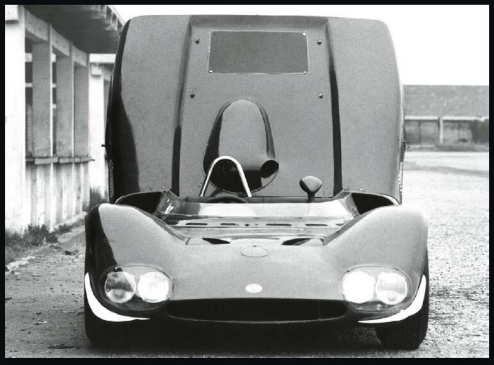
Still, despite financial difficulties, ATS managed to make its Formula 1 debut with the ATS Type 100 in 1963 and participated in a few Grand Prix events. The company procured the services of ex-Ferrari driver and 1961 World Champion Phil Hill, as well as Giancarlo Beghetti, the only driver in the history of Formula 1 racing to win his debut race. This was at the French Grand Prix in 1961. Plagued by reliability problems, ATS could not fulfill its potential on the racetrack, so the Formula 1 adventure was quickly abandoned.

Alf Francis and Vic Derrington took over the assets of the ATS Formula 1 team and appeared at the 1964 Italian Grand Prix with Mario Araujo de Cabral, a Portuguese driver who had been faster than Phil Hill the year before during practice. Unfortunately, in the race he cooked the engine. Then the team's single chassis was damaged in testing. This spelled the end for the team.

The same year ATS entered two 2500 GT cars in the Targa Florio race, which was the only remarkable Società Esercizio Fabbriche e Automobili entry for the coupé. High production costs combined with frequent oil leaking problems resulted in a production run of just one year with around 12 units built, including the lighter GTS version, with a 240-hp V-8 engine.

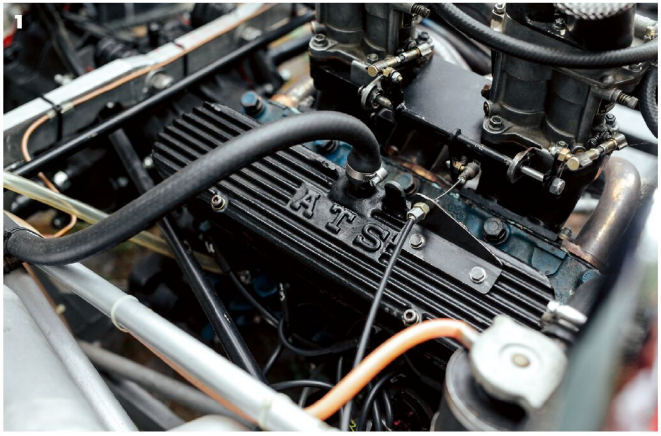
THE ATS 1000 SP

Financial problems in 1964 led to the suspension of car production and the team's Formula 1 activities, leaving only the ATS Light Alloys Foundry in operation.



◀ The 1000 SP in its final configuration.

➤ The ATS 1000 SP was set up on a trellis chassis with a deformable wishbone suspension.



1 Ford powertrain was meant to be temporary.

2 The body was designed by the in-house team.

3 Typical Italian racing car interior.

4 Power was increased to 115 hp with twin-barrel Weber carburetors.

1 Body was built by Fantuzzi in Modena.

2 1000 SP was the last hope for ATS, but failed to make an impression.

3 Interior had to be completely restored.

Technical Specifications

ATS 1000 SP

ENGINE

Ford, in-line, 4-cylinders, 997 cc
Max Power: 85 kW (115 hp) @ 9000 rpm
Max. rpm: 9500
Compression ratio: 11.25:1

TRANSMISSION

5-speed, manual gearbox

DIMENSIONS

Wheelbase: 2350 • Front track: 1442 mm
Rear track: 1444 mm

Boosted by the financial success of the foundry, in 1967, it was decided that the company would resume its sport activities to promote its services, which were used by Alfa Romeo and Abarth, among others.

ATS targeted the 1000-cc category within the Group 6 prototype-sports car class. The new racing car was designed by Chiti together with Alfonso Galvani (ex-Mondial, ex-Stanguellini), Giacomo Bianco (ex-OSI), and Tancredi Simonetti.

The ATS 1000 SP was set up on a trellis chassis with a deformable wishbone suspension, tuned by Bologna-based Dal Fiume. The 1.0-liter engine was derived from a Ford Formula 3 unit, with a special cylinder head. Fed by two twin-barrel Weber carburetors, it was capable of 115 horsepower @ 9,800 rpm. This was considered to be a temporary engine, while development work on a purpose-built fuel-injected V-8 continued.

Built almost entirely in-house, including the steering box and light alloy wheels, the 1000 SP was fitted with a Campagnolo braking system, though it was later replaced by a Girling unit. The body was also designed in-house and was hammered out at Fantuzzi in Modena.

The 1000 SP won the Mugello GP in 1968 with Romano Martini, better known as "Shangri Là," and Alberto Mostardini and raced at the 1000 KM of Monza and the Targa Florio in 1969 with "Shangri Là" and Gianfranco Horvat, known as "Hoga." Two such racing cars were built before ATS folded, with a third planned but never finished.

Subsequently, Carlo Chiti went to Autodelta, where he resurrected the ATS V-8 for another of Franco Scaglione's masterpieces, the beautiful Alfa Romeo 33 Stradale. The same engine was also used in the Alfa Romeo Montreal.

Chiti's ATS racing colleague, Romolo Tavoni, was hired by ACI Milan and went on to become manager of the Monza Autodrome.

ATS 1000 SP NUMERO 1

This is the first ATS 1000 SP, which won the Mugello GP in 1968. A friend of the current owner spotted it in Palermo and brought it back to his garage in Florence. "The car was far from complete: it had been modified and had become almost unrecognizable. It still had its original chassis, the Ford Anglia engine with the Colotti-Francis gearbox, the two doors, and the windshield. After I got it, I had the engine and transmission restored and the front and rear body parts rebuilt. The body was restored by Officina Faralli Restauri in Lari, near Pisa, while the mechanicals were overhauled by Landi Motors in Lucca, where the car has been maintained. After the car was restored back to its original state, its owner participated in many classic-car events. ♦

➤ The 1000 SP was only victorious once at the 1968 Mugello Grand Prix.

➤ The pair of Romano Martini, better known as "Shangri La" and Alberto Mostardini drove the car to victory.

▼ *Postcard sent to clients of SIMCA dealerships in the 1950s advertising Brigitte Bardot driving SIMCA cars in La Parisienne.*

1954 SIMCA WEEKEND PROTOTYPE

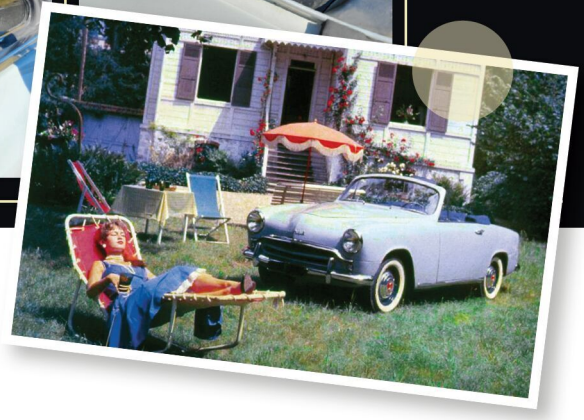
HIGH SOCIETY

In 1954 Simca developed an open-top version of its Aronde. The prototype was given to a young French actress who went on to become a superstar: Brigitte Bardot. Derek E. Moore looks at the story of the car, which today belongs to the Lane Motor Museum.

▼ *The smooth, clean coachwork of Facel shows well on the Weekend prototype.*

The simple, yet stylish interior and dash.

The 1290cc 'Flash' engine that powered the Week-end prototype.



Brigitte Bardot and the Week-end prototype appeared in various French publications.

Et Dieu Créa la Femme… Brigitte Bardot, the famed French actress and star of the 1956 film And God Created Woman (Et Dieu Créa la Femme) was known around the world for her beauty and talent. She was the daughter of Louis Bardot, a respected French engineer, and his wife, Anne-Marie. Brigitte and her younger sister grew up in a wealthy, yet strict family in one of the most elite neighborhoods of Paris. As a young girl Brigitte studied ballet after finding a passion for dance in 1949. At the age of only 14, she was hired by Elle magazine as a junior fashion model. In 1950, at age 15, she would appear on the cover of the magazine. This cover brought her the attention of the French film industry and would launch her career as the world-famous actress we remember her as today.

Her first role was in 1952 in the French comedy Crazy for Love. Just one year later, she would make her international film debut in an American romantic drama filmed in Paris, Act of Love, which starred Kirk Douglas. Her attendance at the Cannes Film Festival in 1953 brought her worldwide media attention. Her career would only accelerate from there, with Bardot being cast in more American films as well as Italian, British, and (of course) numerous French films. Attention around Bardot grew as she became one of France's tout-Paris – high society – members.

With such growing media attention around Bardot and a young generation of French citizens looking at her as a trendsetter, companies began looking to Bardot as what we today would call an "influencer." What she was doing, what she was wearing, what cigarettes she smoked, and where she spent her time – all this was able to influence what a new, younger generation would be interested in. This idea did not escape the marketing teams at automobile companies in the 1950s either, particularly the marketing team at SIMCA (Société Industrielle de Mécanique et de Carrosserie Automobile). Founded in 1934, Simca manufactured Italian Fiats in France.

➤ *A simple, stylized 'Flash' decal on the Week-end prototype's engine.*

The Week-end prototype shortly after Roland Magdane had it painted red.

During the late 1930s and throughout the 1940s, Simca would begin developing their own vehicles and move away from manufacturing Fiats in France. In 1950, Simca management would present the prototype Simca 9, the first all-Simca-designed car with no Fiat connection, to the company board. The board gave enthusiastic approval of this new vehicle, other than the name. After much discussion, the car was given the name Aronde, the ancient French name for the Swallow, which was the marque logo of Simca. The new 1951 Aronde was approved for production and sale.

The Aronde, originally introduced as a four-door saloon with unit body construction, was selling well for Simca and they began adding new body styles to the line including a Coupe, the Messagère (van), the Chatelaine (station wagon), and numerous other configurations. In 1954, the company set out to build a sportier version of the Aronde, a beautifully styled cabriolet by the coachbuilder Facel. Although the Aronde saloon was unit-body construction, the new sporty cabriolet would be of body-on-frame construction. Facel set to work in 1954 constructing this new cabriolet out of aluminum and steel.

The cabriolet quickly took shape, and the prototype was finished during 1954. The unique hand-built body was painted a beautiful pale gray tone with black leather interior and a black convertible top; the car looked fantastic. The underpinnings of the prototype were actually a coupé de ville chassis that had the unitized body cut away, which allowed Facel to form the new cabriolet body atop this existing chassis. Proof of this can be found in the trunk, where you can actually see and feel where Facel worked around the cut-away unitized structure of the Aronde coupé de ville.

Powering this prototype is the Simca Flash engine: a 1290-cc overhead-valve four-cylinder engine with 7.8:1 compression that produced 48 horsepower, which propelled the car to a top speed around 80 mph.

