

Collectible:

A Gathering of
the Exceptional
and Captivating



Jeremy McMullen



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Collectible: A Gathering of the Exceptional and Captivating

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Preface

Pictures are said to be worth a thousand words. This is certainly true, but it goes beyond a picture on a page, or a work of art on some canvas. It is the experience from within, that connection with the imagination and emotion that no pen can adequately capture in a moment. And, while there would be some that would spend time arguing about whether automobiles can actually be art, the simple reality is this elemental experience certainly holds true with something made of steel and aluminum and bellowing eardrum-pounding noise and vibrations, as much as it does with oil on canvas, shaped marble or finely-tuned stringed instruments.

Automobiles have the means of captivating and certainly have the capacity of reaching an individual on a much deeper level, just as the great works of art have the ability to touch and move the soul. Great works of art are likely only to be enjoyed from a distance. This is to cheat the automobile of some of its allure, but even at a distance a finely-crafted vehicle can still incite emotion and imagination.

In many respects it is near impossible to divide the allure and passion-invoking abilities of an elegantly-crafted automobile and a masterful work of art like those bearing the signatures of Van Gogh, Rembrandt and others. Great works have the ability to arrest the attention of men and women for hours at a time. In a similar manner, an elegant automobile, pieced together with fine materials and accented beautifully with splashes of color and light absolutely have the same power.

The likenesses persist when considering that even amongst the greats there are those few pieces that absolutely take the breath away, that define the artist's life work in one piece. It is that kind of moment when an expert suddenly finds him or herself in the presence of an un-cataloged and forgotten about piece that breaks all the known rules and paradigms surrounding its author.

Consider names like Van Gogh, Michelangelo, Bach and Beethoven. Each has a near endless litany of great master works, pieces of artistry of seemingly incomparable esteem. But yet, even among their own works there are a handful that lodge themselves in the subconscious, the depths of the soul. Michelangelo had many priceless works of art, but then he also fashioned the *Pieta*, *David* and the *Sistine Chapel*.

It is true, even among automobiles. There are those famous and timeless names that have produced priceless works of mechanical art. Though hewn from aluminum, steel, carbon and flame, the end result is nothing less than artistic genius. But even from within the hallowed halls of Maranello there have been a few designs that have transcended and have taken on a personality all their own, a legend and a longing that has resulted in not merely posters and photographs, but a great deal of investment as well. But why? Though it may be a Ferrari, there is something more, a part of the reasoning that creates the legend.

Any piece of art can be taken and appreciated at face value. Certainly those considered master works that rise above even any other work by the same author have that ability. However, it is precisely the story, the mystery behind the work that adds further intrigue. Pictures may be worth a thousand words, but without the

history, that story behind the image, the true value cannot be fully ascertained.

Ponder for a moment if nothing was known of the troubled man with the bandaged ear in the oil painting? Would the image have proven so moving? What of Freud's work on the subconscious? Had there not been the letters, the story to couple with the thesis of Freud, would the abrupt and deliberate strokes of Van Gogh captivate and intrigue as they do now? Before Van Gogh's death the answer to the question would have been "no". But after the sad story concluded, people started to take a second look. Each stroke then held a deeper meaning, a deeper genius.

Ponder the Sistine Chapel and Michelangelo. On the surface the work is certainly impressive and remarkable, but does not the size and scope of the work take on a whole new meaning and depth considering his desire for perfection and the constant pressure applied from those within the church? In doing a work in honor of the Christian narrative, a grand story needing a canvas as large as a ceiling, is it not impressive, and therefore, invaluable to the whole work to know the forces, the working conditions and the sheer dedication involved in the work? Isn't that what makes the work so priceless?

Now consider automobiles like the McLaren F1. Though a modern work of automobile art does not all its advanced technology and innovative features impress on so many more levels, given it was a very simple and rather uninspiring setting that gave birth to such innovative genius. See, on the surface, the car appears very intentional, intended to push the boundaries of the super car. But considering how the McLaren was derived out of such an informal meeting only adds to the mesmerizing character it has demonstrated.

Consider also a very simple, yet elegant, two-door white convertible. In and of itself, the cream white Delage attracts and arrests attention, a stunning piece of artwork. But ponder such a scene including the Delage surrounded by a sea of people, including one Jay Leno, and, suddenly, the beautiful Delage becomes all the more compelling.

