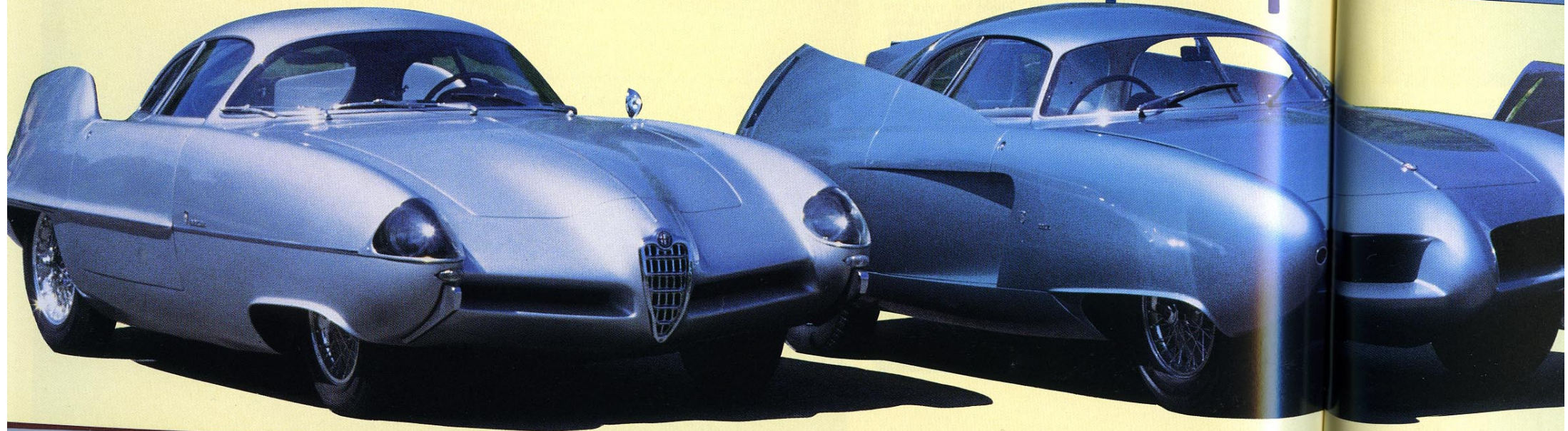
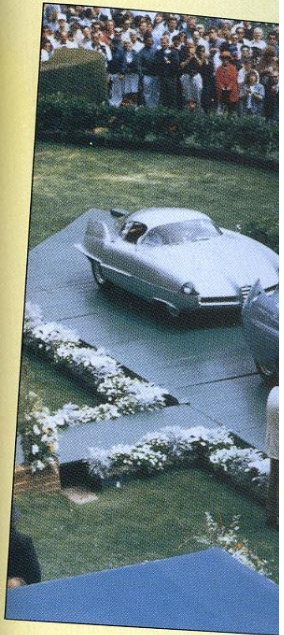


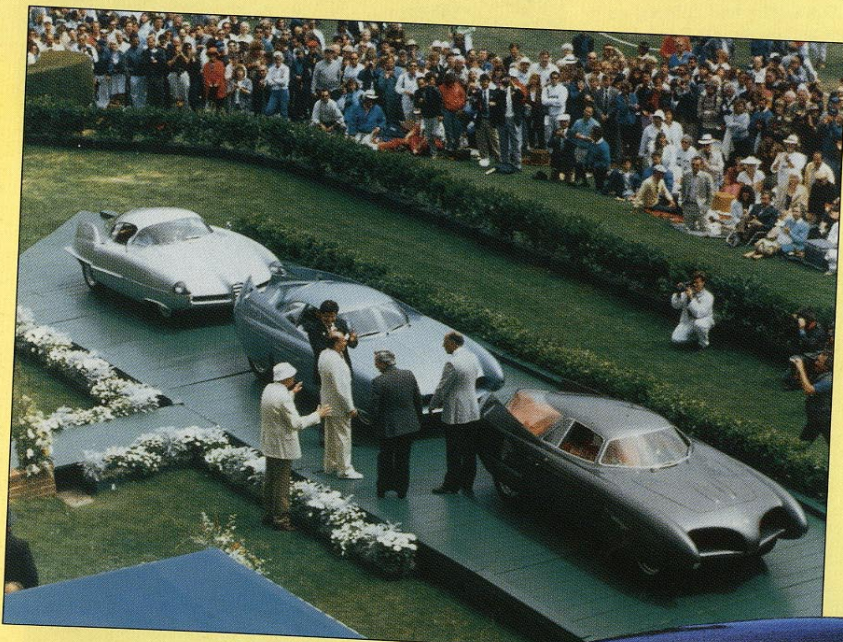
# AERODYNAMICS AND STYLE



BE



# BERTONE'S B.A.T.S

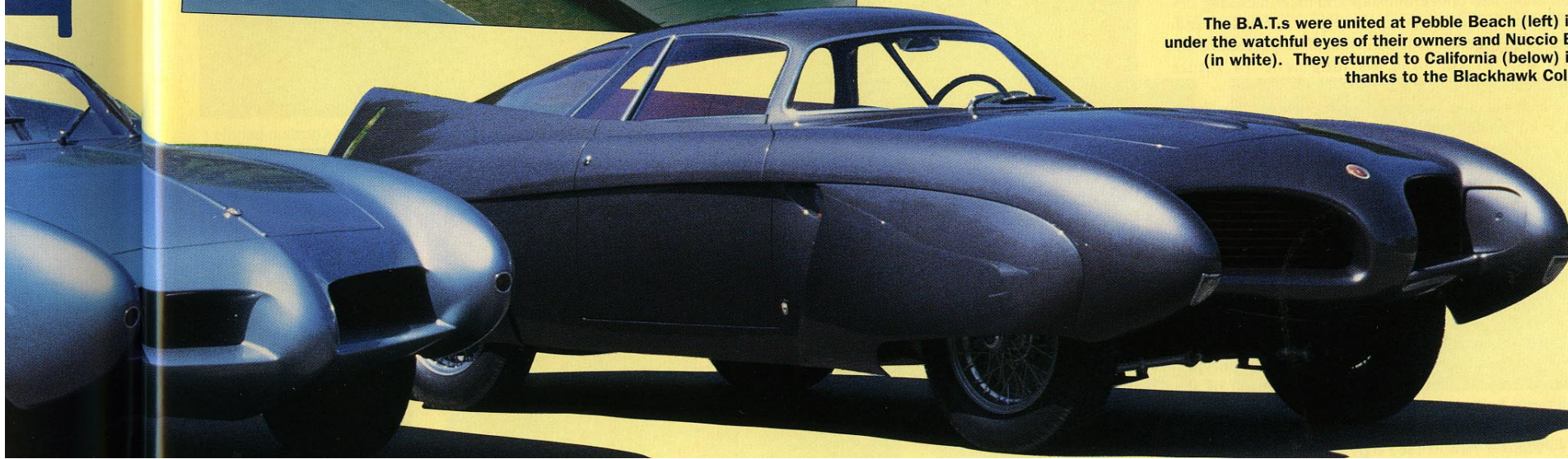


**H**E MOVED ABOUT with respectful attention in the early morning quiet, studying the car from different angles to re-acquaint himself with its mastery. Finally satisfied, he stood smiling with the attentive owner still in the process of final show preparation and gave his delighted verdict: "Bellissimo!"

