INSIDER



A Love for Invicta

CHILDHOOD DREAMS COME TRUE

TOWN & COUNTRY

Chrysler's Wondrous Woody

The House of a Rising Son

An Interview with Designer Ken Okuyama

THE ROAD TO BEST OF SHOW

How We Select Our Winner

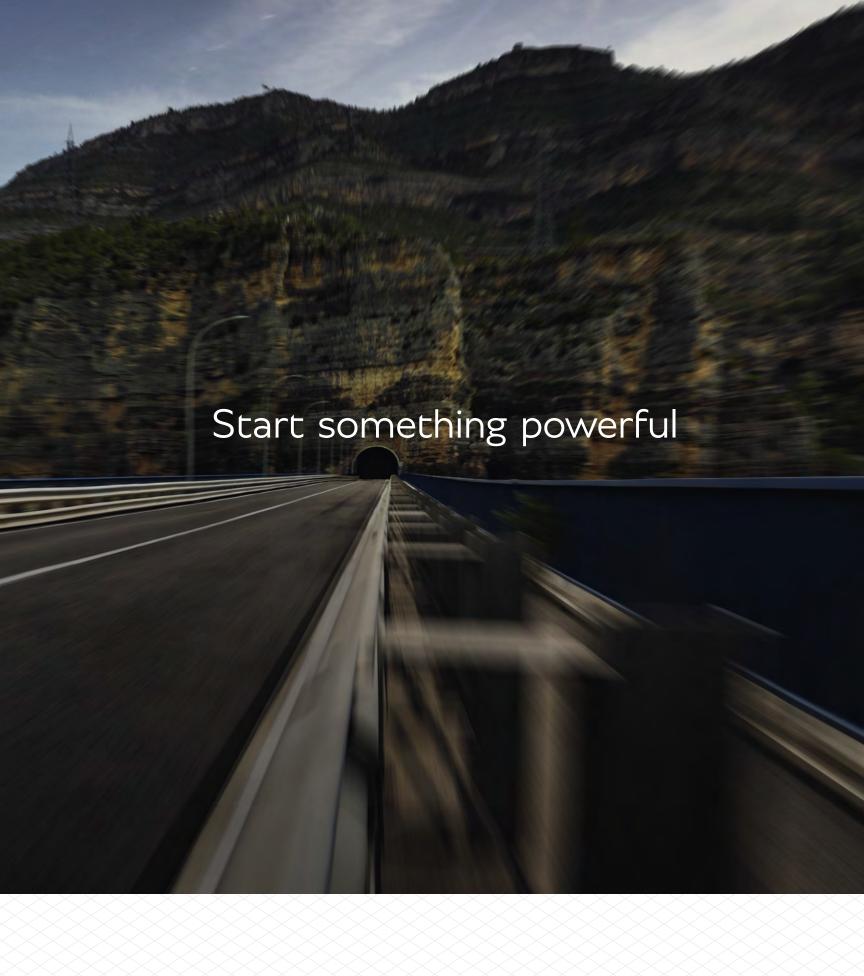


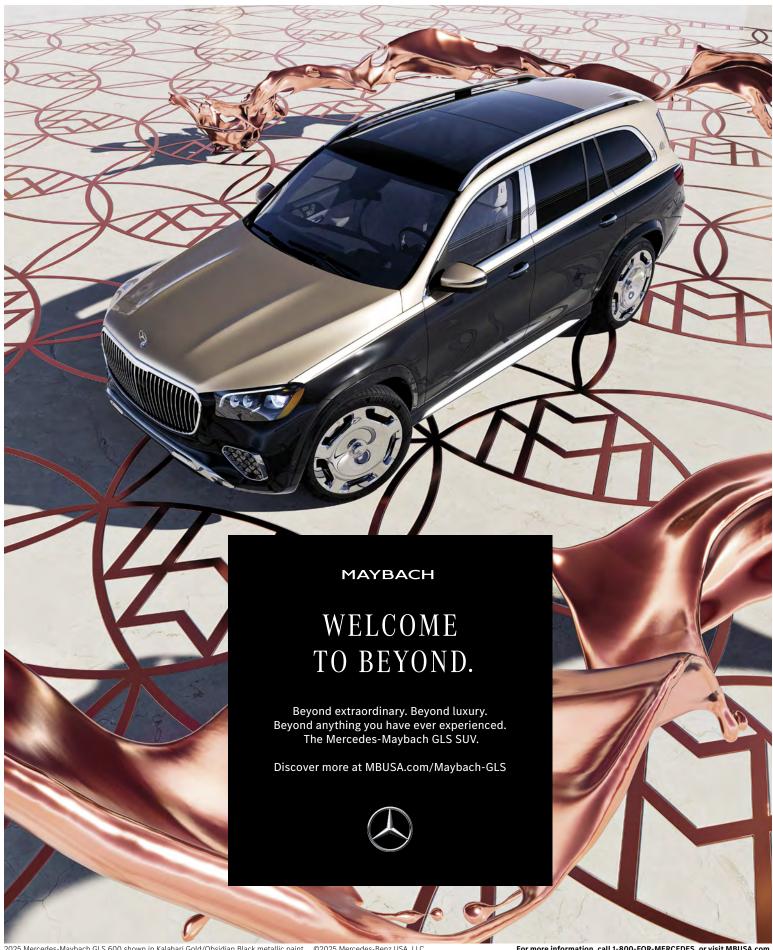
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On the Cover

Steve Hamilton pilots his 1932 Invicta S Carbodies Tourer along Highway 1 on the 2015 Pebble Beach Tour d'Elegance. Photo by Kimball Studios.



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These are complicated times for car lovers.

For years now, for decades in fact, the price of high-end collector cars has been almost consistently on the rise dramatically so. And this has changed the way many people think about them. Cars have shifted from being objects of desire to objects of value. They have become financial instruments of trade, tangible assets used to diversify prestigious portfolios, historic hedges against inflation. They have been said to be "wise investments."

Protecting an investment involves managing risk, of course. So, many great cars have left the road and moved indoors, where they are exhibited in more static displays in private collections and public museums or simply tucked into the corner of a garage.

But times change.

Car values have been in flux over the past year or two or three; they are no longer consistently going up. So there is renewed financial risk in holding on to cars as assets.

I'm not a big fan of risk, but I know it often leads people to rethink their plans and priorities. There's no doubt that some cars will be sold or traded for alternative investments. But for those of us with a true heart for cars, perhaps the changing times serve as a reminder of all that we truly love about these meant-to-be-mobile creations.

Risk calls us to remember that cars are actually cars.

Cars entice us with all that they are and all they can lead us to be. They seduce us with the roar of an engine revving, the magnetic pull of navigating the perfect line through a

tight curve, the flash of scenery passing at speed—and the joy of sharing these moments with others.

Those of us who love driving old cars have already had to make our peace with a certain amount of risk. Car parts do fail, often at inauspicious times. Accidents do happen. And our progress is often delayed—at least for a time. Sometimes, the process of sorting out a car seems unending, but it is so worth it once sorted.

On our tour of the South Coast of England, which you will read about in this Insider, the AC 428 Frua Convertible of Steve and Kimmy Brauer was not entirely reliable; they spent a lot of time struggling to get it running right. The reward came later in the fall, when Kimmy and I drove the AC on the Ladies' Tour in Spain, and it ran perfectly.

Martin and I have, of course, had our own encounters with car trouble. The hills of the London to Brighton Veteran Car Run proved too much for our 1904 Lenawee one year, when the engine caught fire and turned the underside of our seat to embers just miles before the finish line. And in Italy, while on the Mille Miglia, a bad driver once forced us off the road and into a ditch. . . . Accidents do happen to even the safest of drivers.

But we love life on the road—and cars make that life possible. Cars also connect us to so many wonderful people; they draw us together via races and rallies and concours.

I am dismayed by the thought that there may come a time when taking these great old cars out for a spin is no longer an option. So I am grateful for each and every person who fights against that possibility by truly appreciating their cars as cars, using and enjoying them, and sharing them with others, rather than focusing on how the cars are appreciating in value.

Despite the risk, or perhaps because of it, I hope more people pull their cars out of the garage, dust them off, and drive them. And I hope more than a few of you continue to choose to share them with others here at the Pebble Beach Concours d'Elegance.

This event exists because of you and for you, and your love of cars.

Many thanks,

Sandia Button

Sandra Button

Chairman



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Pebble Beach Company Lagorio Archives, with particular thanks for the work of photographer Julian P. Graham and William C. Brooks

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Road to Best of Show: Deema Barsky, Kimball Studios, Sherman Chu

17-Mile Drive: Neal Hotelling Archives, Pebble Beach Company Lagorio Archives, Kandace Hawkinson Archives

England South Coast Tour: Concours of Elegance, Kate Constantin

Hampton Court Concours: Concours of Elegance, Kate Constantin

Virgil Exner: Peter Larsen

For the Love of Invicta: David Ayre Cars, David Ayre Archives Chrysler Town & Country: Kimball Studios, Steve Burton, Maurice Ambler/ Getty Images, Michael & Barbara Malamut/Malamut Auto Museum, Robb Hallock, Alan W. McEwan

House of a Rising Son: Ken Okuyama

Celebrating Japanese Cars: Dave Marek and Honda Archives/Pininfarina Archives, Kimball Studios, Robert Ellis

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PORSCHE



THERE IS NO SUBSTITUTE

THE ROAD TO

BEST OF

At Pebble Beach



HOW WE SELECT OUR WINNER



Left: Dawn Patrol crowds greet the iconic 1936 Bugatti Type 57SC Atlantic that won Best of Show at Pebble Beach in 2003.

Opposite: The historic 1935 Duesenberg SJ Speedster known as the "Mormon Meteor" pulls onto the Concours show field on its way to a win in 2007.

From a bird's eye view, looking over the competition field on a Pebble Beach Concours Sunday, the contenders for Best of Show are many. For any given car, the path to victory might seem almost insurmountable—something that can only be navigated with help from above, or more than a pinch of good luck.

But the Road to Best of Show is actually clear and well-defined: A car must first win its class, and then it must garner the most votes among class winners to come out on top.

The victor is determined by a tally of ballots: "We simply count the votes," says Chief Judge Chris Bock.

Still, rumors abound. There are supposedly fees to be paid, the vote is said to be a matter of "politics," people even whisper about secret signals.

Someone once suggested that Chairman Sandra Button had telegraphed her preference for a car by dressing to match its color. Another felt the flowers around the Awards Ramp were chosen to highlight a specific car.

To set rumors to rest and be transparent, we want to explain exactly how we select our winners.

It's All About THE CAR

Everything begins with the car. "We judge the car, not the owner," stresses Concours Chairman Sandra Button.

All that has happened in a car's life—from its design and creation, through shifts in ownership and use, efforts at preservation or restoration, right up to the present and its presentation on the show field—impacts how it will do at Pebble Beach.

Originality and authenticity are crucial. Our Concours Selection Committee and Judges want to know that a car is real, that it is true to itself. They want clear evidence that a car existed in its earliest days just as it presents itself today. "It often boils down to authenticity, determining if a car really is what it is supposed to be," says Button of both the selection and judging processes for the Concours.

Of course, a Pebble Beach Concours car must be more than real; it must have great historic significance or be the epitome of style—"After all," Button notes, "we are a competition of elegance."

Elegance is said to be timeless, but tastes and desires do change. Back in the 1950s, when the Pebble Beach Concours began, a limousine with separate chauffeur compartment was considered the height of luxury, but over the past several decades more sporting cars have become highly desirable. Accordingly, our show field now includes more postwar sports and competition cars. The date range of cars shown has actually expanded in both directions—from early antiques to nearly new concepts, as seen in our recent wedge class. New communities of collectors have been showcased. And, in keeping with the emphasis on originality and authenticity, there is growing space and appreciation for preservation cars.

Preservation and restoration efforts should be in keeping with a car, and overrestoration is to be avoided. "Some collectors today go to great lengths to undo the polish and 'perfection' of over-the-top previous restorations," notes Chief Honorary Judge Steve Brauer. "The key is to restore without renovation. Better than original is not better!"

ROAD TO BEST of SHOW

"Our judging process really starts with the selection process."—CHRIS BOCK, CHIEFJUDGE

When discussing a car's originality and authenticity, we look to its first decade of life. If changes were made to a car's mechanicals or its body at the request of an owner in that period, particularly if the work was done by the original manufacturer or a coachbuilder of note and there is clear record of it, we accept that.

We also acknowledge the many changes that racecars often go through as they are re-dressed for new races, rebuilt after being damaged, or revised to meet changing race rules or remain competitive. Accordingly, we allow race cars to be restored to a particular moment in their history.

No matter the category, make, model, or style, a car must be great to do well.

THE **Application PROCESS**

Car entry application forms are distributed in November and are due by the first week of January. These forms are sent automatically to recent Concours entrants, judges, and restorers. Others can send us information and images of the car they wish to submit, and we will send them an application form if the car is something we might consider. When completing the application, make the case for your car's authenticity, including important historic photos and documents that detail anything that distinguishes it from similar models or speaks to its importance. Perhaps your car is a prototype with unique features. Perhaps it was custom ordered to fulfill specific desires. Help our Selection Committee and Judges understand your car, particularly if it is relatively unknown. Keep in mind the fact that our Judges have a limited amount of time on Concours Sunday, and they need to focus their attention then on determining the authenticity and condition of each car. Their research must be done in advance.

Pay particular attention to the application's listing of the special features and regular classes being offered. "Sometimes people don't understand why their car isn't accepted," notes Selection Committee member Julius Kruta, "and it's not because they don't have a great car—quite the opposite might be true. It just didn't fit that year."

Our event takes place in the latter half of the Concours year, yet we strive to showcase a fresh field of cars. So we do not allow cars competing at Pebble Beach to be shown elsewhere in August prior to our event (apart from an appearance to race at the Rolex Monterey Motorsport Reunion), and we rarely agree to showings at other major concours earlier in the year. And after cars are shown at Pebble Beach, we generally won't invite them to return within a 10-year period unless needed for a special display.

BEST of SHOW At Pebble Beach

Find a Great Car OFTEN YEARS IN ADVANCE

The Pebble Beach Concours d'Elegance is a competition of automotive elegance and excellence. The cars shown here are salon beauties, technical trendsetters, and racing greats. They are significant. They matter. Select a car with this in mind—and make certain it is original and well preserved or able to be restored to itself.

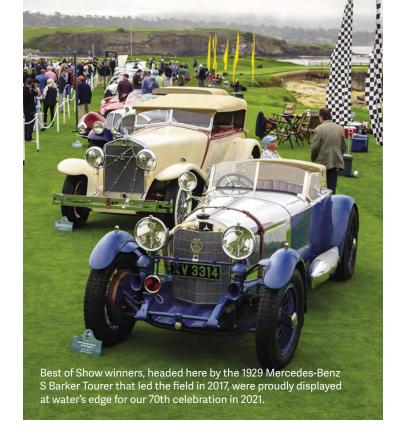


It is perhaps important to confirm that we don't charge an entry fee for cars to apply for or compete in the Concours; we simply want to be able to showcase the very best cars. Our entry application packet does include a separate form inviting contributions to our concours charities, but please note that donation information is not shared with our Selection Committee or Judges, so it doesn't impact their choices.

THE Selection PROCESS

Our Selection Committee, which Sandra established in the fall of 2005, pulls together just over a dozen people with expertise related to a variety of marques and eras and events, asking them to vet car entry applications. The vetting process begins as soon as the first entry application is received in late fall and continues until the final car entry is accepted or declined.

"Our judging process really starts with the selection process because we want to make sure the cars are what they present themselves to be, that they are authentic and original," says Bock. Adds fellow Selection Committee member and Chief Class Judge Peter Hageman, "We've stressed originality to a higher level at Pebble, so the vetting process is greater and I think the quality is better. Quality doesn't mean the shiniest car or the one with perfect trim. It means the best comes forward. The best may be a less-than-perfect car but a better car."



The Selection Committee meets together as a team in mid-February to review each application one-by-one, discussing them and making an initial recommendation as to which cars to accept and which to decline. Over the following weeks, any queries raised amidst the meeting are researched and set to rest, and any additional cars needed to fill gaps in a class are sought.



Prepare it for the Pebble Beach Concours

Preservation and restoration efforts should be in keeping with the car. Do your research, tracing your car's history, gathering documents and photos. Then find the right mechanics and craftspeople to undertake all that needs to be done.

Submit an Entry Application Due by Early January —

Entry applications go out in November and are due by the first week of January. Note the featured and regular classes being offered in a given year to determine if your car might prove to be a fit, read through the rules, then make the case for your car, noting what is significant and providing historic documents and images as well as current photos. Keep in mind the fact that our Judges will have a limited amount of time on Concours Sunday and need to focus their attention on determining the authenticity and condition of each car.

ROAD TO BEST of SHOW This 1954 Ferrari 375 MM Scaglietti Coupe made history in 2014 as the first postwar car in over four decades to be named Best of Show at Pebble Beach.

In part, it is a numbers game. The Concours competition field comfortably holds about 220 to 230 cars, depending on their size. And in the time allotted, most judging teams can handle a maximum of eight to nine cars. This allows for 26 to 30 classes of six to eight or nine cars.

Ultimately just 10 to 20 percent of entries are accepted. "Some classes have hundreds of cars vying for a spot, so it is much more difficult," notes Button. "In other classes, fewer cars were created or have survived, the cars are more rare, so you have a better chance of getting in. It's all about the car. Whoever has the car at a certain time is simply the steward for that moment in time."

THE **Judging PROCESS**

In the early days of the Pebble Beach Concours, Judges would work their way around the show field, often with champagne in hand, amiably taking in all that they saw, then gathering to chat and make decisions. Although serious, it was a social occasion. Chief Judge Lucius Beebe held court, and he had a clear preference for Rolls-Royce.

The more robust and less biased two-tiered judging system that we utilize today was initiated in 1972, when Co-Chairmen Lorin Tryon and Jules "J." Heumann took to the helm of the Pebble Beach Concours. Under this system, Class Judges with expertise in a specific marque, era or type of car make their assessment first, focusing on the authenticity and function of cars in a specific class and

Cars are Vetted & Selected DECEMBER THROUGH MARCH

Entry applications are vetted by a Selection Committee of automotive experts, which then meet together in mid-February to discuss the cars one-by-one and make their initial recommendations. Ongoing concerns are researched and additional cars are sought if needed in the ensuing weeks.

Class Judges Get Their Assignments APRIL & MAY —

As the car selection process is completed and classes firm up, Class and Chief Class Judges are assigned, and they begin their research.

Pebble Beach Tour d'Elegance THURSDAY PRIOR TO CONCOURS

The Pebble Beach Tour d'Elegance is much more than an enjoyable spectacle; it offers our Judges a first look at the cars, whereby they begin to determine their favorites. It also serves as a tiebreaker in the class competition, often determining which car wins and goes on to compete for Best of Show.



determining First, Second, and Third place. Only the class winner moves on to the Winner's Circle to compete for Best of Show, which is selected by a simple ballot.

Initially Class Judges often utilized judging forms created by car clubs centered around various marques. But by the mid-1980s, most judging forms centered around the notion of a 100-point car, whereby each car started with a score of 100 and points were deducted for any fault. The forms we use today still start with a score of 100, but after faults are deducted and points tallied, our Class Judges are asked to assess the whole of a car for its elegance, adding points accordingly. "Because this is Pebble Beach, several cars often get a perfect 100-point score," notes Selection Committee Member and Chief Class Judge Ken Gross. "So oftentimes it all boils down to these last few points, where we are really comparing car to car to make a decision."

The definition of elegance has also been revised in recent years to include not just the visual impact of a car but its history and significance. This makes room for race cars and preservation cars to be part of the equation.

In recent years, the Pebble Beach Tour d'Elegance has also played an important role in determining Class winners.

The Class Competition CONCOURS SUNDAY -

On Concours Sunday, at 8 am, just over 100 technical judges take to the show field to assess the cars in each class, focusing on their authenticity and making certain they fully function. The competition is fierce and cars often score a perfect 100 points, so additional points can be assessed for elegance in all its forms, whether relating to visual impact, history, or significance.

Instituted in 1998 to emphasize the fact that cars are made to be driven, the Tour offers entrants, judges, and viewers alike their first glimpse of cars competing in the Concours. "Some owners want to make a first impression as they pull onto the Concours show field," notes Button. "But they shouldn't discount the importance of the Tour; that's when many people, including our Judges, begin to select their favorites." Moreover, the Tour serves as a tiebreaker in class competition; if two cars are tied in points allotted by class judges and just one of them has completed the Tour, that car moves on to the Winner's Circle to compete for Best of Show. "Only one car gets first," notes Selection Member and Chief Class Judge Al McEwan. "We don't allow ties."

While our Class Judges are at work, our Honorary Judges determine the winners of several special awards and assess the elegance of cars in several broad categories (Open, Closed, Convertible, Sporting). On a given Concours Sunday, a total of just over 100 technical Class Judges and 50 Honorary Judges are on hand.

Best of Show ballots ultimately go to the Concours Chairman, the Chief Judge, the Chief Honorary Judge, Chief Class Judges, and Honorary Judge Team Leaders. "They look only at the 28 to 30 cars in the Winner's Circle," says Bock, "so they don't need to worry about whether a car is correct, whether it is authentic. All they are thinking about is 'What makes my heart sing?"

The car that garners the most votes earns the ultimate accolade—Best of Show at Pebble Beach.

Best of Show Competition

Class winners move on to compete for Best of Show, which is determined by a simple tally of confidential votes by leading officials and judges. The top two to four vote-getters are pulled forward to the Awards ramp as our final Best of Show Nominees, then the winner is announced, and the confetti flies.