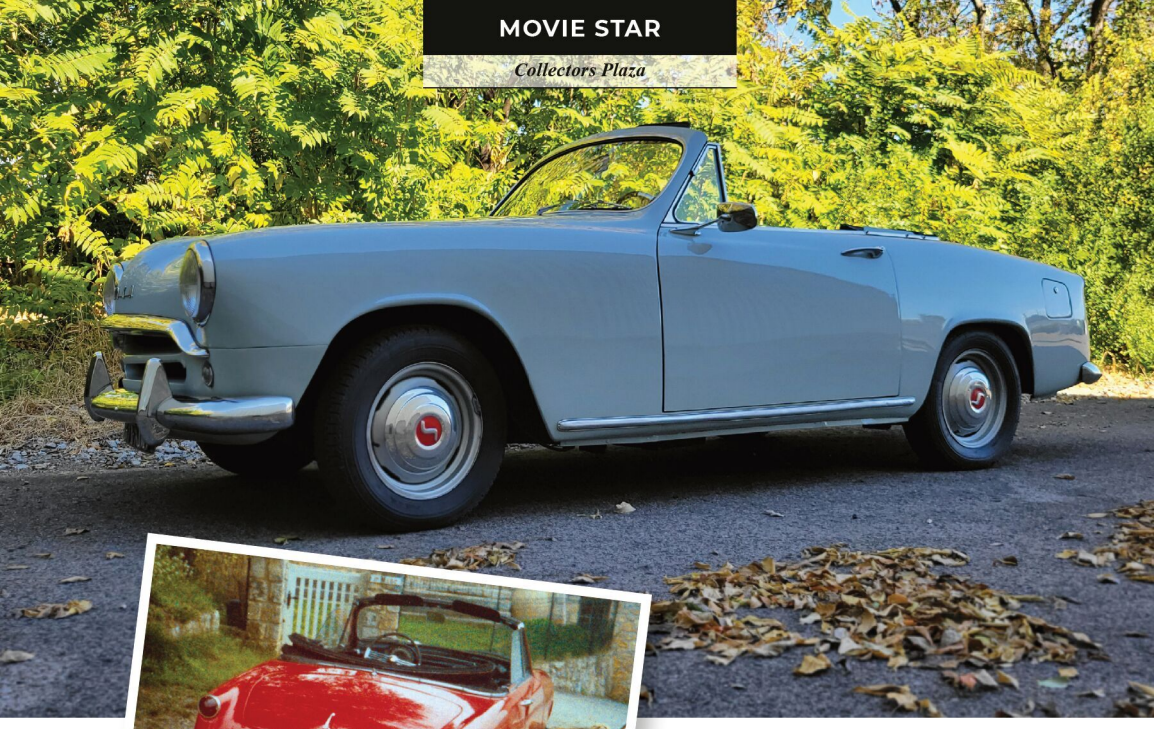
Simca would christen the new sport cabriolet Week-end. To garner attention for the new Week-end model, the company placed the prototype in the hands of the up-and-coming Brigitte Bardot, who was then only 19 years old. The move worked, as Bardot and the Week-end prototype wound up in numerous newspapers and magazines in France and around

➤ *Still covered in the original leather, the seats are comfortable for long countryside drives.*

➤ *Limited brightwork resides at the front of the car.*

➤ *The rear view of the Facel-bodied prototype shows the limited use of trim work, even around the taillights.*

➤ *The cut away seam of the original unit body coupé de ville is visible inside the trunk.*



Rear view of the Week-end after being painted red showing the French registration that is still on the car today.

the globe. Simca was getting the attention they wanted for the Week-end. Production Simca Week-end cabriolets would only be produced for the 1955 and 1956 model years before Simca would introduce an updated version named the Océane.

Bardot would own the prototype for approximately six years before selling it to her friend, famed French sculptor César (César Baldaccini). He would own and drive the car until 1981, when he sold the prototype to Roland Magdane, a French comedian and friend of both Bardot and Baldaccini. Although Magdane would quickly change the car's color to red from its original gray, this close group of friends shared the car, and both Bardot and Baldaccini still drove the Simca until Magdane sold it in 1983.

Between 1955 and 1960, the time period when Bardot was actively driving the Week-end prototype, she became an international star. In her first starring role, Bardot played Juliette in Et Dieu… Crea la Femme, released in November 1956. The film quickly became one of the most popular movies of its time in France, one of the ten most popular films at the British box-office in 1956, and the biggest foreign-language film ever in the United States up to that time, although the film was heavily criticized and edited in the United States.

The fame that Et Dieu… Créa la Femme brought Bardot only encouraged Simca to continue their relationship with her and the film industry. In 1957, another French film, La Parisienne, where Bardot plays the daughter of the French president, sees her driving the all-new Aronde sports cabriolet, the Océane, amongst other period Simcas. Simca dealers were so proud that these cars were in movies starring Bardot, they sent out postcards exclaiming, "See Brigitte Bardot drive the SIMCA in La Parisienne."

After the sale of the Week-end prototype by Magdane in 1983, the car transferred ownership only a handful of times and in 2004 was acquired by the Lane Motor Museum. The car had already been repainted back to its original pale gray exterior finish and to this day still retains the original interior that Brigitte Bardot once gracefully adorned as she drove around the roads of France. ♦

➤ The Week-end prototype lived most of its life in France, but now calls the Lane Motor Museum home.

➤ The original steering wheel used by Bardot.

➤ Serial tag of the prototype showing it was originally a coupé de ville.

WAR HORSE

BENZ GAGGENAU 28/36 KL14

Sammlung K recently added a 1914 Benz Gaggenau truck to its collection. More than 108 years on, Gaggenau is still an important plant for Mercedes-Benz trucks.

3 Sturdy, reliable side-valve engine had a capacity of 4.8 liters.

1 The Benz-Gaggenau KL14 was versatile. It was used as an ad truck in Finland...

2 ... and as a war truck in Germany.

COLOR PHOTOGRAPHY: MÁTÉ BOÉR

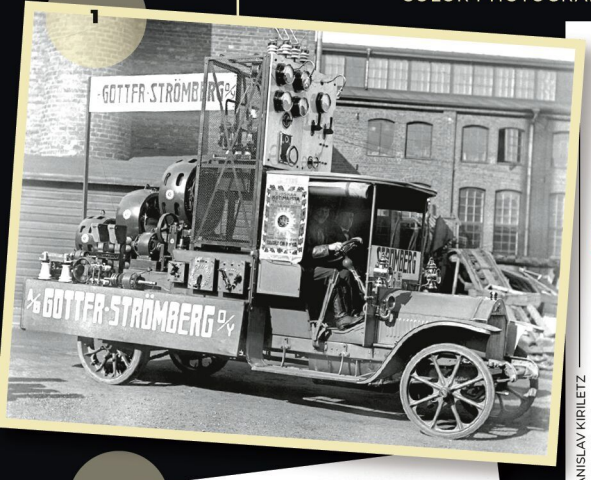


PHOTO: STANISLAV KIRILETZ

Truck manufacturing increased in the years leading up to the First World War among German – and later Austro-Hungarian – companies. In 1908, military ministries in Prussia and Bavaria launched a program to subsidize the purchase and operation of trucks by individuals. Those who bought trucks that complied with military specifications received a fixed sum, but in turn they had to loan their vehicles for military exercises. From 1910, the same scheme was applied in the Austro-Hungarian Monarchy. This led to a spike in truck production in the region. The truck plant in Gaggenau was one of the companies turning out military-spec vehicles.

VEHICLE PRODUCTION IN GAGGENAU

The origins of the plant can be traced back to 1860, when an ironworks company was set up. The factory became a joint stock company in 1888, and a year later Tehodor Bergmann took over its ownership and renamed it to Murgtaler Eisenwerke.

3

In 1893 he brought in new shareholders in order to extend the product portfolio. The newly established Bergmann Industriewerke produced firearms, farming equipment, forged products, and, from 1894, passenger cars as well. The first trucks were produced in 1898. In 1904, the plant changed ownership. The new owner, Georg Wiß, spun off the automobile division into a new company, Süddeutsche Automobil-Fabrik GmbH (SAF). They applied for new brand names for both cars and trucks, including SAF, SAG, and Gaggenau. In the meantime Carl Benz and the managers of the Benz company realized that their delivery vehicles and trucks did not meet customer expectations. They saw that considerable investment was needed to develop a proper commercial vehicle range. An easier route to achieve their goals was a fusion with an experienced partner. In 1905, Dürkopp in Bielefeld was approached, but the company refused the offer. In 1906, Georg Wiß received an offer he could not refuse, so a cooperation agreement was signed between SAF and Benz. It was agreed that both plants coordinate their sales policies on domestic and foreign markets. The factory was taken over by Benz, but SAF remained as a separate entity. As part of

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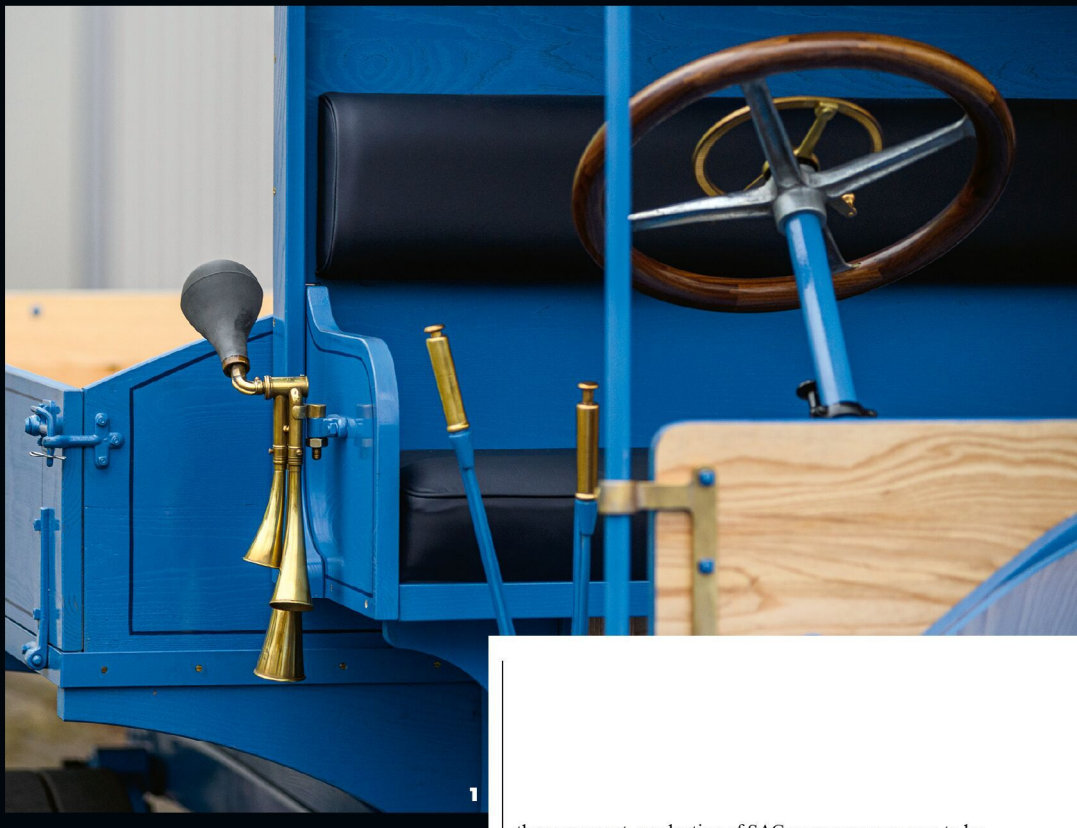
4 KL 14 was the smallest model of the range.