Nuccio Bertone's one-word pronouncement at the Pebble Beach Concours d'Elegance on August 20, 1989, to Dr. Gary Kaberle, proud owner of the B.A.T. 9d for 28 years, had the real authority behind it of a lifetime dedicated to brilliantly composed automotive design. And this, in turn, was backed by centuries of superb Italian artisanship. It is not enough to say that flair, vitality of purpose and brilliant execution have established a great reputation in the eyes of the world for Italian expression in design. It has become an obsession that has been gladly passed down through the generations of painters, sculptors, architects, composers, boat builders, engineers, metalsmiths and eventually the *carrozzeria* craftsmen whose mobile works of art have delighted and inspired the world's *automobilisti*.

**BY STROTHER MACMINN**

The B.A.T.s were united at Pebble Beach (left) in 1989 under the watchful eyes of their owners and Nuccio Bertone (in white). They returned to California (below) in 1993 thanks to the Blackhawk Collection.



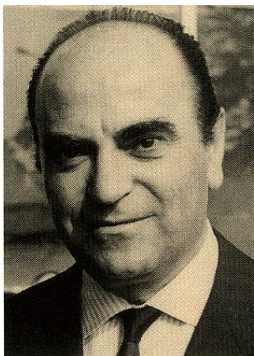
**T**HE SKILL TO PERFORM in this arena of achievement is encouraged by educators as much today as when Giovanni Bertone was advised by his former professor to leave mundane employment and open his own shop. In 1912 and under the most humble circumstances, he began building and repairing wagons and then meticulously constructing racing sulkies in Turin. His fascination with the rapidly developing automobile and recognition of his craft led to design and

construction of special one-off sport/competition bodies and eventually to small series runs. Most of these were to serve smaller manufacturers who relied on independent suppliers to body their chassis. When they were forced out of the competitive market or absorbed by the giants, it cut drastically into Bertone's business. His young son, Nuccio, was studying economics at Turin University when he joined his father in 1932 to assist in the shop's work. He continued in night school, however. From childhood he had developed a flair for designing automobile bodies. When Fiat introduced its spirited 995cc Type 508 Balilla in 1932 and then added the 508S model in 1934, it became an immensely popular platform on which coachbuilders could exercise their art. Father and son developed a portfolio of half a dozen different designs that Nuccio then entrepreneured throughout Italy and Sicily, bringing back a stack of orders that would revive the business. And while he was at it, he also competed in races and hillclimbs that gave him entry into both enthusiast and manufacturing circles. The sum of these experiences was a full understanding of *all* of the factors that contributed to successful design and that would hone his judgment for future development and management.

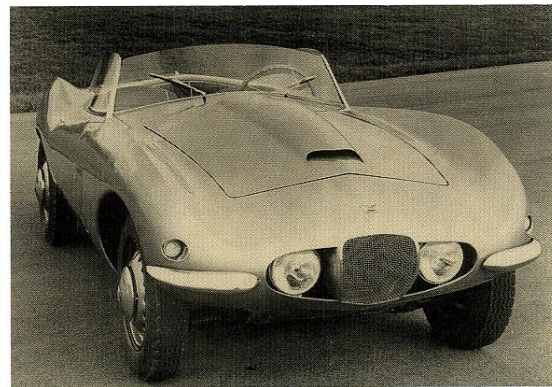
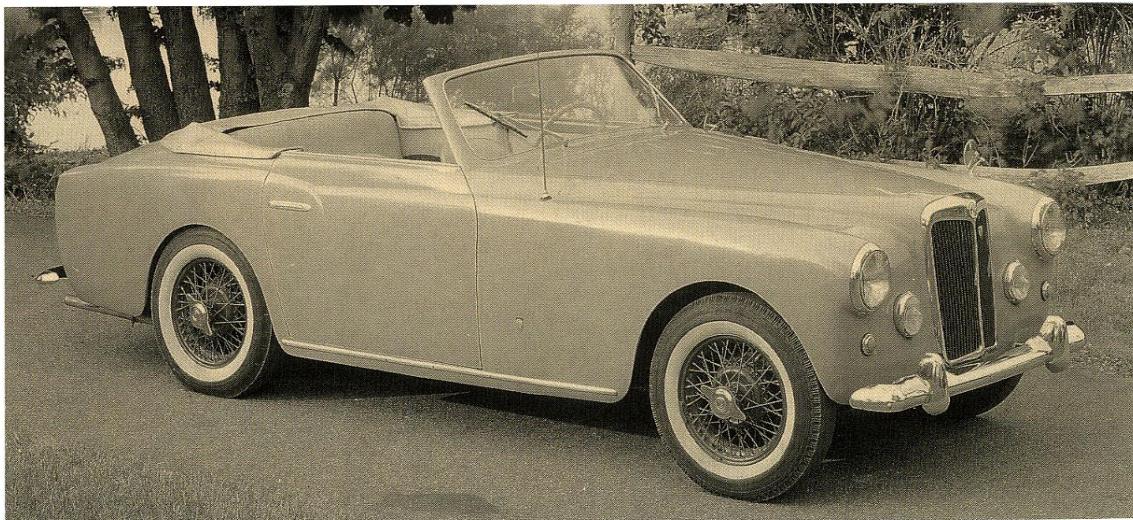
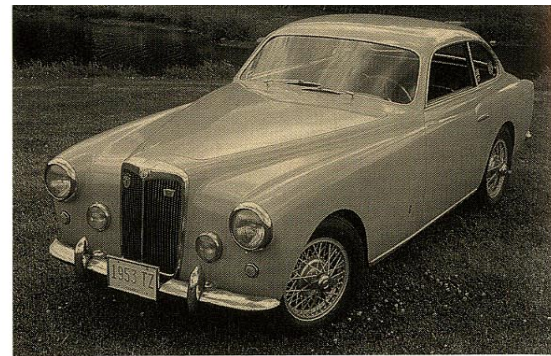
Like everyone else in supportive industries, the firm's work during World War II was government-oriented. After the war, economic recovery was slow and provided little opportunity for coachbuilders. By this time Nuccio was in full command of a business in decline when, suddenly, fate dealt him a pair of aces.

In 1951, Franco Scaglione (see page 88) knocked on Bertone's door and was hired as the house designer. His first body design execution for a special Abarth 1000 was an instant hit at the Paris Salon and was snapped up and whisked away to the United States by Packard. Bertone then acquired a pair of complete M.G. TDs, stripped the bodies off and then built coupe and convertible prototypes. These were duly exhibited in a remote section of the coachbuilder's hall at the 1952 Turin Automobile Salon, waiting hopefully to be discovered.

Stanley Harold Arnolt (see *AQ*, vol. 15, no. 4) was a



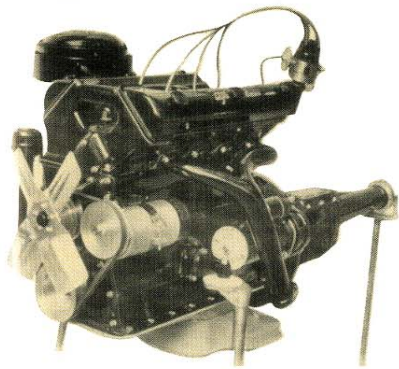
At the 1952 Turin Automobile Salon, Nuccio Bertone (left) showed two rebodied M.G. TDs, which attracted Midwest foreign car distributor "Wacky" Arnolt (bottom right). Arnolt ordered 200 of the renamed Arnolt-M.G.s (right and below), as well as the Arnolt-Bristol (bottom center), designed by Bertone's Franco Scaglione (bottom left).