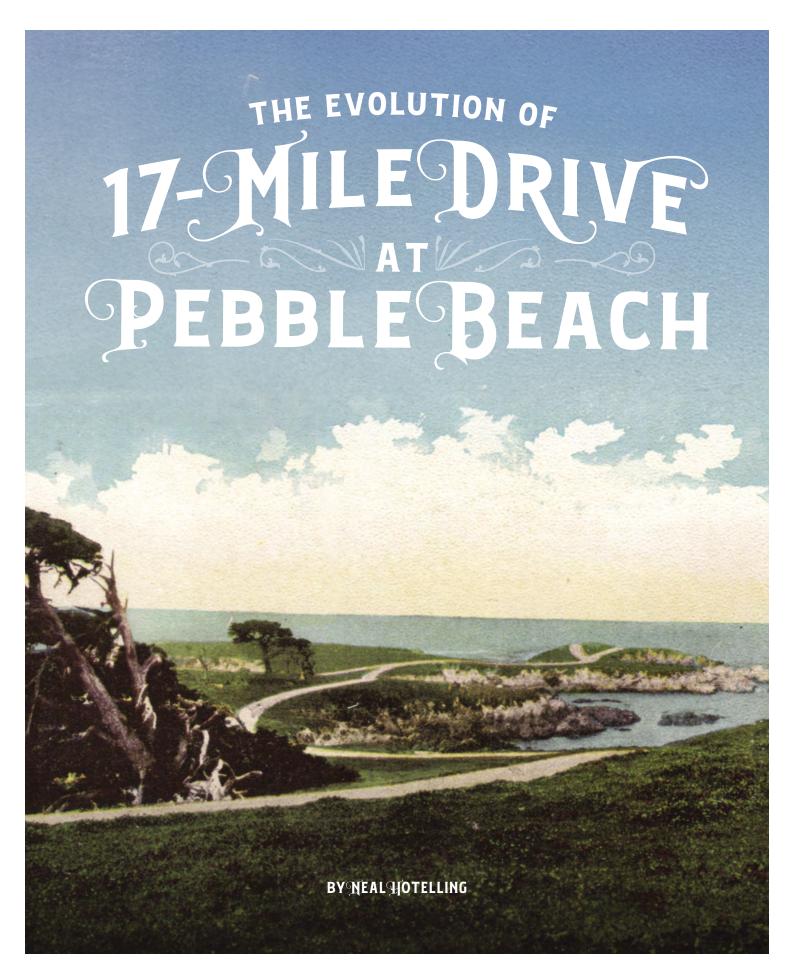
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EXPERIENCE EXTRAORDINARY

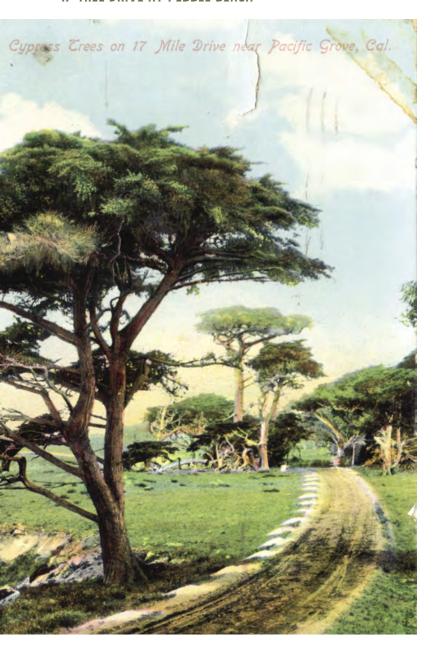
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CHRISTIE'S



17-MILE DRIVE AT PEBBLE BEACH



he world-famous 17-Mile Drive at Pebble Beach, one of the few privately owned toll roads in America, has collected tolls on automobiles for more than 100 years. While the history of 17-Mile Drive predates the automobile, it was the catalyst in a symbiotic relationship that both popularized automobiles and expanded

and improved the road system. It would also, eventually, inspire the creation of the Pebble Beach Road Races and Concours d'Elegance, and draws auto enthusiasts from around the world to Pebble Beach to this day.

Left: The early macadamized 17-Mile Drive wound through the cypress trees along the coast. Until 1927 part of the Drive (here and on the title page) was on today's Cypress Point Club lands.

Opposite page: Morse rerouted 17-Mile Drive in the early 1930s, to loop through Del Monte Forest, rather than from Hotel Del Monte and back. Local artist Jo Mora memorialized the change with this 17-Mile Drive Carte in 1935.

BEGINNINGS

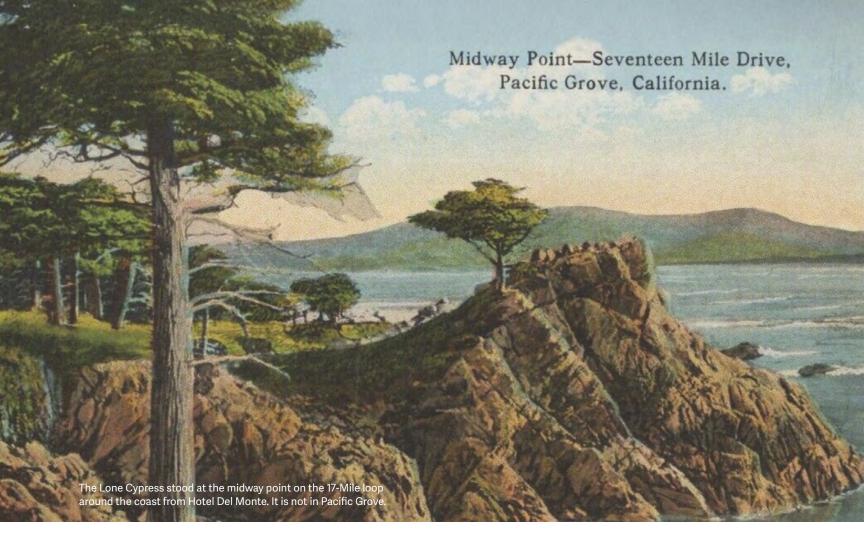
The 17-Mile Drive was created as an amenity for guests of the Hotel Del Monte, which opened just east of Monterey in June 1880. Both the hotel and its alluring scenic drive were built and operated by the Pacific Improvement Company, an organization incorporated in 1868 by the railroad barons known as "the Big Four"—Charles Crocker, Mark Hopkins, Collis Huntington, and Leland Stanford.

Their Central Pacific Railroad, completed in 1869, stretched across the Sierra Mountains from Sacramento, California, to Promontory, Utah, forming the western section of the Transcontinental Railroad System. Stanford himself had struck the golden spike heralding the line's completion. Their Southern Pacific Railroad, then under construction, ran west from Sacramento through the San Francisco Bay area, south to Los Angeles and San Diego, and east through Arizona to Texas.

The Big Four formed the Pacific Improvement Company to handle the side businesses they operated to serve and supplement their railroad interests. These included coal mines, lumber companies, and even the establishment of new cities along their rail lines. And in 1880, the company added the luxurious Hotel Del Monte to its holdings.

Construction of the hotel began in January of that year, and soon local land baron David Jacks approached the company with an offer to sell to it two large ranchos that comprised the Monterey Peninsula. On the largely undeveloped 4,400-acre Rancho Pescadero, Jacks was leasing an area on a southern cove to a Chinese fishing village (site of today's Beach Club). On the 2,600-acre Rancho Point Pinos, he was leasing land to another Chinese fishing village (site of today's Hopkins Marine Station) and had also set aside 100 acres for the young and struggling Methodist Pacific Grove Retreat Association. Despite the fact that Jacks was embroiled in a lawsuit over ownership of the larger rancho, the company purchased both properties in May 1880 for \$35,000, or about \$5 per acre.





The company immediately improved the fledgling development at Pacific Grove and made it profitable. Because of the land dispute, the company limited development on Rancho Pescadero, but it did send laborers to build a hard, macadamized road around the coastline. The scenic 17-Mile route from Hotel Del Monte soon wound around the Peninsula, passing through the newly dubbed Del Monte Forest, then climbing along Pescadero Canyon to the top of Carmel Hill before doubling back to the hotel.

We know from reports on the September 1880 visit of U.S. President Rutherford B. Hayes that the road had reached Cypress Point by then, and it was completed in 1881. A May 26, 1881, *Los Angeles Herald* story wrote of the cypress trees that "invest the Seventeen Mile Drive with a romantic association and a botanical charm which cannot be rivaled elsewhere on the coast or the continent." In just a few years it was being touted in newspapers around the world as "The Famous 17-Mile Drive."

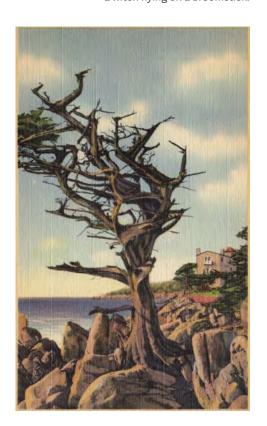
THE RISE OF THE AUTOMOBILE

By the turn of the century, change was afoot for the Pacific Improvement Company. Soon after Collis Huntington, the last of the original Big Four, died on August 13, 1900, the heirs of the Big Four agreed to sell the Central and Southern Pacific Railroads to E. H. Harriman and the Union Pacific Railroad—although other properties, including those in the Monterey area, were retained. Charles Crocker's son George had served as president of both the railroads and the Pacific Improvement Company since 1897, and to help offset the maintenance costs for 17-Mile Drive, he established the first toll for its use. Effective January 1, 1901, liverymen providing tours were required to pay 25 cents per person for everyone they brought onto the scenic drive.

The Drive was initially built for carriages in the horse and buggy era, but horse-drawn liveries soon faced competition. The Locomobile Company of the Pacific was established in San Francisco in the summer of 1900, and the following February, a Locomobile agent provided a

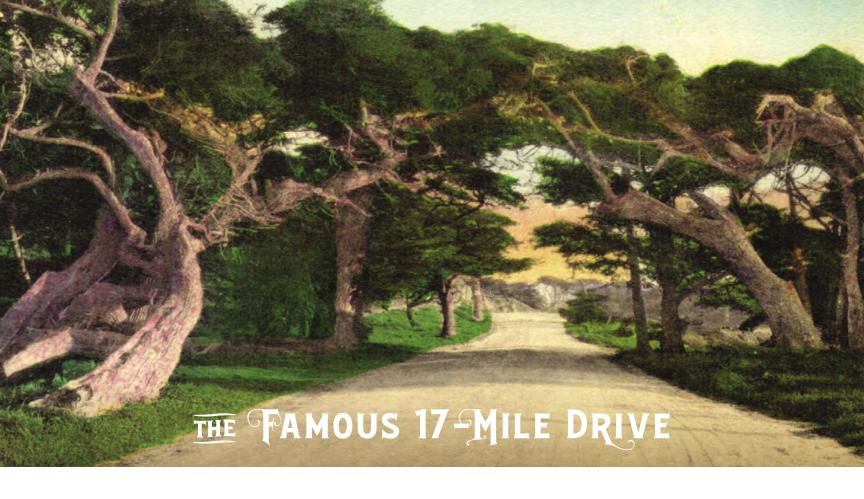
Right: This 1880s map shows Hotel Del Monte, just east of Monterey, and 17-Mile Drive wrapping around the Peninsula.

Below: The Witch Tree at Pescadero Point was so named because the last of the greenery in the aged tree resembled a witch flying on a broomstick.









demonstration of these steam-powered vehicles at Hotel Del Monte. Shelly Pickles of Monterey's Oak Grove neighborhood, adjacent to the hotel, took delivery of a Locomobile that March, and the March 23 newspaper reported, "Mr. and Mrs. Braunhoff of Philadelphia, who are touring California on a Locomobile, were among the week's visitors at Del Monte."

Horse-drawn carriages still held sway on the Drive through much of that spring and summer, as evidenced by the elegant six-in-hand carriage leading President William McKinley's entourage on a tour of 17-Mile Drive on May 11, 1901. But visitors increasingly opted for newer technologies; during his brief sojourn at the resort, the Grand Duke Vladimirovich, the playboy cousin of Czar Nicholas II, toured 17-Mile Drive by motor car on August 10. That same month, the company implemented speed limits for safety: on the hotel grounds, cars were limited to 6 mph, and on 17-Mile Drive, the speed limit was 12 mph.

At one point, even allowing automobiles on 17-Mile Drive at all was in question, and the company looked to its corporate attorney, Horace G. Platt, for advice. In addition to being a top lawyer, Platt was a loquacious wit and a member of San Francisco's Bohemian Club, and upon returning from a July 1902 automobile tour of the Drive,

he declared: "Well, some of the horses climbed the fences and some of them climbed the trees. But the courts have decided that the machines have the same rights on the road as the animals, so what are we going to do about it? The automobile has come to stay, and the horses have got to get used to it, that's all. We can't turn back mechanical progress just for a whim" (as reported in the *Monterey Sentinel* on July 25, 1902).

The Pacific Improvement Company hired Abraham D. Shepard as its new general manager later that year, and he issued an order allowing bicycles on the drive—but automobiles soon surpassed both carriages and bicycles there. So Shepard began promoting the good roads at Del Monte to the growing number of automobile enthusiasts. He added a service station with qualified mechanics to the resort's facilities.

Automobilists soon flocked to the roads at Del Monte. While President Teddy Roosevelt famously opted to trace 17-Mile Drive on horseback in May 1903, that August the Automobile Club of California sponsored an auto tournament at Del Monte. Drivers from the San Francisco Bay area arrived en masse at the hotel for a dinner on Friday, August 7; they toured 17-Mile Drive on Sunday; and on Monday they raced on Del Monte's one-mile oval track near the hotel, originally built for horse racing.



While horses had trouble just pulling a carriage up the hill along Pescadero Canyon, automobile enthusiasts enjoyed challenging their vehicles. By 1904, the popularity of 17-Mile Drive among enthusiasts was inspiring the construction of other scenic roads throughout Northern California. In promoting construction of Foothill Boulevard in Hayward, businessman A. De Camp wrote, "My opinion is that such a road is going to be a great success, like the 17-Mile Drive at Monterey. It would become a renowned drive. Go to Monterey and see what they have done with their drive there. It would be the same here."

The annual car races at the Del Monte track ended following a 1907 fatality, but auto rallies at Hotel Del Monte, with events along 17-Mile Drive, continued. The Hotel soon added "motoring" to its list of attractions, along with golf, tennis, polo, etc.

The California Automobile Club organized a rally around 17-Mile Drive on May 1, 1908, to greet the arrival of the Great White Fleet of the Navy's Atlantic Squadron as the ships cruised past Cypress Point. Club participants were enjoying an early breakfast at Hotel Del Monte when the call came that the ships had arrived. Drivers rushed to their cars and quickly drove to Pacific Grove, then





followed the ships into Monterey, rimming the harbor. The *San Francisco Call* reported "the line of automobilists numbered fully 300."

The land dispute that had delayed the development of Rancho Pescadero in 1880 was finally resolved in favor of the Pacific Improvement Company in December 1905, and in June of 1908 it began to construct additional roads in Del Monte Forest, with plans to create a residential community. As these roads neared completion, a new Log Lodge was opened just in time to host a grand barbeque for the 1909 July 4th holiday. Visitors were allowed to tour some of the new roads, and villa sites officially went on sale on August 1. Shepard called out scenic spots along the road, giving them names like "Huckleberry Hill"names that are still used today. Scenic Stop No. 1 became "Shepherd's Knoll" in the 1930s due to a misspelling; Shepard had named it "Shepard's Knoll," and when he retired in 1915, he tried to buy the site for a home—but the company declined.

By early 1910 Hotel Del Monte was advertising "Forty miles of unsurpassed scenic boulevards including the world famous seventeen mile drive," offering rental cars, and

showing automobiles in its print ads. That August, the hotel took delivery of a large and powerful 1911 Oldsmobile Limited to take guests around the resort's scenic drives. With a 140-inch wheelbase and a 706-cubic-inch inline 6 engine, the Limited was the most expensive vehicle offered by General Motors to that time.

It took just the first decade of the 20th century to transform transportation on the Monterey Peninsula from an equine-based system to an automobile-based one. The speedy adoption of the motor car was aided by the wealthy patronage of Hotel Del Monte and its superior scenic roads. Nevertheless, 17-Mile Drive was destined for more change.

ROUTE REVISIONS

The original 17-Mile Drive route went from the hotel through Monterey and then headed south to Del Monte Forest along David Avenue, entering the Forest Lodge Gate and proceeding down what today is called "Old Drive" to the Pacific Coast. Following completion of the new roads, in 1911 the company extended the main road in Pacific Grove to the Lighthouse and built a scenic route



Opposite page: Illustrator W. H. Bull's 1913 perspective of Del Monte's hold on the Monterey Peninsula. Just above Monterey, Bull calls out the 40 Mile Drive, which would lead through the hills of Del Monte Forest.

Left: Cars line the 17-Mile Drive, which in the early days was on the ocean side of the log lodge and its pergola shown here.

Below left: After fire destroyed the log lodge in December 1917, Morse replaced it with a more modern building and moved 17-Mile Drive to the inland side of The Lodge.



along the coast from there to Moss Beach, which is better known today as Spanish Bay. A new entrance, initially called Lighthouse Lodge, was added there.

Sales of the villa lots were not as swift as was hoped, and the hotel business was beginning to slide. But automobile traffic increased. To subsidize the maintenance costs of the fifty miles of private roads owned by the company, it instituted a toll effective May 1, 1913, for all motorized vehicles: 25 cents for motorcycles; 25 cents for 2- and 3-seat automobiles; 50 cents for 4- and 5-seat automobiles; and 75 cents for 7-seat automobiles.

Samuel F. B. Morse was hired to replace Shepard in April 1915, and he made many changes to improve profitability, including replacing the manager at Hotel Del Monte, closing and eventually dismantling the company's hotel in Pacific Grove, and limiting automotive livery companies to two preferred vendors who paid a premium to tour visitors along 17-Mile Drive. More importantly, in April 1916, Morse received approval from his board to begin construction of Pebble Beach Golf Links. This required realigning 17-Mile Drive inland between The Lodge and Pescadero Canyon to make room for the golf course

along the coastline. Further realignment near The Lodge occurred after a December 1917 fire destroyed the initial log lodge and it was replaced with a new modern lodge.

Morse soon developed even bigger plans. In February 1919, just as The Lodge and new golf course opened, Morse formed Del Monte Properties Company and purchased all of his employer's holdings in Monterey County. As president of the new company, he hired engineer Mark Daniels to help create a new plan for developing the residential community. Daniels was an accomplished landscape architect; he had worked with the Department of the Interior and had laid out the road system in Yosemite National Park. With Daniels, Morse created a road system throughout the forest incorporating green belts and a plan for Monterey Peninsula Country Club.

The initial plans had little impact to the actual 17-Mile Drive, but when construction began in November 1927 on a second club at Cypress Point, 17-Mile Drive lost one of its most treasured features—"The Loop." Cypress Point golf course designer Alister MacKenzie had designed the 14th hole to hug the coastline along Fan Shell Beach, which would have necessitated moving 17-Mile Drive to the inland side of that hole. Morse objected to that design element on multiple counts, so the Drive remained in place there. But just beyond the 14th green, 17-Mile Drive had extended south along the coast, making a loop at a scenic point before returning to the mainland. This scenic part of the Drive was lost to one the most spectacular runs of three holes in all of golf—holes 15, 16, and 17 at Cypress Point. Cars were turned inland at this stretch, rejoining the old route on the other side of the club. There is, however, a scenic turnout that leads to a parking area separated by a fence from the 17th green. From there one can get a glimpse of the coastline as seen from the original drive at Cypress Point.

17-MILE DRIVE AT PEBBLE BEACH

An early automobile is piloted along 17-Mile Drive near Cypress Point.

Of course, the most dramatic change to the routing of 17-Mile Drive occurred when Morse decided to make the Drive a scenic loop within the gates of the forest, a change that is surprisingly undocumented with any specificity. At one point in his memoirs Morse writes, "I was so convinced that the coast road could turn most of the traffic between San Francisco and Los Angeles to that route, that is the tourist travel, that I re-designed the 17-Mile Drive . . . so that it would start at the Hill Gate and finish at the Hill Gate." Given the coast road as a catalyst, the change likely occurred in the early 1930s.

It was clearly done with little effort or fanfare. Morse went on to state in his memoirs: "I laid it out on the map from the existing roads, and it measured exactly 17.2 miles. That is the 17-Mile Drive as it now exists. That part skirting the ocean is the same as it has always been, but the first part of it is what we used to call the Scenic Drive, circling the top of the hill with its magnificent views."

INSPIRING THE PEBBLE BEACH ROAD RACES & CONCOURS D'ELEGANCE

"That part skirting the ocean" inspired the creation of the Pebble Beach Road Races and Concours d'Elegance in 1950 and was slated to become a part of automotive history.

S. F. B. Morse was in his 60s at the end of 1946 when he shifted to the role of Chairman and made his son, John Boit "Jack" Morse, president of the company, charging him with bringing fresh and new ideas to the resort. One of Jack's friends from his years at Yale was sports car enthusiast Samuel Collier. Both men had been tapped for Yale's secret society Skull and Bones, giving them a special bond and providing Morse with an early introduction to sports car racing. Collier, with his brother Miles, formed the Automobile Racing Club of America in 1933.

Along life's path, Jack Morse also became friends with another racer, Sterling Edwards, and it was Edwards who helped Jack convince S. F. B. to add road racing to the resort's popular sports calendar. The pair mapped out a race route in 1950 that began on 17-Mile Drive at the intersection of Ocean Road and went south along 17-Mile Drive, skirting the ocean to Bird Rock. There drivers would



turn east on Bird Rock Road to Stevenson Drive, then head north on the winding Stevenson Drive for a mile, before making a hairpin turn onto westbound Old 17-Mile Drive, which rejoined the "part skirting the ocean" near the Beach House, and continuing around Point Joe to Ocean Road to complete a 3.8-mile lap.

The race meet was scheduled for the weekend of November 5, 1950, with practice on Saturday and the races on Sunday. But on September 26, the directors of Monterey Peninsula County Club, whose members lived in the area of the proposed route, sent a memo to Jack Morse, voicing the objections of homeowners and members: "The complaint is chiefly in regard to closing certain roads for the weekend, on which they must travel to and from their homes. The reaction of the Club's weekend golfers are another problem, which we must face. In the spirit of harmony, please reconsider the route so as not to tie up the Country Club area."

Morse listened, and he and the organizers quickly laid out a shorter, 1.8-mile route that started and finished near the company's horse stables and interrupted fewer residents. And the first Concours was then staged near the tennis courts at The Lodge, with cars parading along the start-finish straight of the race. While they didn't directly trace a part of it, neither would have happened without the inspiration of "The Famous 17-Mile Drive."



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ADVENTURES OTOURUS SOUTH COAST OF FINGRAND



Right: Sandra and me in our gorgeous little 1937 SS100, 2.5-liter, open twoseater sports car. An Englishman, in his English car, in England!



Martin Button, a
British-born Member of
the Selection Committee
of the Pebble Beach
Concours d'Elegance
and the husband of
Concours Chairman
Sandra Button, recounts
their adventures touring
the South of England in
August 2024.



bout 30 years ago I bought a 1937 SS100, a gorgeous little 2.5-liter, open two-seater sports car. I keep it in the UK and am constantly looking for opportunities to run it in Europe. Our good friends, James and Tina Brooks-Ward of Thorough Events run an annual outing in Britain in accord with the Concours of Elegance at Hampton Court Palace, and when they told me the 2024 tour would focus on the Wessex South Coast, Sandra and I signed up without hesitation, as we have every year for almost a decade.

Previous tours have explored Scotland, Norfolk, Yorkshire, and Wales, but this was to be a four-day jaunt through some of England's most beautiful countryside in the heart of the New Forest. A small and intimate group of friends and car enthusiasts with just 25 cars made up the guest list, with an itinerary that included the National Motor Museum, the Sammy Miller Motorcycle Museum, and the Tank Museum—plus a restoration shop. What's not to like?

We arrived on a Saturday afternoon in early September, two days before the tour began, to take delivery of the Jaguar and acclimatize ourselves. The sheer beauty of the local countryside and the slower pace of life were a welcome break after the tumult of the Pebble Beach Concours. By Monday morning, we were raring to go.

