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JAGUAR

THE MODERN CARS



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THE ELECTRIC FUTURE

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THE MODERN JAGUARS



What can I say, apart from that old cliché, all good things must come to an end, and that, sadly, is what is happening to Jaguar Memories. Issue eight, signifies a poignant moment in proceedings – and the history of Jaguar – to wrap things up. Looking through the back issues we've visited the 1960s and 90s, strolled through the production lines of the Jaguar factories and even rode shotgun in some of the famous motorsport legends. And so with this last issue we conclude things with the modern Jaguars.

With a push of the start button and a roar of V8s, we have a twin-test to get things going. With Ian Callum firmly installed as head-honcho, we pitch the outgoing S-Type R vs the newer XF SV8, but which one is best.

These two high-powered saloons are not the only ones going head-to-head in this issue. An XFR takes on an XJ Supersport, while wearing his brave-pants, Paul Walton compares three bonkers Jags – a XKR-GT, a XFR-S Sportbrake and a F-TYPE Project 7!

Rather more sedately, and as if we need an excuse to feature an E-Type, we also feature a 1965 example taking

on its young upstart relative, the F-TYPE. At nearly 600kg lighter than the modern offering, you'll be surprised at how well the classic does.

We also have two cars that fit the sentiment of this issue perfectly. First off we have the final XJ358, closely followed by the final XK150 – which is now part of the Jaguar Heritage Museum. Both cars feature resplendent red paint work and represent a step forward in Jaguar's development in their own way.

SUVs have now become a mainstay in the Jaguar line-up and so we take a look at the F-PACE and then the E-PACE, which got to have a blast round some particularly fantastic roads in Ireland.

Looking to the future and the rising popularity of electric vehicles we conclude the issue with a ride in the super I-PACE.

Personally, I would like to thank you all for supporting this series and hope you've enjoyed it as much as I have collating it.

Paul Sander
Editor, Jaguar Memories

JAGUAR MEMORIES

THE MODERN CARS

A look at the cars that bring the Jaguar story up-to-date

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JAGUAR MEMORIES

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Jekyll and Hyde

If anything defined the difference in character between the Jaguar S-TYPE and the XF, it was the supercharged range-toppers – at least at first.

We compare the very last and first of each to explain why.

Words: Craig Cheetham



By the time the XF arrived in late 2007, Jaguar was on the brink of the most seismic change in its history. The replacement for the S-TYPE was a car that would represent a huge change of direction for the marque, even if it was based on essentially the same architecture and offered with similar powertrains – including a supercharged 4.2-litre V8.

So what better way is there to look at Jaguar's biggest turning point of the 21st century than to bring together the last of the old school and the

first of the new intake? For here we have the very last S-TYPE, a 4.2 R that left the assembly line in September 2007, and the very first XF, an SV8 produced a few months later. Today they're both part of the Jaguar Daimler Heritage Trust collection and for the avoidance of any doubt about their lineage, were registered in 2008 on sequential numberplates.

The new XF was to be the first of a new generation of Jaguars that would in some way reinvent the brand – something that Jaguar's design

director, Ian Callum, saw as essential if it was to have a future.

Allegedly, Callum took Jaguar's entire design team into a room where all of the Jaguar saloons from the Mk VII onwards were lined-up. With each successive generation, he pointed out how revolutionary the styling was, how in each generation the Jaguar saloon car changed, became sleeker, was made sharper and challenged convention.

Then he got to the XJ6 and pointed out that from 1968 through



TWIN TEST: S-TYPE R VS XF SV8



to the mid-2000s and the X350, there wasn't a huge amount in terms of design innovation. The 1998 S-TYPE was new territory for its time and had a look of its own, but it was still retro, a throwback to the Mk 2. The X-TYPE, meanwhile, was essentially an XJ in miniature.

What came next needed to revolutionise, and the XF did just that. Due to a lack of funds, the car was based on the same Ford DEW platform as the S-TYPE before it, but while the S-TYPE looked back to the Sixties for its styling inspiration, the XF tore up the rule book. With the exception of its squared-off mesh grille that was said to be reminiscent of the XJ6 Series 2's, there was nothing on the XF that was 'traditional' Jaguar. It was new, bold, brave and no doubt challenging to diehard Jaguar fans, while inside, the traditional J-gate lever was replaced by a rotary gear selector.

As Wayne Burgess told us in the 2013, "From the moment Ian walked through the door in Jaguar Design,

he was very clear that he had no interest in retro design. He felt, as did the existing team, that there was no value in taking design inspiration from the past."

Producing an S-TYPE Series 2 was never on the cards. From the outset, the sketches Jaguar's design team showed parent Ford were substantially different from the outgoing car.

"Never in the design process did we produced a model that looked anything like the S-TYPE," continued Wayne. "They were all variations around the modern coupe-like Jaguar."