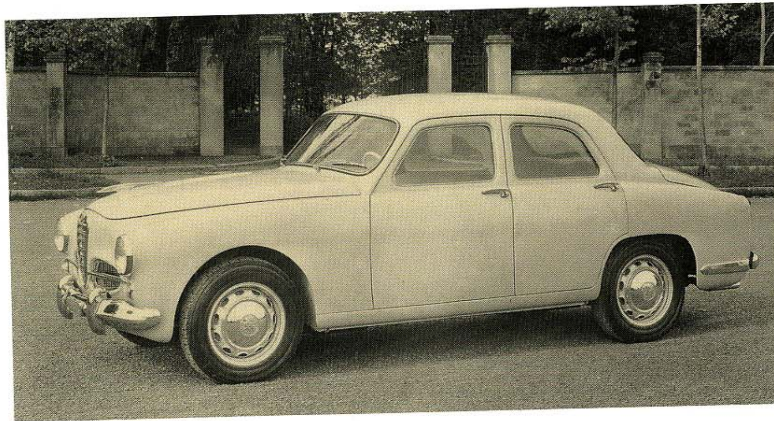
The B.A.T. 1884cc engine and running, 1900 sedita

colorful at the Midwest Italian auto Salon in February eventually M.G. badge to convince to buy the chassis from Etime, the confirmed type and as a hub interest. "Scaglione refined by a been estir bodies fr developed a

In the market it touring so earned it Called th Alfa's tr camshaft duction t ponents. move wa unit cons productio formanc in 1953, bhp at 5,



The B.A.T.s used the twin-cam 1884cc engine (above), platform and running gear from Alfa Romeo's 1900 sedan (right).



colorful and highly successful foreign car distributor from the Midwest who thoroughly appreciated the appeal of Italian automobile design. Wandering happily through the Salon in full regalia of ten-gallon hat and custom boots, he eventually came upon the Bertone creations bearing the M.G. badge and quickly zeroed in. It took only a moment to convince the astonished Bertone that he'd not only like to buy the two cars but that establishing a supply of chassis from England for 200 more was not a problem. Just in time, the commission revived Bertone's fortunes. It also confirmed the capability of Italian coachbuilders as prototype and series body suppliers and established their Salon as a hub of future design and international marketing interest. "Wacky" Arnolt went on to order still another Scaglione-designed series on the English Bristol chassis (a refinement derived from BMW's prewar Type 326 powered by a development of the BMW 328 engine). It has been estimated that Arnolt bought a total of more than 550 bodies from Bertone and, in the process, the two men developed a strong personal friendship.

In the meantime, Alfa Romeo had entered the postwar market in 1950 with an entirely new high-performance touring sedan with deliberately conservative styling which earned it a reputation as a "wolf in sheep's clothing." Called the 1900, its 1884cc engine architecture carried on Alfa's traditional form of chain-driven twin overhead camshafts, but the design was aimed at higher mass production by using readily available supplier parts and components. Chief Engineer Dr. Orazio Satta Puliga's boldest move was to eliminate the separate chassis frame and use unit construction for the body. Sales easily kept up with production as the latter gradually increased. A higher performance version was added the following year and then, in 1953 the engine was increased to 1975cc to give 115

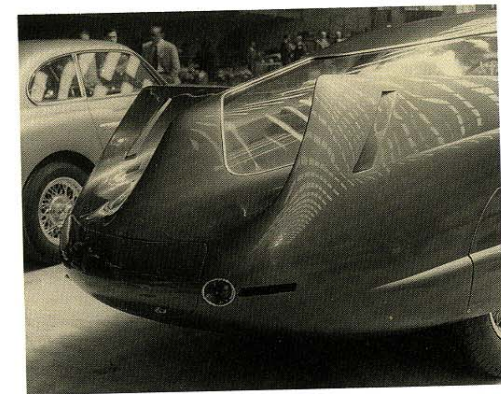
## B.A.T. 5

Although Alfa was well along at this time in developing the smaller and more sporting Giulietta model to be introduced in 1955, Bertone chose this moment to explore the highest range of road performance and stability through aerodynamic research using the 1900 as a base. For Scaglione it was the moment of greatest realization for his remarkable talents as an aerodynamicist, stylist and engineer and he pursued the project with total concentration. Beginning with only a few sketches, he developed the design in full scale at the modeling stage while working in close coordination with Ezio Cingolani, who was responsible for the project development and fabrication. It was formally titled "Berlina

Aerodinamica Technica 5" and was supervised daily under the watchful eye of Nuccio Bertone himself.

Scaglione meticulously detailed each step of his concept development in an article later published in the respected journal *Auto Italiana* for October 9, 1954, that included documentation from the only statistical aerodynamic study that had been available to him. In his opening explanation he outlined the fundamental limitations of conventional vehicle length and ground clearance, driveline frictional losses and rolling resistance before coming to the option of basic aerodynamics that would account for the remaining 85 percent of the vehicle's efficiency.

"The entry form must give a smooth penetration," he wrote. Putting words into practice, Scaglione eliminated all projections such as bumpers, headlights and false radiator grilles. It was obvious that he wanted to achieve an ideal laminar flow around, over and underneath the body while, at the same time, controlling the pressure balances that would contribute to the car's stability at maximum speed. In his consideration for the radiator cooling air, he limited the entry opening to exactly what was required, positioning the horizontal slots at the static line and ducting the air directly to the radiator core. Headlights were mounted on doors in the fender pontoons that folded away flush with the surface when not in use. He was also careful to provide air for the carburetors but dumped the major intake flow directly into the two front wheel houses. Rotation of the tires and wheels at speed creates its own circular flow pattern. The lower half is generally compatible with the total flow past the car but the upper half runs in the opposite direction (or forward), creating a shear reaction between the two currents. For this reason he elected to cover the top halves of the wheels but provided remov-



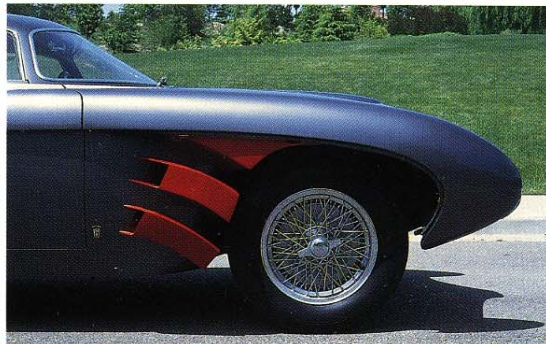
Unveiled at the 1953 Turin Salon, B.A.T. 5 (left and above) was a visual and aerodynamic sensation, from its smooth nose to its stunning finned tail.

able skirts for wheel access at both front and rear. Still concerned with the turbulence created inside the front wheelhouse, he felt that the radiator air now passing the front wheels would be thrown upwards by the wheel's circular flow. As a result, he created a bank of curved vanes behind the wheels that began at a 30 degree angle upward and then leveled off as the air passed out of the waste gates on either side of the body. These gates (or departure openings) were located precisely where the speed of the laminar (or surface) flow would be fastest (about one-third of the way back) and thus have the lowest pressure that would help to draw the wheelhouse air out.