DAY ONE: 30 MILES

Beaulieu to the Maritime Walk in Southampton & Back

Although it had rained in the night, we awoke to brilliant sunshine pouring in through the casement windows of our 17th century bedroom in the Montagu Arms, a stunning hotel in the heart of the village of Beaulieu ("beautiful place"), named by Cistercian Monks in 1204. The driver's meeting was thankfully brief and to the point, and soon the car park was a hub of excitement as old friends and new removed car covers, started engines, then lined up at the gate, waiting to be released into the glorious English countryside. Next to us Steve and Kimmy Brauer warmed up their AC 428 Convertible, and across the row Anna and Anthony McLean readied their 1959 Bentley S1. Our good friend Merle Mullin



drove her white 1962 E-Type, and Fritz Burkard, whose 1934 Bugatti Type 59 was named Best of Show at the 2024 Pebble Beach Concours, brought his 1937 Talbot-Lago Teardrop.

The New Forest was claimed by William the Conqueror as a hunting ground following his invasion of Anglo-Saxon England in 1066. Still owned by the Crown and protected for almost 1,000 years, the forest comprises 220 square miles of rolling countryside and open moorland.

The area is famous for its wild roaming ponies and the occasional donkey. And almost immediately, as we navigated out of Beaulieu past a classic car dealership, Sandra spied a couple of donkeys gazing in the window at a pale primrose yellow E-type Jaguar.

We travelled through heather-strewn heath dotted with herds of cows with calves, and ponies with foals. They paused for a photo, and then sauntered on, apparently unimpressed by the passing parade of classic cars.

Our first stop was Southampton Dock to see the *Brave Challenger*, a magnificent 103-foot mahogany, teak, and

aluminum boat built for Greek shipping tycoon Stavros Niarchos in 1961. Powered by three Rolls-Royce Proteus gas turbines totaling 13,500 SHP, it has a top speed of 60 knots. Two similar crafts were destined for the Royal Navy as patrol boats. The current owner, Wensley Haydon-Baillie, invited us on-board for lunch, and we were joined by HRH Prince Michael of Kent, who drove much of the tour in a 1956 Bentley S1 Continental.

After returning to our hotel, we walked over to Palace House in Beaulieu for afternoon tea with Lord and Lady Montagu, before enjoying a private tour of the world-famous National Motor Museum. Sandra and I knew Lord Montagu's father, Edward, and had spent Christmas with him and his family several years prior, so it was a joy to meet Ralph. And while we have visited the National Motor Museum numerous times over the years, I could hardly wait to tour it again.

Edward, Lord Montagu, opened Palace House and Gardens to the public in 1952, and for the grand opening he displayed five veteran cars as a tribute to his late father, who was a motoring pioneer in the early



1900s. That exhibit grew into what is now the National Motoring Museum, an expansive, all-encompassing and unrivaled tribute to automotive history with one of the best collections of cars in the world. Amidst the Edwardian beauties, the prewar racing greats, and more recent Formula 1 competitors, I found a 1959 Triumph Herald exactly like my mother had when I was a child. It was the harbinger of modernity in the early '60s, with styling by Italian designer Giovanni Michelotti.

lanes of the Jurassic Coast.

We also saw the 1000 horsepower Sunbeam, one of the first purpose-built Land Speed Record cars and the first to reach 200 mph. This 25-foot-long behemoth, known fondly as "the Slug," ran on twin 22.5-liter V12 Matabele aero engines, fore and aft of the driver, with a common gearbox and chains to the wheels. In 1927, with Major Henry Segrave at the wheel, despite winds that made the Slug veer wildly, it set a land speed record of over 207 mph at Daytona Beach, Florida. The Sunbeam is currently under restoration and, when completed, we hope it will make its world debut at the Pebble Beach Concours.

I could have stayed at the museum all night, but the offer of a lift back to the Montagu Arms in "Gumdrop" assuaged my reluctance to leave. Gumdrop is the 12 horsepower, four-cylinder 1926 Austin featured in a famous series of children's books. We didn't break any speed records, but we felt like celebrities as kids waved enthusiastically at us (actually, at the car, as Sandra pointed out).

DAY TWO: 130 MILES

Beaulieu to Messums West, Wilton House, Longstock Park & Back

The day dawned overcast and cool, but not wet! In the car park the lovely 1957 Talbot-Lago T14 America Coupe owned by Ralph and Marion Stadler had its bonnet up and initially refused to start. The mechanics soon realized it was flooded, and after they cleaned the plugs she fired right up.

Our first stop was Messums West, a coffee break with the opportunity to view contemporary sculpture art. The art was housed in a barn built in 1279, with massive beams and the largest thatched roof in England.



The roads on this foray were exhilarating: heathland with purple heather and hedgerows 10 feet high, so you couldn't see anything on either side. It was like driving down a tunnel, and Sandra, riding shotgun, was regularly sideswiped by errant bramble vines. We bypassed tiny villages with names like The Wallops and Sixpenny Hendy with thatched-roof cottages, squat Norman churches, duck ponds, and pubs called The Snakecatcher and Saint Peter's Finger.

On to Wilton House, the seat of the Earl of Pembroke, and lunch, where we were joined by Hassan Isaji, piloting a 1973 Porsche 911 RS. Hassan told us how his father left Uganda during the coup in 1971 and arrived in the UK with £14 in his pocket. His family developed a waste recycling business, and he now collects cars, particularly Porsches. Meanwhile, Paul Richards and Faye Summer, owners of a 1963 Aston Martin DB5 Vantage, regaled us with stories of their antics with horses in the road. Apparently, there is a British rule that you can't touch a pony in the road, even to try and persuade it to move out of traffic. When the sun came out, we lined up the cars for photos then toured the house, built on the site of a 9th century nunnery and later granted by Henry VIII to Sir William Herbert.

We later stopped for afternoon tea at Longstock Park Water Garden, a tranquil haven that reminded Sandra of the gardens in Giverny, France, the setting for Claude Monet's "Water Lilies" series.

That evening we all meandered down to Monty's, the local pub, for an automotive-themed Pub Quiz with questions such as, where was Gordon Murray born (South Africa) and what did the Maserati brothers produce when they first opened their business in 1914 in Bologna (spark plugs). Our team of seven, dubbed "The Outcasts," won Best of Quiz, while the team entitled "Winning Doesn't Matter" (with Burkard as captain) came in, somewhat ironically, . . . last! A jolly good time was had by all.

DAY THREE: 133 MILES

Beaulieu to the Sammy Miller Motorcycle Museum, Encombe House & the Bovington Tank Museum

Motorcycles and tanks all on the same day... paradise! But prior to lift-off we had another non-starter, this time a 1959 Porsche 356, which appeared to be running on just two of its four cylinders. The float on one of the two Solex carbs was stuck, and the carb was brimming with fuel. Mechanics removed one of the spark plugs, tapped the side of the carb with a hammer to unstick the float needle, and presto: the car started! Another disaster averted.

We set off for the Sammy Miller Motorcycle Museum, passing signs that warned of "Foals Day and Night" and a "Risk of Ponies under the Bridge." At the museum, His Royal Highness Prince Salman bin Hamad Al-Khalifa (the Crown Prince of Bahrain, who was driving his

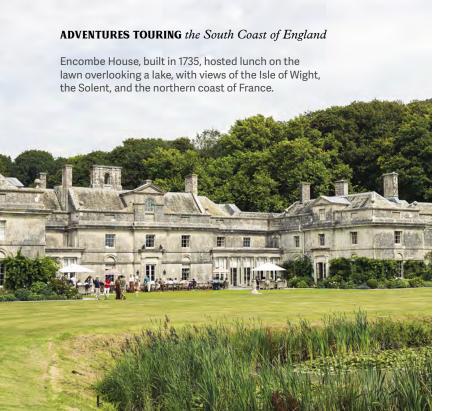
A wild New Forest pony grazes in the last rays of a September setting sun.











The chance to ride in "Gumdrop," the 1926 Austin featured in a famous series of children's books, tempered my reluctance to leave the National Motoring Museum.



1962 Ferrari 250 GT Berlinetta) joined us for a tour led by Sammy Miller himself, the 90-year-old Northern Irish motorcycle racer who was awarded an MBE (Member of the Order of the British Empire) in 2009. Sammy's last race was the 1958 Isle of Man TT, but he still rides every day.

Amongst the collection are numerous bikes Sammy raced, including some with space-capsule-like fairings or monstrous fuel tanks—such as the 1953 DKW three-cylinder 350 cc two-stroke, five-speed monster with a six-gallon fuel tank of hammered steel. I was particularly interested in the 1929 Brooklands Flier, a fearsome machine with no clutch and no brakes! It's a wonder Sammy is still alive, never mind still riding.

Next we headed to Encombe House, passing the walled Saxon town of Wareham with its towering ruins of Corfe Castle on the Jurassic Coast. Encombe House, built in 1735, is one of the most beautiful private estates in the South of England. Following a magnificent lunch set on a lawn overlooking a lake, we toured the gardens, which offers views of the Isle of Wight, the Solent, and even the northern coast of France, before setting off for the Tank Museum at Bovington.

I've seen a lot of tanks in my time, but this Museum was the ultimate. More than 300 armored fighting vehicles lined up in huge hangers, as if ready to roll out and fight Britain's next invasion! There was "Little Willie," commissioned by Winston Churchill, named irreverently for Kaiser Wilhelm, and said to be the first working tank in the world. Built in 1915 for trench warfare in World War I, it has a top speed of 3.5 mph. We also saw the only working example of the infamous WWII German Tiger 1, which introduced the 8.8 cm gun and was used in Europe, Africa, and the Soviet Union. It was an enthralling display, but my day was made when I saw Simon Jau, Burkard's mechanic, climb into "The Dissident," an Alvis Saladin armored vehicle powered by Rolls-Royce, and drive off (with a museum official, I assume) into the distance.

Back at the Montagu Arms, we were treated to a performance by the Wessex Coast Sea Cadets, which closed with a bugler playing the "Last Post" just as the sun was setting, a touching and suitable finale for our last dinner together.

DAY FOUR: 106 MILES

Beaulieu to Setford & Company Restoration Shop, Bel & the Dragon Pub, & Hampton Court

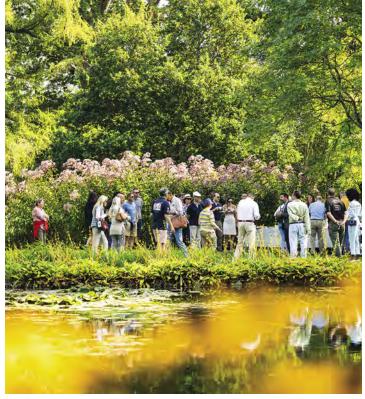
On Day Four, as we departed the Montagu Arms for the last time, Lord Montagu himself was waiting at the gate to thank us each for coming.



The majority of us were heading to Hampton Court, but en route we stopped at Setford and Company, a small restoration shop hidden in the beautiful Hampshire countryside, a scene straight out of a Turner painting. There, a team of eight specialists were working on a bevy of automotive beauties, including a 1930 Alfa Romeo 6C 1750 being preserved and a 1950s Lancia D24 race car being reconstructed. Mike Mark, one of the "recreation specialists," told us the team uses period photos and archival documents to calibrate the measurements for the recreation of missing parts. The Lancia was stunning in unprimed bare metal skin.

When we stopped for lunch at the Bel & The Dragon pub in Odiham, we heard that the 1959 Bentley four-door sedan driven by Joerg and Romana Wolle had broken down on the side of the road. Mechanics soon discovered that the coil was not functioning. Rather than loading the voluminous Bentley into the not-so-voluminous car trailer and heading to a garage, they bought a coil at a local Jensen specialist (who knew such a specialist could be found in the middle of nowhere?) and jury-rigged it to the car, which then started up flawlessly and made it successfully to Hampton Court.

It was late in the day when we pulled into the car park of The Mitre hotel at Hampton Court. The tour was officially



over. With a fabulous group of people and a world class gathering of cars, visiting fascinating museums and beautiful venues, the whole event had been just about perfect. And what's more—it didn't rain!



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Sandra Button, Chairman of the Pebble Beach Concours d'Elegance, has been involved with the Concours of Elegance at Hampton Court Palace since it began. Here she shares her thoughts on this quintessentially English event.

t is always a privilege to attend a concours in a distinct and distinguished place—one that brings its own beauty and history to pair with that of the cars. My husband, Martin Button, and I have been attending the Concours of Elegance in the UK since its inception in 2012, when it was first hosted at Windsor Castle. We've also served on its steering committee, offering advice from time to time—and over the years we've watched it grow in prestige. We celebrate the evolution of this event, now settled at Hampton Court

Palace, knowing that a rising tide raises all boats.

Hampton Court Palace, located on the banks of the Thames in the heart of London, is simply stunning. The original Tudor structure was built in the early 1500s for Cardinal Thomas Wolsey, King Henry VIII's Chief Minister—and when Wolsey fell from favor and was charged with treason, he hastily gifted the palace to the king. It soon became a favored residence of Henry and his six wives, and it continued to serve as a royal residence through Stuart, Orange, and early Georgian reigns, until 1737, when other British aristocrats were offered quarters there.

Along the way the palace gained more than a few baroque additions and embellishments, but the consistent use of striking red stonework provides a sense of unity, strength—and elegance.



It was Queen Victoria who stipulated that the palace grounds and gardens be "thrown open" to all of her subjects in 1838—and Hampton Court remains open to the public today, drawing 600,000 visitors a year. In addition to the concours, it is home to several other major events, including the world's largest flower show. The palace boasts no less than 60 acres of gardens and another 750 acres of parkland!

My mother is an avid gardener, and I've followed in her footsteps; when I'm at home I can often be found with a pair of garden shears in hand, or arranging whatever I've just gathered into vases large and small. So I am drawn to Hampton Court by the gardens as well as the cars.







Above: Eric Heerema's 1974 BMW E9 CSL, an ultra-light 3.2-liter version of the CSL, is known as "the Batmobile" for its extended spoilers.

Left: Merle Mullin drove her beloved 1962 E-type Jaguar on the Wessex Tour before attending the Concours of Elegance.



While some of the gardens are filled with flowering plants in a riot of colors, the Concours of Elegance takes place in a more formal setting with a restrained palette that is somehow even more spectacular—the Great Fountain Garden. There, generous boulevards lined by yew trees radiate out from the palace past a central water fountain and on to The Long Water canal. Initially the yews were to be pruned annually, but one royal gardener opted to let them grow to their full potential. Now surpassing the three-century mark, their conical shapes often extend 20 meters high and 10 wide. They are magnificent—the perfect awe-inspiring but neutral backdrop for the cars.

The Concours of Elegance takes place over three days in early September.

As if they were attending a royal ball, each concours car is formally announced as it arrives on a Friday, and all exit in a grand parade, called the "Grand Depart," on Sunday, a day after the final awards and Best of Show are announced on Saturday afternoon.

Several car gatherings, competitions, and displays also take place within or alongside the main concours, including special concours for young enthusiasts, women, and clubs. And there are other events too, such as a car auction hosted by what is now Gooding Christie's and a multiday tour through the British countryside leading into the concours weekend. This year, as you can read in a separate *Insider* piece by Martin, we and others on that tour travelled through Wessex, the old Kingdom of the West Saxons on Britain's south coast.

Curated by Flavien and Vanessa Marçais, the main Concours of Elegance features about 60 collector cars, most of which are divided into classes by decade, from the 1920s through the 1970s. This year's offerings ranged from a 1922 Ballot 2 LS to a 1974 BMW E9 CSL "Batmobile," but coachbuilt cars of the late 1920s and 1930s were featured, with special awards for American, English, and French Coachbuilt cars. Alongside these historic offerings, there was a section for Future Classics, comprising supercars such as the 2016 Pagani Zonda Oliver Evolution "Hermès Edition" and the 2024 Gordon Murray Automotive T.50.

Many of our good friends from the Wessex South Coast Tour brought a car to the event after driving more than





66

It was indeed a surprise & a great honor for this car to be selected. In this era, swoopy art deco french coachwork often wins the day, but in this case a great British Rolls-Royce was triumphant!

- Steve Brauer

99

400 miles and weathering some of the world's smallest and windiest roads! Ralph and Marion Stadler completed the tour in their 1957 Talbot-Lago T14 America Coupe and drove it straight onto the lawn at Hampton Court. Likewise, Fritz Burkard, whose 1934 Bugatti Type 59 was the latest Best of Show winner at the Pebble Beach Concours d'Elegance (it was the first preserved car to win our Best of Show award), drove the entire tour in his 1937 Talbot-Lago T150 C SS New York Teardrop, then gave it a dust-over and won two concours awards—for the Best 1930s automobile and the Best Pre-1940 French Coachbuilt Car. His Royal Highness Prince Michael of Kent, a longtime patron of the Concours of Elegance, presented his personal award to the 1962 Ferrari 250 GT Berlinetta SWB owned by HRH Prince Salman bin Hamad Al-Khalifa of Bahrain, who had also driven that car on the Tour.

The 2024 Concours of Elegance awarded 22 prizes in all.

Class winners are chosen through peer judging, with the car owners in each class voting amongst themselves. Similarly, Best of Show is determined by the car owners. Additional special awards are offered by individuals or organizations.

Several friends of the Pebble Beach Concours brought notable cars. The Honorable Sir Michael Kadoorie's 1939 Talbot-Lago T150C SS by Pourtout won the Gooding Trophy. The 1956 Alfa Romeo 1900 C Zagato Coupé belonging to David and Ginny Sydorick was named the Best 1950s Coupé. And 29-year-old Charlie Elliott shared the 1937 Talbot B1 105 Airline Saloon by Darracq that he had restored—the very car that placed Third in Class at the Pebble Beach Concours in 2023.

Amidst the array of automobiles, concession stands offer the opportunity to indulge in some non-automotive experiences. "It's a great day out for all the family!" enthused Burkard, as we sipped top-shelf whisky at The Glenturret stand. "In many ways it's the sponsors that help make all this possible. I love that I can be fitted for a hand-tailored suit (by Henry Poole of Savile Row, London) and buy a luxury watch (from A. Lange & Söhne) or a



classic car (from Gooding & Company—now Gooding Christie's), all in the same place on the same day. There is something here for everyone."

The final evening kicked off with an aperitif in the Privy Garden at the Palace, followed by dinner in the Great Hall, built in 1533 to extol the majesty of King Henry and his love for the ill-fated Anne Boleyn.

This year was especially memorable for us, as a 1937 Rolls-Royce Phantom III Convertible by Inskip (formerly Brewster) belonging to our good friends Steve and Kimmy Brauer was named Best of Show.

When we first heard the news, Martin headed off with Steve to get the car, and I held my breath and crossed my fingers because I knew that very large Rolls-Royce Motor Car had to fit through a very narrow gate in the garden wall to make its way to the awards location. Thankfully they made it—with perhaps no more than an inch to spare on either side—and the Brauers made a fittingly historic and royal entrance in the ultimate historic and royal setting.

"It was indeed a surprise and a great honor for this car to be selected," said Steve, at post-dinner drinks. "In this era, swoopy Art Deco French coachwork often wins the day, but in this case a great British Rolls-Royce was triumphant! Perhaps the choice was slightly influenced by the spectacular Hampton Court surroundings."



"We have attended every Tour and Concours of Elegance since its inception," Kimmy noted. "We love this event and all the friends we see each year!"

The Brauers went on to be named *Magneto* magazine's 2024 "Entrants of the Year" among collectors the world over.

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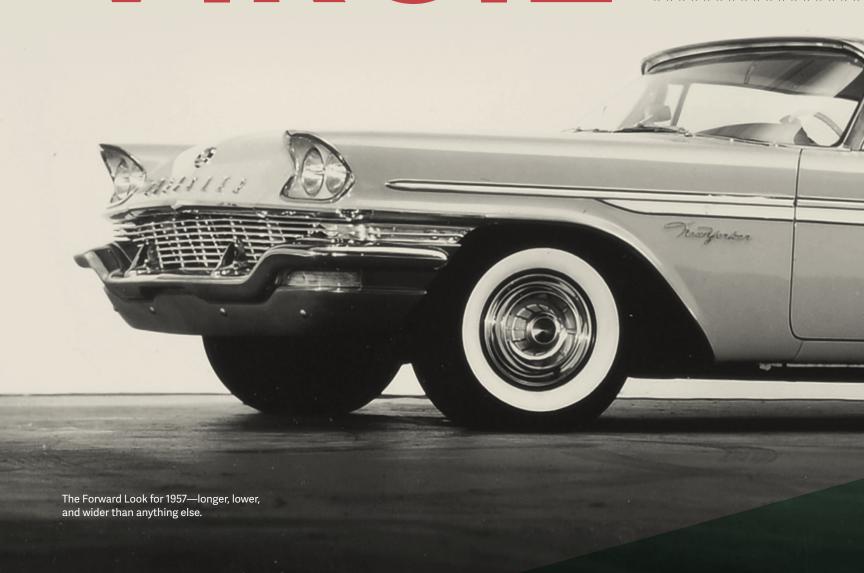


1960 FERRARI 250 GT

SERIES II PININ FARINA CABRIOLET

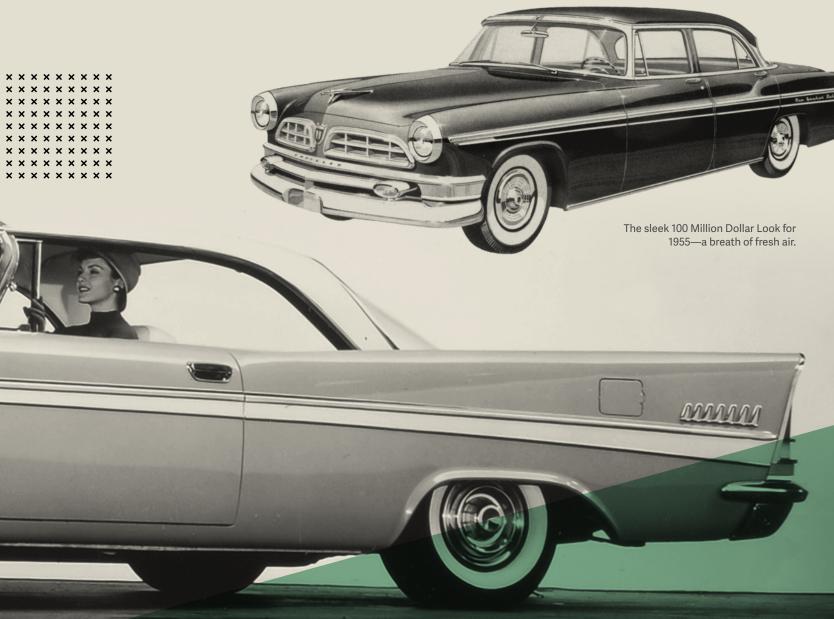
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We know what happens to people who stay in the middle of the road.

They get run down. -ANEURIN BEVAN

VIRGIL EXNER





eauty, elegance, glamour, and the perfect blending of tones and shades were his hallmark. Diplomatic, well-spoken, gentlemanly, and with an uncanny sense of proportion, Virgil Max Exner, or "Ex" as he was known

to all and sundry, was a true artist in metal, fabric, and glass. No one said it better than Ex himself in 1947: "A design is worthless if it cannot be translated into an actual automobile that is structurally sound, economically feasible, and functionally beautiful."

