

# Bonhams

MAGAZINE | MOTORING



## **Paint it black**

Richard Williams peels back the history of an extraordinary 1935 Aston Martin Ulster

## **Stirling service**

The legend's last ever racing car

## **Zest for life**

The creation of the Lamborghini Miura

# News & forthcoming sales

## COMING DOWN THE TRACK FOR SUMMER SEASON 2015

- The theme of this year's Goodwood Festival of Speed is 'Fast and Fearless: Racing on the Edge', and will celebrate the 90th anniversary of the inaugural motor racing World Championship, won by Alfa Romeo in 1925.
- Later this summer, enthusiasts will once again flock to Quail Lodge in California for the undisputed highlight of Monterey classic car week – Bonhams' annual auction. This year's sale will include a number of spectacular cars from Tony Hart's superlative car collection which includes a pristine Ferrari F40 (see below right).
- In September, the Goodwood Revival Sale will feature a number of significant – not to mention rare – competition cars, including two 1927 Amilcar C6 Racing Voiturettes. That month also sees the launch of Bonhams' new black tie evening sale in France at Château de Chantilly.
- In this issue, Sir Stirling Moss explains to Doug Nye about the race car he loved so much he had to buy it; Richard Williams details the fascinating history of a remarkable Aston Martin Ulster. And finally Richard Holt describes how tractor-maker Ferruccio Lamborghini bet the farm when he ploughed all his money into the creation of the astonishing Lamborghini Miura.

## SUMMER SALES DIARY

**THE SUMMER CLASSIC SALE**  
Saturday 20 June  
Oxford, UK

**THE GOODWOOD FESTIVAL OF SPEED**  
Friday 26 June  
Goodwood, Chichester, Sussex

**QUAIL LODGE AUCTION**  
Thursday 13 & Friday 14 August  
Carmel, California

**CHANTILLY ARTS & ELEGANCE**  
Saturday 5 September  
Château de Chantilly, France

**GOODWOOD REVIVAL**  
Saturday 12 September  
Goodwood, Chichester, Sussex



## Wheels of fortune

**Andrew Currie** on a Mercedes-Benz so rare it never left the factory

When Mercedes-Benz unveiled its CLK GTR Roadster in 1988, it was priced at an astonishing \$1.5 million, making it the most expensive 'production' car ever made – a figure only recently exceeded by the Ferrari FXX.

Only one of the six Roadsters produced was finished in black and it is this example which appears in Bonhams Goodwood sale in June. The car was owned by Mercedes-Benz itself until 2014 when it was acquired by the current owner. It has only eight kilometres on the clock and is effectively in mint condition.

**THE GOODWOOD FESTIVAL OF SPEED SALE**  
Friday 26 June

Mercedes-Benz CLK GTR Roadster  
Estimate: £1,400,000 - 1,800,000

Enquiries: Tim Schofield  
+44 (0) 20 7468 5804  
tim.schofield@bonhams.com



## Late great

The F40 is Enzo Ferrari's last masterpiece and the culmination of a lifetime's expertise, explains **Ruth Fletcher**

For many, the Ferrari F40 is the most important car produced by the Italian marque, if only because it is the final design brought to fruition during Enzo Ferrari's lifetime. The last of an epic era, the F40 was designed as the culmination of Ferrari's 40 years as a builder of road and race cars.

It also reflects Ferrari's long history in competition, incorporating many technical features that were developed in racing, then perfected for use on the road during the F40's development. It

is uncompromising in its dedication to performance, rejecting nearly all sound deadening, trim and accessories in its obsessive quest to lose weight.

A stunning example of a Ferrari F40 is one of the cars to be offered from the collection of Tony Hart which is expected to achieve an eight-figure sum when it is offered at Bonhams Quail Lodge Sale in August in Carmel, California – the longest-running auction on the Monterey Peninsula.



# Black beauty

**Matthew Wilcox** explains why the ‘Father of Pop Art’, Richard Hamilton, considered his Porsche 911 too perfect to paint

Unadorned by spoilers or unsightly accessories, the 1973 Porsche 911S Coupé is often admired as the purest of all Porsche’s 911 iterations. One well-known devotee was the pop artist Richard Hamilton, who was reported to have declined to paint his much-loved Porsche on the basis that it was “such a perfect design, that it couldn’t be improved in any way”. Hamilton’s father was a demonstration driver for a London car showroom, and cars – indeed machinery in general – are a recurring theme of the artist’s work, featuring in pieces such as *Hommage à*

*Chrysler Corp* (1957), *Hers Is A Lush Situation* (1957), and *Carapace* (1954). The car has been subject to a two-year restoration by one of Europe’s leading restorers, and retains the stylish black-on-black colour scheme that first attracted Hamilton to it in the early 1970s. The car features the registration RGO 6L, a number that will resonate with Porsche aficionados, placing the car within a batch of historically important 911 models which were successfully campaigned by racing drivers such as Nick Faure.