1 Driver was partly protected from the elements.

2 Steel wheels were featured on the updated models from 1913.

the agreement, production of SAG passenger cars was to be phased out.

Five years later, in 1911, the plant was absorbed into the Benz structure. Henceforth, the trucks, tractors, and buses were offered under the Benz-Gaggenau name with a Benz script appearing boldly on the radiator. Between 1908 to the end of 1914, the plant produced 3,990 trucks and buses, while wartime production between 1915 and 1918 amounted to 4,933 units.

In 1926 the Gaggenau plant became a part of the newly set up Mercedes-Benz company. Following decades of production of complete vehicles, the facility today supplies gearbox systems to other production locations.

BENZ/SAF/GAGGENAU TRUCKS

Between 1907 and 1911, the Süddeutsche Automobil-Fabrik in Gaggenau produced trucks for various purposes, with payloads ranging from one to six tons and buses with engines from 18 to 60 hp.

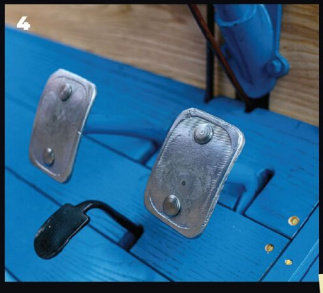
In 1911 a new range of Benz-Gaggenau trucks were brought

3 The Benz script and logo appeared on Gaggenau-built trucks in 1911.

4 Pedals are heavy.

5 Drip oilers and oil gauge ensured reliable working of the engine.

6 By the time this KL 14 was built Benz has taken full control of the Gaggenau plant.



7 The truck was last used as a movie prop in the late 1960s.

8 This photo was taken in 1970 on the premises of Garage Hediger. The truck had a makeshift body made by the movie company.

PHOTO: ALFRED PORTMANN BUCHS

to the market with payloads from 1.5 to 5 tons. The new range included the small KL, the medium-sized ML, the large GL, and the heavy-duty SL models. Among them, the 1.5-ton KL model was the most popular. The first series, called KL 11, was equipped with four-cylinder engines with 20/25 hp (bore/stroke: 90 x 140 mm) or 30/35 hp (105 x 155 mm). Its standard equipment included battery ignition from Bosch, disc clutch, four-speed gearbox, and wooden wheels with either pneumatic or solid rubber tires. Over the years the KL became successful outside Germany as well.

In 1913, the updated Benz-Gaggenau KL 14 with a capacity of 2-3 tons with steel wheels and solid tires was unveiled. The range of four-cylinder engines had been extended to include a 30/35.

The truck was equipped with previously used and improved engines with an output of 30/35 hp and 28/36 hp, as well as stronger engines with an output of 40/45 hp (117 x 150 mm) and 45/50 hp (125 x 150 mm). With the onset of World War I, the KL 14 was supplied to the German army. Military versions differed from the civilian variants with their half-open glazed cabins with levers located inside and the

1 Running gear was still in working condition.

2 Hoffes Restoration had their hands full.

3 Naturally the truck has to be crank-started.

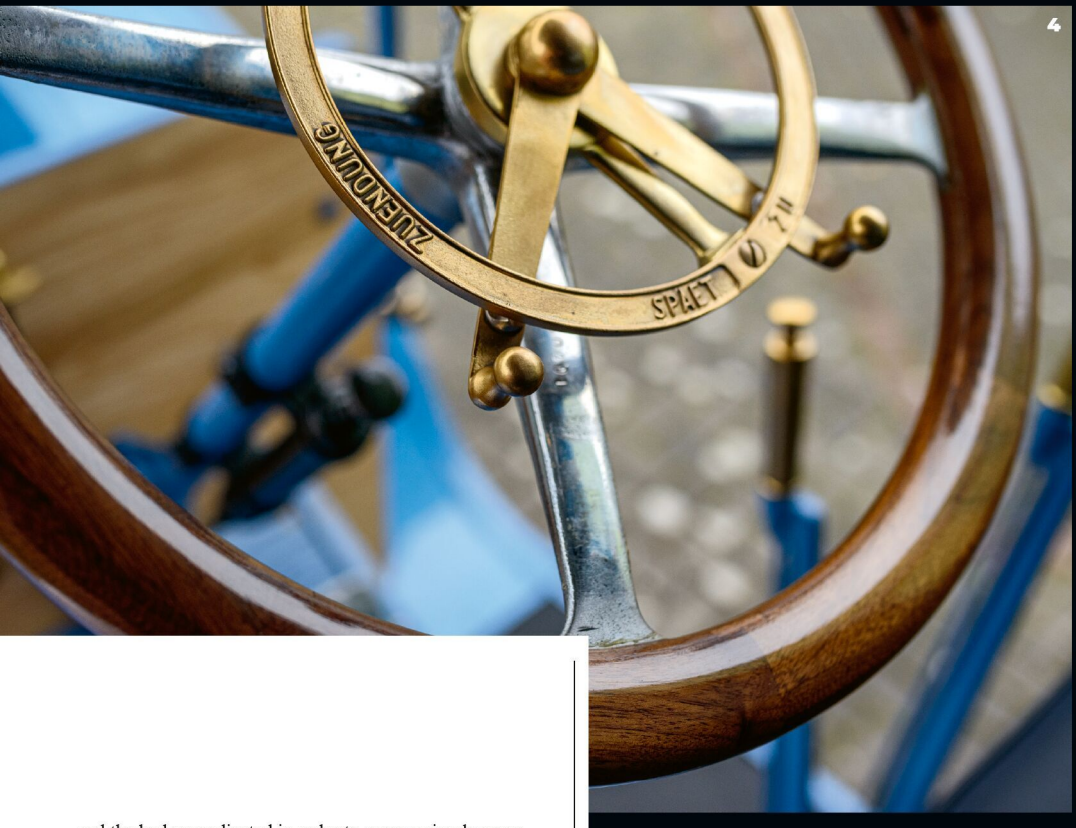
4 Steering wheel features controls for hand throttle and advance retard of the ignition.

presence of side tarpaulins for protection from bad weather. Production of the KL 14 ended in 1916. The new and improved range was called either 2 KL or 3 KL, depending on its payload. The KL range was phased out in 1920 with the introduction of the new 2 C and 3 C models, featuring a 45-hp (110 x 165 mm) engine and plenty of technical features inherited from the KL14.

THE KL14 OF SAMMLUNG K

This KL14 truck was supplied to the German army in 1914 to be used in its war efforts. In 1921, it surfaced in Switzerland as a chassis. An old Torpedo body from a passenger car was somehow installed together with a new wooden structure. The old carbide lighting had been replaced with a carbon arc lamp, the first version of electric lighting.

By the Second World War, the KL14 was in a derelict state. It was bought by A. Schneider, a wrecking company in the Oberglatt region in Switzerland. Schneider modified the truck, including installation of a new fuel tank under the driver's seat as the old one was beyond repair. The frame was lengthened



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and the bed was adjusted in order to carry a simple crane. The KL14 survived its second World War. In 1965, it was bought by a movie company to be used as a prop. Around 1970, it was auctioned by Garage Hediger, a long-running Mercedes dealer in the Swiss village of Sion-Batasee. In 1977 it was scooped up by a local collector, Willi Bern, who overhauled its engine.

Sammlung K bought the car three years ago and entrusted its restoration to Hoffes Restoration Management in the Netherlands. According to Tony Paalman, the restoration was "straightforward" and included mechanical overhaul of the engine and gearbox and building a new wooden body based on original Benz drawings. "The massive wheels with solid tyres were the biggest challenge." But now the truck "runs and drives as smooth as the day it was delivered new."

The 108-year-old truck reflects its former glory, representing the pioneering era of the German commercial vehicle industry. ♦

Thanks to Stanislav Kiriletz for the historical information

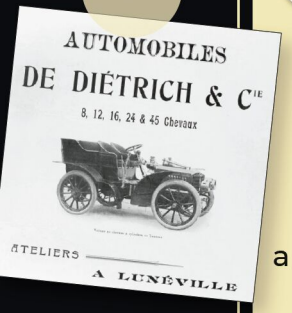
5

5 A new pickup bed had to be built.

1902 DE DIETRICH 16 HP

CHANGING ATTIRE

This De Dietrich from the Dutch Metropole Druten Museum has a fascinating history that includes a famous brewer, a German bombing, and several British classic-car enthusiasts. It has the same chassis that appeared at the 1902 Paris–Vienna race.



1 From 1902 De Dietrich offered a wide range of touring models.

2 Hon. Rupert Edward Cecil Guinness, later 2nd Earl of Iveagh, is pictured with the car in 1903.

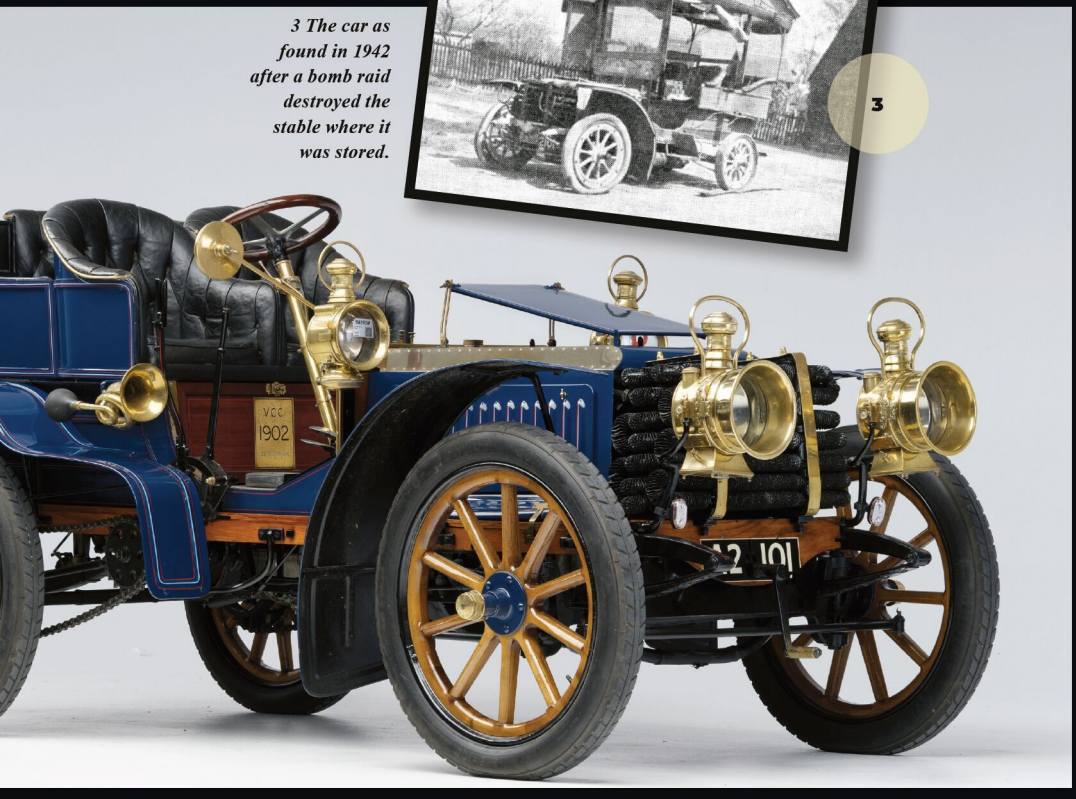
THE STORY OF DE DIETRICH

De Dietrich is one of the oldest manufacturing companies in France. It is located in the Vosges Mountains in northeastern France, where, as early as in the 17th century, the rich natural resources of the Alsace region were beginning to be tapped. The presence of iron ore, forests, and water power led to the building of blast furnaces and forges. In 1684, Jean Dietrich purchased a local iron works. His grandson Jean de Dietrich, ennobled by King Louis XV in 1761 for services rendered to the Crown, expanded the business by purchasing and enlarging the iron foundries and steel mills of Zinswiller and its surroundings.