Virgil was born September 24, 1909, in Ann Arbor, Michigan, and was adopted at the hospital by George W. Exner and his wife Iva. Young Virgil soon demonstrated that he was a kid with "gasoline in his blood"—a phrase Ex himself would use later in life about people he respected. To the frustration of his teachers, he doodled cars in his notebooks in school, and as a teenager he saved his money and bought a Model T Ford, which he kitted out with a LeBaron coachbuilder plate and a Duesenberg badge on the radiator and finished off with gold pinstriping. Ex then proceeded to terrorize local roads in the Lizzie; like some Butch Cassidy, he carved a notch in the steering wheel every time he managed to overtake a larger car.

After graduating from high school in 1926, Ex enrolled at Notre Dame University as an art major, but his sojourn there was short: in 1927 he was lured away by Advertising Artists Inc. in South Bend, Indiana, where he became an illustrator. Studebaker was a major client, and as he applied his talent to drawings of cars for the company's brochures, he got to rub shoulders with the car designers.

In 1934 Exner was hired by GM's Art and Colour Section, where he worked under Harley Earl. Ex promptly won an in-house design competition, beating more experienced designers, and in a matter of months, he was made Head of Design at Pontiac. At the age of 26, Virgil Exner was the youngest-ever studio head at General Motors—not bad for a college dropout!

Exner's main contribution to Pontiac styling came in 1936 with the so-called silver streak, a section of slim and vertical chromed grille bars that continued up and along the center of the hood to the windshield. Although one small item on an entire automobile, it was a masterful piece of design in its own right, unifying the frontal aspect of the car and giving an impression of added length. In various forms, single or double, the streak would be a signature Pontiac styling cue through 1956. Harley Earl certainly got his money's worth.





Left: Virgil Exner and Luigi Segre of Ghia with the 1951 Chrysler K-310, the first of many Ghia-built Idea Cars.

Below, left and right: The trendsetting 1952 Chrysler d'Elegance gave birth to the Volkswagen Karmann Ghia.

Bottom: One of approximately 25 Chrysler Thomas Specials, built by Ghia and named after Chrysler's export manager C. B. Thomas.





A design is worthless if it cannot be translated into an actual automobile that is structurally sound, economically feasible, and functionally beautiful.

- VIRGIL EXNER





Enter Raymond Loewy. News of Exner's talent quickly spread, and while Loewy had little or no design talent of his own, he was a master at spotting it in others. He recruited Exner for his firm, and Ex soon found himself back in South Bend, as Studebaker was one of Loewy's major clients. At 29, Ex was again made chief of styling. Nevertheless, the ensuing years would be a low point in his career. Creatively he was a powerhouse, overseeing the design of the 1939 Champion and the complete Studebaker line-up for 1940 and 1941—for which Loewy took the credit, as was his wont.

It soon became a sticky situation. Exner lost all respect for Loewy, who was ensconced in his Manhattan offices, while Ex worked in the South Bend design studio directly under Roy Cole, Studebaker's Vice President of Engineering. Ex was dissatisfied with being on Loewy's payroll, and at the same time, Cole was losing patience with Loewy and his cavalier attitude toward the design process. What followed was a legendary piece of skullduggery where Ex spent his days in the Studebaker offices developing designs for postwar models on behalf of Loewy, while, unbeknownst to Loewy, his evenings and nights were spent in his private basement, working with a team of colleagues on alternative designs to present to management.

Cole deliberately stacked the cards, giving the daytime team incorrect dimensions for the new models, so management approved Exner's independent designs, which became the 1947 Studebaker Champion and Commander models, exhibiting the (in)famous "coming-or-going" style. They were the first entirely new postwar models from one of the big manufacturers, and they sold like hotcakes. The result: Loewy fired Ex, and Cole immediately hired him, putting him in charge of Studebaker's design studio, now on Studebaker's payroll. But it was a hollow victory for Roy Cole. Loewy remained on retainer and won back the Studebaker account in 1950. By then, Exner no longer cared. Helped by Cole, he left for Chrysler in 1949, where he was made chief of the newly created Advanced Styling Studio.

It would not be smooth sailing at Chrysler either.

Chrysler Chairman K.T. Keller and President Tex Colbert had seen the company's market share slipping, and both knew that the main problem was the lackluster designs with which the otherwise well-engineered Chrysler products were saddled. Engineering ran the show at Chrysler, and what followed was to be a years-long struggle for Ex to get his ideas and designs from the drawing board to the production line.

Initially he was made responsible for one-off prototypes, so he was able to avoid direct clashes with the production engineers. Beginning with the K-310 in November 1951—a svelte and modern coupe fitted with the later-so-famous gunsight taillamps and built on a Chrysler Saratoga platform—a string of prototypes followed, each more



gorgeous and progressively more outrageous than the last. These were built by Carrozzeria Ghia in Turin, which had been brought into the fold by Keller and Chrysler's Vice President of exports, C. B. Thomas. Exner called them Idea Cars and they not only wowed the crowds at auto shows but were also used to generate widespread publicity. Some styling elements did winnow their way into production—although not at a pace that satisfied Ex.

1952 saw the creation of three very special cars that eventually exerted a huge influence on corporate styling, and thereby the fortunes of Chrysler. These were the Imperial Parade Phaetons made at K. T. Keller's behest, with designs executed by stylist Cliff Voss, Chief Body Engineer Harry Chesebrough, and of course Virgil Exner. The bodies were manufactured in-house on a slightly stretched Crown Imperial Limousine chassis and initially received a stock 1951 Imperial front end treatment and very little in the way of chrome embellishment. The finished cars were stationed on loan to the cities of New York, Detroit, and Los Angeles.

In mid-1955, the Phaetons were returned to Chrysler for a styling facelift and were reworked to 1956 Imperial configurations, with revised front and rear ends and trim, including the gunsight taillamps. But this is getting ahead of the game: by 1953, friction between engineering and Virgil Exner came to a head. The new-car-buying spree of the immediate postwar years was over, and Chrysler, whose styling had remained virtually unchanged since 1949, was rapidly losing sales. In 1953, Tex Colbert, who favored Exner's work, named him Director of Styling at Chrysler.

This put Ex in charge of advance styling as well as production designs. The 1953 and 1954 model lines were already in the pipeline with tooling virtually completed, so nothing much could be done there. Colbert then introduced what he termed "divisionalization," which meant that each of Chrysler's five car divisions was to be its own profit center. The brief to Exner was that while Imperial, Chrysler, DeSoto, Dodge, and Plymouth designs had to share a common styling identity and optic, each marque had to be clearly differentiated in the consumer's mind.



The styling conservatism caused by the long shadow cast by the groundbreaking 1934 Airflow died hard. The Airflow had been too far ahead of its time, sales had been catastrophic, and as a result, engineering had held the final say in product approval ever since. However, knowing that sales continued to bleed, Colbert unprecedentedly asked Exner to evaluate the 1955 product lines when they were close to being finalized. Not mincing words, Ex told Colbert to scrap everything, which he then did to the extreme dissatisfaction of engineering. This gave Exner and his fellow designers a mere eighteen months to come up with the goods.

There was no time to start from scratch, and as a result, Exner and Cliff Voss pillaged the proportions, surfacing, and upsweep over the rear wheel arch, as well as the open wheel arch itself from the 1952 Parade Phaeton design. In short order they created an entirely new and fresh design statement that was implemented on the Imperial, Chrysler, and DeSoto lines. The Dodge and Plymouth lines differed somewhat, having been designed by Maury Baldwyn. A so-called color-sweep along the sides facilitated two-toning, and the cars were bright, fresh, and anything but dowdy.

The former three lines were marketed for the 1955 model year as *The 100 Million Dollar Look*, and Chrysler sales rose dramatically from a little under 900,000 in 1954 to almost 1.6 million in 1955 for a 17% market share. It was official: Styling Sells Cars! Engineering must have had smoke coming out of their ears.

The first of the legendary Chrysler Letter Cars saw the light of day in 1955, namely the C-300 which was created by shoehorning a tweaked 300 hp Hemi V-8 with dual four-barrel carbs and solid lifters into a New Yorker hardtop body with Windsor rear quarter panels, an Imperial grille, bottom-of-the-line Chrysler bumpers, a good deal of trim removed, plus a set of Imperial wire wheels so beloved by Exner. It was the first American off-the-shelf performance car, and Chrysler took it seriously: for 1956, power was upped to 355 hp. The Chrysler 300 Letter Cars would be benchmark performance cars until the letter series was discontinued in 1965.

While the 1955 Imperial had received the gunsight taillamps first seen on the K-310, the other Chrysler and DeSoto models had simple taillights and rounded edges



to the rear fenders. The 1956 model year lineup only received minor facelifts but was rebranded *The Forward Look* in anticipation of what was to come. Importantly, the taillights evolved into fins cribbed from the 1955 Chrysler Flight Sweep I Idea Car. In a sense, the rest is history, or to put it a bit differently, Virgil Exner and the Exner fin would make history in 1957.

But that was only part of it. Exner wiped the slate clean for the 1957 model year: new full-width grilles, optional quad headlights, slim rooflines and greenhouses, as well as new brighter interiors were the order of the day. These were the details as it were, a fine-tuning of the basic shapes. In some ways, Ford, GM, and everyone else were doing much the same with their model updates for '57. Exner's groundbreaking work lay in the hugely increased glass area and the fact that everything about the cars, absolutely everything, was just so much longer, lower, and wider than anything else coming out of Detroit.



And those fins! With them, Ex had created an entirely new design language, where tall, narrow, steep, and elegant panels began at the rear quarter window and swept up to a tip at the very end of the car. As a styling element, the fins dominated everything, and it is not an overstatement to say that no one in the industry had ever seen anything quite like it. The 1957 Chrysler Corporation models simply looked like rocket ships. Sales went through the roof.

It was still called *The Forward Look*, but this time the name became a firebrand. The entire competition was forced to go back and take a long, hard look at what they

VIRGIL EXNER



Above: The 1971 Stutz Blackhawk Series I was the only Exner Revival Car to enter into production.

Right: The Bugatti 1965 Bugatti Type 101 Revival Car was built by Ghia on the last 101 chassis and became Virgil Exner's personal car.



were manufacturing. To their dismay, all they could see was last year's news coming off the assembly lines. There was a rush to the drawing boards, and at GM it led to Bill Mitchell eventually seizing the reins from a burnt-out Harley Earl. Yet, in spite of the new Chrysler models looking like something out of The Jetsons, the bodies were also beautifully proportioned, elegant, clean, and sculpted designs, proving that Ex had not sacrificed his golden touch on the altar of sensationalism.

On July 25, 1957, backed by buoyant sales, Ex was named Vice President in charge of Styling and basked in success—that is, until he didn't anymore. All-new sheet metal was not the only innovation on the 1957 models. Other firsts for Chrysler included engineering and styling features such as unitized body construction, curved side glass on Imperials, a compound curved windshield, torsion bar suspension, and much more. Too much was waiting to go wrong, and assembly quality was not what it could nor should have been. Trim pieces fell off. Rattles developed. Bodies rusted. Torsion bars snapped. Engines suffered mechanically, and reliability issues began not long after the cars left the showrooms. Word of mouth soon gave the 1957s a bad name. The problems were exacerbated by the 1958 recession, and sales fell through the floor

the following year. It is a searing irony that internally at Chrysler, styling was blamed. Engineering had not forgotten old grudges. The carpet was yanked. Ex became the fall guy and never quite recovered his position and stature.

Exner had suffered a serious heart attack during the development of the second *Forward Look* in 1956. Bill Schmidt took over during his convalescence, working on the briefs Ex had left behind. When Ex finally returned to head Chrysler styling, he came back to an eroded power base. Three years of hapless facelifts followed. Chrysler fins kept growing, while front and rear end treatments got progressively stranger until they bordered on the grotesque. Meanwhile, GM fielded finless Pontiacs, Oldsmobiles, and Buicks for 1961, and Ford brought out the sleek new Thunderbird and the stunningly beautiful 1961 Lincoln Continental. Ex was losing it, and Chrysler was slipping towards a 10% market share.

Ex had been working on designs for the 1962 model year, targeting his now-famous fins for elimination. He was exploring asymmetrical lines, while at the same time going back to his classic-era design roots with longer hoods, shorter rear ends, and in the case of Imperial, freestanding headlights. However, misinterpreted information about



models being developed by GM for 1962 resulted in a crash downsizing program for the good-looking designs Ex had already completed. The result was a sales disaster, with Ex screaming at a board meeting that the 1962 Chrysler models looked like "plucked chickens." Dealers were furious. Now a public scapegoat had to be found, and the arrow pointed in only one direction.

It went downhill from there. Tex Colbert resigned as President and Chairman in July 1961 and was replaced after six months by Lynn Townsend. In late November, Townsend called Ex into his office and told him that he would be replaced as Vice President of Design by Elwood Engel, coming from Ford. Exner was told he could stay on as a styling consultant until he could retire in 1964, but there was no denying that Ex had been fired.

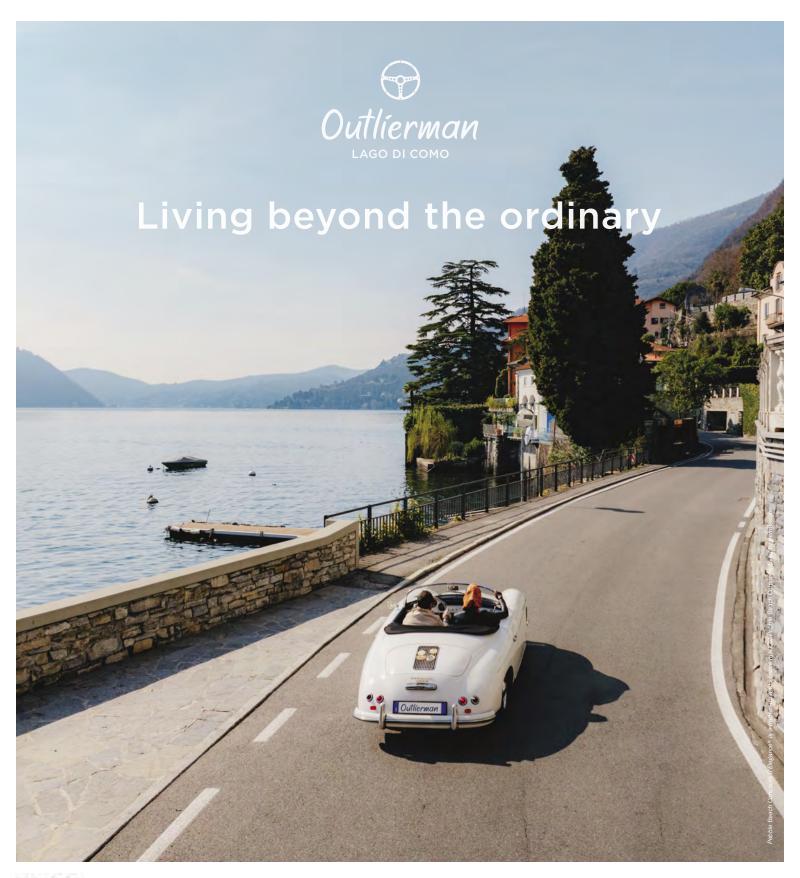
Ex stayed on to see the 1963 models into production. The 1964 models were Engel's work. Exner then set up his own design consultancy in Birmingham, Michigan, and named it Virgil M. Exner Inc. There he created a number of forward-thinking powerboat designs, as well as designs for what he called Revival Cars, first launched in an article in *Esquire* in December 1963.

With their strong classic era influences, these designs for Packard, Mercer, Duesenberg, and Stutz have divided opinion ever since: Some deride them as derivative and lacking in taste, while others hail them because they capture the elegance, stance, and proportions of a bygone age on modern platforms. Good or bad, these designs exerted a powerful influence on 1970s American car design, and in that sense, they were true Virgil Exner creations.

Virgil Exner always stayed true to his ideals and his vision—from his early days designing Studebaker brochures, his period at GM where he managed to leave a defining styling influence on Pontiacs, to his uneasy tenure back at Studebaker under Raymond Loewy, and the revolutionary work he did at Chrysler against all odds. Ex belonged to no one but himself.

Virgil Max Exner passed away on December 22, 1973. He rests in the St. Joseph County Memorial Cemetery in South Bend.

The Author wishes to thank Christopher Hoffman and Mark Taylor for their knowledge and assistance in the preparation of this article.





video call

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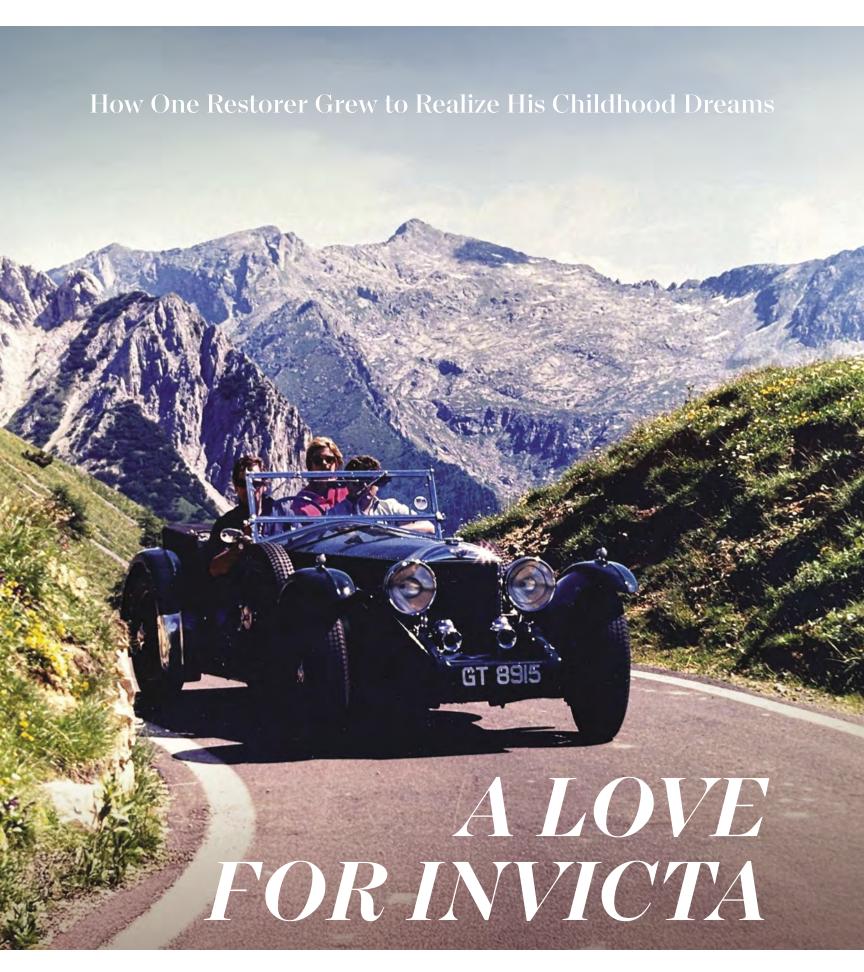




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Right: David Ayre at work on a Bentley chassis.

Below: A well preserved 1934 Invicta S-Type waits in the workshop for some maintenance.

Opposite page: Rolling back the clock, Ayre pilots an Invicta while on a private tour in Northern Italy, circa 1987.



A

faraway gaze and quick smile light up the face of David Ayre, when asked about his first encounter with an Invicta. Then his hand waves around mid-thigh height to indicate his age at the time. The godparents of his younger brother had boats and an Invicta, he notes, and when visiting, he and his brother would

rush into their garage, not giving the boats a second glance, in order to play in the car.

Being around six years old, David was smitten with the shiny exhaust pipes emerging from the elongated bonnet. To this day, he remembers his awe at just how fast the car felt—even when standing still.

The dusty, unused, low-chassis Invicta Type S had an original blue Carbodies body donated from another Invicta—a fact discovered many years later by Ayre when he found himself working on that very car.

It was the car of young David's desires. He even asked his father if they could get one. The Lagonda in their garage didn't hold quite the same intrigue.

As he sat behind the steering wheel of the Invicta, David would imagine flying along country roads with high hedges. The skies would be uncommonly blue, of course, and the wind flying through his hair would be forever warm. There was no destination in mind—and his pesky younger brother was *not* along for the ride.



At the time, David had no idea just how rare the Invicta marque was—and even more so the model with the low-slung Type S chassis. With a total of only 77 made, even sixty years ago these cars weren't two a penny.

The young David admiring this vehicle had no idea what his future might hold, or whether he would ever manifest his desire.

Australian-born Noel Macklin founded Invicta in 1925, working just behind his house in Cobham, Surrey, England, with the backing of the sugar manufacturer Oliver Lyle. With his previous experience in car manufacturing, his own instincts, and Lyle's strong views, Macklin sought to design a car with maximum torque, where top gear could be selected at low speeds. (Lyle disliked changing gears, so this flexibility was important to him.)

From the outset Macklin chose a Meadows engine, beginning with a six-cylinder 2½-litre model. Macklin's sister-in-law, Violette Cordery, was instrumental in garnering positive publicity for the marque, driving various models to victory in many events and around the world with an RAC (Royal Automobile Club) observer as a passenger, to emphasize the marque's reliability. The RAC annually awarded the Dewar Trophy for meritorious

performances or tests advancing the automobile industry, and Cordery received it twice—in 1926, after averaging over 70 mph while driving an Invicta for 5,000 miles at Montlhéry, and in 1929 after completing 30,000 miles at over 60 mph in another Invicta at Brooklands.

Invictas were fitted with the 4½-litre Meadows engine when it was released in 1928, and the secretive low-chassis 4½-litre S-Type, designed by William G. Watson, was first displayed at the 1930 Olympia Motor Show and continued to 1933. A sporty car that could reach 100 mph, the S-Type competed successfully in the hands of Donald Healey at the Monte Carlo Rally in 1931 and with Raymond Mays at both Shelsley Walsh and Brooklands in 1932. Mays later commented that his two Invictas had given him "some of the most exhilarating motoring" he had had. And a journalist from *The Motor* magazine was quoted as saying, "I have just tested out what I regard as the almost ideal car—the 4½-litre Invicta Sports."

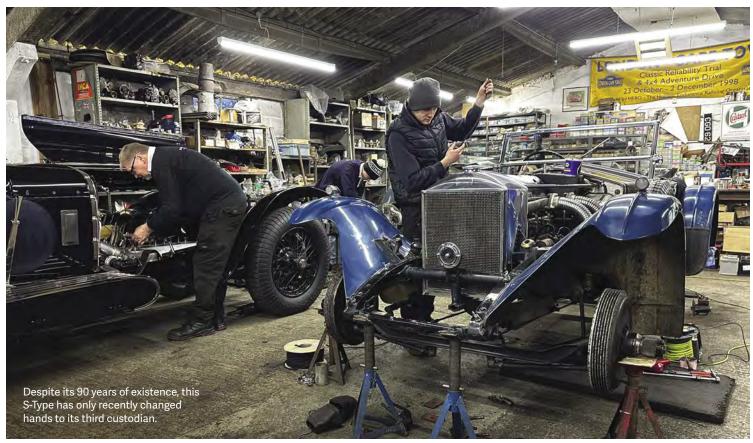
The financial crises of the 1930s marked the beginning of the end for Invicta, which had always been built to Macklin's uncompromising standards without consideration for cost. The company stopped all production and went into receivership less than a decade





Above: David Ayre and a colleague fit a bonnet to the Bentley Barnato-Hassan during its restoration.