The purpose of *this* work is to provide the compelling complete picture, the complete work of automotive mastery. The numerous images are intended to engage the emotion and the feelings, using the lines and curves of these mechanical pieces of art to move and inspire. Assembled in this work are some of the most exclusive, the rarest of the rare automobiles ever to be found or purchased in the United States. But then there are the stories, the events that are not necessarily obvious by merely beholding the car. It is the intention of this work to endeavor to complete the picture, to finish the work of mechanical art, to express through this approach the why for these cars being truly "collectible".

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CHAPTER TWO

Cutting Edge Magnificence





Perhaps no other car in history has had so many appropriate adjectives used in an attempt to provide an impression of that which is beheld. Certainly bold, elegant, futuristic and striking are just a few descriptors that quickly come to mind. However, odd, intriguing, strange and ahead of its time are also valid impressions and speak volumes as to the character and the achievement of Jean Bugatti's Type 57SC Atlantic.

To achieve the same quandary twice, however, would be nothing short of spectacular and would demonstrate a true virtuosity. Following up the Atlantic with the Atalante would be entirely natural and just such a consummation of Jean's artistic brilliance.

At the 1935 Paris Motor Show Bugatti would cause an absolute sensation with its new Type 57 series Aerolithe Prototype. Over 60 years later, the car would be considered in a class all its own.

Bugatti's Type 57 would become one of the most iconic and desirable chassis and would be just as exclusive and popular when it first made its appearance in 1934. But while the Type 57 would be a remarkable achievement in its own right, the body designs Ettore Bugatti's son, Jean, would design to fit atop the chassis would be even more exceptional.

As with any other Bugatti model, the roots that would help to define and mold would be found stemming from competition. One of the most successful grand prix cars of all time, the Type 35 would come into existence at a moment when grand prix racing would be quite different than the modern expression. Still, there would be a moment in time when the Type 35 was averaging more than a dozen victories a week and would be seen as the benchmark from 1925 right up until 1929 when production ceased. In fact, the Type 35 would be so good that William Grover-Williams would drive one to victory at the 1929 Monaco Grand Prix, the first-ever grand prix in the principality. The following year, with Rene Dreyfus at the wheel, the

Type 35 would repeat as victor.

What made the Type 35 so good was its design, especially when it came to handling and weight. Lightening the chassis while making adjustments to the leaf springs and axles made for a good handling car that offered the driver a good feel, and therefore, greater confidence.

This success made Bugatti the target for other factory efforts like Alfa Romeo and Maserati, but then came Mercedes-Benz

1936 Bugatti Type 57S Atlantic
Chassis # 57473

Engine: 170bhp 3.3-liter Inline-8

Transmission: Four-speed manual

Body: Aluminum over steel frame

Suspension: Semi-independent front w/
collared axle and leaf springs. Solid rear
axle w/ elliptic leaf springs.

Brakes: Four-wheel drum

Dimensions: 117.3 in wheelbase

Top Speed: 120mph+



and Auto Union. The latter two companies had a whole country backing them. Bugatti had nothing like that, but they did have a good foundation. Developed from the Type 35, the Type 51 would be quite successful in its own right. This would lead to the Type 54. Unfortunately, Bugatti was losing its competitive advantage. The company would make one last attempt to reclaim their throne as the best and it would be the Type 59.

At the same time the Type 59 was going through its initial stages of development the new Type 57 would also be making its first appearance. The backbone of the Type 57 would be a 3.3-liter, inline 8-cylinder engine. This same engine was deemed perfect for the Type 59. So, the Type 57 had given to the Type 59, now the Type 59 would give back to create a truly striking automobile.

The inline 8-cylinder engine simply would not be enough to take on the might of these other factory teams. It was clear, the Type 59 also had to be light if it was to even stand a chance. Enter Elektron. Elektron, which is a magnesium alloy, had

been developed alongside another alloy of aluminum called Duralumin. In the case of the Elektron, it had incredible strength and was much lighter than the more normal alloys of the period. There was just one problem with the alloy. Magnesium is incredibly combustible and burns with great intensity. A car really could not be made of Elektron as the welding process would ignite the alloy causing an intense inferno. The solution to the problem would come through riveting body panels together. This would give the grand prix car an indelible look that would be passed on to the Atlantic.

This same process, the same Elektron material, would be used as the basis for Jean Bugatti's futuristic Elektron Aerolithe Prototype that would make its first appearance in 1935. But the fin design, introduced as a result of the material used to construct the car, would be just one of a number of avant-garde elements fashioned together to create the awe-inspiring prototype.

Its long nose, heavily-raked windscreen, kidney-shaped side windows, small

57473 in its restored form after being struck by train.



porthole-like rear windows, short tail, rearward opening doors and the beautifully-sculpted fenders would make for a strange, and yet, compelling automobile.