By the mid-19th century the company became a specialized manufacturer of railway wheels, axles, and rails.

Due to effects of the 1870–1871 Franco-Prussian War, Alsace and part of the neighboring region of Lorraine had been annexed by the victorious Germans, who instituted protectionist customs duties that restricted sales to the firm's main customers in France. To counter this, in 1879 De Dietrich set up a French subsidiary in Lunéville, a border town that attracted former citizens of the annexed territories who had chosen exile rather than adopt German nationality. The subsidiary became a separate company in late 1897. In the same year, De Dietrich launched production of Bollée tricycles, which were built under license in both factories. The German part produced cars for only a few years, culminating in the hiring of Ettore Bugatti as its designer. After he left in 1904, the German De Dietrich company abandoned automobile production.

The French side had a more enduring and long-lasting presence on the French automobile market. In 1901 Baron Adrien de Türckheim, whose father had married into the De Dietrich family and ran the Lunéville factory, was tasked to find a more advanced design, as the Bollée tricycles had become seriously outdated. Early in 1902, Adrien de



3 The car as found in 1942 after a bomb raid destroyed the stable where it was stored.

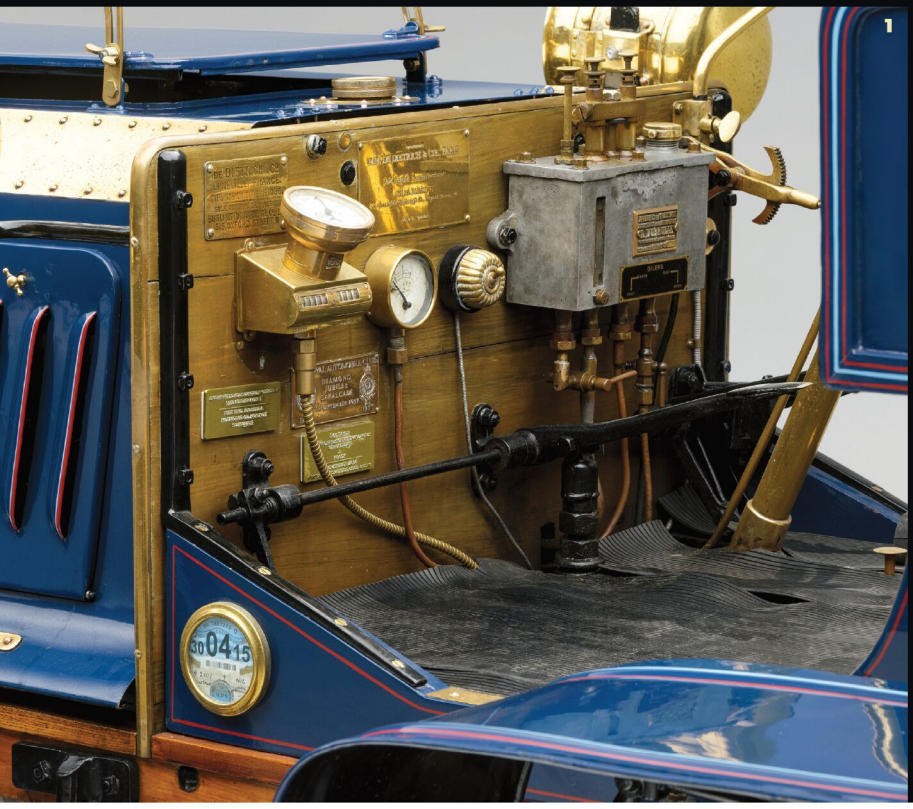
This De Dietrich features the same technology as the 1902 Paris-Vienna racing cars.

Türckheim visited Nice – probably for the Automobile Meeting at the beginning of April – and saw an unfamiliar car that interested him. It was a Turcat-Méry, built by cousins Léon Turcat and Simon Méry, who put together their first experimental automobile in 1896 and set up a manufacturing company in Marseille three years later. De Türckheim was taken for a drive in one of the new Turcat-Méry cars and was so impressed by its design that he took out a license to build Turcat-Méry cars under the De Dietrich name at Lunéville. In 1905 the automobile production branch was separated, and so Lorraine-Dieitrich was born. Lorraine-Dietrich went on to have a successful run until the 1930s.

THE DE DIETRICH 16 HP

In 1942 Cecil Clutton described the De Dietrich 16 HP in this way: "The cylinder dimensions were 104 x 120 mm, giving a capacity of a fraction under four liters. The cylinders were cast in pairs, with the then usual very long center bearing. Ignition was by low-tension magneto. Automatic inlet valves were in cages recessed flush into the cylinders, from which they must have been remarkably difficult to dislodge. It may be assumed that the engine ran at about 800 rpm, with a maximum speed of 1,200 rpm; speed was governed by a device that operated the piston-type throttle. Cooling was affected by a water pump and a gilled tube radiator, the water tank being located at the rear of the engine. From the engine the drive passed via a leather cone clutch to a gearbox supported by a separate sub-frame. Final drive was by chain, but, contrary to usual practice, the differential and bevel housing were not integral with the gearbox casing. The chassis was armored wood."

The gearbox deserves special attention: "There are four forward speeds and reverse under control of the driver by a single lever. The gearbox has four gears and a reverse gear which are controlled by a conical lever. This device has the following interesting advantage: by loosening some bolts,



1 Plumbing is typical of the era.

2 With a removable tonneau the car can easily be converted into a racing car.

the upper part of the gearbox is removed and then without further disassembly all shafts, gears, clutch etc. can be taken out" – read an article in La Locomotion Automobile in 1902, which also said: "The new Dietrich car will be the real car for tourists who want to have a really perfected, practical and solid car."

HON. RUPERT GUINNESS, EARL OF IVEAGH

In its report on the 1902 Nice meeting, The Autocar disclosed that a Turcat-Méry "had been disposed of to Mr. Guinness, the famous brewer of Dublin." However, this transaction probably never took place, as Guinness took delivery of a 16-hp De Dietrich from the Burlington Carriage Company of Oxford Street, London, in the spring of 1903.

Burlington Carriage Company was set up in 1892 and ten years later became agents for both Turcat-Méry and De Dietrich. They brought the bare chassis in from France and clothed them with their own bodies. However, the distribution rights were soon transferred to Charles Jarrot, a British racing driver (see later parts of the book), who raced a De Dietrich at the 1903 Paris-Madrid race.

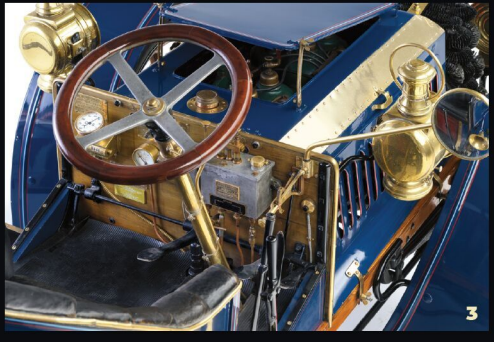
In 1913 Burlington became a subsidiary of Siddeley-Deasy. It built bodies for Siddeley-Deasy and later Armstrong-Daisy until the 1960s.

As for Guinness, he was born heir to enormous family wealth and also to the many responsibilities borne by his father as the chairman of the Guinness brewery and a wide-ranging philanthropist. Out of his strong sense of duty he took on numerous public positions, and for many years was also a member of the House of Commons. In this role he was hugely supported by his wife Gwendolen, a daughter of the 4th Earl of Onslow, who later herself became a successful politician. Throughout their marriage, which lasted 63 years, she was his constant companion and helpmate, and from 1911 they both set their hearts and minds on revolutionary agricultural

2

3 The car now features a magnificent pair of Polkey paraffin head-lamps and rare matching side lamps.

4 16-hp engine had a capacity of about 4 liters.



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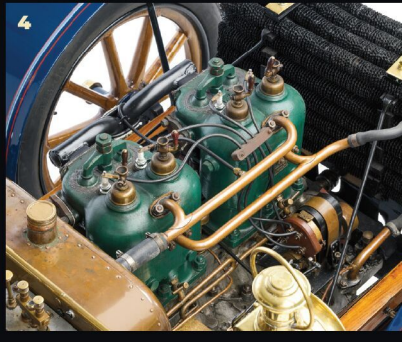

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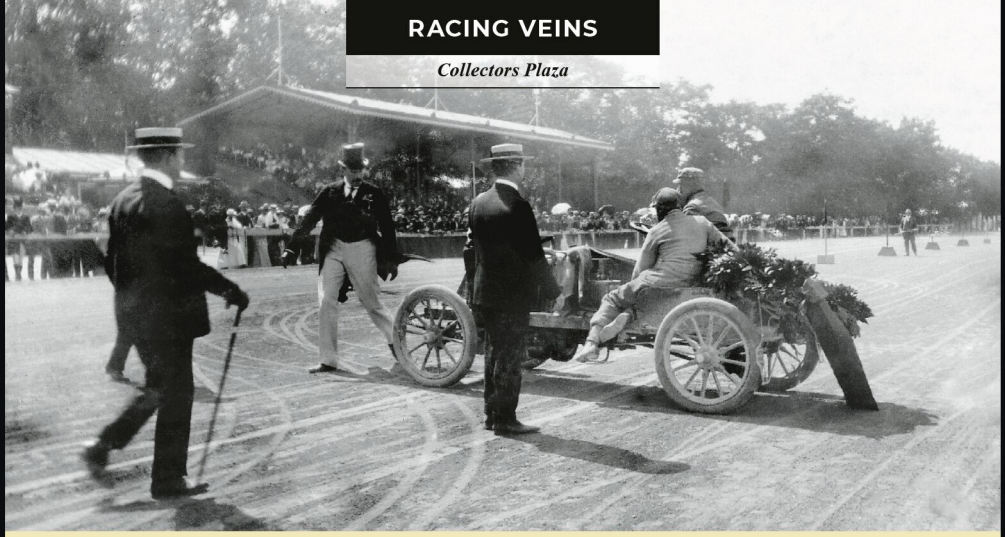
projects. One of these aimed to reduce the incidence of bovine tuberculosis in children by producing clean milk. On the lighter side of Rupert's achievements lies the founding of the Guinness World Records. First published in 1955, it has developed its annual book into an international phenomenon published in more than 100 countries and 37 languages. Burlington built a four-seater body in brightly polished emerald green. It featured two front bucket seats and a rear compartment with seats in each of the back corners, facing inward at an angle of 45°. It had a detachable tonneau section that could be removed to convert it into a racing two-seater. In 1903, when a canopy and windscreen were fitted, the De Dietrich was used as Guinness's wedding car. Three years later, he used the De Dietrich, fitted with a closed landaulet body, in his campaign when running as a Unionist candidate for the East London Haggerston constituency. But in 1912 the De Dietrich, fitted again with its original tonneau body, was driven into the stable at the Hon. Rupert's home, Pyrford Court at Woking in Surrey, and put up on blocks. It remained undisturbed there until a German bomb blew away the building in which it was stored in 1940. The car was undamaged and was moved to the Guinness Dairy Farm in Old Woking, where it stood out in the open, "a roosting place for the birds of the air and a plaything for the local brats." Then in March 1942 the ever-vigilant Bill Boddy, editor of Motor Sport, published a list of 50 veteran, Edwardian, and vintage cars most at risk from the national scrap metal drive. Included in that list was "De Dietrich, Type 8, four-cylinder Roi des Belges, rough, no tyres, big engine, chain drive (Surrey)." Veteran Car Club committee member Francis Hutton-Stott decided it was worth expending what little of the wartime "basic" petrol ration remained in the tank of his Morgan 4/4 to take a look at the car and realized from its automatic inlet valves, gilled-tube radiator, and flitch-plated wooden chassis that it could be no later than 1903 in date. Lord Iveagh – Guinness had succeeded to the title in 1927 – was not at home,