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**GOODWOOD FESTIVAL OF SPEED**  
Friday 26 June

1973 Porsche 911S 2.4-litre Coupé  
Estimate: £250,000 - 300,000

Enquiries: Tim Schofield  
+44 (0) 20 7468 5804  
tim.schofield@bonhams.com



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**QUAIL LODGE**  
Friday 14 August

1990 Ferrari F40  
Estimate: \$1,200,000 - 1,400,000

Enquiries: Jakob Greisen  
+1 415 503 3284  
jakob.greisen@bonhams.com

# Stirling service

Sir Stirling Moss tells **Doug Nye** how he 'broke the bank' to acquire a very special Porsche Spyder from his racing past – and why he has now decided to let it go

In the spring of 1961, Sir Stirling Moss and future world champion, Graham Hill were thundering down 440 miles of rough Sicilian roads, on the brink of what should have been a remarkable victory in their Porsche RS60.

Porsche had form in the legendary Targa Florio – the team had already won the Italian race three times; in 1956, 1959 and 1960. But this time, they were to be denied at the last lap.

As Moss recalls, “The car was perfect for the course, we could hardly have wished for better, and I led for the first four 44-mile laps by 1½ minutes before handing over to Graham for his two laps. He handed the car back to me 76 seconds behind a Ferrari, and I managed to change that into a 65 second lead with one lap to go. We looked set for a lap record last time round and a great win until – only 8kms from the finish – the transmission failed and put us out, gifting the race to the Ferrari.”

Moss adds ruefully, “We have since been described as the moral winners of that race, but moral victories don't pay first-place prize money.”

Moss and Hill then drove the latest works team car, the almost identical Porsche RS61 fitted with a 1605cc engine, at the 1,000km Nürburgring circuit in West Germany. On a

track slick with drizzle, Sir Stirling took the lead on the second lap but, as the course dried, he was again overwhelmed by far larger and more powerful factory Ferraris.

He later wrote of this race, “After twelve laps I handed over to Graham who rejoined fifth. Then it began to snow! Graham handed back to me and I found the Porsche ideal in such weather conditions. We climbed into third, then second, and were set to take the lead when the little car broke – but it had been exciting while it lasted.”

Moss never lost his affection for the ‘terrific little Porsche’ and some years ago,

“Unfortunately, moral victories don't pay first-place prize money”

when he saw the restored 1961 RS61 Spyder offered for sale in America, he “fell in love with it, all over again. To me they were just super cars – beautifully balanced and simply tailor-made for races like the Targa Florio. And the older I got, the more I thought I'd really like to run one again.

“It looked a fabulous car. I remembered what fun it had been to drive and, boy, I really got the hots for it!”

But tragedy nearly prevented the reunion when the veteran racer suffered a now celebrated accident. While talking over his shoulder to a guest, Moss stepped into the lift at his home in Mayfair.

Unfortunately a system failure had left the lift parked on the floor above and Sir Stirling fell some 20-30 feet down the empty shaft.



**Opposite:** The Property of Sir Stirling Moss OBE  
1961 Porsche RS61 Spyder  
Sports-Racing Two-Seater  
Chassis No. 718-070  
Estimate:  
£1,700,000 - 2,000,000  
(\$2,750,000 - 3,250,000)

Moss was fortunate to land feet first, but he still sustained serious injuries to his feet and lower legs. He was still recovering from this shocking incident in a London hospital when the sale of the Porsche took place in America.

As his wife, Lady Moss, recalls, “He seemed more exercised about missing out on bidding for what he was already calling ‘my Porsche’ than he did about his own condition.”

Consequently an American acquaintance was recruited to bid on his behalf, and Sir Stirling was delighted when he heard that he had been successful: ‘070’ had become his property. His proxy had secured the car for a then record price of \$1.7 million.

Sir Stirling’s rehabilitation progressed rapidly as the car was prepared for what should have been his triumphal return to the track at the 2010 Monterey Historics race meeting at Laguna Seca in California.

There he had just entered the track on his warm-up lap when ‘070’s transmission suddenly locked-up and spun him off onto the sandy verge.