Left: The Invicta engine bay houses an original Meadows engine with its very original features.



"The Invicta is incomparable to other British sports cars of its time. The Invicta is low, sleek, well balanced, fast, and capable."

- DAVID AYRE



from its start, although Macklin went on to found Railton in 1933 and boat manufacturer Fairmile Marine in 1939.

Now back to the boy in the garage.

David had a difficult time in school—he hated time spent there—and in his teens his mother was asked to remove him before he was expelled. He was put to work in a factory that engineered industrial machinery, such as the equipment used to paint white lines on roads, and there he thrived. He was offered an apprenticeship, said yes to it, and when he finished it, he was a skilled toolmaker, he understood how things worked, and he understood how to make things. He travelled all over the world with these skills, training others, enjoying both the work and the travel, but his progression was eventually derailed by his lack of care for his driver's license. His boss assigned his own young daughter to drive for David, and the two soon married and had a family, but this marked an end to his work in the family-run business.

A visit to a vintage car meet in the village of Hartley Wintney changed his career path. There he met Derek Green, an antiques dealer, who asked a newly self-employed David to sort out his Lagonda and then the cars of various friends. Included were two S-Type Invictas. In fact, the very first S-Type Invicta that David worked on was the first one built, S20. At first the work focused on maintenance,

but soon S20 needed an engine rebuild—and David was the person to do it. S20 is the chassis in the S-Type sales brochure, and it has a number of distinct details that distinguish it from any other S-Type.

Derek continued to work in the antiques trade, but he soon added car sales under this umbrella, and David worked with the cars. So the seeds were sown for a new business, Cedar Classic Cars. A large facility was created where David and his young apprentice could comfortably work on the cars that Derek brought in through his customers. The Cedar Classic Cars facility dealt with all things mechanical, while coachwork, upholstery, and painting were subcontracted off site.

David's team eventually grew to twelve strong, and they came across many more Invicta 4½-litre Sports cars despite the rarity of the marque and model. David recalls that any low-slung Invicta, even one in need of a full restoration, would demand strong money at auction. The required financial outlay didn't dissuade buyers; a customer was always in place before the gavel dropped.

David describes the S-Type as "simple and straightforward. . . . Invicta was not pioneering in their approach to the car; they were using existing knowledge. Putting the car together was not done in the most conventional of manners, with the gearbox bolted directly to the back



of the engine and with the underslung chassis, but neither was previously unknown."

It had a powerful, reliable, and simple 6 cylinder, 4½-litre Meadows engine—and that same engine was later used by Lagonda. In fact, the Ayre family Lagonda served as David's introduction to the engine, and he was very comfortable working on it.

As each Invicta came through the workshop, David and his associates discussed and compiled notes on it. At one point a total of ten low-chassis Invictas sat side by side in the workshop. With such access, the staff could readily compare the cars.

At the time there was little reference material on the marque, no listings of chassis numbers with build details such as those available for Bentleys, so original sales brochures and handbooks were collated and pored over. Any unfettered original Invictas that came into the shop served as benchmarks for the others.

One of the challenges of working on such a rare vehicle was that replacement parts were not readily available; most needed to be made. So the company quickly built up patterns and practices for the parts required, thereby increasing their reputation and their abilities.



As was customary for sports cars of the era, each Invicta rolling chassis was dressed by an external coachbuilder chosen by the customer. Corsica and Vanden Plas were popular—or a standardized body could be ordered from the company Carbodies of Coventry. This body was a 4-seater with just one door on the left-hand side and cycle-style wings. Carbodies was later known for designing and manufacturing taxicabs and survived many decades



more before being rebranded in 2010 and going into administration in 2013.

The Cedar Classic Cars staff noted that the thing that most commonly changed on Invictas was the coachwork. Coupés and drophead coupés were often changed to more typical and recognizable open bodies, particularly those showcasing the marque's best known feature, the Mercedes-inspired exhaust pipes protruding from the bonnet and giving the impression of speed that so appealed to David as a young boy.

At one point, Derek Green had plans to write a book about the S-Type Invicta, providing the details on each chassis. Unfortunately, he fell ill and passed away before this project made any headway. When Derek's estate was auctioned, David placed the winning bid on the lot containing the collated notes, brochures, and other paperwork of Cedar Classic Cars, so all of this invaluable information came back into his hands—and it remains at the ready today. He can bring this paperwork to hand at a moment's notice even now. Another separate but valuable acquisition by David was his purchase of the Meadows engine tooling, patterns, and spares that Aston Services made available when they stopped working with prewar Lagondas.

David parted ways with Cedar Classic Cars when the financial crisis of the 1990s forced a consolidation of sales and workshop, and that company eventually closed its doors. David successfully bought, restored, and sold vintage cars while working from home for a couple of years, then relocated his business to premises nearby.

The traditional-style workshops of David Ayre Cars, hidden away in the countryside, are reminiscent of times past, when cars were often conceived and built in small barns or garages. The tranquil setting, with horses grazing in surrounding fields, belies the industriousness taking place behind the steel sliding doors.

Having enjoyed a successful apprenticeship himself, David continues to offer similar opportunities to the next generation of workers. Indeed, his right-hand man, Jack, has worked alongside David for nearly twelve years—since he was sixteen years old—and is now entrusted with guiding the newest recruit. Generally four staff members are present at any given time, but the numbers swell when the need arises. The work varies from regular servicing to restoration to race and rally preparation, alongside the sales of parts and cars, so there never is a humdrum day. Apprentices gain a variety of experiences and become proficient in a wide array of skills. As in David's prior



workshop, coachwork, upholstery, and painting are outsourced to well-trusted experts in their fields.

As time has moved on, many S-Type Invictas have moved to bigger car collections, and the majority of these cars have been restored or preserved within the last thirty years, so the demand for parts, aside from those needed for ongoing maintenance issues, has diminished.

"Invictas fall into the same area as the big Bentleys," David notes. "There are very few of them, so it is not economical to keep major parts on the shelf. Parts that often wear out, yes, but the rest can be made, as I still have the patterns and abilities."

Original Invictas are rare, but David's longstanding connection with the marque, including many relationships of thirty or forty years, do bring rare cars his way. He was recently trusted to sell a very original S-Type with a completely known history. The seller was the car's second owner, the mileage was in the low thousands, and the car had seen very little work. The little done was basic maintenance, overseen by David in recent decades.

David's work isn't limited to Invictas, of course. He is adept at working on Lagondas, Bentleys, Italas and many early 1900s cars, particularly those with great power and speed.

Recently, after restoring one of them, David was instrumental in reuniting two of Brookland's most famous speed record cars. An 8-litre engine built by David performed faultlessly, enabling the huge Bentley Barnato-Hassan to keep pace alongside the aero-engined beast known as the Napier Railton as they re-enacted circling the famous banked track after a separation of 80 years.

David also recently restored two other Bentleys—one being his own visionary car—to compete in a 24-hour race run under the same regulations as the 24 hours of Le Mans in 1937. The events that capture David's imagination nowadays are not specific in location, distance, or speed; they are those that he deems "interesting."

Even in David's personal life, prewar cars are all consuming. He has taken part in the Peking to Paris challenge in a 1907 Itala—one he also shared at the 2008 Pebble Beach Concours d'Elegance, taking home the Briggs Cunningham Trophy. He has participated in multiple London to Brighton Runs, and travelled through South America, Africa, and beyond in Lagondas. He has also been involved in track racing, both nationally and internationally, in Lagondas and Bentleys. He simply lives and breathes cars created in the early 1900s.

Despite his experience with other marques and models, David's focus returns time and again to the Invicta S-Type. He refers to it as a "wicked" sports car that could outperform all other un-supercharged cars of its time. He notes that its length and low height gave the illusion of even greater speed—and it was not only fast but comfortable. The dual ignition and fuel systems (the fuel had both a pump and air pressure system) also continue to impress him.

Now with years of experience working on and driving an S-Type, he differs from his six-year-old self in this one respect: despite the open car that first caught his eye, he admires coupe and open bodies equally.

As his faraway gaze returns, David sums up the low-slung S-Type Invicta in this way: "The Invicta is incomparable to other British sports cars of its time. The Invicta is low, sleek, well balanced, fast, and capable. On the continent they could have been compared with the Alfas and Mercedes in period. I still think the S-Type Invicta is a great looking car, and they are now sought after and cherished. If there were more available, my ideal choice would be an open tourer with Carbodies or VDP coachwork."





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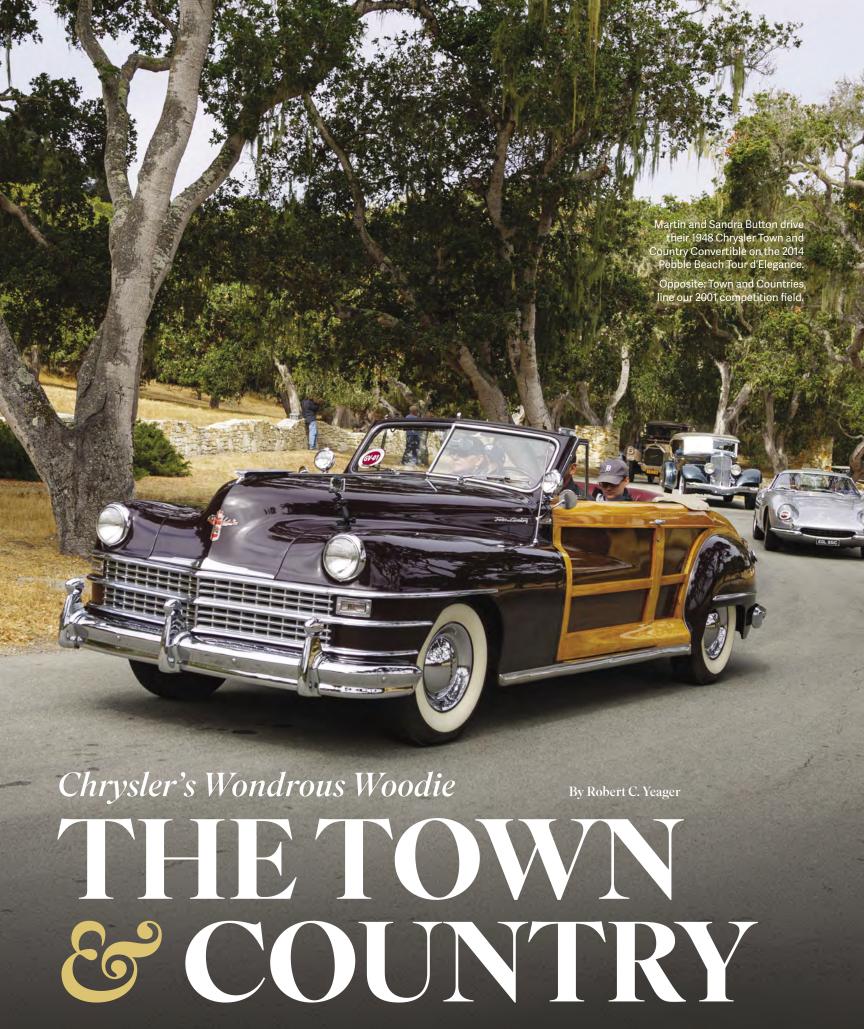
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CAVALLINO

ALL ABOUT FERRARI, SINCE 1978







"A Car Like a Fine Piece of Furniture"

 Harold Mermel, president of the Town and Country Chapter of the National Woodie Club

he car was sumptuous, scrumptious, and—in convertible, sedan and (never-built) roadster versions, at least—arguably sensuous. Among America's last Big 3 automobiles to require copious amounts of handcraft, it was keenly admired and eagerly acquired by famous actors (Clark Gable, Barbara Stanwyck and Cornell Wilde were among celebrity owners); captains of commerce and industry; and landed gentry living on leafy estates. General Eisenhower owned one, and so did the Duke and Duchess of Windsor, theirs being a gift from the vehicle's manufacturer. Though its golden era lasted a scant 10 years, its captivating nameplate survived—albeit intermittently—for more than seven decades.

It was Chrysler Corporation's wondrous, wonderful "woodie"—or, more officially, the elegant and exclusive Town and Country.

"The car's uncommon warmth drew me," recalls current owner Al McEwan. His 1947 Newport Blue sedan will join a special Town and Country display during this year's Pebble Beach Concours d'Elegance, which is celebrating Chrysler's 100th anniversary. "The mahogany and ash exterior, the plaid-and-leather interior, the beautiful dashboard—just to be in it feels cozy and comfortable," said Al. "And it's so lovely to look at—people are attracted to it."

One thing Al's Town and Country is not, however, is racy. "It's not a hot rod or sports car," he concedes. "The handling is soft. It was built at a time when American automobiles were considered 'barge-like' by the Brits." Even so, he says, his handsome six-cylinder cruises



comfortably at freeway speeds. With his wife Sandi, McEwan directs the Pebble Beach Motoring Classic; an annual 1,500-mile trek by collector cars down the Pacific Coast to the Pebble Beach Concours. Al is also a member of the Concours Car Selection Committee, and he is helping to organize the Town and Country display.

Chrysler's woodies were not a first. Though wood-framed, metal-skinned cars had been built since the early 1900s, in 1923, the short-lived Star Car company offered a factory-built station wagon whose wooden bodies were delivered to the assembly plant and fitted to a metal chassis.

Henry Ford didn't take long to tumble to a great idea.

According to the Automotive Heritage Foundation, based in Pontiac, Michigan, in 1929 Ford became the first carmaker to debut a mass-produced woodie. Initially marketed as a commercial truck, the vehicles sold briskly at \$695 a copy. Ford's woodies were largely hand-built. "Ford handled all operations internally," the foundation reports, from growing trees to cutting timber, to running a sawmill. "The wagon body was mostly hard maple, with birch or



mahogany inserts and sweetgum for paneling. The cabin was completely handmade of wood."

Chrysler, meanwhile, watched and waited. The late twenties and thirties marked an era of innovation for the engineering-oriented company. Corrosion-resistant bodies; "floating power" engine mounts; roller bearing universal joints; were just a few of the firm's landmark developments, recounts Donald J. Narus, author of *Chrysler's Wonderful Woodie: The Town and Country* (Venture Publishing, 1988).

By the late 1930s, however, despite booming industry sales, the firm was facing a sea change. Following a long illness, founder Walter P. Chrysler died in 1940. His replacement was fellow former Kansas farm boy and passionate industry pioneer David A. Wallace (holder of some 70 automotive patents). As Narus writes, "[The company] felt that what was needed was a new model appealing to the station wagon set, a utility vehicle, but one that didn't look like a truck, a car that would be at home on city streets as well as on a country estate, a double-duty car for work or play, elegant enough to be driven around by a chauffeur."

Working long hours and in semi-secrecy, Wallace's team designed their car around a standard Windsor chassis, with a sheet-metal front and a steel roof. And all of it

encapsulated and enshrined in fine tropical mahogany framed by sturdy white ash. "This would be a new concept in station wagon design," writes Narus, "as the present offering of the rest of the industry was a square box-type of wagon, more truck than car.... There was nothing about the lines of this newest Chrysler car to suggest a truck or something makeshift." The new vehicle was named after one of the earlier proposed conceptual designs; it had been called the Town and Country.

Arkansas's Pekin Wood Products Company was chosen to furnish all the mahoghany and ash while Detroit's Briggs Manufacturing Plant provided the sheet metal. The car's final assembly—which included three coats of finishing varnish for its wood parts—took place at Chrysler's Jefferson Avenue Plant. "Chrysler could build an entire steel car in one day on its production lines, whereas a complete Town and Country car, each of which were hand built, took at least a week or two," says Harold Mermel, president of the Town and Country Chapter of the National Woodie Club, based in Lincoln, Nebraska.

As Mermel recounts, construction of the vehicles demanded the highest levels of craftsmanship. "They chose the best woods, then oven cured the ash after joining many pieces together with adhesives to make strong car sections.

Special tools and machines had to be built to do cutting and sanding."

Work on the mahogany veneer was even more intricate, says Mermel, who currently owns four vintage Town and Country cars, including a restored 1942 nine-passenger station wagon he purchased 50 years ago. "The veneer had to be very carefully selected, then glued with adhesive to plywood, cut and trimmed," he explains. "The highest quality staining, delicate sanding, and multiple applications of marine varnish followed." Each coat of varnish required a day or two to dry before sanding and recoating.

Whereas other carmakers used hot steam or water to bend wood sections, Chrysler eschewed this practice in favor of the more time-consuming lamination and bonding of multiple wood pieces to form wider sections with compound curves. All sections, curves, and finger joints were shaped with special cutting and trimming tools. Using smaller wood pieces, bonding and then machining them in larger sections, resulted in stronger, more flexible car bodies. Finger joints added strength as well as beautiful detail.

The completed cars, however, were far from maintenance free. "It was like having a boat," recalls Pebble Beach Chief Judge Chris Bock, who formerly owned a Packard woodie station wagon. "After every time I drove it I'd see little cracks in the finish. If the cars weren't cared for they'd disintegrate." Agrees Mermel, "if you were going to use your Town and Country car every day, you'd need to re-varnish it at least twice a year."

Chrysler released its first Town and Country models in 1941 and 1942, producing about 1,500 six and nine-passenger station wagons. The latter cars allowed the rear seat to be moved backward to accommodate an in-between folding auxiliary seat wide enough for three passengers. Both versions were built on Chrysler's standard 121.5-inch Windsor chassis and were powered by the company's six-cylinder 112 horsepower Spitfire Engine fitted with a single multi-jet carburetor.

The new Town and Country cars also featured the firm's signature Vacamatic Transmission, which was automatic except for a steering column-mounted shifting gear that required use of a clutch—it came in handy when climbing hills. A fluid drive flywheel smoothed power to the drive train and reduced wear on the manual clutch. There were



Town and Country cars pair well with an active lifestyle, as evidenced by the canoe atop this 1941 Station Wagon.

Above: A glimpse of the station wagon's interior.





three shifting positions plus neutral: Reverse, Low (1st & 2nd gear), and High (3rd & 4th gear). "I personally love the semi-automatic transmission," says Mr. Mermel, "It allows you to drive the car manually OR automatically, whichever you desire."

Perhaps the most notable feature of these '41 and '42 models—and one prized by collectors—was what became known as their "Barrelback" rear end. Rather than a single vertical lift-gate, the new design divided the rear door into two symmetrical halves that opened horizontally, like a sideways clamshell. The doors' gleaming curved mahogany panels and ash framing added a final touch of beauty to the vehicle. Indeed, the entire car was "designed and built for those who recognize and appreciate fine things," company literature boasted. "It has the grace and elegance of a yacht."

Exterior colors included, among others, a wide variety of polo, sprig and meadow greens; a range of blues from Newport to South Sea; various grays and black. Special order colors such as Trumpet Gold were designated by a code 99 under the hood. Wheel rims were painted in complementary two-tones. Other posh touches could be found in the cars' interiors. Twin comfort heaters, pushbutton radios, left and right spotlights, and an electric clock were optional; cigar lighters, cut-pile carpeting, and electric

windshield wipers came as standard equipment. For the first two years all of the cars had interior mahogany panels, as did later sedans; as time went on, a large variety and colors of leather, broadcloth, cord, and vinyl interiors were available.

The widening World War halted production in 1942 as American carmakers turned to producing trucks, tanks, and jeeps. In 1946, as Narus narrates, Chrysler became the last Big 3 automaker to resume production. Between that year and early 1949, the firm produced 9,002 Town & Country convertibles, all but one on the six-inch-longer New Yorker chassis and all but one featuring that model's 135 horsepower, eight-cylinder engine. During the same period, the company made just over 4,000 sedans, nearly all of them six-cylinder cars; a mere seven two-door hardtops and a single Brougham model, a hardtop built on a Windsor chassis.

As Narus recounts, postwar America greeted a reviving auto industry with welcoming arms: "It was estimated that there were 10 million people waiting to buy these new cars. Auto rationing had even developed, and priority buyers such as doctors and nurses were given first crack. Under-the-table dealings were not uncommon." Not surprisingly, demand also surged for Chrysler's cars.

"An era had come to an end. Chrysler's wonderful woodie had come full circle in ten short years."

— Donald J. Narus



The base price in 1942 of around \$1,500 for a Town and Country station wagon had doubled by later in the decade. And the convertible model had surged to nearly \$4,000, a figure that stood significantly higher than a New Yorker convertible or even a Chrysler Windsor Limousine, not to mention a Cadillac Series 62 ragtop.

Along the way, however, some notable changes had occured. Beginning in 1946 and through early 1947, the Mahogany veneers were applied to metal panels. Then, starting in mid-1947, Di-Noc was substituted for mahogany on all models. Used throughout 1948 and into 1949, the Di-Noc process involved impregnating photographs taken with a large color camera onto a patented, super-thin plastic film. The film was then laminated onto metal panels using a proprietary lacquer-solvent process. According to observers at the time, the "look" on Town and Country cars was darker, but still remarkably authentic. The car's ash framing remained as before.

Before the summer of 1949, however, the Town and Country had become a mostly steel car, the last model offered being a 1950 Newport 2-door hardtop. No longer a structural part of the car, white ash still appeared as



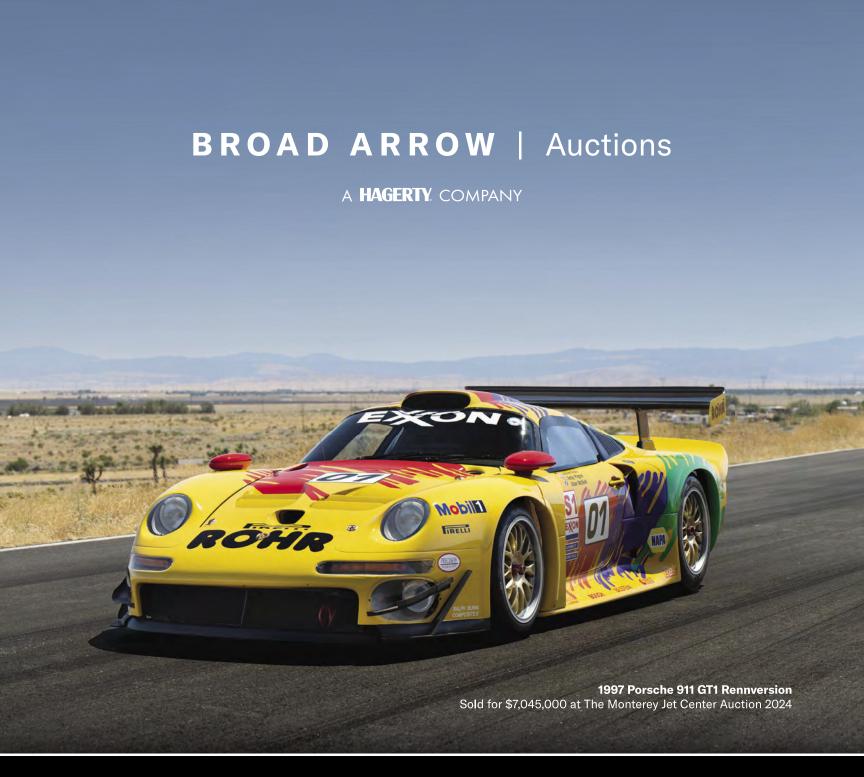
framing for the vehicle's steel doors and trunk lid. "An era had come to an end," wrote Narus. "Chrysler's wonderful woodie had come full circle in ten short years." Of the nearly 15,000 Town and Country cars built from 1941 through 1950, only about 1,000 cars survive, most of them convertibles, reports Mermel's group. Only about forty of the 1941 and '42 "barrelback" cars remain extant.