1902 PARIS-VIENNA RACE

Following the success of the Paris-Berlin race in 1901, the French Automobile Club teamed up with the Österreichische Automobile Club to organize an even longer rally. The 1902 Paris-Vienna race took place June 26-29 and incorporated the Gordon Bennett Cup as well. Out of 137 entrants, 80 finished the race, which was won by Marcel Renault in his Renault light car. There were seven registered De Dietrich automobiles for the race, and, of these seven, four actually started: three cars were in the Big Cars category and a smaller one was entered in the Light Cars class. The three large Type AM cars featured four-cylinder engines with a total displacement of 5.4 liters, made a nominal output of 24 horsepower, and weighed between 820 and 862 kg. The little one had a 16-hp engine and was claimed to weigh 650 kg. Out of these four, only two made it to Vienna. Felix (?) Merville, driving one of the big cars, finished 18th place in his class with a total driving time of 24 hours, 20 minutes, and 53 seconds. For Lorraine Barrow, who drove the smaller car, the journey took about two hours longer.

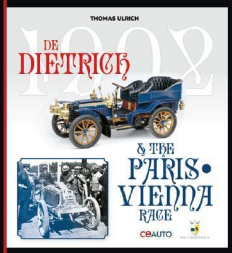
Marcel Renault doing his victory lap at the Prater at the finish of the race.

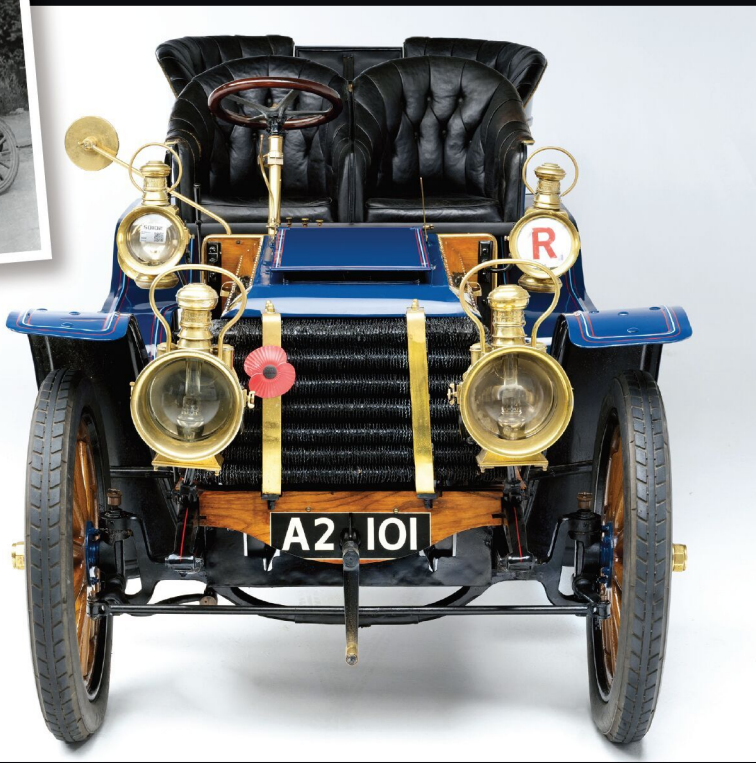
Rene De Knyff with his mighty Panhard & Levassor.

There are 145 illustrations, many of those previously unpublished.

2022 THE BOOK ABOUT THE RACE

Rare & Unique Vehicles together with Metropole Druten has just published a book on the story of the 1902 De Dietrich and the Paris-Vienna race. Authored by noted German historian Thomas Ulrich the 148-page, hard-cover book features many previously unpublished photos and details on the epic race. It is available from our store, priced at EUR 29.90 plus shipping.





1 Lorraine Barlow during the Paris-Vienna race with his 16-hp De Dietrich.

2 Today the car is displayed in the Dutch Metropole Druten museum, and it also attends various classic car events.

but Hutton-Stott located the Earl's chauffeur, who recommended writing to Lord Iveagh and asking if he would dispose of the car to a good home. The Earl responded that he would be happy to give Hutton-Stott the car without charge if he could arrange transport.

A breakdown truck was quickly arranged, and the car was towed to Hutton-Stott's home, where in due course a "firing-up" party was arranged with luminaries of the old-car world John Bolster, "Bunny" Tubbs, Laurence Pomeroy, and Cecil "Sam" Clutton in attendance. Amazingly, after lying idle for 30 years, the engine fired almost immediately and kept running. Though the clutch was inoperative and the gear lever was missing, Clutton engaged second gear with a screwdriver, and the car was push-started down the drive. Fortunately the clutch freed in time to avert disaster, and the car circled a flower bed in a cloud of smoke "touching a speed that may have been 25 mph but looked three times as fast."

Restoration began in 1946, when the car was completely rebuilt by Teddy Pilmore-Bedford at Catford and Leslie Paget at the Wimbledon Motor Works, making its debut at the VCC Oxford Rally in May 1950. It successfully completed its first Brighton Run in November that year.

In Hutton-Stott's ownership, the De Dietrich took part in several Brighton Runs, in Edwardian races, and in parades at Silverstone and Castle Combe, and it made fastest time of the day in the 1954 VCC Bexhill speed trials before going on display in the Montagu Motor Museum at Beaulieu.

Hutton-Stott retained the car until 1965, when it was sold to fellow enthusiast Frederick Michael Willcock of Pulborough, Sussex. Michael Banfield acquired the car in November 1970 at a Norman Cole auction at Alexandra Palace. During his ownership the car has been comprehensively restored. It is now resplendent in royal blue and sports a magnificent pair of Polkey paraffin headlamps and rare matching side lamps.

Today the De Dietrich is part of Frans van Haren's Metropole Druten Museum in the Netherlands. ♦

AUTO VETERAN COMPANY & THE SCHLUMPF COLLECTION

CZECH RESPECT

Elsewhere we provide an overview of Fritz Schlumpf and his car collection, which is known as the Musée National de l'Automobile today. Prague-based Auto Veteran Company was fortunate enough to acquire a few unique car from this collection.

SOURCE: MUSÉE NATIONAL DE L'AUTOMOBILE

1

SCHLUMPF & AVC

1 The Schlumpf reserve collection in Malmerspach in 1983. The Cord 812 is clearly visible.

The same car decades later in Prague, when it was stored in a church.

2

Rare & Unique Vehicles has been supported by the Czech Auto Veteran Company over the years. Now we asked them to talk about their experience with the Malmerspach collection, part of Fritz and Hans Schlumpf's extensive collection.

THE SCHLUMPF COLLECTION & AVC

After a lengthy legal process, Arlette Schlumpf, the widow of Fritz Schlumpf, got the reserve collection back in 1999. As mentioned in our coverage of the Schlumpf collection, upon her death in 2008, her heirs sold the cars. Most of them are now part of the Mullin Museum in California. However, Auto Veteran Company in Prague was also able to acquire a few of these cars. "A fine classic automobile represents the ultimate marriage of art and machinery. Serious collectors may rely on recognized experts to assist them in either selling or acquiring vehicles of true value, authenticity, and distinction. This was the idea behind establishing Auto Veteran Company," said Ivo Smutny, who set up the company to offer advisory and restoration services to its clients. One of the company's early success stories was the acquisition of several cars from the Malmerspach collection in 2008. Cars such as Steyr, Austro Daimler, Delage, and Laurin & Klement had a chance to find new life with collectors all over Europe. Here Auto Veteran Company is presenting three of these cars.

1937 CORD 812

2 The car was restored meticulously.
3 The interior kept its blue upholstery.
4 Gordon Buehrig's daring design is still striking.

1937 CORD 812

There were two Cord models kept in the Schlumpf collection, including this Westchester Sedan. The name refers to the interior layout. Cord offered two options at the time: Westchester and Beverly, which offered extra armrests. The 810 itself is a perfect embodiment of the Art Deco era. E.L. Cord was fascinated with front-wheel drive. Following the unsuccessful L-29, Cord hired Gordon Buehrig to come up with a more stylish design. Buehrig's streamlined shape featured a distinctive flat front, which gave rise to the nickname "coffin nose," always used as a term of endearment. The 810 featured a V-8 engine and a four-speed, electrically shifted pre-selector gearbox. Its reception at the November 1935 New York Auto Show was enthusiastic, and orders poured in. Film-star owners included Johnny Weissmuller, Al Jolson, and Clark Gable.
Altogether there were just 2,973 810 and 812 models produced before Cord folded. This car was precisely restored into original condition in the Czech Republic.

1

1923 DELAGE CO2 #12892

Louis Delage launched his automotive company in 1905. During World War I, the Levallois-Perret factory produced ammunition for the French Army.

After the war, the first all-new Delage was seen at the Paris Salon 1919. Called the CO, it was a stylish six-cylinder car powered by a 4,524-cc side-valve engine developing 65 horsepower. Sales were slow, so in 1922 the CO's engine was updated with pushrod-operated overhead valves and a cross-flowed cylinder head. The increased power of around 88 hp was transmitted to the rear wheels via a four-speed gearbox, at a time when Hispano-Suiza only offered a three-speed unit! The CO2, as it became known, featured a conventional ladder frame with suspension by semi-elliptic leaf springs and friction dampers all around. Like the CO, the CO2 had brakes on all four wheels, an advanced feature at that time. Experts claim that around 200 CO2 cars were built between 1922 and 1923. Unfortunately only a handful are still around, many having been scrapped for their high aluminum content. This Delage survived as a fire truck and is currently awaiting restoration.

2

1 The Delage CO2 on its way to its new home.

2 The period ad highlighted the six-cylinder engine.

3 The Austro-Daimler AD 617 as a fire truck ...

4 ... and as a restored sporting tourer.

AUSTRO-DAIMLER AD 6-17

Readers of Rare & Unique Vehicles may remember this Köllensperger-bodied unique Austro-Daimler from our Summer 2022 issue.

The AD 6-17 was the first postwar Austro-Daimler designed by Ferdinand Porsche. It featured a six-cylinder, 4,424-cc engine with a maximum power of 60 hp. The car got its name from the number of cylinders and the tax horsepower. Köllensperger, an Austrian coachbuilding company, offered the Übersee (Overseas) body, an attractive four-seater torpedo for the AD 6-17 chassis which was first shown on the 1923 Austrian-Hungarian Reliability Tour. According to a description in Allgemeine Automobil Zeitung: "The design of the fenders is calculated to reduce air resistance as much as possible. By placing the rear seats 50 cm in front of the rear axle, the car is running smoothly."