On the one hand, the XF was brave and adventurous. On the other, it was clean and clinical. Jaguar wanted to compete with BMW, Audi and Lexus, so smooth surfaces and simple controls were the order of the day. And in SV8 form – the 420bhp supercharged flagship – it was a paragon of subtlety. Look closely and you'll notice the fat alloys, twin exhaust pipes and that mesh grille, but it's not overtly a performance car.





always an anachronism thanks to its retro styling, whereas the once state-of-the-art XF now looks a bit narrow and flat against a backdrop of cars that have got wider and taller. It may age more subtly in the future, but the S-TYPE is arguably the better-looking car here.

It's a different story when it comes to the cabin layouts, though. The XF is a far classier and more upmarket offering that still feels quite fresh today – at the time, it was Jaguar's biggest leap forward in a generation.

The traditional facets were gone – the slabs of wood, the J-gate gear selector, the analogue instruments. The XF's cabin was digital and modern, with touchscreens and a simple, uncluttered layout, while the gearlever was replaced by a rotary knob and flappy paddles.

It was an interior that won a number of awards, and with good reason. From the incredible seat

It may pack a punch, but it doesn't shout about it.

It was a far cry from the S-TYPE R, which was much more of a muscle car in the traditional mould. It wasn't so brash that it would turn every

head, but the S-TYPE was certainly a bolder and brassier statement than the XF, from its all-black leather interior to its 20in alloys, mesh grille and R bodykit. Arguably, time has been kinder to it. The S-TYPE was



TWIN TEST: S-TYPE R VS XF SV8

comfort to the way the gear selector would rise from the centre console to greet you, it was beautifully thought-out. Even today, it's a great-looking cabin and doesn't feel hugely dated.

The S-TYPE does, though. It feels positively antiquated, even with Jaguar's early 2000s 'haptic feedback' touchscreen that was all the rage back at the start of the century. It has all the bells and whistles – climate control, electric seats, auto lights and wipers and a decent stereo, but the layout and packaging feel aeons behind.

By far the most notable difference between these two cars, though, is in the way that they drive. Their characters are completely different.

Even with a tiny mileage – the JDHT's 1,900-mile example must be one of the very lowest mileage S-TYPES left – the older car feels like it's a generation behind. That's astonishing when you consider that they're both based on the same DEW platform and have a similar footprint, but part of Jaguar's aim when developing the XF was to benchmark the car against its more modern rivals, and as a result the XF's steering is much lighter but quicker to respond. It feels lighter even though it isn't, has a sharper turn-in and is generally a more agile car to drive.



All of which is great. Indeed, on paper the XF is probably the better car. But then, so it should be. After all, it's a generation newer, and what that means is that it had to be engineered to compete against the rivals at the time. You'd expect that it would be a sharper car to drive, so it comes as no surprise to discover that it is.

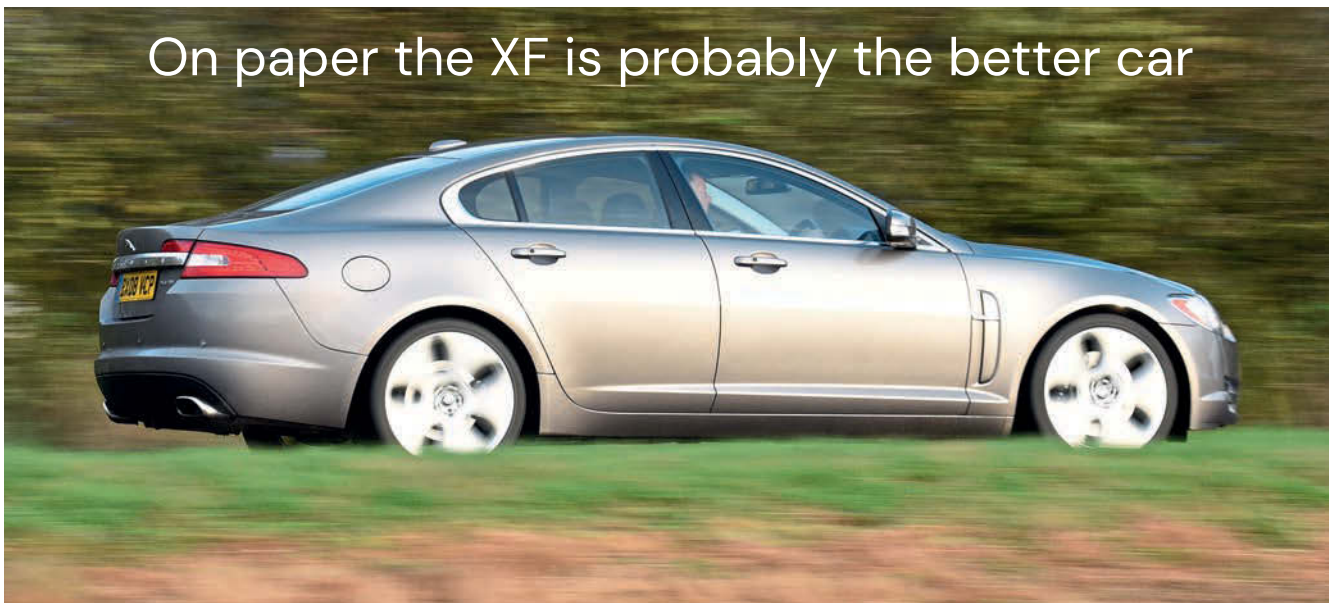
But that doesn't necessarily mean it's better. The XF is also firmer and the whole driving experience feels a little detached when compared with the S-TYPE R, which is a wholly more analogue but also more engaging experience.