“I wasn’t even pressing on. I had just left the pits and I was still settling in, checking

the controls and the instruments and taking a look at the circuit, when the rear wheels suddenly locked and spun me off. I was left sitting in no man’s land, wondering what the hell had happened when I looked up and saw a Lotus also spinning like a top and coming straight for me...”

The out-of-control Lotus collided with the stationary Porsche’s nose, causing quite extensive, but superficial body damage.

A subsequent strip-down – by British Porsche specialist Andy Prill – found that a ball-bearing in the gearbox had come adrift, jamming between two gear-

wheels which in turn lead to the maestro’s close scrape.

“We then entrusted the car to Prill for a complete repair

and proper restoration to race-worthy order, and when I ran it at Le Mans – for the Historic race supporting the 24-Hours there in 2011 – it was a joy.” In fact that drive proved to be Moss’s final competitive appearance.

“I had always said that I raced cars because I enjoyed racing them, and if I ever found that was no longer the case then I would give it up. While I loved driving my Porsche, I discovered I no longer really enjoyed racing on crowded circuits with

“When I ran it at Le Mans  
– for the Historic race  
supporting the 24-Hours  
there in 2011 – it was a joy”



others whose capabilities I didn’t know.

“During practice I thought to myself, I could go faster than the car ahead, but then I felt that if I tried to pass I would scare myself. It was my body’s way of telling me that the time had come, and so when I got back to the pits after that session, I announced my final retirement. It was nice to bow out at that point. And so my Porsche RS61 which I really enjoyed driving on its own, became my last racing car. And now I guess it’s time for a new owner to share the RS61 experience.”

*Doug Nye has written more than 70 books on motor racing.*

Sale: Goodwood Festival of Speed  
Chichester, Goodwood  
Friday 26 June at 11am  
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bonhams.com/motorcars



# Paint it black

The bodywork on a remarkable 1935 Aston Martin Ulster reveals a fascinating story. **Richard Williams** peels back the layers



One way of telling the wonderful story of the black Aston Martin, bearing the registration plate CML 721, would be to scratch its 80-year-old body panels. Well, perhaps not. This is, after all, a 20th century masterpiece. Instead, let's subject its paintwork to the kind of X-ray analysis employed by art conservators examining the way artists from Leonardo Da Vinci to Mark Rothko built up their layers of pigment.

At the bottom we would find the equivalent of the canvas: bare aluminium, shaped by Enrico 'Harry' Bertelli at his workshop in a London suburb in 1935. The first layer of paint would be bright red, as stipulated for Aston's works machines by the company's co-owner and chief designer, A.C. 'Bert' Bertelli – Harry's brother, who chose the colour to reflect the racing livery of their home country, Italy.

So it was with red bodywork that this Aston Martin Ulster Competition Sports model, chassis number LM19, emerged from the company's Feltham factory – next door to Harry's body-shop – in June 1935 to compete in the 24 Hours of Le Mans alongside two identical cars, numbered LM18 and LM20.

Powered by a 1.5-litre four-cylinder engine and cloaked in perfectly proportioned bodywork, these cars represented a supreme expression of the art of pre-war sports car design, thanks to two brothers who had been brought to Britain by their Italian parents at the beginning of the century. And they were, Bert Bertelli said, "The best cars I ever built".

The drivers of LM19 that June weekend were a pair of well-heeled amateurs. Tom Fotheringham had raced a Bugatti in the varsity speed trials and in long-distance events at Brooklands. Alongside him was his chum, Clifton Penn-Hughes, who was engaged to be married to Judy Guinness, a silver medal winner in the fencing at the Los Angeles Olympics three years earlier.

When the rain fell on Le Mans that night, they were disputing the lead in the 1500cc class. Fotheringham lost control in the Maison Blanche curves, the car mounting a bank and flying into the air before crashing back to earth, having ejected its driver, who walked away shaken but unharmed. LM20 and LM18 went on to finish third and eighth overall, with a class win for Charlie Martin and Charles Brackenbury in the leading car.

**"The car mounted a bank and flew into the air before crashing back to earth – minus its driver"**

Back at the factory LM19 was repaired in time for the team's departure to Ulster, where the RAC Tourist Trophy was being held in September over the 14-mile Ards circuit. With Charlie Martin, the Old Etonian son of a Welsh steel magnate, at the wheel, the car proved the fastest of the works Astons until lengthy repairs to an oil-feed denied him classification as a finisher.