Bugatti would move ahead with the production of the new prototype but it would be extremely limited. By the time construction of the first chassis, 57374, would begin Bugatti would begin using an aluminum alloy that did not have the reactive properties of the Elektron. Therefore, the fin design was no longer necessary. However, Jean would determine the fin to be as much a part of the car's form as it had been function for the prototype. The solution was not to try and rid the fin as a part of the design but to make it an essential element of the car's character. This meant keeping the main fin running down the length of the car; but also, the addition of fins on each of the fenders as well.

Additionally, the name of the car would change. A good friend of Jean Bugatti would die while attempting to cross the Atlantic by airplane. In memoriam of his friend he would change the name of the Aerolithe to the Atlantic. Complete with its "surbaisse" chassis and 200hp 8-cylinder engine, the Atlantic could power along

about as fast as an airplane of that time period and would be one of the fastest cars of its day.

In total, just four Atlantics would ever be produced. The first, 57374, would be delivered to Lord Rothschild in London, but would later return to be upgraded to SC specification. This meant the addition of a



supercharger.

In 1971, the car would be purchased by Dr. Peter Williamson who was an avid collector and President of the American Bugatti Club. Dr. Williamson would have the car completely restored and, upon his death, would be brokered through a private deal in 2010. The exact amount would not be disclosed but it was known to be the most expensive car in the world selling for between \$30 to \$40 million.



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CHAPTER THREE

Red-Headed Beauties





Meaning “Red Head”, the Testa Rossa had been all business when it was first introduced with its much more conventional bodywork styling. However, that would all change late in 1957 when Scaglietti introduced its new bodywork creation. The red head had a new do and the confidence it had seemed to work wonders as the car would go on to earn victory in the 1958 24 Hours of Le Mans among other things. This new confidence, and some of the best drivers in sportscar history, would translate into victories at Le Mans in '58, '60 and '61. But it wouldn't just be the success that would cement the Testa Rossa's rank in Ferrari lore. In many respects it would be that alluring look.

Carrozzeria Scaglietti would stun many an onlooker when the Ferrari 250 Testa Rossa appeared with its stunning pontoon fender bodywork. This captivating look seemed to beautifully fit Ferrari's sports car for the common, or probably less common, man.

When the Testa Rossa had first made its appearance it had a fully-enveloping bodywork style. It was certainly pleasing to look at but Commentadore Ferrari demanded results, not just beautiful cars to look at. But what if both could be had? What if beauty and performance were combined together? Ferrari had done it before with their 166MM. Scaglietti would set out to combine the best of both worlds again so that Ferrari could win and look good while doing it.

There was inspiration out there. Lancia had fallen into financial troubles but their Formula One Lancia D50 had made its debut and proved very competitive with its pannier tanks sported between the wheels. By 1956, Ferrari had rights to the Lancia chassis and was using them to good effect earning Juan Manuel Fangio his fourth World Championship title. Scaglietti's design would look remarkably like a

sportscar version of the Lancia. Scaglietti had their design that combined performance with looks, they just needed a chassis to which they could attach the body. Enter chassis 0666.

Chassis 0666 would be one of just 34 Testa Rossas ever built. However, when Scaglietti needed a chassis for their new

1957 Ferrari 250 Testa Rossa

Chassis # 0666 TR

2011 Gooding & Co. Pebble Beach:

\$16,390,000

Engine: 300bhp 3.0-liter V12

Transmission: Four-speed manual

Body: Aluminum over steel tube frame

Suspension: Independent front with A-arms and coil springs. De Dion Tube rear axle w/ transverse leaf springs.

Brakes: Four-wheel Hydraulic drums

Dimensions: 155.9 in length. 60.0 in width

Top Speed: 160mph+

Finished in resplendent NART colors, 0666 appears as it did during the 1958 24 Hours of Le Mans.



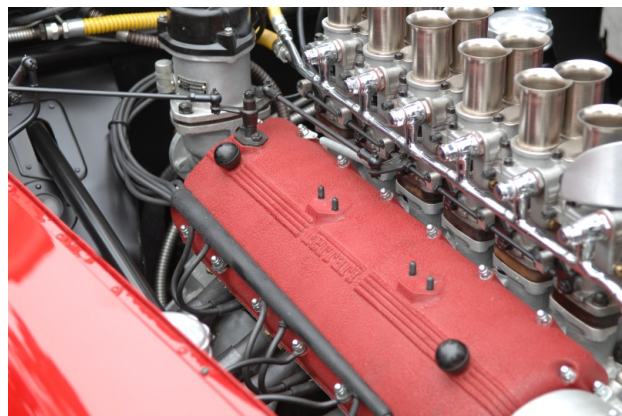
body design, 0666 would be the first. Already a factory race car, 0666 would be driven by some very talented individuals including Masten Gregory, Graf Berghe von Trips and Mike Hawthorn. But, now it would be the first to have the new looks to go with the talent.