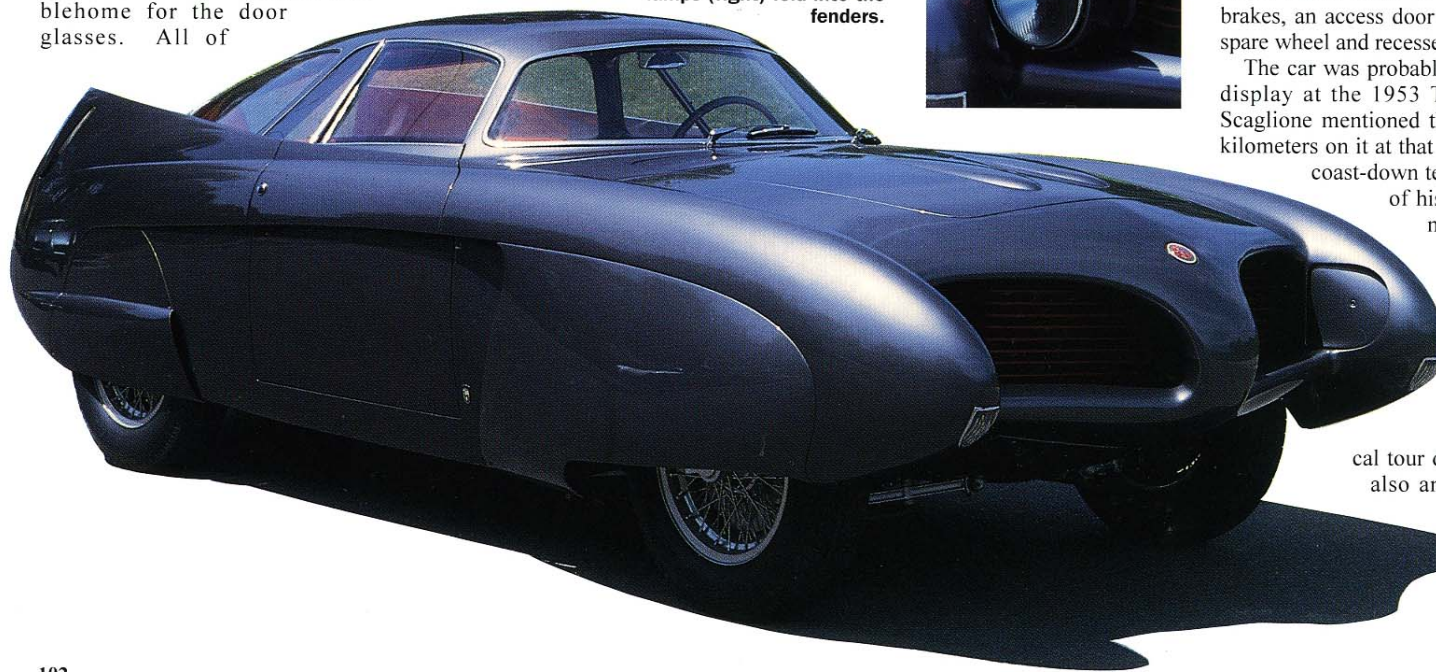
The front or "entry form" was dominated by the two wheel pontoons that were pointed slightly inwards toward the front and would thus insure an attached flow down the side as the body gradually widened and then tapered in again at the rear. The crowned hood surface was below the fender peaks at the front but curved upwards to meet the almost flat cowl and required two little teardrop-shaped bumps to clear the engine cam covers. The engine itself was modified by replacing the original down-draft carburetors with side drafts, again to reduce hood height.

Scaglione paid special attention to the shape and slope of the windshield. He stated that it was crucial to use a large enough curve in the top view to insure smooth air flow past the windshield side pillars and on to the sides of the cabin. Profile slope at the centerline was 59 degrees and resolved to a 45-degree tumblehome for the door glasses. All of

these forward forms were especially important, he stated, because they affected what happened at the rear. The side view profile of the cabin was curved gently above the windshield to blend with an almost horizontal line that continued all the way to the rear while, in the top view, the sides of the cabin tapered from the windshield back to form an almost perfect teardrop form. It was a tribute to



**Curved vanes (above) to reduce wheelhouse turbulence normally hide behind the front fender skirts of B.A.T. 5 (below). Headlamps (right) fold into the fenders.**



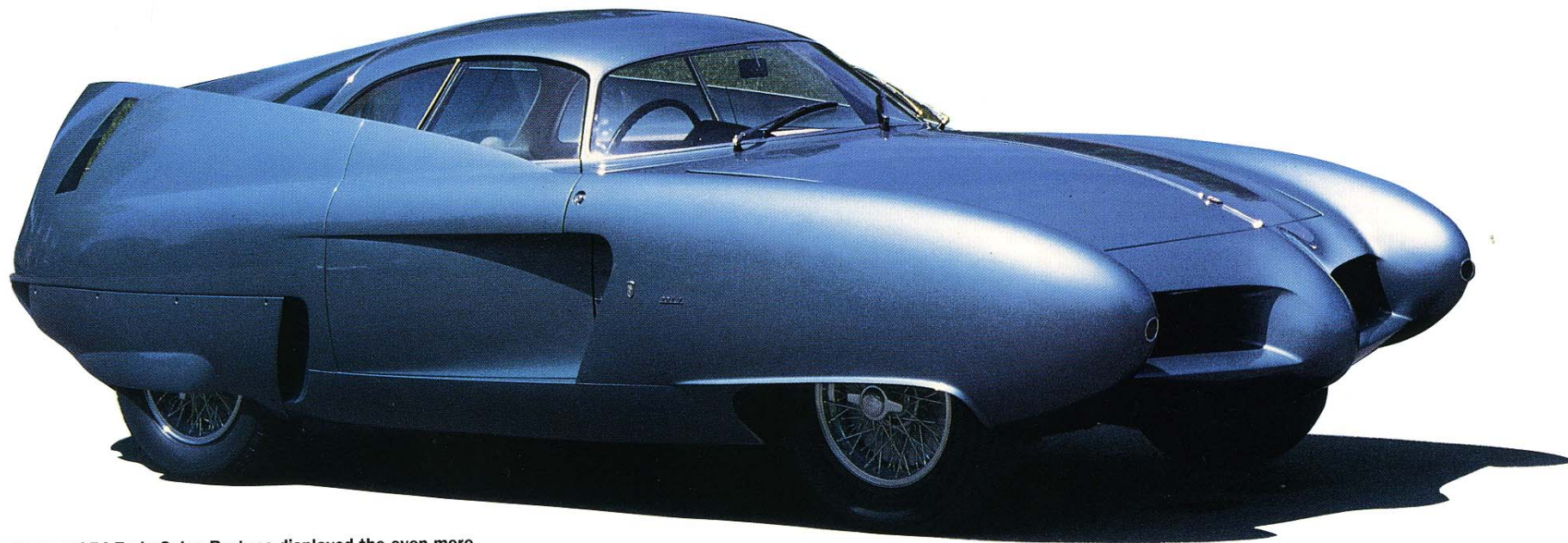
his technical artistry that he was able to achieve these continuous forms using glass that was curved in one plane only. The rear-most windows were molded from clear plastic that gave a little more freedom in the form's final resolution. He also described the relatively flat or horizontal surface surrounding the rear of the cabin as important in helping to generate some downforce.