Even after their golden heyday, however, 1940s-era Town and Country cars continued to win film roles in seventies and eighties movies like *Macon County Line*, *Superman*, and *The Man Who Wasn't There*.

Of course, none of those machines could match the audacity of the 1948 Town and Country convertible created by Leo Carillo, the prominent Mexican-American actor who played "Pancho" in the Cisco Kid Series. A parade version of his car included a special hood that bore a mounted steer's head with blinking eyes. Since Carillo was a pal of Chrysler President David Wallace, Chrysler custom-painted the actor's car in a special Palomino horse color, to match Carillo's beloved award-winning horse, "Conquistador."

In 1968, Chrysler briefly revived the Town and Country nameplate, offering a wagon with simulated wood panels surrounded by chrome molding. From 1978 to 1986, the company again revived the name as part of its LeBaron luxury lineup, featuring plastic white ash trim ("finger joints" included) and realistic-looking "mahogany" side panels. Between 1990 and 2016, the Town and Country existed as a minivan. A year later, the company finally retired the nameplate. The Town and Country had completed its marathon journey, becoming the longest-lived Chrysler in history, its ultimate longevity among American automakers second only to the Chevrolet Suburban.





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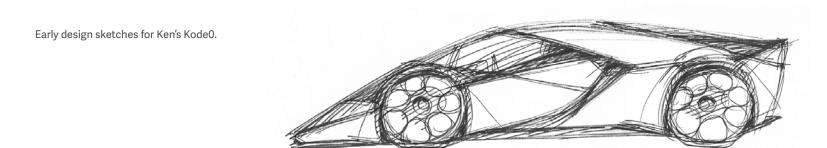


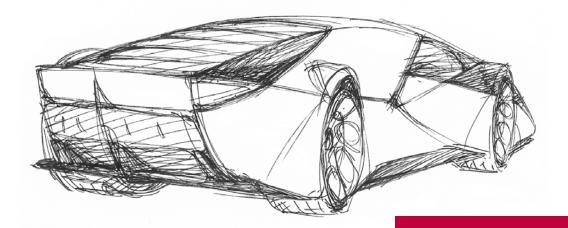
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BY KATE CONSTANTIN





Kate Constantin: You have often had cars on the Concept Lawn at Pebble Beach in recent years, and this past year, your 2017 Kode0 competed on the Concours competition field. As such, it was the youngest car ever to be judged at Pebble Beach. It is also one of just three Japanese cars ever shown at Pebble Beach; a Toyota 2000GT was shown back in 1968, and your car along with the Honda HP-X were shown in 2024. How did that feel?

Ken Okuyama: It was really unbelievable. When my friends told me there was to be a wedge-shaped class this year and we should apply with Kode0, I said, "No way, it is far too young." But we applied, and when we received the letter of acceptance, we couldn't believe it. Wow! It was champagne time! Not only is this great for us, but it is great for the car community. Many people appreciate the beauty and excellence of the prewar and postwar cars—but to recognize modern cars is genius. It connects the past to the present and future. I think this was a very courageous move, and I applaud Sandra [Button] and her team for making this bold move.

Your Kode0 is the quintessential wedge-shaped car. Why revert to wedge styling? I have a client who just loves cars. We went out to dinner and on paper napkins we started to sketch shapes for a new car. Our favorite styling was a wedge-shaped silhouette. My client said, "Ken, I like this, let's do it." So, in 2015, when no one was really developing wedge-shaped cars anymore, we began work on the Kode0.

AN INTERVIEW WITH DESIGNER KEN OKUYAMA

Basically, it embodies the early 1970s, when humankind was filled with dreams. It was a time when legendary Italian maestros penned masterpieces, such as the Lancia Stratos Zero and the Lamborghini Countach. The Kode0 revives those dreams with a no-frills wedge shape that embodies modern, simple design—the themes of our company. We used a Lamborghini Aventador chassis and its naturally aspirated 6.5-liter, 690 horsepower V12 engine with a seven-speed automated transmission with paddle shift. To this we added our custom fiberglass monocoque coachwork. I am good friends with Mitja Borkert [Director of Design at Lamborghini], so we went to show him the design, not to ask permission, but out of respect. It was

something Lamborghini wasn't doing themselves, so he said, "Go ahead, we won't sue you!"

Your company, Ken Okuyama Design, is a \$10 million company. How do you fund such a project? You are right, we are not a huge car manufacturing company; we are a relatively small company that specializes in design across many industries. It costs between one and two million dollars to create a concept car, so our client paid us one third up front, one third in the middle, and one third when the KodeO was complete.

You mentioned your design work in other industries. What else does Ken Okuyama Design do? We design eyewear, wristwatches for Bulgari and Seiko, and the bullet trains and stations in Osaka. The bullet train, named the "Falcon," is themed on the Millenium Falcon from Star Wars. For the Osaka 2025 Expo, we are designing 15 train stations, each themed to the culture of the area—for example, the port station is in the shape of a whale. Our specialty is to do every aspect of design for the client, build a business model, do the branding, TV commercials, sales, merchandising, building architecture, it's a complete package. And one great way to get your brand out there is to build automobiles!

Japan is world-renowned for outstanding design. Why then are you the only automotive coachbuilder in Japan? During the

1930s and onward, when the US and Europe were creating coachbuilt specialties, Japan wasn't doing that. We have no history of coachbuilt cars, we launched straight into cheap, mass production. When I was growing up, we had only Isuzu, Toyota, and Nissan, all big industry; there was no room for the limited production of coachbuilt automobiles, and people didn't need them. Most industrial car designers worked for the same company for 50 years and then retired. The automobile was not an object to be collected in Japan. We just didn't have that history.

Without that cultural history, what made you want to become a coachbuilder? I was interested in design from a very early age. Then, I watched the moon landing. When the Apollo 11 touched down on July 16, 1969, I was 10 years old, and the grandson of a farmer. I saw the space capsule land on the moon. Wow! The Lunar Module was angular, with triangular windows, all flat surfaces and metal creases. I think that moment changed me, and it changed the world. We began to see cars emerge with the same flat surfaces. The Ferrari Modulo 512S by Paolo Martin of Pininfarina



"MANY PEOPLE APPRECIATE THE BEAUTY &

EXCELLENCE OF THE PREWAR & POSTWAR CARS —
BUT TO RECOGNIZE MODERN CARS IS GENIUS.

IT CONNECTS THE PAST TO THE PRESENT AND FUTURE."

was unveiled at the Geneva Show in 1970 and it was basically the Lunar Module flattened with wheels. A UFO. I was fascinated and wanted to become a designer.

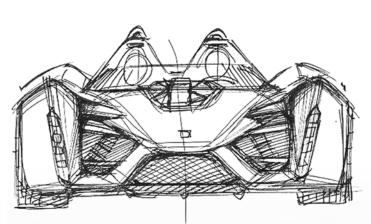
I collected erasers you could buy at the local store that were shaped like the newest sports cars. And I would watch the newspapers and magazines for the latest designs by Bertone. When I saw what the big car manufacturers were turning out, I knew I could do better.

How did you start your career in car design? I went to the ArtCenter College of Design in LA in 1982. I arrived at LAX at 8 pm with no English and no one to pick me up. It was tough. I then went to work for GM in Detroit, and being Japanese in Detroit in the mid-80s was not a

Right: Even as a child, Ken was delighted by cars.
Below right: Ken's collection of sport car–shaped erasers.



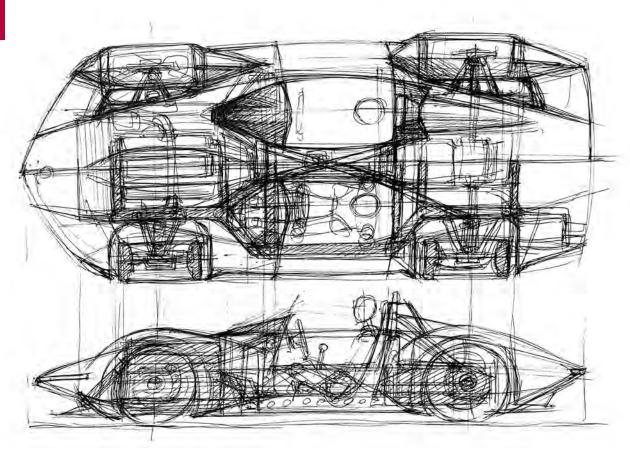






A later more complete sketch of the Kode0.





comfortable experience. I also spent two years in Stuttgart working for Porsche, developing the 911 and the Boxster, because they were evolving from the air-cooled 911 to the water-cooled generation and they needed people. I was there during the reunification in 1990, and woke up one morning to guns firing and crowds in the streets. It was intense. I then went back to GM for four years to work on the fourth generation Chevrolet Camaro.

In 1995 I wrote a letter to Pininfarina in Italy asking for an interview, because I really wanted to design for Ferrari. I didn't receive a reply, so I bought a one-way ticket to Italy and arrived at their gates. They wouldn't let me in at first, but then I got a meeting with designer Diego Ottina. I didn't speak Italian and he didn't speak English but he seemed to like my portfolio. So, I went back to Santa Monica, California, took a three-month course in Italian, and returned for a second interview, which Chief Designer Lorenzo Ramaciotti conducted in perfect English! Actually, they all spoke Piedmontese in the workshop, so my Italian wasn't that useful after all. But I worked with Pininfarina until 2007. I loved that work.

You were responsible for many of the major Ferrari models at Pininfarina. Yes, with many of the best designers in the world I have worked on many of the Ferraris on the road today: the 599 GTB Fiorano, 456M GT, the California,

612 Scaglietti, Ferrari Enzo, Ferrari P4/5, as well as the Maserati Quattroporte and the Birdcage 75th edition. I was the first foreign director of Pininfarina.

You have retained your connections with the ArtCenter College of Design over the years and are involved in presenting the ArtCenter award at the Concours to the vehicle that has had the greatest impact on car design. Tell us about this award.

I became Chair of the Transportation Design Department at the ArtCenter in 2000 and, at the end of my Chairmanship in 2004, we created this award. We wanted collectors and other devotees of the classic car world to experience how judges analyze cars, so we invited people like Chip Connor and Arturo Keller to be honorary judges for a year, joining with us to select the award recipient. Everyone was amazed at how seriously the judges take their responsibilities. To judge elegance is a difficult task. It is a deep and profound concept, involving the hidden story behind the vehicle, who made it, how they made it, and why? Of course, the proportions, the lines, the simplicity of form are part of this.

Has the concept of elegance changed over time? Yes. Prewar it was all about custom coachbuilding, small-production; cars were like jewelry to be enjoyed by the rich and famous. It was all about swooping lines and huge curvaceous bodies. But after the war, production increased and



industry grew. People were concerned about getting to the supermarket and work, and about driving the family around comfortably. Elegance became simplicity as the auto industry developed into a behemoth in the world. Wedge cars became the new elegant shape, partly because they were easier to make.

How is a wedge-shaped car easier to build? If you take a piece of aluminum and start pounding it with a hammer by hand it wants to become rounded. It is the innate nature of the material. Prewar coachbuilders had the time and money to do that, so cars tended to be rounded. But as technology changed and cars could be mass produced using stamped metal panels, surfaces became flatter. Look at the VW Golf of the 1970s—it is basically a mass-produced box. Add that to the world watching the Lunar Module land on the moon, and you have the natural emergence of the wedge.

What is the future of the wedge? Is it here to stay? Yes, I think so. The wedge lends itself to mass production and ease of manufacturing. Look at the Tesla Cybertruck—some people don't like it, but I love that thing. The stainless steel is cut and lasered in five pieces which are easy to assemble and disassemble. EVs have to be recycled because their battery life is a maximum of 10 years, so we have to think about disassembly and recycling. The Cybertruck is a revolutionary design and manufacturing process. It might show your fingerprints, but then so did the DeLorean. I love to see people point and be shocked when they see a new design. I also think that, paradoxically, the new manufacturing process of EVs will spawn a new era of "coachbuilding," because each component of an electric car is connected by a wire, so they can be switched out easily. This suggests a return to coachbuilding and

personalization. Also, I see students in design class drawing wedge cars for their assignments.

I think the timing of the wedge-shaped class at the Concours this past year was perfect. Whoever decided to do that is a genius with excellent foresight. Also, it came just as the great designer Marcello Gandini (the Bertone designer who created the Alfa Romeo Carabo, the Lancia Stratos Zero, and the Countach) passed away. It was the perfect time to honor him and the wedge cars of the past.

You are have taken the lead in bringing new Japanese-designed coachbuilt cars to the Concours and beyond. What is the future for Japan in the automotive world? Will we see more coachbuilt cars from Japan? Hard to tell. I don't see a complete design statement coming from Japan at the moment-mass production is still the theme. But I do hope that one day we will host another Concours in Japan and feature some Japanese cars. At Ken Okuyama Design we will continue to create concept cars. In 2022, we unveiled the Kode57 Berlinetta, an homage to the 1957 Ferrari 250TR but envisioned for our modern times. It is a carved-out sculptured piece of art. Then in 2023 we showed the Kode61 on the Concept Lawn. It was a project we started with Maserati to honor the Maserati Birdcage Tipo 61, introduced in 1959, and Davide Grasso (CEO of Maserati) came to Tokyo to see it and loved it. It was a real challenge to incorporate new technology while retaining the motifs of the 1959 original model. But the result was superb. I even drove it on the Tour d'Elegance on the Thursday morning before the Concours.

Do you have something special for us for the Concept Lawn for 2025? We do. But I can't talk about it just yet. You'll have to wait and see.

CELEBRATING JAPANESE CARS

To celebrate the Japanese cars on our Pebble Beach Concours show field this past year, and to highlight the ongoing impact of the **Japanese Automotive** Invitational, which began in 2018, we invited several experts to share their thoughts on the rising interest among collectors in Japanese cars, speaking to their importance and their elegance.





DAVE MAREK

Honda & Acura

"When the public saw the HP-X on the field this past year, the reaction was 'Oh my God! What is that?" chuckles Dave Marek, officially the Executive Advisor of R&D at American Honda Motor Company. He works with Honda design studios in the US and globally.

The public's incredulity was understandable: even in 2024, although created four decades prior, the HP-X was futuristic, with its single-piece Perspex windshield and transparent roof, which serves as the entry point to the vehicle and functions as an airbrake at high speed. "The HP-X was a milestone car and a game-changer for Japanese auto innovation," says Dave.

The HP-X Concept car was designed and built by Pininfarina as a working prototype for the development of the prestigious NSX sports car. Along with the Kode0, this Honda was the first Japanese participant at the Pebble Beach Concours since 1968, when a single 1967 Toyota 2000GT was shown.

While Japan has had few formal concours, Dave maintains that the collector car community as well as the general car culture there is enormous—just different from the US and Europe. "Japanese car collectors and enthusiasts are rabid fanatics. There are loads of shows and tours; they are just not publicized or known outside of Japan. The other day I was walking across the parking lot of the Hard Rock Café in Tokyo and suddenly there were 30 muscle cars—Cougars and Dodge Challengers, all superbly restored and hot-rodded—parading down the street. The Japanese are crazy about their classic cars."

Dave smiles when asked what constitutes a "classic" in Japan. "I think it requires a unique perspective," he says.

From top right: One of the final sketches for the 1984 Honda HP-X Pininfarina Concept; color swatches; and the freshly restored concept.

> Opposite: The 1984 Honda HP-X Pininfarina Concept takes its place on our competition field.







"For sure the Honda NSX is a classic and the original Toyota FJ, as well as the Mazda Cosmo and the Nissan Skyline; these cars stole the nation's heart. The Honda S2000 is clearly special; it was built as an homage to Mr. Honda and launched in 1999 to celebrate the company's 50th anniversary as a limited run. It became so popular, we extended production, and over 100,000 were built."

Japan's early automotive history is starkly different from that of Europe and the US. The coachbuilding culture of the 1930s through the 1950s that dominated the West did not exist in Japan or the Far East. In a sense, Japan is experiencing its coachbuilding era now; in garages and workshops across the nation, devotees are modifying and personalizing their cars to an incredibly high standard. "This is huge in Japan," remarks Dave. "You wouldn't believe the attention to detail, the craftsmanship they achieve in a local garage. For the Japanese nothing is ever

perfect enough, they need to refine, refine, refine. Rather than the swoopy coachbuilt classics of *The Great Gatsby*, in Japan we think of *The Fast and the Furious* as coachbuilt."

Dave thinks the future of car events in Japan is likely to focus on shows where cars are not necessarily competing against each other. "There is a culture in Japan that shies away from saying that one person or car is better than another," says Dave. "Don't get me wrong—the Japanese are very competitive. But within the car culture, they tend to embrace a celebration of the automobile at 'gatherings,' without competition. Of course, that may change in the future."

Dave looks forward to a time when collectors who currently attend concours in the US and Britain will ship their cars to Japan for more events. "I could see someone like Autobacs (a massive auto-parts company in Japan) getting behind a new event to create a global gathering in Japan, populated by international and Japanese cars," he says. "But the logistics are tricky. Global collectors are used to shipping trans-Atlantic, not trans-Pacific! Watch this space—I think we may see some fascinating changes in the not-too-distant future!"

CELEBRATING JAPANESE CARS





SHIRO NAKAMURA

SN Design Platform/ Hollywood Hills Creative Platform | Formerly with Nissan & Infiniti "Elegance means refined and well-thought-out design—not only in regard to the shape of the vehicle, but also the pure attitude toward creation," says Shiro Nakamura, former Senior Vice President of Nissan and Chief Creative Officer from 2006 through

to his retirement in 2017. As such, Shiro headed design at Nissan and Infiniti, overseeing the creation of iconic cars such as the Nissan GTR, 350Z,

Altima, and Infiniti Q50 and Q60. "Although elegance is interpreted and expressed differently by country and era, I believe elegance is timeless and is appreciated by people universally."

Since his retirement, Shiro has continued a deep relationship with automotive design as the President of Hollywood Hills Creative Platform in Los Angeles and the CEO of SN Design Platform in Tokyo, a creative collaboration design studio that inspires imagination and innovation. Shiro has also served as an Honorary Judge at the Pebble Beach Concours for over 20 years.

Although the history of Japanese automobiles dates back to the 1930s, most were marketed only in Japan, so their concept and design were uniquely Japanese, differing significantly from the global standard. "It has become a hidden treasure box for the global market," explains Shiro. "Collectors outside Japan now appreciate its exotic appeal. There is a burgeoning interest in Japanese culture in general—its food, art, film, animation—and along with it, Japanese automobiles."

Shiro's longtime participation as an Honorary Judge at the Pebble Beach Concours has not only benefitted the Concours with his design expertise while playing a role in his strategy to build a globally recognized brand in Japan; it has also brought a wide range of interesting Japanese creations to the world's attention through Infinitisponsored exhibits at the Concours.

"When I became a Judge two decades ago, I saw that there was no presence of any Japanese branding at Pebble Beach. To build a premium brand, I thought it was essential to be a part of the Concours, not only exposing products but also demonstrating the vision and history of Japanese automotive culture to the Concours audience, which deeply appreciates heritage. That was the idea behind creating the early Infiniti exhibitions at Pebble Beach and, more recently, the Japanese Automotive Invitational (JAI)."

Under Shiro's guidance, Infiniti has played a pivotal role in increasing the profile of Japanese cars among collectors worldwide through its annual exhibition at the Pebble Beach Concours showcasing spectacular Japanese design and innovation. "Over the years we have started to inform Concours guests about the rich history of Japanese cars, not just Nissan but the many great historic cars from many Japanese brands," says Shiro, "And while this is paramount, I also would like to see more Japanese cars on the show field. I have a feeling this trend will continue!"



"'ELEGANCE' IS A TIMELESS DESIGN, AS WELL AS THE TECHNOLOGY & MATERIALS & OTHER FACTORS. AN ELEGANT DESIGN LEAVES A LASTING IMPRESSION."

- TOM MATANO

TOM MATANO

Academy of Art University Formerly with Mazda

"It's not surprising that we haven't seen many Japanese cars at concours in the past. They don't really fit any of the existing classes, but I think that might change," says Tom Matano, Executive Director of the School of Industrial Design at the Academy of Art University in San Francisco. Tom was the

designer of the the iconic Mazda Miata (1st and 2nd generation) and the RX-7 (3rd generation).

"Japan and the US approached car design from very different perspectives in the past," he explains. "In the US designers brainstormed many different designs, using lots of imagination, and then they narrowed it down and arrived at wildly varying solutions. In Japan, our tradition is to find the right answer to a question—and there can only be one solution. It is an efficient approach engendered in our education. Japanese car manufacturers initially received their mandate from the government ministry so, therefore, cars from Japan looked the same for many years."

Tom is well placed to comment on the cultural differences in automotive design as he has worked in Japan with Mazda, in the US and Australia with GM, and in Germany with BMW. And in recent decades Tom has led the School of Industrial Design at the Academy of Art University. In 2009, Jules "J." Heumann, who led the Pebble Beach Concours for decades, recognized this unique perspective in Tom and recommended that he become an Honorary Judge.

"I think as the demographics of car collectors change, we may see different classes and different cars on the field," says Tom. "There may be a time when the likes of the Nissan Skyline and its peers, which are increasingly popular in the US, will be recognized as some of the collector cars of the future."

Tom points to the fact that many collectors of coachbuilt cars of the 1920s and '30s are now in their 80s and 90s. As new and younger collectors enter the community, cars from more recent decades are increasingly desired. "Let's not forget that in the 1970s when the energy crisis hit, suddenly car enthusiasts looked at modest Japanese cars in a new light. They were under 2.0 liters with four cylinders and were highly dependable and affordable. People like to collect and drive cars that they associate with their formative years," says Tom. "Cars from our youth and young adulthood are part of our cultural identity."

When considering elegance and cars worthy of collecting, Tom notes his belief that the ultimate design requires a very human connection. "I was designing the Mazda Miata from 1983 to 1988, using clay modeling," he recalls. "I still believe in clay modeling. Human hands need to work the design, whereas a computer simulation lacks that human touch." Tom still prescribes the process of molding clay to his students at the Academy of Art University. "Elegance' is a timeless design, as well as the technology and materials and other factors," he says. "An elegant design leaves a lasting impression. That's why we added curvature to the rear end of the Miata, to differentiate it from other Japanese cars. It invites the hand to caress it. The rear end of a car is extremely important as it is the last view you have of a car as it passes you by, and it should leave a lasting impression. Even with a car cover on, a timeless design is recognizable, without seeing the grille or the badges. That, to me, is elegance."