Both of these cars have exactly the same powertrain. They deliver

their immense power in a very similar way, with truckloads of torque accompanied by a howl from the supercharger that's both addictive and impossible to ignore. Both are extremely rapid and both are fun to drive, but there's one car here which reaches out and touches your senses in a much more profound way than the other.

You see, while the S-TYPE R is in many ways an anachronism, its old-fashioned and unashamedly retro approach is a core part of its appeal. It's an old-school muscle car, a 420bhp rear-wheel-drive tonic to the high-tech performance models of the era that it went up against and it has

On paper the XF is probably the better car





JAGUAR MEMORIES:

TWIN TEST: S-TYPE R VS XF SV8

a charm that's impossible not to get sucked in by.

As a modern classic, the XF still has a way to go, whereas we can't help but think that the S-TYPE R is there already. A good one is a sensible investment as much as it is an exciting car to drive.

It's also a pretty significant model in the marque's history. The first Jaguar saloon to wear the famous R badge was the XJ40 in 1988, and it was over a decade-and-a-half later when the company finally decided to apply the performance flagship branding to a different model altogether. A smaller car, the same size as a BMW 5-Series, but despite a similar price and power output, a model that was monumentally different to the BMW M5.

The S-TYPE R was a Great British bruiser. A car of a type that has disappeared from our roads in recent times yet is absolutely brimming with charisma. Indeed, there's a reason why the R badging was absent from the XF SV8, and it's that missing 'X-factor.' An XFR did come later, but it was a very different beast indeed, with a supercharged version of the new 5.0-litre V8 under its bonnet.

So which of these two would be the one we'd choose? Well, it's a Jekyll and Hyde situation, and we're drawn initially to the sensible and polite option.

If you're going to approach the comparison with a head-versus-heart argument, then the head says XF and the heart says S-TYPE R. It's the newer car that's certainly the more usable on a day-to-day basis, and it's also going to be the least problematic. After all, the S-TYPE isn't exactly known for its rust resilience and you really don't want to buy one without checking the condition of its sills and underside first. Even then, you'll probably never truly relax.

As a daily driver, then, the XF SV8 is head and shoulders above its predecessor. But that doesn't make it an outright winner – far from it, in fact. It's a great car. One of the best

Jaguar saloons of the modern era, and it's also far better made than the S-TYPE.

But when you walk up to both of these cars with a set of keys for each in your pocket, it's the older car that draws you in. It's hair-raising, engaging and exciting in a way that the polished edges of the SV8 prevent the newer car from being.

The S-TYPE R is a car that is full to the brim with both flaws and character. And the latter somehow manages to outweigh the former. It's nowhere near a match for the XF in terms of quality, usability or clinical design, but the S-TYPE R is one of the last truly great old-school Jaguar saloons. Sorry Dr Jekyll, but Mr Hyde comes out in front. It's the one we'd take home, despite its many and obvious shortcomings.

2007 S-TYPE R
ENGINE: 4,196cc V8 SC
POWER: 420bhp
TORQUE: 413lb ft
0-60mph 5.2 secs
TOP SPEED: 155mph (limited)
ECONOMY: 26mpg
PRICE NEW: £51,995
VALUE NOW: £10,000-£20,000

2007 XF SV8
ENGINE: 4,196cc V8 SC
POWER: 420bhp
TORQUE: 413lb ft
0-60mph 5.1 secs
TOP SPEED: 155mph (limited)
ECONOMY: 28mpg
PRICE NEW: £59,400
VALUE NOW: £8,000-£20,000



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Modern take

The X358 was more than just a contemporary version of the final classic XJ – it was an important model in Jaguar’s recent history

Words: Nick Gibb

Rarely has a car hidden cutting edge technology as effectively as the previous generation Jaguar XJ. That classic body shape with its twin headlights and prowling-cat lowness of the bonnet and boot throws you off the scent so completely it’s like opening one of those hinged antique writing desks and finding an iPad embedded inside. Yet that couldn’t be further from the truth.

The car’s major facelift from 2007 – internally known as the X358 – was Jaguar’s attempt to point out that, actually, the X350 XJ with its all-aluminium lightweight chassis is still pretty damn up-to-date, thank you very much. It also previewed a couple of minor but important design ideas that would be seen on all subsequent Jaguars. It’s also clear from the lovely early 2009 diesel example we’ve tracked down for our photos that the purity of the original Geoff Lawson design didn’t allow for a massive rethink.