Just like the previously mentioned Delage CO2, this Austro-Daimler also survived as a fire truck. After carefully collecting original parts, it was decided to restore the AD 6-17 with this striking body. Its restoration using traditional methods has recently been finished. ♦

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A day out with a 1903 Napier

Watch the video of this 11-litre Gordon Bennett racer at PreWarCar.com

FITNESS FOR PURPOSE

MERCEDES SIMPLEX 18/28-HP

This Mercedes is one of the oldest cars in the Central Garage collection. Following a short racing period at Brooklands, it was later converted to transport hay. After WW2 it was rediscovered, and became a frequent sight at British events. 20 years ago it returned to its birth country.

1 A promotional photo from the 1950s, which was done by then owner Stanley Sears.

3 Driver had to juggle various levers and pedals.

4 After its restoration, the AD 9 is shining in its traditional white racing colour again.

2 Clutch is on the left, brake is on the right, and the gas pedal is in the middle.

THE AUTOCAR. JULY 11TH, 1908.

RACING AT BROOKLANDS.

The Autocar featured the car prominently in its report on the Brooklands races in July 1908.

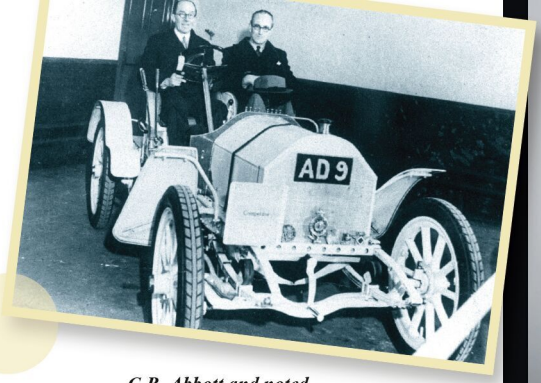
BROOKLANDS

Motor racing in Great Britain got a huge boost in 1907 thanks to a gift from Hugh Fortescue Locke King, a wealthy landowner who also owned a hotel in Cairo. Sensing the need for a proper test track where the British motor industry could test its products, Locke offered part of his estate in Weybridge, where the Brookland track was built between 1906 and 1907. The track was christened by S.F. Edge, who held a 24-hour record attempt on June 28, 1907, averaging over 65 mph with a Napier. Afterward, racing meetings were held regularly.

On July 4, 1908, the one-year-old Brooklands racing track saw the first race held for women. It was not the only run of the day, though. After three handicaps, the "July Trophy" was awarded to Tom Faulkner, who was driving a 1904 Mercedes Simplex 18/28 HP carrying the number plate AD 18. His victory prompted The Autocar to feature a photo of him illustrating the race report. The car was typical of the Brooklands cars of the period, being a stripped chassis with a single bucket seat.

THOMAS FAULKNER

There seems to be precious little information available on Thomas Faulkner (1868-?), who was claimed to be an "all-around sportsman of considerable means." He had two brothers, James and John, who owned a manor and some land in Kempsford. Over the years Thomas had various cars. The book Vehicle Registration in Gloucestershire 1903-13 lists two Wolseley cars, a 35-HP Mercedes, a 40-HP Weigel, and a 1912 Crowdy – plus the 18/28 HP Simplex.



C.R. Abbott and noted author St. John C. Nixon in the car in 1948.

THE MERCEDES SIMPLEX

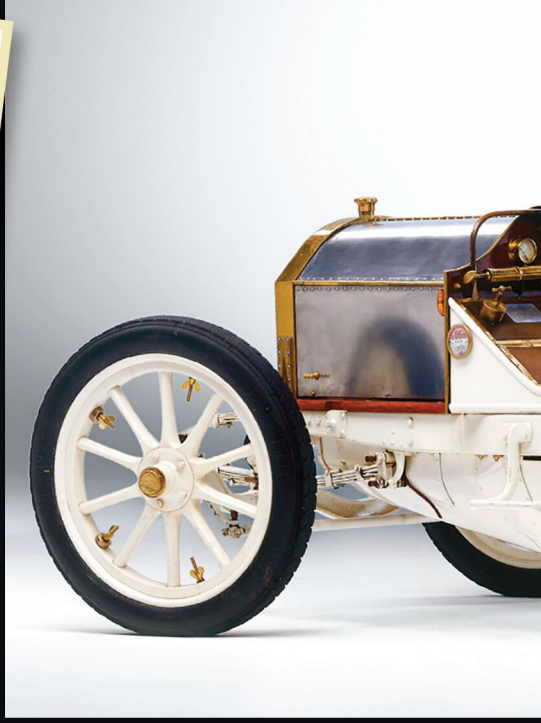
The 1901 Mercedes 35 HP launched a new era for automobiles. It was a radical racing car that could reach top speeds of up to 90 km/h. It comprised a pressed-steel frame, a honeycomb radiator designed by Wilhelm Maybach, low-tension magneto ignition, and a mechanically silent and flexible engine, controlled by an accelerator as opposed to the earlier, constant-speed engines controlled by ignition and governor.

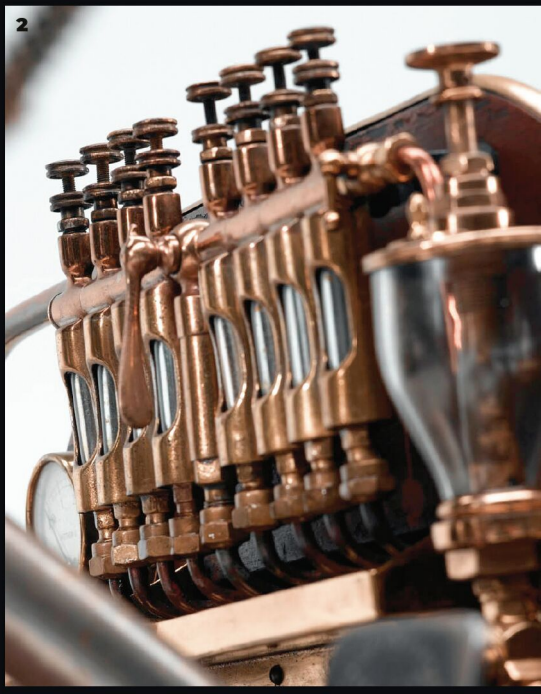
Originally, the Mercedes name was only used in those countries where Emil Jellinek, the instigator of the brand name, had the distribution rights, i.e., in Austria, Hungary, France, Belgium, and the United States. Elsewhere the vehicle was dubbed the "New Daimler." However, soon the Mercedes name became synonymous with success and was used all over the world. It became a legally protected trademark in 1905.

The 35 HP evolved into a range of different models under the Simplex moniker beginning in 1902. The Simplex featured a range of brand new engines. The top-of-the-line 60 HP model laid the foundation for the high-end luxury cars, while other variants became frequent sights at racetracks. During these early years a street body barely could be easily converted to a racing one, thanks to detachable structures.

The 1903 range included the 18-22 HP. From this year, there is a famous anecdote pertaining to Kaiser Wilhelm II, who visited the Berlin Auto Show and asked Maybach to explain the advantages of the new engines. Hearing the lectures, the Emperor interrupted him and it is claimed that he said: "Your engine is wonderful. But, well, it's not quite that simplex!"

For 1904 the new Simplex models were refined variants of the previous year – with the exception of the 18/22 HP. This became the 18/28 with its engine capacity increasing from three to four liters. The 1903 car had a straight front axle, but the 1904 model had a lower center of gravity thanks to its dropped axle. The front springs were ¾ elliptic, but this was dropped in 1905 when a return was made to semi-elliptic.





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1 Wooden-spoke wheels were considered to be lightweight construction at the beginning of the 20th century.

2 The driver could regulate the oil flow to each engine component separately.

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3 The driver's "workplace" was very spartan in the early years.

4 Chain drive preceded the better known shaft-drive.

5 With failing health C.R. Abbott put up the car for sale in 1950.

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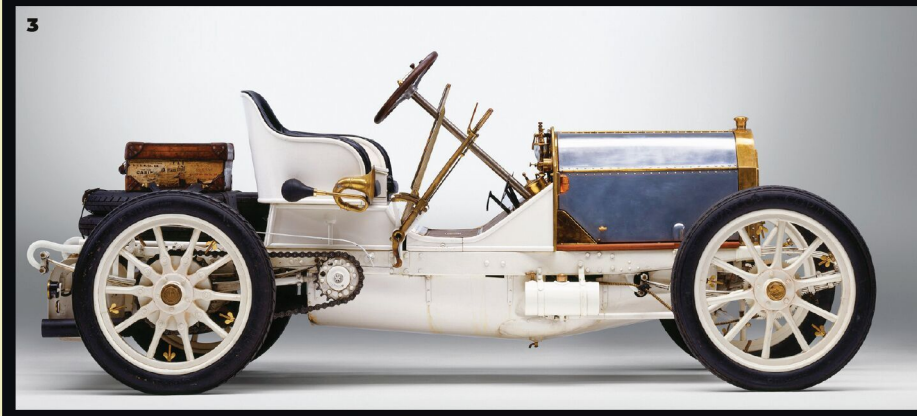
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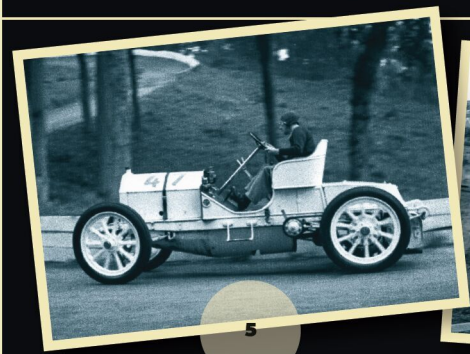
5 C.R. Abbott at the Prescott Hill Climb in August 1948.

6 AD9 at the 1967 London-Brighton Run.

7 The car as part of the Sears collection.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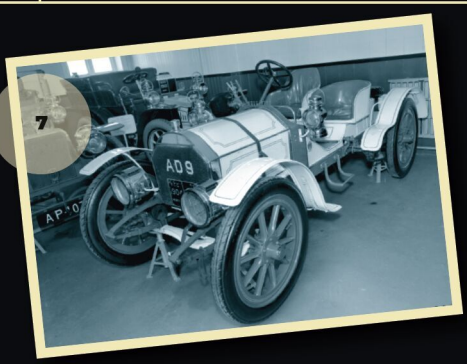
1 Wilhelm Maybach's revolutionary honeycomb radiator gave an edge to Mercedes racing cars.

2 There is no windshield or any other type of protection against the weather.

3 After almost 100 years the car returned to its birth country.

4 Stanley Sears, who achieved great success with the car at various classic car events in the 1950s, 1960s, and 1970s.



18/28 HP, NUMBER PLATE AD 9

Thomas Faulkner traditionally used the number plate AD 18 for all of his cars, but later he fitted another number plate, AD 9, to this car. All together Faulkner competed in 10 races at Brooklands, with two wins, two seconds, and two thirds to his credit.