Fitted with the new bodywork, and complete with its 3.0-liter Tipo V-12 engine producing 300bhp, 0666 would be further blessed when American racer Dan Gurney headlined as one of its drivers heading into t



he 1958 24 Hours of Le Mans. Entered for the North American Racing Team, or NART, the car would perform well throughout the early part of the race until it would become involved in a collision that would result in a fire.

Following the frustrating performance in the 1958 24 Hours of Le Mans the car would be repaired and brought to the United States to take part in the 12 Hours of Sebring in 1959, as well as, the 24 Hours of Le Mans and the 1000km of the Nurburgring. Rebuilt using parts from an unfinished Testa Rossa, chassis 0666 would go into retirement from racing and



The red cylinder heads are the reason for "Testa Rossa" name

would remain in the United States from the late 1950s onwards.

Awarded a First in Class at the 1988 and 2006 Pebble Beach Concours, the car has been a high achiever in the concours events. This would include a First in Class at the International Ferrari Concours in 1994 and in the Rosso Rodeo Concours one year later. Seen in exhibits, concours and on the track as during the 2004 Monterey Historic Races held at Laguna Seca, the 1957 Ferrari 250 Testa Rossa, chassis 0666, is certainly a rare Scuderia Ferrari Team car.

Finely detailed inside and out, this particular chassis is unique amongst the 34 examples built, even amongst those that went on to win Le Mans.

Chassis 0666 would set a record for price earned at auction. In fact, in spite of its unfortunate record on the track, its unique place within the lineage of the 250 Testa Rossa all but ensures its mere existence far overshadows any lack of achievement on the track.



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Chassis number 0670 MDTR was the 6th 500 TRC to be built. Covered with bodywork by Scaglietti, the car would be first sold to Bernardo Cammarata in April of 1957. Cammarata would use the car in the '58 Targa Florio where it would finish 7th in



its class and 10th overall. One year later, the car would return with Cammarata to the Targa Florio and would come away

with a 2nd place in class and an 8th overall result.

In 1963, the car would take part in the Monte Pellegrino Hillclimb where it would finish 3rd. The following year, the car would come away with an overall win. In 1966, Francesco Tagliavia and co-driver Di Liberto would use 0670 MDTR in the Trofeo Automobilistico Internazionale where it would finish 4th in class. Later that year the car would be sold.

Giulio Dubbino would become the car's



third owner and he would race the car in historic races for more than twenty years. In 1998 the car would be sold again and would end up taking part in the European Shell Ferrari Maserati Challenge. Sold again in 2003, its new owner would be Nick Colonna. Soon after the sale, 0670 MDTR would undergo a comprehensive restoration costing nearly a half a million dollars.

1957 Ferrari 500 TRC Spyder by Scaglietti
Chassis # 0670 MDTR
2011 RM Auctions Villa d'Este: \$3,993,976

Engine: 190bhp 2.0-liter Inline-4

Transmission: Four-speed manual

Body: Aluminum over steel frame

Suspension: Independent front suspension w/ coil springs. Live rear axle w/ coil springs.

Brakes: Four-wheel hydraulic drums

Dimensions: 88.6 in wheelbase

Top Speed: 160mph+

The investment in the restoration would end up paying large dividends when, in



2006 the car would be offered at the RM Auctions Monterey Sports & Classic Car Auction. At that auction the final sale price would be \$2,282,500. Then, in 2011, at the RM Auctions Villa d'Este Auction, 0670 MDTR would again be put up for sale. This time the car would earn a price of

\$3,993,976 thus assuring 0670 MDTR's value and significance.



CHAPTER FOUR



Special Edition

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There would be some that would spend time arguing about whether automobiles can actually be art. Something made of steel and aluminum and bellowing eardrum-pounding noise and vibrations has the ability to connect with the imagination and the emotion as much as does oil on canvas, shaped marble or finely-tuned stringed instruments.

Any piece of art can be taken and appreciated at face value and pictures may be worth a thousand words, but without the history, that story behind the image, the true value cannot be fully ascertained. The purpose of this work is to provide the compelling complete picture, the complete work of automotive mastery.

Assembled in this work are some of the most exclusive, the rarest of the rare automobiles ever to be found or purchased in the United States. But then there are the stories to help complete the picture and express why these cars are truly “collectible”.



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