It was a team lead by Lawson’s replacement, Ian Callum, that was tasked with the job of grafting Jaguar’s then new-found modernism onto a car that visually could still trace its links back to the original ground-breaking 1968 XJ Series 1.

Richard Carter, design manager, Jaguar Design Studio, told us, “The biggest challenge, I think, was to harmonise the sharper more contemporary design intent with the rather soft surface development of the aluminium body shell. X350 was one of the first all-aluminium bodied cars, and a limitation of the

aluminium pressing technology at the time resulted in excessively large corner radii to the body panels.”

In a statement at the time, Callum said the facelifted car, “Combines the beauty of the traditional with the confidence of the present,” and it works pretty well. Fans of the still very beautiful X350 would say it was pretty much unimprovable, and Callum sensibly avoided a major redesign of those iconic lights, especially given how much bonnet reworking that would require, with the all-new XJ just two years down the road. Instead, he made more of the lower grille, linking it with the one above with a sports-inspired mesh covering and increasing the sports aggression.

Says Richard, “The design intent was to give it a sportier, more muscular and contemporary appearance within the limitations of a mid-cycle freshening.

“The air intake grilles were accentuated with chrome bezels and made more prominent with greater emphasis on the front centre lower intake. This deepened the appearance of the front end, giving the car the more muscular stance. The front and rear bumpers were given a cleaner more modern surface treatment with simpler more faceted forms and tighter corner radii.”

Perhaps more noticeably, the car came with the ‘power vents’ behind the front wheelarches that don’t do a whole lot but again nudge the brain into thinking sports machine rather than gentleman’s conveyance. These have a history of their own,





THE FINAL XJ358

first appearing on the RD-6 showcar from 2003 (June 2013) and then redefined for the Concept Eight XJ show car from 2004 where Callum and his right-hand-man, Jaguar's director for advanced design, Julian Thomson, played with the idea of ultimate interior luxury in the newly introduced long-wheelbase version. They were then fitted to an XJR Portfolio of 2006, and were also on the XK of 2005, giving the car, in Richard's words, a visual connection with the-then 18-month-old sports car. They're now very much part of the current Jaguar look.

"Looking back at what was produced," says Richard, "I think overall the mid-cycle freshening was successful, blending an indication of the future direction of the Jaguar design aesthetic onto an existing product, the result looking natural, and certainly an improvement on X350."

The market would tend to agree with him. Salesman Matthew Sweeney from Jaguar specialists Chiltern of Bovingdon reckons the facelifted cars appeal to a younger

buyer. "The older man prefers the older shape, more chrome on the bumpers, whereas the facelift model is a bit more aggressive," he tells us.

The prices are certainly appealing. The facelift car with the 2.7-litre diesel starts at around £5,000 for a car that cost £45,520 new in 2007 in the entry Executive trim. Even these came loaded with spec. Standard wheels were 19in and the new heated seats (cooled, too, in the 400bhp XJR) were reshaped to give even more room in the back. As before, you got adaptive dampers with air suspension, and if you upgraded to Sport Premium for £51,520, as the first owner of Simon Goddard's car in our shots did, Jaguar traditionalism was backpedalled even further with aluminium veneer on the dash, blacked window surrounds and 20in wheels.

Prices are even more appealing if your taste (or budget) is more directed towards the cars from 2003: we found diesels starting from £1500 for high-mileage examples, while the first petrol V6s are down to around £2,500. This is no money at all for a

car that was as groundbreaking as the X350.

At its launch in 2003, Jaguar claimed that the new XJ was lighter than its rivals by around 150kg. That aluminium monocoque body was 60 percent stiffer and 40 percent lighter than the steel-bodied car it replaced, the company said, meaning that Jaguar could install all the latest gadgets and safety equipment that both buyers and government bodies were clamoring for, while at the same time improving performance and fuel consumption.

A new X350 with the updated 4.2-litre AJV8 was 3766lb, compared to the outgoing 4.0-litre X308 at 3995lb. Plus, it was bigger and a whole lot more roomier, especially for rear passengers (at long last).

The key was that aluminum structure, which really was brand new in the market. True, Audi was using a spaceframe structure for its A8 limo by then, but Jaguar claimed its monocoque body (with its entire body panels bonded and riveted to form a rigid shell) was a better





rate) purchase of Jaguar by a year, and when it went into production, it was helped by the aluminum knowledge of both companies. Indeed, the company that actually did the aluminium pressings for the XJ220's body, Abbey Panels, had in the past done work for Jaguar on the C-Type and D-Type sports cars, as well as for the aircraft industry. When Jaguar says aluminium goes to the heart of the company's heritage, it's not just spinning a line.

You'd think that such an early application of what's now becoming a much more common building material for cars would have had its teething problems, but according to the service department of Chiltern of Bovingdon, the problems have been few and far between.