The car's next appearance in one of the long-distance classics came in May 1936, when, in order to participate in the ninth edition of the Mille Miglia, it was driven from London to Brescia by its new owner, T.G. 'Tommy'



Clarke, a young man from a wealthy Liverpool family. Of the 69 starters in a race run around the northern half of Italy, LM19 and a Bugatti were the only cars not of home manufacture. A year earlier Clarke and his friend Maurice Falkner from Knutsford had won their class; now they were comfortably leading their rivals when they reached Rome, the halfway point. But near Fano on the Adriatic coast, with 300 miles to go, a valve burnt out and their effort was over.

The following month, Clarke's car was still red when it arrived at Montlhéry, south of Paris, for the Grand Prix de l'ACF, better known as the French Grand Prix. After watching their own representatives trounced by the state-subsidised Mercedes-Benz and Auto Union teams in 1934, the French authorities had decided to hold the event for sports cars, hoping for a home win. And LM19, they decreed, could take part only if painted in its national colours, so a pot of paint was found in order to effect an overnight transformation to British racing green.

On this occasion Clarke was joined by a new partner: Dick Seaman, the brilliant 23-year old who had dropped out of his Cambridge studies in order to devote himself to a racing career. Within weeks he would receive an invitation to join the Mercedes team, confirming his standing as Britain's finest pre-war racing driver. At Montlhéry the Aston proved fast until losing its oil and retiring after 40 laps.

Green it remained as it passed through several pairs of hands before entering the collection of 'Jock' Campbell in 1969. Having spent most of the preceding three



**Opposite:** The Ards Tourist Trophy of 1935

**Above:** The Ex-Dick Seaman Aston Martin works 1935 Ulster Competition Sports model two-seater  
Estimate: £1,600,000 - 2,200,000  
(\$2,500,000 - 3,500,000)

**Left:** Interior detail

decades in storage, it was given a complete restoration – and repainted black, partly in tribute to Seaman, whose own racing cars had always sported that colour, and partly because that was Campbell's own preference. You would have to say, looking at how the colour enhances the impression of elegance and purpose, that it is hard to imagine CML 721 any other way.

*Richard Williams has written several books on motor racing including Enzo Ferrari: A Life and The Last Road Race.*

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**Right:** Original condition 1967 Lamborghini Miura P400  
Design by Bertone, single ownership since 1978  
Estimate: \$850,000 - 1,000,000 (£550,000 - 625,000)



# Orange zest

Ferruccio Lamborghini couldn't find the 'perfect' sports car. So he decided to build his own.  
**Richard Holt** tells the story



The Lamborghini Miura should never have existed. The man who founded the company had rather different plans when he took a fortune made selling sturdy tractors and ploughed it into the bumpy fields of sports car production.

"It is very simple," Ferruccio Lamborghini said in 1963. "In the past I have bought some of the best-known Gran Turismo cars, and in each of these magnificent automobiles I have found problems – too hot, uncomfortable, not fast enough, or imperfectly finished. Now I want to make a Gran Turismo without faults – a perfect car."

He may never have tried making cars at all had it not been for a bit of macho Latin posturing between him and local motoring superstar Enzo Ferrari. When Lamborghini complained that the clutch on his Ferrari kept burning out, he was told, "You know how to drive a tractor, but you'll never learn to drive a Ferrari."

Recalling the incident later, Lamborghini said, "If Enzo hadn't made that crack... I might never have built my Lamborghinis."

Lamborghini made it clear from the start that he wasn't interested in competing in motor sport, just in making good road cars. His first production model, the 350GT, was a conventionally laid-out, front-engined sports car.

But two brilliant young engineers working for Lamborghini had different ideas, and busied themselves with a side-project: a chassis for a two-seater car inspired by the race track. When they showed the design to their boss, rather

than being angry that they had gone off-piste, he was impressed by the sophistication of the chassis, built to house a 12-cylinder engine mounted directly behind the seats – something that had never been done in a road car.

Lamborghini didn't see such an outlandish design as being a potential big seller, but he thought it could be a useful tool for promoting the company, so he commissioned the design-house Bertone to build a body. When the car was exhibited at the Geneva Motor Show in 1966 the reaction was overwhelming – suddenly the whole world was talking about Lamborghini. Far from being a mere promotional tool, the car was a runaway success.

The V12 engine and lightweight chassis meant the Miura was capable of 170mph, making it the fastest production car in the world. The car may have been a handful, and the screaming engine sitting behind a glass screen just inches from the seats a touch noisy, but with groundbreaking performance, and looks that still take your breath away half a century later, is there another car that could more fittingly be described as 'perfect'?

*Richard Holt writes about classic cars and fine watches for The Daily Telegraph, The Wall Street Journal and Motor Sport.*

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