But then came his most innovative feature: the curved fins that emerged from the body shoulder on the side door and gradually rose higher toward the rear. Curving them inwards, it was his intention to create what he called a "tunnel" effect around the sides of the cabin that would contain the laminar flow and eliminate turbulence and parasitic drag as well as minimize the turbulent wake behind the car. Recognizing that there would probably be a great difference in skin pressure between the inside and outside surfaces of these fins, he included a vertical slot cut through the rear tips of the fins that would allow some of the "tunnel" air to escape—and strengthen the structure of the fins at the same time. The fins also provided a more basic function in giving the car much better directional stability at high speeds by preventing the center of pressure from moving forward and closer to the center of gravity. It was a delicate matter because too much directional control could create an understeering condition on fast bends. But this was a niggling observation by some critics.

Final details included small vertical scoops in the rear wheel fender skirts to bring in a little cooling air for the brakes, an access door in the tip of the tail to remove the spare wheel and recesses on either side of it for taillights.

The car was probably finished just before its scheduled display at the 1953 Turin Salon that opened in May. Scaglione mentioned that the engine only had about 200 kilometers on it at that time so he was confined to making coast-down tests to document the aero efficiency of his body form. From these he determined that the Cd at 150 kph (93.75 mph) was 0.19 and the power required to drive the car at that speed was 42.7 bhp. Top speed, using the standard 4.10 rear end ratio, was 123.6 mph with the engine turning past its power peak at 6,100 rpm.

The car may have been a technical tour de force for the designer but it was also an absolute visual sensation at the Salon and was the major attraction for the press, who gave it strong international coverage.

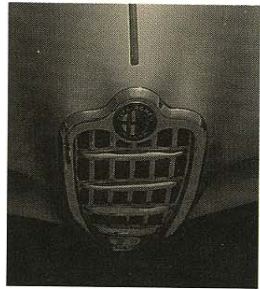
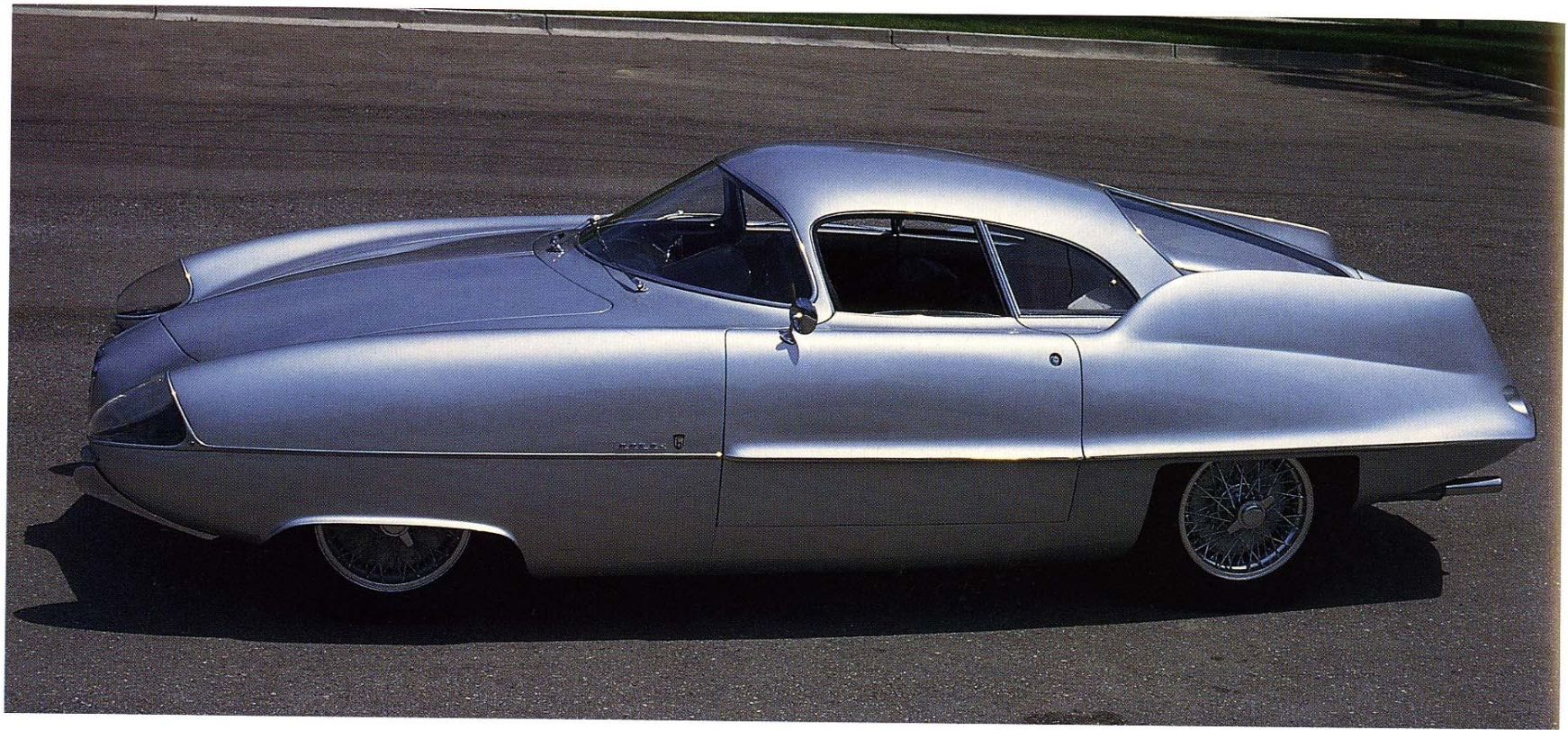


At the 1954 Turin Salon Bertone displayed the even more radical B.A.T. 7 (above), and the Alfa Romeo Giulietta Sprint (behind B.A.T. 7 at right).

### B.A.T. 7

Encouraged by this recognition, Bertone decided to continue the investigation in 1954 with a second car called the B.A.T. 7. This time Scaglione pulled out all the stops and designed his most dramatic interpretation of the theme. By repositioning the engine a little lower and further aft, he was able to lower the hood line by just over 2.5 inches at the nose. The air intakes were made even thinner in height and directly fed two cross-flow radiators. The central nose separating the intakes was an ellipsoid shape (for even smoother penetration), and the cooling air was exhausted from the wheel-houses through side waste gates as before, but the four straightening fins across each gate were simply horizontal. The big news was a radical amplification of the tunnel effect around the cabin. Now the outboard fins were as high as the cabin at their rear tips and curved inward so much that they seemed to almost touch. The drama was so exotic that no one made much of a point about negligible rear visibility until much later. Again, the press was fascinated by the graceful and sensuous exhibition of an aerodynamic theory and the "7" received even more coverage, including a cover illustration on *Edita's* (Swiss) *Annual Automobile Review* publication that summarized all of the most important events of the year.



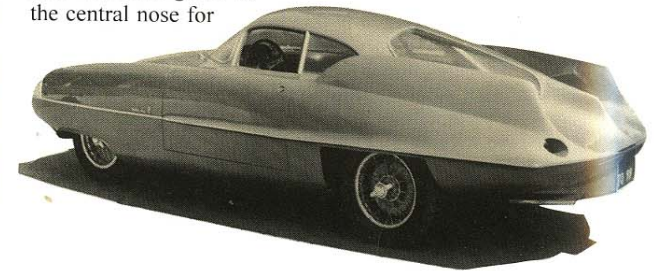


B.A.T. 9d (top), shown at Turin in 1955 (right), featured exposed headlights and rear wheels (far right, in final livery), modest fins and an Alfa Romeo Giulietta grille (above).