Service advisor Mark Holden reckons that corrosion stemming from stone chips is the main one, but says it's relatively easy for it to be rubbed back and painted again. The other issue is where steel earths welded onto the aluminum bodywork can fail, leading to the appearance of all sorts of scary electric warning lights. It's rarely the electric components themselves that fail, according to Holden. "Normally, we take the earth off, drill a hole and put in a new stud," he says.

One thing he has noticed is that the price of aluminum suspension parts has actually come down. "Suspension arms were about £420, now they are £195," he says. That's made his life and his customers' lives easier. "We used to just change the bushes in them, but now with the price drop it's hardly worth it." It also means you get Jaguar original part bushes, which weren't available aftermarket.

SALES SUCCESS

The X350 was a big hit when it was first launched. In 2003, an impressive 3,810 were sold in the UK to take 28 percent of that limo-sized saloon market, beating even the ever-popular Mercedes S-Class. Even the next year it was still on top with 21

solution, offering more space and greater weight-saving.

How on earth was plucky underdog Jaguar able to carry off such a coup? The answer, of course, was that owner Ford had been experimenting with aluminum for years, along with Alcan, better known for making billions of Coke cans. While Ford certainly drove the project forward and paid, along

with Alcan, for a lot of the research, Jaguar played its part too. As Ford was producing limited-run aluminium versions of dull cars like the Mercury Sable, Jaguar built the amazing aluminium-bodied XJ220 supercar, the car that enabled the X350 XJ to exist.

That 220's first appearance as a concept in 1988 predated Ford's \$2.38 billion (£1.4 billion at today's conversion



THE FINAL XJ358



percent of the market, according to figures from the Society of Motor Manufacturers and Traders (SMMT). But the German rivals had an ace up their sleeve: diesels. In 2004, 1,377 of the S-class's 2,268 sales were diesel, and both the Audi A8 and BMW 7-series also offered them.

Jaguar responded in 2005 by fitting the 2.7-litre twin-turbo diesel (co-developed by Ford and PSA Peugeot Citroën) that had also just gone into the S-Type. With 204bhp translating to a 0-60mph time of 7.8 seconds, a top speed of 141mph and economy averaging 35mpg, it was pretty clear before you'd even got in the car that all that lightness created a car that sacrificed little in the way of performance to achieve its economy. The CO2 figure of 214g/km is nice, too, in that you're paying £285 a year instead of £485 in VED.

By 2006, the diesel was taking over half of all XJ sales in the UK at 1,321 cars that year, and by 2008, it rose to 75 percent of XJ sales. Who would have thought compression ignition would have come so far in Jaguar? Certainly not test-driver Norman Dewis, who, in 1975, got a roasting from founder William Lyons for evaluating a diesel, telling him, "We don't want a diesel engine in Jaguar cars. Dirty, smelly, noisy things – forget it!"

He wouldn't have believed the 2.7 was a diesel. Driving Simon

Goddard's X358 will be a revelation to anyone who still believes the fuel has no place powering Jaguars. The only place you could possibly tell it was diesel-powered is from outside, standing near the bonnet. From the driver seat and with your foot down, all you hear is a muted, but still appealing, V6 woofle as the ZF six-speed auto spins through its gears. Drivers of older six-cylinder Jaguars will approve of the spirited acceleration that dispenses with other traffic, rather than makes it disappear altogether as the XJR would.

In fact, the diesel pretty much sounded the death knell for the 3.0-litre V6 petrol engine and, although it just crept into the facelift version intact, by 2008, Jaguar had deleted it from the XJ as part of a model cull ahead of the all-new replacement in 2009.

Now 3.0-litres are hens teeth, particularly with the facelift, according to salesman Sweeney at Chiltern of Bovingdon. Which is a shame, because as his says, "They make a good, reliable car to potter about in."

The diesel has no major foibles according to Holden in the service centre, but they do need a good run. "Like all modern diesels, they don't like being trickled round town. You get EGR [exhaust gas recirculation] turbo



and DPF [particulate filter] issues," he says. "You run the risk of having issues if you don't do the mileages."

He means lots of runs when it doesn't get hot enough. Turbos can stick and then fail, which is

£1,600 fitted. And there are two of them. The particulate filters need a blast of 20 minutes above 50mph to regenerate, although Holden says they've only ever had to replace one.

The other issue the diesels became famous for is the cracking in the exhaust downpipe, and those who went back to Jaguar found



themselves paying for an entire downpipe, including catalytic convertor, at around

£700 unfitted. However, Jaguar has sorted itself out and now produces a repair section for £165 complete with the expansion joint (some cheaper repairs were missing this bit), which Chiltern will fit for £370 all in.

The 4.2 V8s are pretty reliable too – the only reasonably common fault is a split coolant pipe that runs under the supercharger on the XJR and XJ V8 supercars and requires five hours of labour to repair.