According to a detailed report on the car from 1947:

"Faulkner's subsequent treatment of the car was not quite so laudable, as he let a gusset into the chassis, lengthening it by 18 inches (46 cm), and raked the steering and gear levers to an alarming extent. His intention was to make a plow horse out of a racing horse. He finally gave it to a Mr. Brown, who farmed in a big way near Newbury, but he, finding the car too fast for narrow and winding country lanes, laid it up for seven years. After this, Mr. Brown's son, Stephen, got the car running again, and taught himself to drive on it …"

Later it was passed from one owner to another, until the car was discovered by Charles Reginald Abbott, a well-known enthusiast of vintage cars, in 1945. He immediately recognized the importance of the car and carefully restored it in 1945/46:

"Apart from normal cleaning up, the greatest work lay in reducing the wheelbase to its original length, and in restoring the steering column and other controls to their proper rake. Then a body had to be made, consisting of two bucket seats and a small boot, minutely copied from the 1903 Gordon Bennett machine. This also involved making a new petrol tank. The body, when finished, was painted in Mercedes white." Abbott also reinstalled the second number plate, AD 9. He did detailed research on the history of the car and discovered that Faulkner had exchanged the old low-voltage ignition system for a modern high-voltage ignition system with spark plugs. For this he had to install new cylinders, but he retained the old cylinders as well. Once Abbott completed the work, he drove the vehicle at various events such as the Shelsley Walsh Hill Climb.

By this time Mr. Abbott was in declining health, so an ad was placed in Motor Sport and Speed in 1950 with the heading: "C.R. Abbott wishes to sell his 1904 Mercedes."

It was bought by Stanley Sears, then president of the Veteran Car Club. He also did some research on the car and exchanged letters with Gerhard Naumann, the press officer of Daimler-Benz AG, who provided some background information on the car's history.

Sears used the car until his death in 1998 and accumulated many prizes, awards, and cups over the decades.

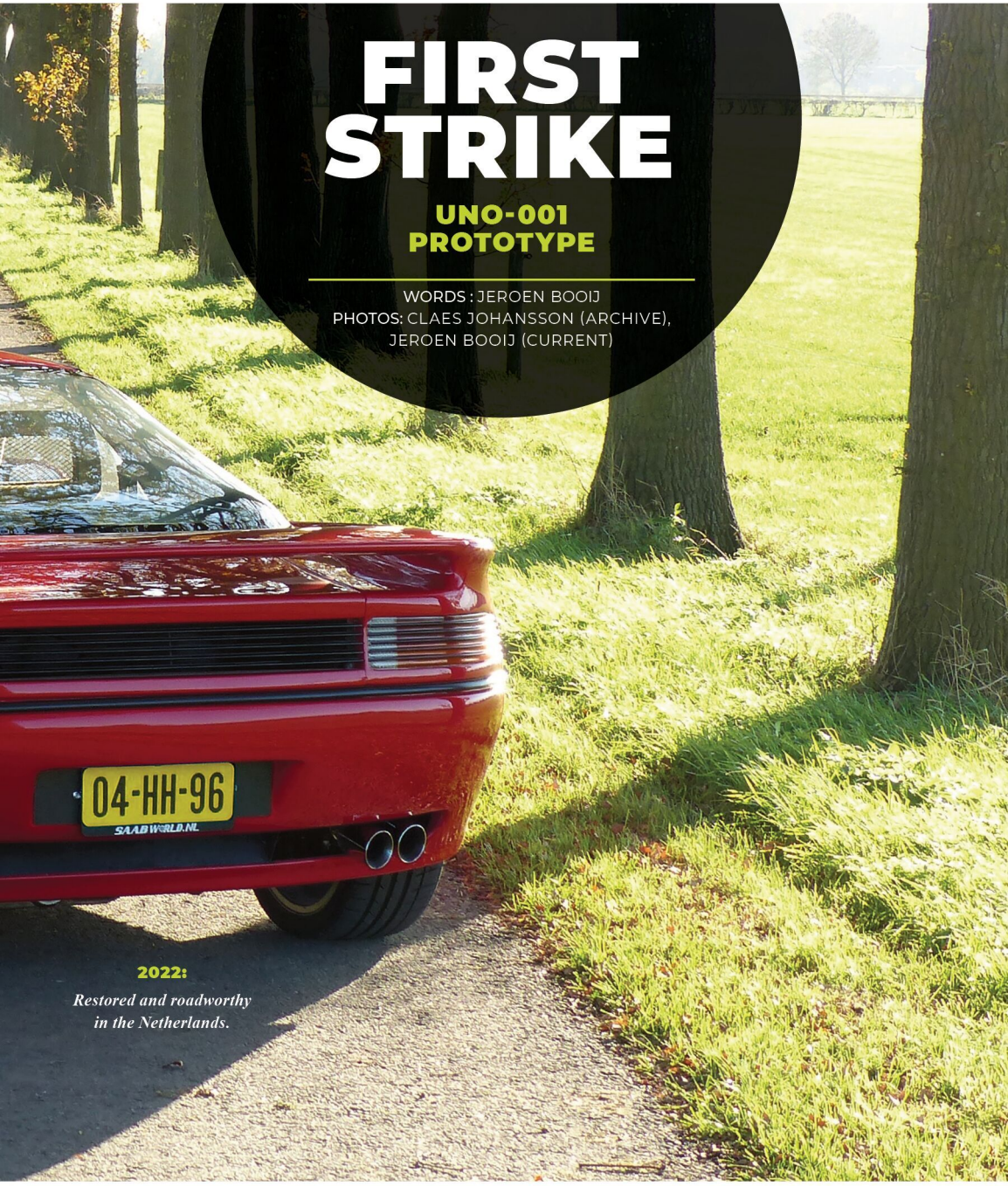
In 1998 the car was acquired by Dieter Dressel. Nine years later Dressel and AD 9 celebrated the centenary of the Brooklands track by visiting the test track on parts of the old concrete strips operated by Mercedes. ♦

There was no Swedish sports car at the end of the 1980s, but one nearly made production. The Uno 001, based on Saab Turbo mechanicals, did make headlines in Sweden but remained a one-off. What went wrong?

FIRST STRIKE

UNO-001 PROTOTYPE

WORDS : JEROEN BOOIJ
PHOTOS: CLAES JOHANSSON (ARCHIVE), JEROEN BOOIJ (CURRENT)



2022:
Restored and roadworthy in the Netherlands.

1980s styling is obvious, but the rest of the car isn't.

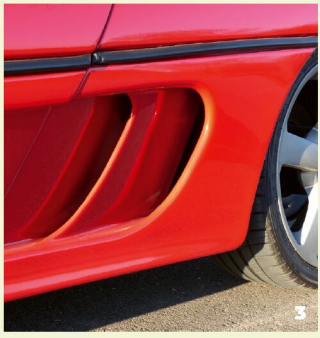
SWEDEN is a solid country, where solid people build solid cars. And with two major names in the motor industry – Saab and Volvo – it is perhaps a surprise that the number of cottage industry car manufacturers, low-volume constructors, and tuners has always been relatively low. There are of course exceptions, and the car you can see here is a prime example. As a matter of fact, this is the sports car that could have put Sweden on the map, decades before Christian von Koenigsegg unveiled his plans. It is genuine Swedish automotive history, which can now be found in the showroom of SaabWorld in the Netherlands, a company run by super Saab enthusiast Thom van der Wiel. Some three years ago he bumped into the unique car more or less by chance. He didn't hesitate; he picked it up in Sweden on his six-wheeler Saab auto carrier and brought it over to his shop. Van der Wiel still seems surprised about that: "I didn't even know of this car's existence myself."

100% SWEDISH

That also went for Swedish car enthusiasts back in 1989 when rumors of a well-built and good-looking sports car came about, created in a workshop in the provincial town of Linköping, with grand plans for series production, too. The euphoria was great. Authoritative motoring magazine Technikens Värld headlined "A real Swedish sports car" on its cover. "Sweden's new sports car!" wrote Swedish sports car magazine Bilsport. The unveiling of a low and bright red car, 100% Swedish, with centrally placed engine and the promise of 250 horsepower had just taken place at the head office of the Alfa Sparbanken in Linköping – yes, a bank. "A somewhat important location," wrote Bilsport's editor, Gert Larsson, about what seemed to be an odd place for a sports-car unveiling. But he added that it was a "stunningly beautiful sports car," too. And about its sudden arrival: "Great things happening can also happen in silence."

MAKING HIS FORTUNE

Who was behind this project? It was a question that occupied the magazine's editors just as much. Because it wasn't the professional designers from Gothenburg (Volvo) or Trollhättan (Saab) who were responsible for this sleek sports car, but Uno Johansson, a loner from a provincial town. Johansson turned out to be a neat, somewhat greyish Swede of 51 years old who'd worked for a large car dealer in the east of Sweden for many years. He seemed difficult to fit into the picture of a trendy sports-car builder. Or did he? Johansson had a background in the body workshop and parts warehouse of a large dealer. But it was in his spare time that he got his best ideas, a number of which he would patent – bike carriers for example, but mostly straightening machines. Johansson turned out to be a true inventor. After its introduction in 1973, his Car-O-Liner straightener with a mechanical measuring system would soon become the standard for body repair shops. The electronically operated Car-O-Tronic that followed later expanded the success even further, and not just in Sweden. Johansson's repair benches were sold all over the world. By the end of the 1980s, he sold his business and made his fortune, while having only just passed the age of 50. But what does a true builder and inventor do then? Of course: he goes on building and inventing. As a matter of fact, the Swede had already unfolded a plan a few years earlier. Johansson may



1 Saab turbo now placed east-west and driving the rear wheels.

2 Short exhausts give lovely noise.

3 All of the bodywork is made in steel.

4 Recently fully reupholstered interior in original fabric.

1 You may recognize some Saab parts inside, too. Switches, stalks, and that gear lever.

2 Spaceframe elements of round tubing well visible here, Crumple zone elements at front.

3 Porsche and Ferrari inspired Johansson but his car could also be taken for a Lotus or Pininfarina concept?

Even the subtle rear spoiler is hand made in 1.2 mm steel.

have become the king of the straightening machine, but he really wanted to become known as Sweden's first manufacturer of sports cars.

SPACEFRAME/ BACKBONE CHASSIS

Certainly Saab had had its Sonetts, but that had been ages ago, and Saab had become known mostly for solid saloon cars. Johansson was going to do things differently, and he started sketching. His car had to be a two-seater with a centrally placed engine. He made a model and came up with a name. Laguno was considered, but in the end it became just UNO, his name in capitals, simply with 001 as model designation. It was the start of an exciting new project. The design of a backbone chassis with spaceframe elements, made of round and square tubing, was next, and the basic shapes of Johansson's dream car had now been determined. With his experience as a sheetmetal worker and machine designer, it had to be a safe and clever chassis. Johansson provided it with crumple zones of his own design at both front and rear. Of course, all the technologies used had to be Swedish. Johansson's choice fell on the Saab 900's 2.0-liter 16-valve turbocharged engine. It was a real icon, and 100% Swedish, too. After all, it wasn't until later, in 1989, that General Motors got involved in Trollhättan. Suspension, brakes, and steering were also sourced from Saab. With the engine and gearbox now mounted at the rear, an ingenious system of rods had to be designed to operate the gear lever from the cockpit.