### B.A.T. 9d

Two successes in a row considerably heightened Bertone's prestige as an *avant garde* coachbuilder. However, the first two cars had been pure laboratory experiments that were not really suitable for translation into normal consumer products. For his third expression on the theme, exhibited at the 1955 Salon, Scaglione elected to simplify the idea and aim it toward an ideal *gran turismo* coupe. On the B.A.T. 9d, he added the new Giulietta grille to the central nose for



unmistakable  
the was  
was ad  
ated by  
panels.  
height  
as the s  
Admiral  
and, ag  
nationa  
The  
ment it  
the fan  
tle luc  
room a  
factory  
has be  
tor wh  
geniut  
So v



unmistakable Alfa Romeo identification and eliminated the waste gates on the side. A horizontal ledge or "fence" was added halfway up the side to keep turbulence generated by the front wheels from "dirtying up" the upper side panels, and the fins were much more modest in both height and curvature. The rear wheels were left unskirted as the simplest way to insure air flow to the brake drums. Admirer for this more feasible future proposal ran high and, again, the car was featured prominently by the international press.

The life of a show car can be brutal. For one brief moment it is all flashbulbs and endless poses with the rich, the famous and some lightly clad models. Then, with a little luck, there might be a continuing display in a showroom and, finally, obscurity in some remote corner of the factory or warehouse if there is space. Occasionally, there has been a friendly museum or historically minded collector who would acquire and treasure such testaments to ingenuity, craftsmanship and styling.

So what happened to the B.A.T.s?

### B.A.T. 5 OUT OF THE LIMELIGHT

Stanley Arnolt bought B.A.T. 5 on October 1, 1953, for \$7,650, brought it to the United States, and loaned it to Herb Shriner for his great car shows where it carried a tag denoting its cost as \$25,000. Arnolt drove it occasionally, had it painted a darker silver and kept it in his Hoosier International Motors showroom in Warsaw, Indiana. The car acquired about 7,000 miles on the odometer from 1952 to 1956, when Arnolt sold it to his good friend Joe Prysak in South Bend. There was a little skin damage so Joe decided to make a long-term project out of restoring the car. A local hears maker did some metal finishing on the body, and then Joe attached it to a pipe and hung it from the rafters of his shop after he'd disassembled everything. And there it remained until finally, in 1987, it was advertised for sale in *Hemmings Motor News*. Said Marouf, a car collector and Alfa Romeo enthusiast in La Jolla, California, spotted the ad and immediately flew to

South Bend, accompanied by friend and restorer Rob Shanahan, and negotiated a sale. They researched the car extensively before commencing a year-long restoration to the car's original perfection. The car was shown at the 1988 Pebble Beach Concours d'Elegance where it received marvelous attention and a class prize.

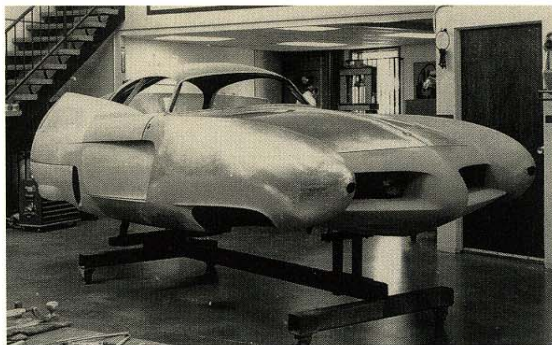
### THE FINS AND FORTUNES OF B.A.T. 7

B.A.T. 7 was sold to Alfa Romeo on January 13, 1955, for 3.85 million lira (approximately \$6,200), painted red and sent to the United States where it was first shown at the New York Auto Show and then the Chicago show. Here the mists of time swirl a little, but the car was acquired by Al Williams, a San Francisco restaurateur, and Charles Rezzaghi, who placed it in his Alfa Romeo/Ferrari/Fiat showroom on Hyde Street. The car was then brought to Southern California and raced at the SCCA sports car races at Palm





**B.A.T. 7 was raced at Palm Springs in 1955 (above) but was uncompetitively heavy. Shorn of its fins in the late Fifties, the body was carefully reconstructed when B.A.T. 7 was restored in the Eighties (below).**



Springs in March 1955, where it performed well but was somewhat outclassed by the lighter roadsters in the two-liter class. Following that, it was displayed at Bill Doheny's Ferrari sales and maintenance office on Sunset Strip. The author remembers sitting in it to check rear visibility and finding that you could *just* see backwards over the wildly curving fins. Nevertheless, when the car returned to the Bay area the fins were removed by a local body shop to make the car more street-driveable. The engine had been removed and, in the process, dropped on the right front fender leaving an ugly dent. Primed and re-surfaced in the rear, the car sat for almost a year before it was bought by Ken Shaff. Since it was his only car at the time, he quickly made it operational but found that the race-tuned engine was too hot for the street. He had the camshafts reground to a milder lift profile. He also had the car repainted Rolls-Royce sand and black and showed it at the 1958 Pebble Beach Concours. It was not listed

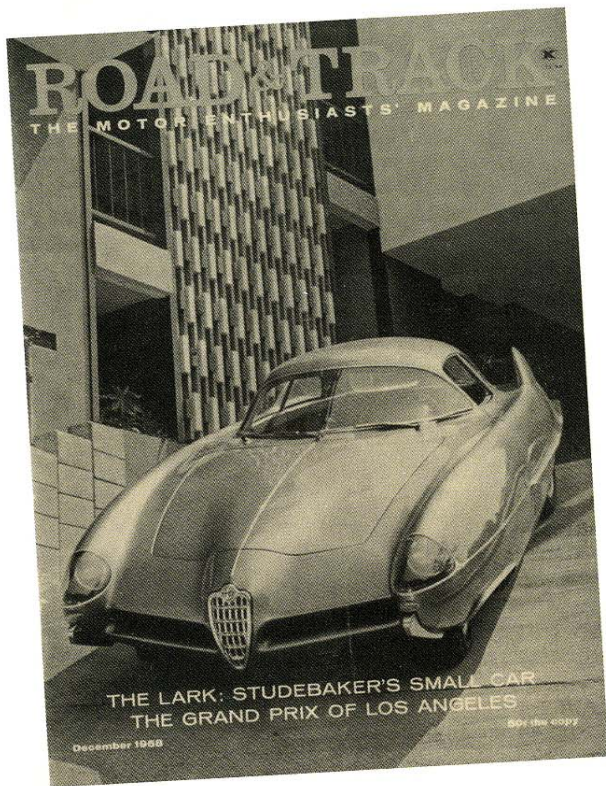


among the class winners and may even have been somewhat controversial among the more staid Rolls-Royce, Jaguar and Mercedes-Benz entries. The windshield was broken in 1960 and cost estimates for its replacement were more than the car's market value. The next owner was Col. James Sorrell, who had a great affinity for exotic cars

and owned a number of them. He sent the 7 to Salvatore di Natale's S & A Italian Sports Cars on Sepulveda Boulevard in Van Nuys. Sal di Natale was undoubtedly the finest Alfa and Maserati man on the West Coast.