The reliability is a bonus given the complexity of the car, with its adaptive dampers, air suspension, radar-guided cruise control and everything else. Given that list, it still feels a bit dated inside, even with the aluminum trim fitted to Simon's car. With that yoke looping around the top of the dash, the 'Generican' US-inspired fonts on the big buttons, the old J-gate shifter, the pen-line drawings of the Sat-Nav (that Simon had updated for a wincing £169 from supplier Denso), it doesn't feel that modern.

On the other hand, the elegant graphics of the dials and the central clock look wonderful, the rear is now big enough so real-life adults of average European height can actually relax back there, and most of all, it's STILL a marvel to drive. The flowing gait over choppy roads is something a contemporary-era Audi A8, for example, would kill for. It is serene, agile, comfortable and, with the facelift, just something of a brawler visually. It's the perfect car to own while you make your peace with modern Jaguars.

THE FINAL XK150





Last action hero

After 18 years and two generations, production of the XK finally came to an end. We drive the last one built to say farewell to this groundbreaking sports car.

Words: Paul Walton

Whether it's Monty Python, a fabulous slice of chocolate cake or the Jaguar XK, all good things must come to an end. While the Monty Python boys reformed for a short time and you can always order another piece of cake, there won't be a reprieve for the XK. After 18 years and two generations, this fabulous GT was no more: production came to an end during the summer of 2014. As Jaguar concentrated on other, more lucrative markets, the car was not to be replaced immediately, if at all. Yet this is a very important car for Jaguar: it helped to revitalise its image not once, but twice.

To say goodbye to the car and celebrate its impact on the company that built it, we take the last example built, a 5.0 XKR, for one final drive.

Now that we're in the middle of a successful Jaguar renaissance that includes a new, modern design

direction, it's very easy to overlook the XK's importance to the company. But, in 1996, after 21 years of the angular XJS, the swooping lines of the original XK (codenamed X100) were a revelation and a subtle nod to the E-Type.

Initially sketched by Jaguar World columnist Keith Helfet, and developed further by his colleague in the design studio, Fergus Pollock, the XK8 appeared to be much more of a sports car than the XJS. It had an engine to match this new sporting image too: Jaguar's 4.0-litre AJV8. It gave the car an impressive performance for the Nineties – 60mph was reached in just 6.7 seconds and it had a top speed of 154mph. They were better figures than those of the XJS V12 6.0, and were comparable to a new breed of sports cars, such as the Maserati 3200GT and BMW 840Ci. The Jaguar's real strength, though, was



THE FINAL XK150



its price. At just £48,000 in 1996, it was a bargain compared to the £56,850 BMW.

Jaguar still played it safe with the interior. The large slab of veneer that dominated the dashboard and the sumptuous leather upholstery were both reminiscent of the later XJS models and the XJ. Admittedly, it was old fashioned compared to its German rivals, but it was comfortable, which at the time was what the market desired from a Jaguar.

The 370bhp supercharged V8 version from 1998 consolidated the XK's position as a super car and previewed the direction the company would take in the future. With a 0–60mph time of 5.3 seconds, the R had a much harder edge than previous Jaguars. Tame by today's standard, but groundbreaking then.

The X100 was slowly improved – a facelift in 2002 saw the engine's

capacity increased to 4.2 litres, while new front and rear bumper designs kept it fresh. It was continuously developed into a highly capable (if old fashioned) grand tourer and by the time the final car, X100, was built, it had done a great deal to improve Jaguar's stuffy post-XJS image.

Its replacement, the Ian Callum-designed X150 (the first all-new car under the Scot's tenure) took this further. Clearly related to the previous XK, its lines were much crisper, its proportions perhaps a little better. Its aluminium architecture made the new car modern to drive and it was fast, too – although it had the same 4.2-litre engine as the old model, it could reach 60mph in just 4.6 seconds. Inside, there was also less emphasis on luxury. Veneer remained as an option, but Jaguar began using other materials to cover the dash, including aluminium and, more

recently, a shiny plastic known as piano black. It was the first production Jaguar to demonstrate that the company, and the design of its cars, was moving forward.

There was a supercharged R version once again, but the X150's real turning point came in 2010 when it was given a mild facelift and, more importantly, the engine grew to 5.0 litres. Suddenly, the XK had super car performance. Raw and untamed, it put the XK, especially the R model with its 510PS (503bhp), into a different league. Performance was as thundering as the exhaust note was loud.