HAND FORMED IN STEEL

Over to the bodywork. Johansson said he was inspired by Porsche and Ferrari, and the latter can be recognized mostly at the back of his creation; you wouldn't be the first to see a Testarossa in it. But it also resembles a Lotus concept from the same period. The fact is, however, that it is remarkably well made and that the sheetmetal parts fit together beautifully, which is so very often a real obstacle for the small manufacturer. It becomes even more remarkable when you know that all the sheetmetal parts – 25 in total – have been hand-formed from 1.2-millimeter-thick sheet steel, from the round bumpers to the air inlets and from the rear spoiler to the doors, which allegedly each weigh 47 kilograms without glass. Even the dashboard and the door panels inside are made of steel. Knock on it and be amazed: a real craftsman has been working here. Look at the car from both sides and you might also notice that the B-pillars are not identical. There is an air outtake on both the left and the right, but the right-hand one is placed differently and has five fins. A mistake, or an exercise to see which one fit best? In fact, all those sheetmetal parts were bolted onto the chassis frame and could all be changed within two hours. That, too, was undoubtedly a piece of bodywork experience.

FIBERGLASS OR KEVLAR

Of course, all that steel had its influence on the car's weight. Once on its wheels and with all the glass specially made by Pilkington was fitted, the UNO 001 came to a total weight of 1,400 kilograms. That's 200 kilos more than a Saab 900 Turbo and far too much for a sports car. But this was a prototype, and Johansson intended to equip the production version with body parts made of fiberglass or Kevlar. His aim was to put a 900-kilogram car on the road, but it was not that far yet. According to various articles, Johansson had invested three million Swedish crowns of his own money in the project. Converted into today's Euros, that's almost 275,000, but no doubt even more back in the late 1980s.

TOO FEW INVESTORS

But the brand new sports-car manufacturer also reported that both Saab and Volvo showed an interest and that there was a plan ready to appoint Saab dealers in major cities as service points. The question remains what the Sparbanken Alfa in Linköping had to do with it. Most of that is shrouded in mystery, although one report announced that Johansson would need another year and a million Swedish crowns to get the car ready for production. The Mantorp Park circuit in Östergötland was already booked for testing. But wait a minute: was it a million or ten million crowns? Because according to the Swedish press at the time, the first 20 cars would go to investors who would put in 485,000 crowns each: just under 10 million. With the uncertainties of the project it seems that there were simply not enough Swedes with purchasing power to be found to invest in the new Swedish sports car. For almost 500,000 crowns, you could also buy a fully equipped Porsche back in 1989. And then you didn't have to worry whether it worked okay and that you would receive accurate assistance if it did not. According to one source, there were two candidates who actually paid for an UNO, but they got their money back when it became clear that there were too few investors to start production.

A SECOND TWO-SEATER

And so, shortly after its debut, UNO 001 became forgotten. Johansson never even put the finishing touches to his dream car and never even road registered the prototype. He didn't give up completely, though. A little later, our man from Linköping came up with a completely new sports-car project. Again this was a two-seater with central Saab engine, but now under the name Catlin. This car made its debut at the Frankfurt auto show in 1991 but actually looked less attractive. And again it suffered the same fate as Johansson's earlier prototype. The Catlin now spends its days in a museum in southern Sweden. UNO 001 was sold and in a short period of time had three owners, who didn't really know what to do with it either. The car didn't get any better over the years. It wasn't until Lars-Olof Wennergren, an engineering teacher from Saab-town Trollhättan, took over Johansson's prototype that light could be seen at the end of the tunnel.

BODY-OFF RESTORATION

Wennergren decided to treat the car to a body-off restoration, improve it where necessary, and make it ready for use on the road. It took him more than two years to do this. All the steel body parts were taken off; the chassis frame was sand-blasted and repainted. The turbo engine was overhauled, while the gearbox is now mated to the rod mechanism of a Saab 9-5. Wennergren installed a slightly lighter turbocharger and a more modern engine management system with direct injection to meet the more stringent requirements. New ventilated discs were installed front and rear, as well as a catalytic converter coming from an Opel Zafira, the crankshaft sensor from a Volvo 740, and the oil cooler from a Saab 9-5. For 13,000 crowns Wennergren ordered identical new glass from Pilkington, just as he sourced new Koni shock absorbers. He completely reupholstered the interior with new beige Apolla fabric, similar to what was originally fitted. The original electric side window motors appear to have come from Citroën, so he replaced them with Saab ones. He succeeded in something that Johansson never managed to do: get

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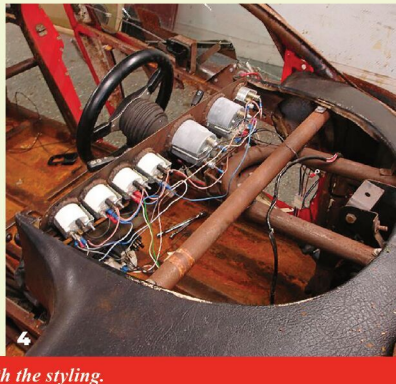
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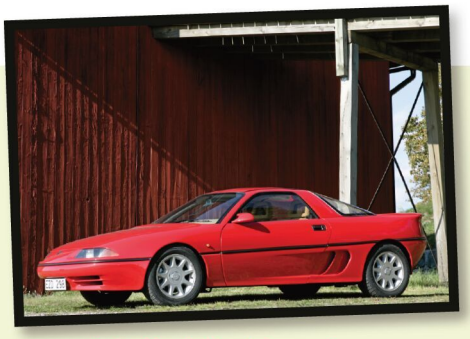
1 The 16-valve engine in its original guise. 2 Playing with the styling. Note Testarossa-esque slats… 3 …and different ideas for the headlights. 4 Backbone chassis with spaceframe elements visible here.

the car road registered and fitted with Swedish license plates. Next, Wennergren took the prototype to a number of Saab festivals and local events, but he enjoyed the restoration more than the driving. After nine years he decided to put UNO 001 up for sale.



Praised by the Swedish press but not by Swedish buyers.

PRIVATE MUSEUM

Not everyone noticed his advertisement, but Thom van der Wiel did. The Dutchman did not hesitate to contact Sweden, but he was told that the car had just been sold to an Englishman. That's bad luck, because two weeks later he was going to be in Sweden anyway and would have loved to take the unique sports car with him. But once he was there and shortly before the return journey began, he received a call from Wennergren: the Englishman dropped out because he was afraid that he would not be able to get the car on British plates. Van der Wiel drove to the owner's home in Trollhättan without hesitation. What kind of man did he find there? Van der Wiel: "He was a real mechanic, but not one of the socially handicapped kind. He was about sixty years old and lived in an ordinary residential area, with a garage next to the house. That was his private little museum where the car was parked." Wennergren realized that the Dutchman had his Saab heart in the right place. Van der Wiel: "It was limited contact, because of the language barrier, and it was also a pity that I had so little time, because I had to catch the ferry back. But I liked it straight away, this car was like new, and I was really attracted to its own place in Saab history."

"HAMMERBLOW SOUND"

And how about those registration problems? Van der Wiel: "It was given Swedish type approval in 2006, so it really can be registered here, too. I drive it on garage plates every now and then and do enjoy it. Perhaps one day I will sell it on. Unlike its previous owner, I don't have much time to drive it. He had it as his only car and it had become his life's work." But today Van der Wiel takes all the time he needs and points out the great number of recognizable Saab features on the sports car: wishbones, brake calipers, brake reservoir, petrol pump, tank flap, and filler mouth. But also the gear lever, fresh air openings, ashtray, heater panel, and the center section of the dashboard. Recognition goes perhaps even more to the sound once the turbo engine is started – 'that hammerblow sound' in Van der Wiel's words – recognizable out of thousands as so typical of Saab. But contrary to any Saab 900 saloon, the UNO 001 sputters and pops when you release the gas and is a lot noisier due to the short exhausts. The articles from 30 years ago talk about 250 hp of power, but Van der Wiel estimates that it comes with the standard output of the two-liter turbo engine: 175 hp. "I don't think it has been tweaked or tuned. But if you want, I can give it an extra 75 hp within an hour. Maybe that would be fun after all..." ♦

Technical Data

UNO 001 PROTOTYPE (1989)

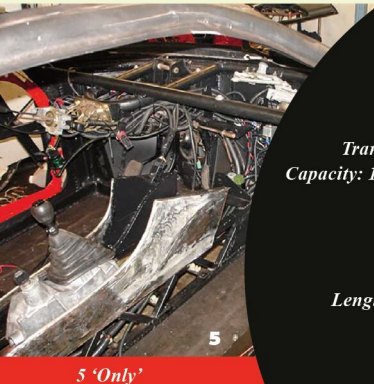
ENGINE:

16V four-cylinder turbo
Transmission: Rear wheel drive, 5-speed manual gearbox
*Capacity: 1,985 cc • Maximum power: 184 kW / 250 hp at 6,000 rpm**
*Maximum torque: 320 Nm at 3,000 rpm**
Top speed: 250 km/h • 0-100 km/h: 6 sec.**

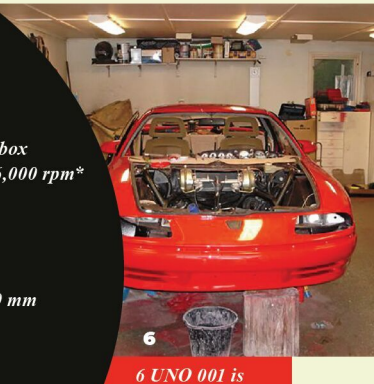
DIMENSIONS:

Length: 4230 mm • Width: 1760 mm • Height: 1180 mm
Wheelbase: 2500 mm • Weight: 1,400 kg
(production model approx. 900 kg)

Price: not announced
(production model: 485,000 Swedish crowns)



5 'Only' 33 years old but fully restored.



6 UNO 001 is a unique piece of automotive history.

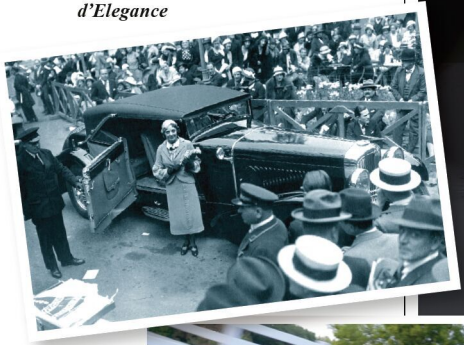
* DATA FROM 1989 – PROBABLY APPLICABLE TO THE PLANNED PRODUCTION VERSION

CENTRAL THEME:
ELEGANCE

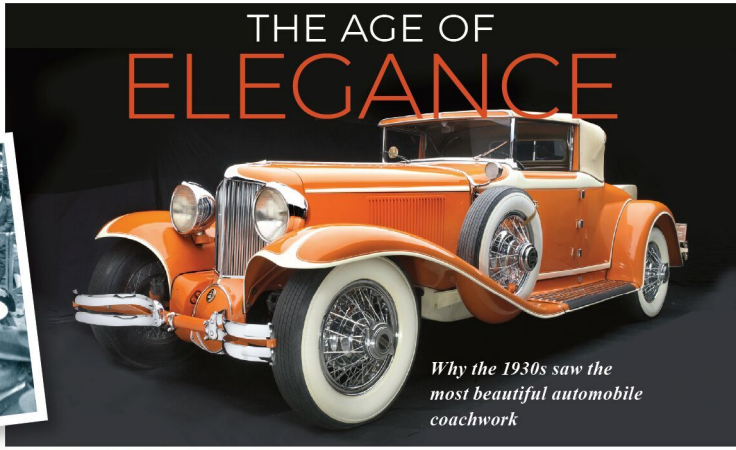
RUDOLPH VALENTINO's VOISIN C5
SILVER STAR ICON

BEAUTY IN METAL

History of Concours d'Elegance



THE AGE OF ELEGANCE



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1956 Continental Mark II Convertible

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