As requested, Sal did get the car running again, but then time went by and no one came to collect it. After some years he eventually placed a mechanic's lien on the car and acquired ownership. Jim di Natale, Sal's son, remembers driving the car to high school in the Sixties but parking it blocks away because of its disreputable appearance. The car was also shunted around to different locations during the 17 years that Salvatore owned it—parking space for a treasured heirloom was at a premium. He knew that the car had significant value, but did not know exactly how much it was worth. He even tested the waters by running an ad in *Road & Track* at one point. But the results (or lack of them) convinced him that it was still worth keeping. At last it was decided to begin restoring the body, but the first step of reconstructing the fins was so abortive that the project was abandoned. Knowledge of the car's existence was shared among the local sports car cogniscenti, including Steve Tillack who had, at one point, worked just around the corner from di Natale's shop and remembered seeing the car on the street. Finally, as an established restorer, in 1986 he was able to approach Jim di Natale and begin negotiations for a sale on behalf of a strongly interested client. Salvatore had returned to his native Sicily in 1985, so it took a year to complete the deal. The first move was to completely disassemble the car and deliver the stripped body shell to Sebastian Dominguez's shop in Bell Gardens for complete metal resurfacing, including reconstruction of the famous fins.

Not enough can be said for Sebastian's superb craftsmanship on that part of the restoration. Working from many photos he was first able to accurately mock-up the complete rear quarter on one side of the body and then take templates from it to create the symmetrical wooden forms on which the final skins would be fitted. This work can only be appreciated when one sees the perfect fluidity of surface control and the precise replication of the original design. This, along with all of the other repair and construction of a mold with which to make a new windshield, took another year. The body then went to Steve Alcalá and Rick Fitzgerald who, respectively, completed the flawless metal surface preparation and final paintwork. While detailing the body they found a small hidden area showing the original color and were able to match it accurately. By carefully choreographing his entire workforce, Tillack was able to complete the mechanical restoration, fully trim the interior and assemble all of the components to have the fully operational car ready for presentation at the 1989 Pebble Beach Concours.



B.A.T. 9d was *Road & Track's* December 1958 cover car (above); in the Sixties it was displayed at the Kaberles' shop (below). In 1987, Kaberle and his son took 9d to Chicago for paint (above right).



### THE SEVERAL LIVES OF B.A.T. 9d

Harry Woodnorth, enthusiast and purveyor of fine motor cars in Chicago, had spotted the dark gray metallic B.A.T. 9d in the parking lot of the Sebring 12-Hour race in March 1965, with a "For Sale" sign on it. No one was in the car, but he was curious and interested, so he waited. The race was over when Juan Manuel Fangio and Eugenio Castellotti won with their Ferrari and then it began to rain. Woodnorth's new Harris Tweed suit was soaked and shrinking but still he waited, joined now by fellow sales entrepreneur Tom Barrett. They agreed to buy the car together and took turns waiting for the driver to show up.

Finally, a man and woman made their appearance an hour after the race was over, and Tom gave them a short blast for not having put at least a name and phone number on the sign (which Harry said probably cost them an extra \$1,000), but they struck a deal on the spot. Tom agreed to drive the car to Chicago and left with Jim McNamara as co-pilot while Harry went off to an after-race party. After a couple of hours of mellow celebration, Harry received a phone call from a little town about 100 miles away. Tom was tired of nursing the tightly confining little Alfa and would Harry come and pick them up? When he finally arrived in a rented Ford convertible, he found the two men sitting back-to-back in an empty parking lot with the B.A.T. nowhere in sight. Tom had flagged down an empty car carrier headed for Indianapolis and persuaded the driver to accept a consignment.

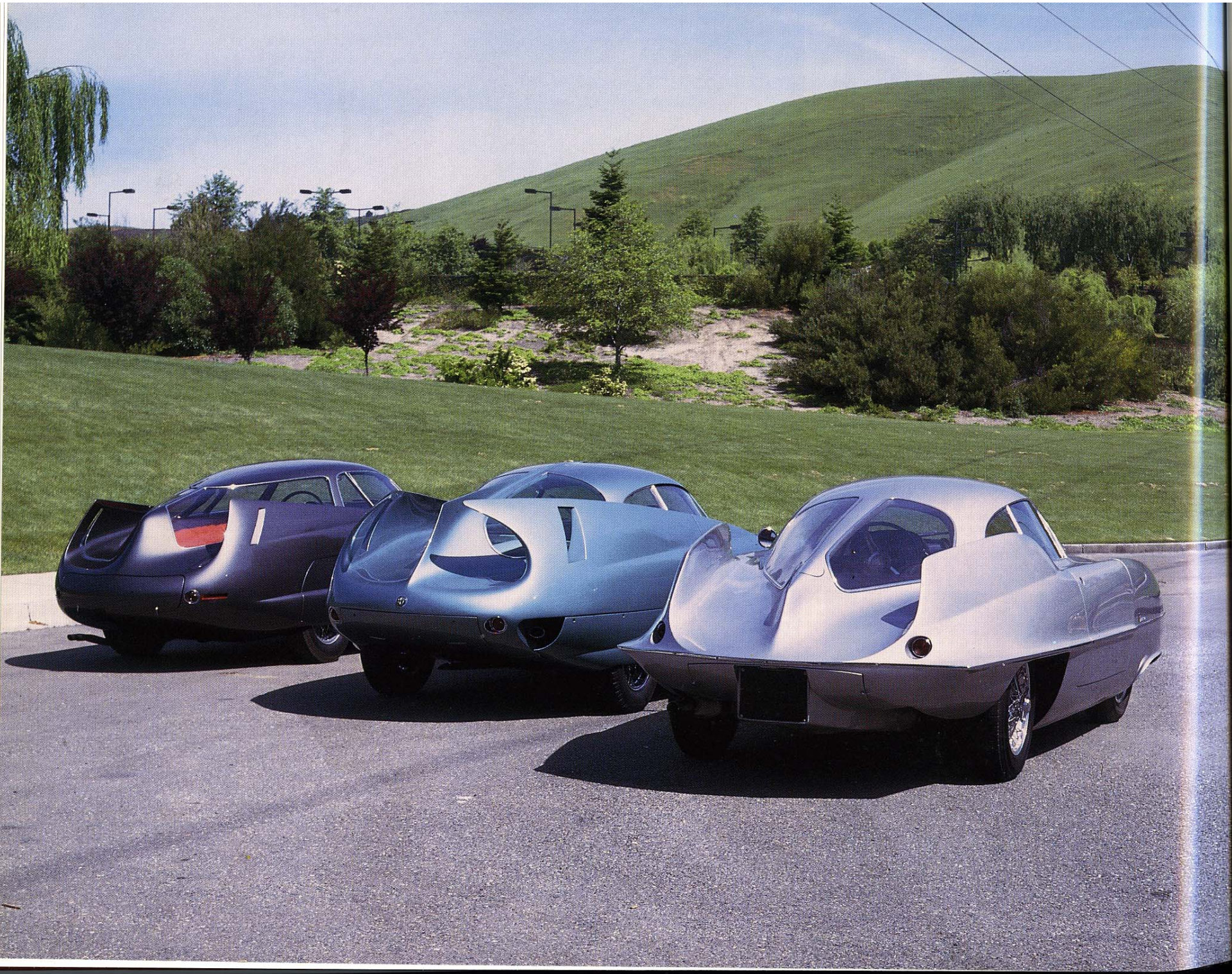
Losing interest, Barrett eventually sold his part of the car to Harry when re-sale turned out to be a slight problem. After about two years Woodnorth sold the car to Ed Beseler of Lansing, Michigan, who didn't really care for the silver gray, so Harry had Joe Newmeyer paint it Italian

red. After Beseler died, the car went into limbo and was eventually bought by Arlen Regis from an estate sale. Regis, the manager of Chapin Motors, a Dodge/Plymouth/Fiat dealership in Greenville, Michigan, drove the car occasionally but also displayed it in the front line of new cars outside the dealership as an attention-getter.