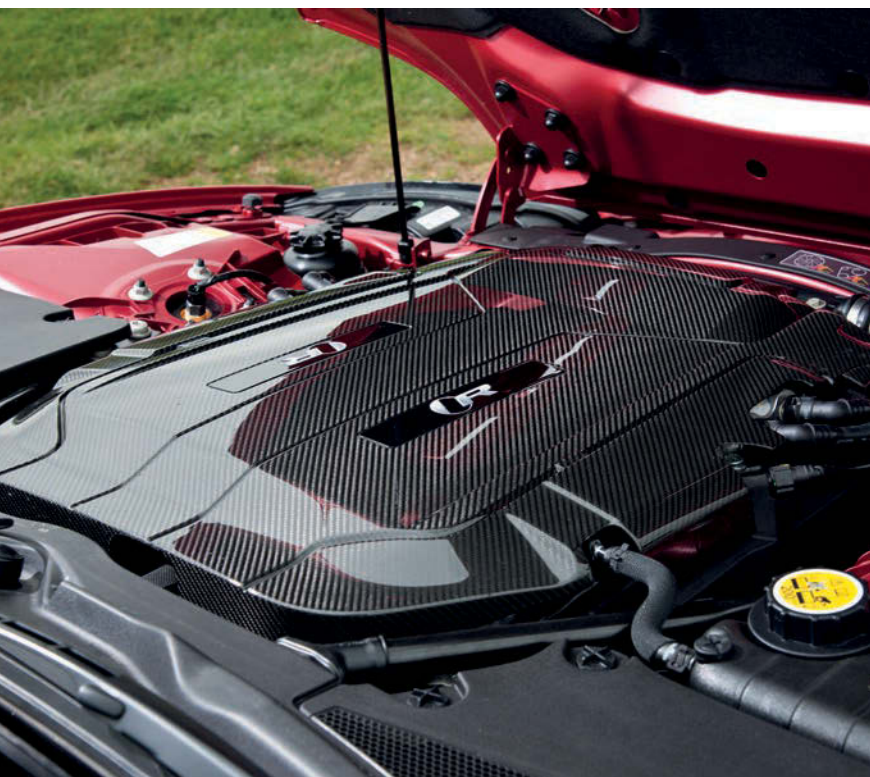
Although the car's basic shape remained, the XK's wings, spoilers and air vents grew in size, to create a more aggressive presence than any Jaguar before it. This was the beginning of Jaguar's current pathway of producing immensely powerful cars, and it came long



before the XFR-S, the current generation of XJR or the V8-engined F-TYPE.

Despite the 550PS XKR-S in 2012 and the even more bonkers GT version a few months later, time was almost up for the XK. It had shared engines and similar price points, but an obvious disparity in age and styling with the new F-TYPE. The older car was always going to bow out sooner, rather than later. Plus, popularity had declined massively as a result of the new sports car. Sales of the Jaguar XK stood at around 1,000 units in the last three months of 2012, but in the last three months of 2013 – following the launch of the F-TYPE – sales were down to only a handful of units. I saw evidence of this when I visited Jaguar's Castle Bromwich sports car assembly line in 2013 to see the first examples of the new car come off the line. There was just one XK built to six F-TYPEs.

The end came during July 2014, when the final cars – the 56,798th X150 and 148,204th XK – left the Castle Bromwich assembly line. It was a dark day for both Jaguar enthusiasts and those who simply admired the car, including Ian Callum.



THE FINAL XK150

When news of the car's forthcoming demise had been announced in March 2014, Ian tweeted, "Jaguar XK to be axed. VERY SAD!"

But, what about the future? Where does an XK replacement, or at least a similar car, fit into Jaguar's plans? At the end of 2012, Callum had said in an interview that Jaguar was, "Going through a lot of discussion about how the XK should evolve in the future." It's thought it will be a more expensive car than the outgoing model, to avoid competition with the F-TYPE. One of the reasons the XK was always reasonably priced was because Ford owned both Jaguar and Aston Martin and the two generations of XK couldn't be in the same market as their age-relevant cousins, the DB7 and DB9. Now that the two companies have gone their different ways Jaguar is free to create a more upmarket car, a point that Callum publicly acknowledged. In 2012, he said, "There is an opportunity to allow the car to become a bit more special than a GT. It could grow

into the luxury market, and grow in size. Whether it stays the same as a two-plus-two or becomes a two-plus-more-than-two has not been committed to yet."

One thought is that it will be on a stretched F-TYPE platform, an idea that would make sense on a practical and money-saving level. Another suggestion we've heard is to make a coupe version of the next generation of XJ, something similar to the fabulously over-the-top Mercedes-Benz CL. Both are concepts that Jaguar has a history of, so could work well.

No matter what comes next, it will have a tough act to follow. An X100 was the first Jaguar I ever drove, in 1996. That's why the XK model has always been special to me and, in my eyes, irreplaceable.

It's time to say goodbye.

After the final XK was built in July 2014, it was immediately gifted to the Jaguar Heritage Trust where it was given a suitable registration – JH14 XKR. Painted in Italian Racing Red with the optional 20in black Vulcan

alloys, it's a gorgeous specification – and an appropriate way to sign the model off. As a run out Dynamic model, it has XKR-S suspension and a 10mm reduction in ride height, plus Speed Pack aerodynamic upgrades, including a huge rear spoiler. It looks fabulous in the gloom of Heritage's enormous warehouse. It may look modern compared to the classic cars that form the majority of the collection, but it oozes as much charisma as the XK120 and E-Type that are parked close by. Perhaps, more importantly, because it does still look reasonably contemporary, if Jaguar was to put this car on sale today, it wouldn't be criticised for appearing old-fashioned.