CELEBRATING JAPANESE CARS

KEVIN HUNTER

CALTY Design Research / Toyota & Lexus "The world is changing, and as it continues to move toward a more intelligent balance of efficiency, sustainability, and performance, I think the attributes of Japanese cars will become more appreciated for being well ahead of this curve," says Kevin Hunter, President of CALTY, the design and research studio founded by

Toyota in 1973. Kevin has been with Toyota and Lexus for over 15 years, and he has served as an Honorary Judge at the Pebble Beach Concours since 2010.

Certainly, some interesting Japanese cars that were previously somewhat overlooked in the collector world are now being recognized. "The 1980s was a particularly interesting era for design and technology at Japanese car companies," says Kevin. "As Japanese design and engineering capability grew, so too did the confidence to develop more exciting cars with unique character that were not based on efficiency alone. For sure, smart efficiency made these cars stand apart, but there was also a focus on lightness and dynamic agility—and fun." Kevin is referring in particular to compact mid-engine cars such as the Toyota MR2, Mazda Miata, Nissan Skyline GT-R, and Honda CR-X. "It is always fun to see Japanese cars, like the Toyota 2000GT—of which I am a huge fan—sitting alongside all the remarkable and prestigious entries!" he says.

Japanese cars express a culture that is unique and fascinating to the rest of the world, and Hunter believes we will soon be seeing more Japanese cars at collector car auctions and concours: "There are some interesting Japanese cars that would certainly catch my eye at future concours for being beautiful, or just plain cool. Take for example, the 1991 Lexus SC400 and LC500, the Nissan GTR, the 1970 Nissan 240Z, the late 1960s Mazda Cosmo, the 1980 Mazda RX-7, and the Acura NSX 1st and 2nd generation."

Lexus has been a partner to both the Pebble Beach Concours and the Pebble Beach Company for many years, and it is a mutually beneficial relationship that is likely to continue for many years to come. "I always get energized and inspired walking around the Pebble Beach Concours field of remarkable automobiles," says Kevin. "It's also a great opportunity for us to connect with like-minded car enthusiasts on a global scale."



ED LOH

MotorTrend Group / JAI Co-Founder

"There is an increasing appreciation of Japanese cars in the collector world," notes Ed Loh, "and nostalgia is the key." The Head of Editorial for the MotorTrend Group and one of the leading instigators behind JAI (the Japanese Automotive

Exhibit) at the Pebble Beach Concours, Ed points to the fact that we are seeing a new generation of enthusiasts and collectors that came of age during the heyday of Japanese cars. "Now those collectors are able to have the Nissan or Mazda RX-7 that they lusted after in their youth!"

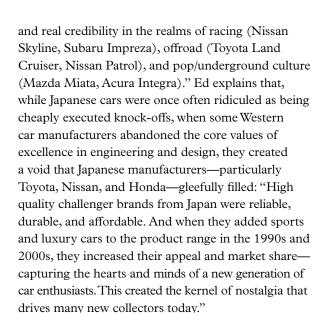
Ed should know. As a kid, this son of immigrants from Hong Kong collected as many glossy brochures as he could find at car lots in Southern California. The youngest member of a self-described "Toyota family," he passed his driving test at 15 behind the wheel of his mother's 1991 Toyota Previa, racked up a series of speeding tickets in a Celica GT-S, then graduated to a Toyota 4x4. He later rewarded himself with a "clapped-out" Nissan 240SX. Long story short, after a stint of teaching science and coaching volleyball, Ed took up freelance photography and worked his way up to Editor-in-Chief at MotorTrend. With a ringside seat to the ebb and flow of many automotive trends over the decades, he is keenly aware of the burgeoning appreciation for Japanese cars.

"Vintage JDM (Japanese Domestic Market) cars have become very cool," says Ed. "They have great storylines



"WHEN IT ALL COMES TOGETHER, IT LOOKS
BOTH EFFORTLESS & AS THOUGH IT COULD
NOT BE ANY OTHER WAY. ELEGANCE IS AN
ELUSIVE, EVER-CHANGING CONCEPT."

- ED LOH



Along with Phil O'Connor, the former marketing lead at Infiniti, now at Ford, Ed brainstormed the idea of creating a cool space for all Japanese cars at Pebble Beach, "And now here we are!" he declares. "With the support of Infiniti from the very beginning, JAI has created an amazing show space and experience with a generous 'big tent, all-comers welcome' approach. At JAI, we don't just celebrate the vehicles of one Japanese brand, but all of them."

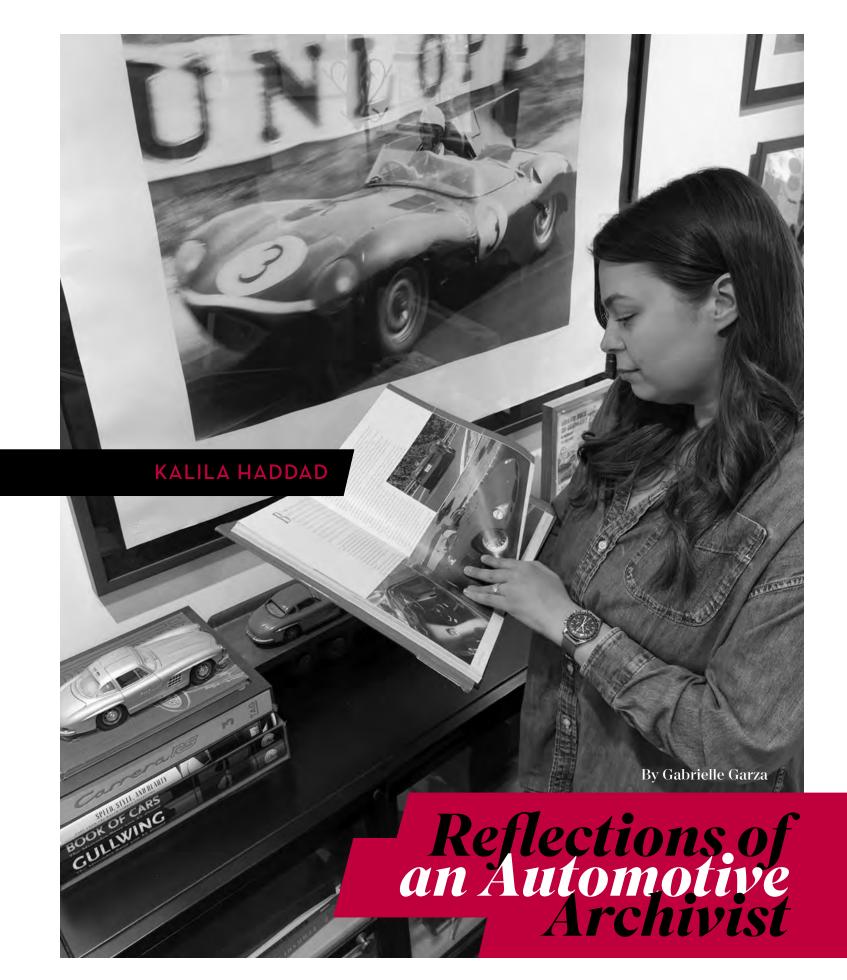
Ed's interpretation of automotive elegance points to the complete package—a beautiful alchemy of engineering and design. "Everything must be in harmony, from rain gutters to tire treads, from hood ornament to taillights, from the way the door opens



to how the car goes down the road," he explains. "When it all comes together, it looks both effortless and as though it could not be any other way. Elegance is an elusive, everchanging concept."

In recognition of the shapeshifting nature of elegance, Ed applauds the evolution of Pebble Beach Concours participants, particularly the inclusion of non-traditional cars such as hot rods, noting "I'd like to see that repeated with other high performance race cars." Japanese players that he can foresee on the competition field include: Japanese F-1 cars, specifically Honda Grand Prix racers of the 1960s; World Rally Championship cars from the 1990s through early 2000s; and iconic Japanese Le Mans cars, such as the Mazda 787B, Toyota Dome Group C, Nissan Skyline GT-R and Delta Wing. Ed even dreams of a time when JGTC or SuperGT race cars—some of the most iconic stars of the PlayStation Gran Turismo generation—may roll a tire on the field: "I would love to see a class including the ARTA Honda NSX, Tom's Supra, and Calsonic Skyline GT-R at the Concours. Not to mention a special collection of The Fast and the Furious movie cars. Now that would be absolutely wild!"





Cars tell the story of our lives, and in turn, we tell stories of our cars.

These narratives are preserved not just in the lacquer and patina of the vehicles themselves but in the many records that document their provenance, triumphs, and transformations. And it often falls to an archivist to piece together the past in an effort to illuminate the significance of what remains. These dedicated guardians of automotive history work behind the scenes to sift through documents, analyze artifacts, and unearth the details that define a car's legacy and enhance its collectability.

Among these historians is the ever-curious Kalila Haddad—a relentless researcher whose inquisitive spirit led her to become lead archivist for the esteemed Ralph Lauren collection at just 34 years old.

The road to such a vocation is seldom straight, and Haddad's journey is no exception. Growing up in Kansas City, Missouri, Kalila was exposed to a thriving car culture from an early age. "My parents both daily drove tri-five Chevrolets," she recalls. "Old cars were never really a novelty growing up—we were an old car family."

As a child, Kalila had a rather unconventional fascination with history and a habit of diving headfirst into new interests. Her parents nurtured this passion, often taking her to museums, galleries, and exhibitions, where she would spend hours enthralled by obscure displays. "I would methodically read every display board at an



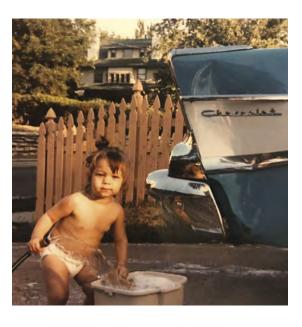
exhibit—things like rudimentary farming implements fascinated me," she remembers. Kalila's innate curiosity inspired many niche hobbies along the way. "I remember attending the World of Wheels car show with my father and seeing pinstripers at work. Naturally, I came home with paints, brushes, and a stack of books on pinstriping—it didn't surprise my mother one bit," she laughs.

It wasn't long before 17-year-old Kalila was pinstriping at car shows herself; and, only a few years after that, she completed an industrial welding course in hopes of expanding her skillset. To further bolster her résumé, she enrolled in an automotive technology program at her local community college but quickly realized the curriculum was geared toward preparing students for dealership work—a path that didn't align with her passion for collector cars.



Left: Kalila welding in a sheet metal lab at McPherson College.

Below: At just two years old, Kalila helps wash her mom's 1957 Chevy in the driveway of her childhood home in Kansas City, Missouri.



I've always been nostalgic and drawn to history, and once I started learning more about how vehicles relate to the past, it all started to click for me.

-KALILA HADDAD

Her trajectory shifted when a mentor encouraged her to consider McPherson College, which was increasingly renowned for its automotive restoration program. "When I got to McPherson, I found that everyone was incredibly supportive and receptive of my interests," Kalila explains. "Hard to believe that was 15 years ago!"

In 2011, Kalila was among the first group of McPherson students awarded Pebble Beach Phil Hill Scholarships. The award recipients were invited to the Pebble Beach Concours where they were introduced at the Sunday morning Judges' meeting, and Kalila vividly recalls that Judge Ken Gross asked about her work pinstriping. "I am pretty sure I had an internal meltdown and didn't know how to respond," she admits, "just because he's an allaround, car-guy hero."

She shadowed Paul Russell that day as he judged the Mercedes-Benz class: "I was so impressed by the wealth of information Paul provided. He had extensive notes on each car and walked us through the class, explaining his observations with incredible precision. The caliber of judges and cars, paired with the visual beauty of Pebble Beach, was overwhelming in the best way."

Back at McPherson, "my professors challenged me to think about my future on a larger scale," Haddad explains. "I've always been nostalgic and drawn to history, and once I started learning more about how vehicles relate to the past, it all started to click for me."

A summer internship at The Revs Institute in Naples, Florida, proved to be the true turning point in her journey. "I learned so much about the bigger picture of library science and documentation and how it all ties into collecting cars," she explains. "That's really what moved the needle for me from sheet metal work, upholstery, and paint to archival research."

Upon graduating from McPherson, Kalila was swiftly recruited by a prominent California central coast collector

Kalila Haddad



You can shape your own chapter in a vehicle's story and create a legacy for the next caretaker.

I think this is a great representation of the bigger picture of life too.

-KALILA HADDAD

to organize and catalog an extensive trove of historical documents related to his cars. She spent seven years in that role, then Ralph Lauren sought her out, prompting a cross-country move. Now in her fifth year overseeing the archives for one of the world's most celebrated automotive collections, she has established a rhythm that balances present-day recordkeeping with long-term historical research.

A typical day for Kalila begins with documenting any work done on cars in the collection: "All the vehicles are continuously maintained with the goal of having them available to show or drive at any time. Naturally, this creates a lot of paperwork." Yet to her, it is more than just documentation: "It's the opportunity to take present-day happenings and narrate the story in the most thorough and authentic way possible. It's fulfilling to me on a personal level because so much of life is fleeting. This work allows me to look at my life through a different lens and focus more on what is important to me."

Beyond daily documentation, Haddad dedicates her time to "history files" where she identifies, and attempts to fill, gaps in each car's history. This process involves consistent communication with "marque historians, concours offices (like Pebble Beach!), previous owners or their family members, and sometimes museums." She notes there are also a lot of UK-based archives that have track or racing information that can be "very helpful."



"I try to approach everything with a system that works best for the collection," she says. "Ease of accessibility is really important. It's a fluid and continually evolving process, but I like to put everything in a uniform format chronologically, starting with the factory and progressing through each ownership period." Kalila's approach allows the relationship between car and collector to unfold organically; she supports each marked moment with evidence from both the automobile and its custodians, revealing a depth of history that the car alone cannot convey.

"I recently spoke with a collector who told me his cars act as bookmarks for certain chapters in his life," she recounts. "This resonated with me, as oftentimes I am literally flipping through 'chapters' in the history files, trying to make sense of how a previous owner's life relates to the vehicle."

A collector's choices in both preservation and restoration are often easily documented. More difficult to validate are the stories told of the cars. Some accounts are rich with detail, poised to answer long-debated queries, while others are embellished with inaccuracies. "Stories are passed along and become part of a vehicle's lore, and it's disappointing to find out that someone has taken poetic license," she observes. "At that point, I try to go to source materials like race programs, photographic evidence, or previous owners. It's understandable that some things get recorded wrong and are then just passed along through the years. The most important thing I can do is stop that pattern by documenting the vehicle's actual history to the best of my ability." Each day Kalila works proactively to do just that.

The scarcity of source materials sometimes presents a hurdle. "The hardest part of the job is when the paper trail simply doesn't exist," Kalila acknowledges. But experience has taught her when to cut her losses. "Any time I can add a big 'win' to a file—like a batch of family photographs or restoration images—it feels memorable," she reflects. Kalila's nostalgic spirit makes weeding out unrelated ephemera a challenge. "I try to find homes for any documentation that isn't relevant, but sometimes that paring down can feel unethical when an unrelated newspaper cutting managed to survive years without being tossed," she shares. "It's usually the ephemera that gets to me the most."

Yet, for every challenge, there are rewards. "I really enjoy sourcing memorabilia—event programs, period documents—it feels great curating accoutrements for each vehicle and having a nice collection to show for it." Kalila also takes great satisfaction in researching cars with racing backgrounds. "Race numbers help with photo identification, which is an easy dopamine hit and keeps me motivated," she says.

The coachbuilt era is a particular fascination. "Generally, those cars are tied to titans of industry, magnates and such, and their fame helps us imagine what an era was like and how they lived their lives. One car that really stands out in my memory is a Duesenberg previously owned by [San Francisco Bay Area] finance, transport and utility heir George Whittell Jr.," recalls Haddad. She felt compelled to visit Whittell's gravesite and family mausoleum, capturing photographs to enhance the history files on the car. "It's a beautiful Egyptian revival structure," she notes. "He was a fascinating, larger-than-life character."



Another meaningful discovery came while Kalila was researching the early ownership history of a Mercedes; Haddad discovered that the car had once belonged to racing legend Mark Donohue. "I was able to speak with family friends who were close to him, as well as historian Michael Argetsinger shortly before he passed away, and that was really special."

Conversations like these reinforce Haddad's appreciation for how cars serve as reflections of their caretakers. Beyond mere aesthetics, a collector's choices in both preservation and restoration can reveal their hopes for the future, reverence for the past, and possibly a greater worldview when part of a well-documented collection. "It illustrates how you can shape your own chapter in a vehicle's story and create a legacy for the next caretaker," Haddad concludes. "I think this is a great representation of the bigger picture of life too."

At the intersection of automobiles and their stewards, Kalila Haddad operates as both detective and historian, meticulously preserving the past while ensuring accuracy for the future. Her work is more than documentation—it is an act of safeguarding automotive heritage, a responsibility she embraces enthusiastically.







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Cars in the Lives of Four Pebble Beach Insiders

CAMILLA "KIMMY" BRAUER

Kimmy Brauer, a member of the Advisory Board for the Pebble Beach Concours d'Elegance, is a noted community volunteer, philanthropist, and fundraiser. She has led the art museum, the symphony, the opera, and the botanical garden in St. Louis, Missouri, and she served on the executive committee of United Way there for over 40 years.

Why Cars? I was the third of four girls, no boys, in my family, and my father was the first dealer in the Midwest to have only Mercedes-Benz in his showroom—that was his world, his love. To be with him, I would join him when he took the sedans out for a spin, particularly the one he called "the dowager"—a sedan on a short-wheelbase Mercedes 600. (I hadn't heard that word before, but I found it amusing and I could perfectly picture a dignified elderly widow in the back of that car.) I would sit in the passenger seat, drooling at the view from there. It was all fantasy; it was all about the beauty of the cars.

In our family, if you didn't know how to "stir the stick," you didn't drive, so I learned quickly!

As a tribute to my father, William Blackford "Ford" Thompson, and as a gift to me, my husband, Steve, has built a special collection of Mercedes-Benz within our collection. The 300 SL is my number one love. It has never stopped being "ooh and aah" for me.

What historic automotive event or person would you want to see and why? I have done the Mille Miglia with Steve three times, but I would like to have been at the finish line of the Mille in 1955 to see Sir Stirling Moss cross that line and beat the record speed. What an accomplishment, with the distance, the weather, the crowds pushing into the streets! I had the good fortune to meet and get to know Stirling, and he was the most disciplined person! He worked out over two hours every day, even as he aged. He was a remarkable human being.



What Pebble Beach Concours moment do you remember most? I remember the excitement and drama of seeing the Maharajas with their cars poised along the water in 2012. They dressed in full regalia and presented themselves in such a regal manner. It was wonderful to witness the pageantry. It was impactful.

In turn, Steve was invited to judge at the first Oberoi Concours this past year, and it was astonishing to realize that much of that historic culture still exists.

If you could walk the Pebble Beach Concours show field with just one person, who would you choose, and what concours car(s) would you most hope to see? I would choose to walk the field with Chris Bock and look at all the cars that he loves (that we love!)—the classics. We would look at the Packards and Duesenbergs, the Hispano-Suizas and Isotta Fraschinis, and we would talk about history and beauty. And I would ask him to tell me what he sees, what small details catch his eye. Chris is modest and stays under the radar, but he's sharp. He has a huge amount of knowledge, and I would like to get a little bit of his knowledge all to myself.

I would also love to see and walk the field with Stirling again.

Even now, I can close my eyes and see the glamour of it all. That's why the Pebble Beach Concours began—to showcase the elegance of cars.

Cars in the Lives of Four Pebble Beach Insiders



MARK VAUGHN

Mark Vaughn grew up in Southern California and wishes he'd bought a used GTO when they were only a few grand. He went to USC—twice—then moved to Europe where he was editor of AUTO magazine in Frankfurt, Germany. He has been West Coast Editor of Autoweek for 35 years.

Why cars? I grew up in a large family transported in a succession of cheap Ford vans that didn't always start. All too often, all six of us kids would have to get out, sometimes in intersections, and push the things. It wasn't until I started working in automotive journalism and discovered press cars that I found, to my amazement, that when you had a nice new car, it started every time! I've been on that gravy train ever since. Cars can represent the best achievement human engineering can muster, and, on rare occasions, the most beautiful. At Pebble Beach, you see both. But no 1962 Econolines. At least not yet.

What historic automotive event or person would you want to see and why? I think I might have already seen it! I was lucky enough to have lived in Europe for five years in the '80s editing a car magazine that covered racing. There I was, some gangly J-school grad, asking Ayrton Senna what he'd done to shave so much time off the lap record at Spa. "This transcended mere mechanical efficiencies," he said. "It was the melding of man and machine." I wrote that down. Sports prototypes were in full bloom. I was at Le Mans in the late '80s when one of the last 962s won, almost beaten by the Jag XJR-8, trailed by the gorgeous Kouros-liveried Sauber C9 soon to be the Mercedes team entry. There was a Nissan and a Toyota, too, all in Group C1. So gorgeous. And the DTM was at its glorious best then, with F1 tech on stock car bodies. I think I was there at the best time. But I'd still have liked to see the Matras run at Le Mans in the early '70s, and the Ferraris of the early '60s. Do you have a time machine I'm not aware of? Because I'm ready, man!

What Pebble Beach Concours moment do you remember most? I always enjoy talking to the Best of Show winners. I think when Jon Shirley's Ferrari won in 2014—it was the first postwar winner in 46 years and only the second postwar car ever to win—that was fun. He was happy to talk about all the rallies it had been on, and its intriguing history. The car had once belonged to Roberto Rosellini, back when Rosellini was married to Ingrid Bergman. Shirley has a photo of Rosellini, Bergman, and Enzo Ferrari all at dinner, with Enzo looking at Bergman.

"Ferrari is smiling," Shirley said.

If you could walk the Pebble Beach Concours show field with just one person, who would you choose, and what concours car(s) would you most hope to see? Again, I've gotten to do this! Phil Hill was such a good guy, it was always a privilege to get to spend any time with him. Likewise, Dan Gurney had such a brilliant mind but was always willing to politely listen to any hare-brained engineering ideas I wanted to share. Alex Xydias was so happy to be there to see his So-Cal Speed Shop Belly Tank on the 18th green. And there were so many others: among many industry execs, I got to spend time with Ford's CEO Jim Farley and CMO Lisa Materazzo, both true enthusiasts and a joy to talk to; John Clinard, a Ferrari expert; Denise McCluggage was there every year up until the end and was always a smiling face; and so many great racers, including Tommy Kendall and Jackie Ickx. . . . I've been really lucky to have spent time with them all. Pebble Beach gathers as many great people as it does cars.

As for what Concours cars I'd most like to see, someday there will be a real class of Japanese classics on the lawn. I know there have been two cars with what you could argue had Japanese roots, and some guy in the '60s got a Toyota 2000GT on the grass somehow, but a real class of real cars from Japan would represent progress. That'll be fun. It's always fun at Pebble. There is no greater concours anywhere and I've been to all of them.

ERIN BRONNER

Erin Bronner has been attending Pebble Beach Concours d'Elegance for nearly 20 years. Throughout this time, she has represented several automotive marques—primarily but not limited to Bentley Motors and Bugatti Automobiles—in a communications and brand experience role.