Sixteen-year-old Gary Kaberle, from Ewart, a small town about 50 miles north of Greenville, was riding south to Ionia with his cousin on a warm summer afternoon in 1962 when they passed through Greenville and spotted the B.A.T. The shock hadn't worn off when they stopped again on the way back home and Gary mused to himself, "I wonder what it would be like to own a car like that?"

A week later he met Regis, who told him the car wasn't for sale but did admit that it was probably worth more than any of the new cars out in front. Little did he reckon with Kaberle's persistence. Gary gathered up all his savings plus a couple of family loans, stuffed the money (in fifties and hundreds) into a suitcase and then spread it on the manager's desk. Convinced, Regis put on a white shop coat, tuned the engine, installed a side mirror and a small chrome nerf bar in front of the vulnerable Alfa grille and taught Gary how to manage the stick shift before sending him off to hometown glory. Kaberle's life was dramatically enhanced as he finished high school, got his bachelor's degree from Michigan State and then his D.D.S. from the University of Michigan. He only used the car for special occasions and took it to each of the campuses about once a year where it swung heads, attracted beautiful girls and made the local paper as an event. He hadn't really known what the car was until about two years after he'd bought it. A visitor saw it on display in front of his parents' gift shop/restaurant and told him about the cover story in the December 1958 issue of *Road & Track*. Fired by the realization that it was a very significant one-off show car, he started an exhaustive historical investigation that began with a letter to Nuccio Bertone.

A chance introduction to Les Henry, then curator at the Henry Ford Museum in Dearborn, resulted in an invitation to display the car at its annual Sports Cars in Review in the late Sixties. Then, in early 1987, the whereabouts of the B.A.T. 9d became known to the organizers of the Meadow Brook Hall Concours d'Elegance in Rochester, Michigan, and Gary was invited to show the car. By this time the red paint was beginning to deteriorate, so he trailered it back to Harry Woodnorth in Chicago for cosmetic refreshment that included a new, metal-up silver paint job as part of the preparation. Ninety-five percent complete (minus only a few pieces of trim), the car arrived at 3:00 a.m. on the morning of the show and was received with delight by everyone. Then it went back to Chicago long enough to be completed before returning to Gary's home in Traverse City.



## REUNIO

The street surface Jules Conco for w

level of interest restorations. Shanahan co entered in the Steve Tillack ally every pa manufacture

J. Bruce M had a profou nible design, been most be in Pound Ric of Nuccio B tation from College of E ceive an hor ment ceremo and Heumar honor and h Concours d' lems involv first time ev respected p ously offere from Traver

Bertone' was indeed panied by I ministrator turn, it was students an builders as

Then th coast to the tial experie

From th Dr. Kaberl the buffet overlookin tion of his splendid ac bodied car received to major histo

All three B

## REUNION

The strokes of fate that caused all three of the BATs to surface in 1987 were not lost on Lorin Tryon and Jules Huemann, co-chairmen of the Pebble Beach Concours d'Elegance. Their combined enthusiasm for world class design had progressively raised the level of interest in the show and they kept close tabs on the restorations of both B.A.T. 5 and B.A.T. 7. In fact, Rob Shanahan completed his work on the 5 in time for it to be entered in the 1988 show where it received a class award. Steve Tillack's job for the 7 was monumental in that virtually every part of the car had to be refinished, repaired or re-manufactured and that took even more time.

J. Bruce McWilliams (see *AQ*, vol. 26, no. 2) has always had a profound respect for the importance of good automobile design, and his experience on the executive level has been most beneficial. Now head of his own consulting firm in Pound Ridge, New York, he is also a close personal friend of Nuccio Bertone. It was his proposal that initiated an invitation from David R. Brown, president of the Art Center College of Design in Pasadena, California, for Bertone to receive an honorary degree during the college's commencement ceremony on August 18, 1989. Aware of this, Tryon and Huemann simultaneously invited Bertone to be guest of honor and honorary judge at the 39th annual Pebble Beach Concours d'Elegance to be held two days later. The problems involved in getting all three B.A.T.s together (for the first time ever) were resolved when Knox Kershaw, a highly respected participant from Montgomery, Alabama, generously offered to have his transporter pick up Kaberle's car from Traverse City and bring it out to California.

Bertone's acceptance of the Doctor of Science degree was indeed a proud moment for everyone. He was accompanied by his wife, two beautiful daughters, his chief administrator Gian Beppe Panico and Bruce McWilliams. In turn, it was a moment of great pride for all of Art Center's students and faculty to have the dean of Italian coach-builders as their guest.

Then there was the pleasure of a day's drive up the coast to the Pebble Beach Lodge near Monterey, an essential experience for any foreign visitor.

From the moment that Nuccio Bertone complimented Dr. Kaberle on his car early on the day of the concours to the buffet supper afterwards at the Beach & Tennis Club overlooking Carmel Bay, the day was an endless celebration of his design leadership, charismatic personality and splendid achievements. In addition to eight other Bertone-bodied cars competing on the field, the three B.A.T.s were received together on the presentation ramp by Bertone as a major historic event.



All three B.A.T.s were displayed at Pebble Beach in 1989 (above), prior to being presented together with Nuccio Bertone on the viewing ramp (below).

## KEEPING THE B.A.T.s TOGETHER

The next morning during a photo shoot, Nuccio Bertone approached each car in succession and touched its hood as a silent farewell, probably thinking that he might never see them all together again. Surprisingly, he didn't estimate the emotional power of this splendid reunion but some others did. It was the kind of moment that nobody wanted to end and so the entrepreneurial wheels began to turn. Already one of the cars was eligible for sale, and if a second was to become available it would be a challenge to approach the owner of the third car in order to create the automotive triptych of the century—the three cars in one collection! There may have been others who were considering such action, but one perceptive and immensely courageous collector did supply the leverage and, in time, acquired ownership of all three cars and thus fulfilled everyone's hope that they would stay together. It is to his everlasting credit that when a change in the economy caused him to retreat in his investments, the cars were offered as a package and not individually.

This formidable trio then began to travel in 1991. First they went to Italy. They were exhibited on the center podium of the annual Genoa Autostory in February 1992, and they then went back to their birthplace in Turin to help celebrate the 90th anniversary of Giovanni Bertone's founding of his firm. Next stop was the *Centre International de l'Automobile* in Pantin (Paris) and then the Retromobile Exposition at the Porte de Versailles in



February 1993. The cars were then flown back to Danville, California, for exhibition at the Blackhawk Collection's Auction and Exposition in May. They were the centerpiece display at Blackhawk's Exposition at Pebble Beach in August 1993. Then there was a short rest before the cars were shipped to England. They were first displayed at the Museum of Science in South Kensington, London, before they were to be the main event of Coys International Historic Festival Auction and Sales Exhibition at Silverstone on July 30, 1994.

Whatever their final destination may be, we can be grateful that these three masterpieces of automobile design will survive to remind us that, in Franco Scaglione's words, "Efficiency Equals Beauty," and of Nuccio Bertone's inspired summation—"Bellissimo!"