Why cars? Cars provide a sense of occasion. They are a metaphorical and literal vehicle to showcase personality, history, engineering, art, culture—and all of these things combined. Cars bring us passion and provide safe haven in our society, and I remain fascinated by their evolution over my lifetime and how they will continue to evolve in the future. I've personally been captivated by what people drive and how that fuels their personality, perspective, and approach to life. Whether it's a daily driver, a collectible, or an aspirational poster on the wall (or nowadays an iPhone background), how cars align with the extension of individuality is paramount to the curious nature of the hobby.

If you could go back in time, what historic automotive event or person would you want to see and why? So much of the Bentley Brand DNA is formed through beautiful stories of humanity and passion.

I would love to go back to Montlhéry, France, on June 6, 1929, to witness Mary Petre Bruce driving a 4½ Litre Bentley to capture the world record for single-handed driving. Mary had never driven a Bentley until the day of the record attempt—and she had to borrow cushions from the official timekeepers so she could reach the pedals. Despite fog, cold, and treacherous track conditions, she covered 2,164 miles in 24 hours, averaging more than 89 miles per hour.

That same year she set a powerboat record for the fastest double-crossing of the English Channel. Then she bought an aircraft, learned to fly in just six weeks, and set off on a solo round-the-world flight, breaking record after record on her way—and becoming the first woman to circumnavigate the world alone.



What Pebble Beach Concours moment do you remember most? My favorite event was the 2019 Concours, hands down. The Bentley brand turned 100—and onsite, all went seamlessly with the team, 100 cars, our guests, and the execution of the event. The cherry on top was the announcement that the 1931 Bentley 8 Litre Gurney Nutting Sports Tourer owned by The Hon. Michael Kadoorie had claimed Best of Show. The feeling of community, built throughout the years, was palpable that day, and it remains one of the highlights of not only Monterey Car Week but of my career thus far.

If you could walk the Pebble Beach Concours show field with just one person, who would you choose, and what concours car(s) would you most hope to see? In terms of brands, Bugatti was my first love and was crucial to the start of my career at the PR agency. I'm still drawn to the form of classic Bugattis, which to me are among the most elegant vehicles ever created. Ettore Bugatti died before the Pebble Beach Concours was inaugurated, but just imagine how exciting it would be to explore the event with him, as someone who had never seen it before.

Earlier in my career, I also worked closely with the Mullin Automotive Collection, and I can still vividly recall the first time I saw the 1936 Bugatti Type 57SC Coupé Aero. It's an exceptionally beautiful car and was named Best of Show in 2003. Seeing that car again on the show field, with the man whose name is on the front grille, together with Merle and the late Peter Mullin? That would be a very special experience.

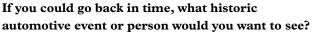
Cars in the Lives of Four Pebble Beach Insiders

BRIAN MARTIN

A graduate of McPherson College, Brian now serves his alma mater as Senior Director of the Auto Restoration program. As such, he had primary oversight of the Mercedes restoration undertaken by students that went on to place Second in Class at Pebble Beach in 2023.

Why Cars? I have always loved history, mechanical things, and adventure, so cars naturally became a way to embody all three. I also enjoy "doing" through the pursuit of craftsmanship and technical

skills, so the restoration of vehicles was a natural fit as well. What keeps me passionate about cars is the people and the deep friendships I have built around the car hobby. I even met my fiancée, Whitney Overocker, while we were judging at Concours events around the country.



My thoughts focused first on the Le Mans races of the 1920s, when the W.O. Bentley Boys were dominating the sport. However, after a little reflection, the 1906 Locomobile nicknamed "Old 16" holds a very special place in my heart, so I think I would have to choose going back and watching it win the Vanderbilt cup in 1908.

What Pebble Beach Concours moment do you remember most? The Pebble Beach moment I revisit most in my mind is my first trip to Pebble in 2005. I was interning at the Petersen Automotive Museum, and we were presenting the round-door Rolls. While I had been to a few other concours events previously, I remember being awestruck at how Pebble was so much more—given the scope and quality of the cars on display, along with all of the other events like the tour and the auctions leading up to Sunday morning. I decided then that I wanted to be a part of it annually—and I have been lucky enough to attend every year since 2005.

One of my fondest memories is a more recent one. Over a seven-year period, I was involved in overseeing the restoration of a 1953 Mercedes-Benz 300 S by McPherson College students, who showed the car at Pebble in 2023.



After judging was completed on the Mercedes, I just remember how proud I was of all the students who had worked on the restoration. Regardless of the class placement, I knew that the students had given so much to the car and it showed so well to the judges.

If you could walk the Pebble Beach Concours show field with just one person, who would you choose, and what concours cars would you most hope to

see? Over the decades, I have been lucky to talk cars and walk the Concours lawn with a number of the greats, some still living and some now passed, but I have always wished that I could have met and spoken with Phil Hill. Hearing, reading, and watching interviews and stories about him, Phil strikes me as a true gentleman with a wealth of insight and knowledge. I think it would be incredible to walk the Pebble Beach lawn seeing and listening to stories of cars he had shown on the field, cars he had restored for others, and any cars that he raced—or raced against—in period. It would be a truly magical moment to see and hear about how his 1931 Pierce Arrow was named Best of Show at the Pebble Beach Concours on one day and then his 750 Monza won the Road Races the next day.

It has been an honor to work with the Pebble Beach Concours as they support three or four Phil Hill Scholarship students from McPherson College every year (along with two students receiving Jules "J." & Sally Heumann or John Lamm Scholarships). I get to watch those students experience the Concours, gain a fresh perspective, then move into and become a part of the collector car industry.





JIM PATTERSON:

Driving Philanthropy Forward

One of the most profound and enduring legacies of the Pebble Beach Concours d'Elegance is its impact on improving children's education, health, and well-being throughout Monterey County. Since its inception in 1950, this gathering of the world's finest cars and car people has generated over \$40 million in charitable contributions, which are distributed through Pebble Beach Company Foundation to more than 100 charitable organizations with that goal.

Among the most consistent and generous benefactors to the Foundation is esteemed collector and longtime friend of the Concours Jim Patterson.

Since his debut as an entrant in 2001, Jim has graced our show field with 17 exceptional automobiles, 3 of which have gone on to win our most coveted trophy: Best of Show. For more than twenty years, Jim and his late wife, Dot, have been steadfast supporters of our charities, donating a cumulative \$320,000. And after his third Best of Show win, in 2023, in a truly remarkable gesture of philanthropy, he elevated his commitment by designating the proceeds from the future sale of his 1939 Delage D6-3L Grand Prix to charity through Pebble Beach Company Foundation.

While both individuals and manufacturers have donated cars to charity in tandem with the Pebble Beach Concours previously, Jim Patterson's visionary approach marked a historic first for our event—his Delage is the very first car ever donated directly via Pebble Beach Company Foundation.

The Delage is currently displayed at the esteemed Blackhawk Museum in Danville, California, where it is being shared with fellow enthusiasts for three years before it crosses the auction block amidst Pebble Beach Automotive Week. The donated Delage will be offered at the annual Gooding Christie's auction preceding a future Concours Sunday.

This donation is groundbreaking in two significant ways. First, rather than remaining in a museum collection, the Delage will be entrusted to a new steward. Perhaps even more importantly, Pebble Beach Company Foundation's unique structure ensures that every dollar raised goes directly to charitable programs, because all of the Foundation's operating costs are fully underwritten by Pebble Beach Company. This means that 100% of every donation—every act of generosity—translates into real, measurable change in the community we serve.

Jim's momentous gift ensures that his legacy extends far beyond concours lawns. It also sets a precedent, inviting other collectors to consider a new path—one that allows the full monetary value of their cherished automobiles to make an immediate and lasting impact in the community.

The Pebble Beach Concours d'Elegance celebrates not only the automobile but also the generous spirit of those who use these magnificent machines to drive philanthropy forward.



From Auction Block to Show Field

GOODING'S PARTNERSHIP WITH THE CONCOURS CONTINUES

Rarely does a singular auction house consistently offer up as many concours showpieces as Gooding Christie's. With over 20 years of experience selling the finest automobiles to the most sophisticated Rolodex of clients worldwide, the conduit from Gooding to the Pebble Beach Concours d'Elegance is already well established—and now as Gooding Christie's it promises to continue to flow.

Here are some recent Gooding offerings that made it to the Winner's Circle of the Pebble Beach Concours.

1934 Bugatti Type 59 Sports

This Bugatti, the incomparable Type 59, is one of the greatest Bugattis in the world. Campaigned as a Works Grand Prix Car during the 1934–1935 seasons and converted to sports car configuration in 1937, this Type 59 boasts a provenance consisting of the most astute and famous collectors, including King Leopold III of Belgium. This stunning car joined the Pearl Collection after setting an all-out marque record price at Gooding's UK Passion of a Lifetime 2020 sale. Then, at the 2024 Concours, this masterpiece placed First in the Prewar Preservation Class and went on to become the first-ever preservation car to be named Best of Show.

1971 Lamborghini Miura P400 SV Speciale

The ultimate iteration of the Miura, this P400 SV Speciale set a world record price at Gooding's Passion of a Lifetime sale in 2020. One of only 150 SVs built, it is among the most important, well-documented, and unique Lamborghinis out there today, dressed in spectacular Oro Metallizzato livery. With gorgeous lines and precise engineering to boot, it's no surprise that the car placed First in the Postwar Sports Class at the 2024 Concours, displayed by Devon MacNeil.

1955 Maserati A6GCS/53 Spider

Gooding was also well-represented in 2024 with this Maserati Spider, which is a record-setting veteran from the 2018 Pebble Beach Auctions. One of only three Frua Spiders built upon Maserati's legendary A6GCS/53 chassis, it was displayed by Jonathan and Wendy Segal in the Maserati Frua Class, where it won the Strother MacMinn Award for Most Elegant Sports Car. It also has been awarded top honors, including Best of Show, at the Concours of Elegance at Hampton Court Palace.

Opposite: This 1930 Duesenberg J is the sole long-wheelbase "Barrelside" Phaeton with a massive eight-cylinder engine.

Right: This Bugatti Type 59, purchased at Gooding's 2020 UK Passion of a Lifetime sale, was the first preservation car to capture Best of Show at Pebble Beach.

Below: This Lamborghini Miura, purchased at the same 2020 sale, won its class at the 2024 Concours.





1969 Ferrari 365 GTC

This Ferrari 365 GTC, entered in the Postwar Preservation class, was an absolute hit on the 18th fairway. Ferrari built just 168 GTC models with a 4,390 CC SOHC V-12 engine, and this GTC, originally commissioned for Woolworth heiress Barbara Hutton, was finished in unique Rosso Speciale paintwork over suede upholstery and adorned with green Arabic icons on the door. It previously sold for a record figure at Gooding's 2013 Amelia Island sale.

1930 Duesenberg Model J Dual Cowl "Barrelside" Phaeton

This 1930 Model J is the perfect example of the wide range of cars sold by Gooding. It's the sole long-wheelbase

example of the seven "Barrelside" Phaetons with a massive eight-cylinder engine. Sold at the 2023 Pebble Beach Auctions, this Model J was a standout in the Duesenberg class last year.

1937 Bugatti Type 57C Ventoux

Bugattis continue to earn a great reputation for Gooding, as with this 2022 Pebble Beach Auctions alum: an exceptionally original example of the Ventoux, a desirable second-series chassis with a supercharged engine. Entered in the 2023 Prewar Preservation Class, this Type 57C garnered much attention.

1937 Talbot-Lago T150C-SS Teardrop Coupe

This stunning Talbot-Lago made waves at Gooding's Amelia Island sale in 2022, where it set a new world record not only for the Talbot-Lago marque, but for all French cars at auction. The high-performance chassis beneath Joseph Figoni's magnum opus design is a marvel. Naturally, the car placed First in the Figoni Centennial 1923–1937 Class at Pebble Beach in 2023.

1936 Hispano-Suiza J12 Cabriolet

This magnificent J12 was purchased on Saturday at the 2023 Pebble Beach Auctions and displayed at the Pebble Beach Concours the very next day due to a special invitation from the Concours, facilitated by its Gooding partnership. A true Concours car, it took home the Alec Ulmann Trophy on its first full day of new ownership.

Gooding's partnership with the Pebble Beach Concours is a natural one, as Gooding consistently brings the finest cars to market, where they are right at home on the Concours lawn, year after year.

Social Seen

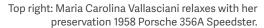
2024 PERRIE REACH AUTOMOTIVE WEEK











Middle right: Donna Marki introduces Tom Maoli's 1933 Duesenberg SJ LaGrande Phaeton.

Bottom right: Designer XXXX Elo admires the 1951 Maserati A6G 2000 Frua Spyder of Henrik Jorst/Cool Classics International.













Top: The enticing 1960 Aston Martin DB4 Coupé of Richard and Peggy Preiser is cause to pause and enjoy the view.

Above: A Mulliner-bodied 1961 Bentley S2 H. J. Mulliner Drophead Coupé serves as the perfect backdrop for photo ops.







Top: The Du Coing family enjoys their 1930 Duesenberg J LeBaron Dual Cowl "Barrelside" Phaeton.

Above: These two fine gents know how to pair and wear pleasing pastels.

Above right: Jeannie Hilarides shares her family's 1931 Packard 840 Waterhouse Convertible Victoria.

Right: One of two refreshing slices of citrus—the 1970 Lancia Stratos HF Zero Bertone Coupe of Phillip Sarofim.





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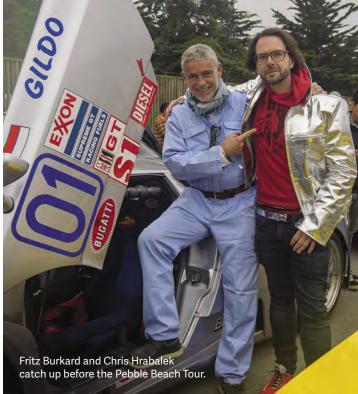
VEHICLES TAKEN SERIOUSLY

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Top: Several members of the Pebble Beach Concours team gather at the start of the 2024 Pebble Beach Tour d'Elegance presented by Rolex.

Above: Paul Zuckerman, Matt Farah, Spike Feresten, and Jonny Lieberman pose for a quick shot before their Pebble Beach Classic Car Forum.

























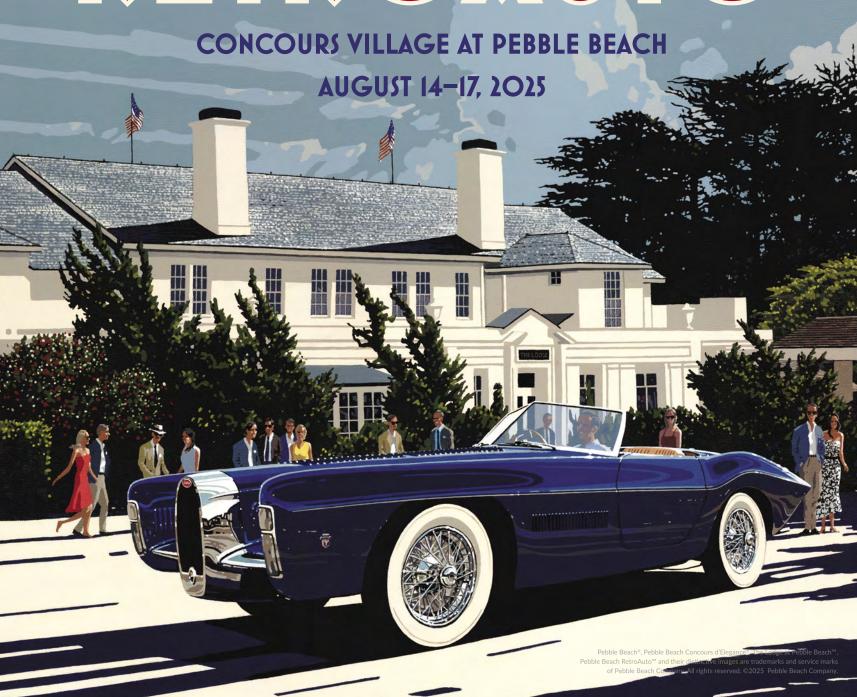






CELEBRATING THE MOTORING LIFESTYLE

PEBBLE BEACH RETROAUTO



PEBBLE BEAGH AUGUST 2025 AUTOMOTIVE MEEK

CONCOURS VILLAGE

Concours Village is the premier location to explore sponsor displays and their unique visions, and get behind the wheel at one of the official Ride & Drive experiences. The always fascinating expert speaker panels of the Pebble Beach Classic Car Forum and the elegant and thoughtfully curated collection of exhibitors at Pebble Beach RetroAuto are also located in Concours Village.

Times/Dates: 9 am to 6 pm, Thursday, August 14 through Saturday, August 16, and 8 am to 6 pm, Concours Sunday, August 17

Location: Across from the Pebble Beach Auctions at Forest Lake Road and Stevenson Drive.

Open to the public without fee.





74TH PEBBLE BEACH CONCOURS d'ELEGANCE

On Sunday, August 17, over 200 of the most prized collector cars in the world roll onto the 18th fairway of Pebble Beach Golf Links—where they strive to be recognized as the best. The automobiles are judged for their historical accuracy, their technical merit, and their style, and the best garner reward and recognition.

Time/Date: 7 am to 5 pm, Sunday, August 17

Location: The Lodge at Pebble Beach and the

18th fairway of Pebble Beach Golf Links

Schedule: Dawn: Show field opens to car entrants

5:30 am: Show field opens to spectators

with a credential

8 am: Judging commences

1:30 to 5 pm: Awards Ceremony &

Charity Drawing

General Admission Tickets are \$495 through July 31 and \$595 thereafter. VIP tickets range from \$1,100 to \$4,500. All tickets can be purchased online at pebblebeachconcours.net/tickets.

27TH PEBBLE BEACH TOUR d'ELEGANCE presented by Rolex

On the Tour, Concours participants trace portions of scenic 17-Mile Drive and Highway One from Pebble Beach to Big Sur and back, showcasing elegance in motion for all to enjoy.

Time/Date: 9:30 am to 2 pm, Thursday, August 14

Schedule: 7 am: Cars line up on Portola Road near

Pebble Beach Golf Academy

9:30 and 9:45 am: Cars depart, tracing portions of 17-Mile Drive and Highway One

Noon: Cars return to Pebble Beach

Noon to 2 pm: Participants enjoy a luncheon

at Mercedes-Benz

Spectators welcome; for a map of the Tour d'Elegance route, go to pebblebeachconcours.net/tour.





20TH PEBBLE BEACH MOTORING CLASSIC

The Motoring Classic is the ultimate road trip for enthusiasts, winding down the West Coast from Seattle to Pebble Beach, arriving just in time for Pebble Beach Automotive Week. The scenic 1,500-mile route for the 20th annual trip climbs the Cascade Mountains, takes in Crater Lake, and crosses the Golden Gate Bridge.

Dates: Monday, August 4 to Wednesday, August 13

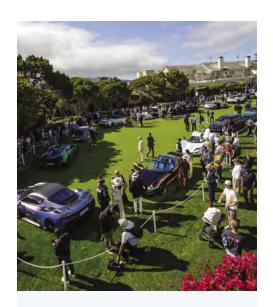
Location: Woodmark Hotel in Kirkland, Washington to The Lodge at Pebble Beach

Schedule: August 4: Participants gather in Kirkland, Washington

August 5: 8:30 am departure from the Woodmark Hotel

August 13: 4:00 pm arrival at Casa Palmero at Pebble Beach

Spectators welcome for departure and arrival; times subject to change.



DISPLAYS, DEBUTS, AND RIDE & DRIVES

Many automotive and luxury goods manufacturers will be hosting displays and unveiling new cars and concepts throughout Concours week. Ride & Drives will also be offered. Watch our website for the latest information regarding new car debuts and other exciting events.

Dates: Thursday, August 14 to Sunday, August 17, subject to individual manufacturer.

Locations: Concours Village near the Pebble Beach Golf Academy, as well as the first and third fairways of Pebble Beach Golf Links and nearby locales beginning on Thursday, August 14.

The Concept Lawn, featuring the latest concepts and new cars, is held on the practice putting green in front of The Lodge at Pebble Beach in tandem with the Concours on Sunday, August 17. Cars load onto the Concept Lawn beginning in the afternoon on Saturday, August 16.

Most exhibits are open to the public without a fee.

PEBBLE BEACH AUCTIONS presented by Gooding Christie's

The Pebble Beach Auctions presented by Gooding Christie's offer car collectors the opportunity to not only see but acquire automobiles of the highest quality, provenance, and design.

Viewings:

10 am to 6 pm, Wednesday, August 13 9 am to 6 pm, Thursday, August 14 9 am to auction's end, Friday, August 15 9 am to auction's end, Saturday, August 16

Auctions:

4 pm, Friday, August 15 11 am, Saturday, August 16

Location: Parc du Concours near the Pebble Beach Golf Academy



Fee of \$50 admits one person to all auction events; purchase of catalog for \$120 admits two to all auction events; bidder registration fee of \$200 includes catalog, admission and reserved seating for two.



PEBBLE BEACH RETROAUTO

RetroAuto has established itself as a well-curated marketplace for the true automotive enthusiast, showcasing rare collectibles, historic automobilia, art, and literature as well as luxury items, technological tools, and official Pebble Beach Concours d'Elegance merchandise.

Times/Dates: 9 am to 6 pm, Thursday, August 14 through Saturday, August 16, and 8 am to 6 pm, Concours Sunday, August 17

Location: Concours Village near the Pebble Beach Golf Academy

Open to the public without fee.

PEBBLE BEACH CLASSIC CAR FORUM

presented by Alliant Private Client

The Forum offers a series of must-see panels and interviews featuring luminaries of the automotive world. It also provides car enthusiasts with the opportunity to see, hear, and even meet their heroes. Forum sessions and panelists will be announced at *pebblebeachconcours.net/forum*.

Dates: Thursday, August 14 through Saturday, August 16



Location: Concours Village near the Pebble Beach Golf Academy

Purchase tickets early as most Forum sessions do sell out! Tickets go online in early summer and must be purchased in advance. For further information and to purchase tickets, please visit *pebblebeachconcours.net*|*forum*.



A Royale Gathering

It was amidst our postshow party in the early 1980s that the idea was proposed: "What if we gathered all six of the Bugatti Royales?"

At the time, such a gathering was thought to be something of an impossible dream. Two of the six automobiles were involved in a contentious lawsuit over ownership in France, and the museum that housed them feared they might be seized if allowed out of the country. Another was buried by layers of bureaucracy in a museum in the US. And two of the three cars deemed "more possible" were nonrunners in need of much work.

Still, those gathered at the party decided to try. . . . Working with the US State Department and its French equivalent, a grant of full diplomatic immunity was eventually secured for the two French cars, and two direct flights were arranged at great expense. In the meantime, negotiations with the US museum commenced, and the nonrunners underwent repair. When costs seemed prohibitive, a \$50,000 loan from Pebble Beach Company and donations in excess of \$100,000 from loyal supporters paved the way.



After posing together for beauty shots on The Lodge lawn, all six Bugatti Royales were proudly displayed on what is now the Concept Lawn on August 25, 1985.





REACH FOR THE CROWN



THE COSMOGRAPH DAYTONA