I drive out of Coventry towards neighbouring Warwickshire, to some of my favourite roads. Even in Jaguar's historical home, the red coupe still receives plenty of attention. The driving position and bark from the exhaust are pleasingly familiar, but after the interior of the F-TYPE I tested some time ago,



the XK's looks and feels cheap. Its plastics aren't of the same high grade as those in the newer sports car, and it appears dated in spite of the XK's 2010 facelift, which simplified the dash and included the rotary gear selector. It still reminds me of the first X150 I drove at its launch. But, to be fair, the steering wheel is thick, and the black leather with red stitching used throughout the cabin looks and feels like quality material. The wraparound sports seats are very supportive, but at the expense of the rear seats, which become even more claustrophobic. Admittedly, the rear offers as much room as a budget airline, but one of the XK's strength was always its ability to carry four people. Try doing that in an F-TYPE.

On the quiet country roads, I finally get to squeeze the throttle a little harder and, as I do so, the XKR's power takes my breath away. There's 510PS (around 503bhp) beneath that long bonnet don't forget, and I feel it. Acceleration is a terrifying explosion that's just as dramatic as in any of its



THE FINAL XK150





newer, headline-grabbing siblings. It slingshots me forward with a smooth, unabated ferocity that seem never-ending. With 461lb ft of torque, its mid-range grunt is jaw dropping – push the throttle at 50mph and it will accelerate to license-losing speeds immediately and with an urgency that's both addictive and scary.

The X150 was the first Jaguar sports car since the Fifties to be built from aluminium; a decade after its design, that's still paying dividends. Weighing just 1,753kg, not only does the car's lightness help with its performance, but it results in handling that belies the car's size. At 4,794mm long and 1,892mm wide (excluding mirrors) the XK is no small sports car, but there is a nimbleness to the way it cuts through corners, while the accuracy of its steering makes corners a moment of motoring nirvana. Of course, with all that power, the car can feel a little rear-biased at times, and it doesn't take much for the back end to step out – the car suddenly feeling its size when it does. Amazingly, despite the XKR's hard-core image, and the stiffer suspension set-up from the XKR-S,

the ride is first rate: firm enough for fast corners, it doesn't crash and bang over uneven surfaces.

It's fast, good-looking and great to drive, and it's hard to understand why Jaguar decided to put the car out to pasture. There's still a market for a four-seat coupe, even if it's small and built to order. Yet the reality is the X150 does feel its age – the dated interior is a big giveaway – and with Jaguar consolidating the amount of platforms and engines it uses to lower production costs. The XK's chassis is unique to that car, plus, only the XK kept the option of the 385PS, normally aspirated V8, an engine that was removed from the XJ's price list in 2012 in favour of the smaller, lighter, more fuel-efficient supercharged 3.0-litre V6.

As I power my way back to Jaguar Heritage's premises, a sad thought sweeps across my mind – with just 500 miles on the clock, this will be the final brand-new XK I'll ever drive. The next one, no matter its denomination, will be used. So yes, it's a well-known fact that all good things must come to end, but it doesn't make it any easier when they do.

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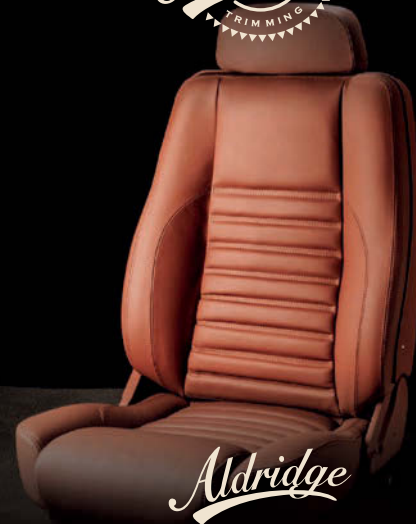
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Speed thrills

Three of the rarest Jaguars of the modern age are also three of the fastest and most exciting. To experience these incredible cars first hand, we've gathered together an XKR-S GT, an F-TYPE Project 7 and an XFR-S Sportbrake.

Words: Paul Walton



Together, they produce 1,675PS – 959lb ft of torque – and share the same 186mph top speed, yet their combined production figures total a mere 351. Clearly, then, these are not your average Jaguars.

The XKR-S GT, F-TYPE Project 7 and XFR-S Sportbrake represent the best of the marque from the past decade – the ultimate interpretations of the cars they're based upon and an illustration of the maturity and confidence that Jaguar found in the 2010s. Yet, as far as we know, they've

never been seen or tested together. Until now...

XKR-S GT
Track bred, this rare GT isn't for the faint-hearted

Vicious. That's the only word I'd use to describe the XKR-S GT. Without even trying, I leave the carpark sideways, and the car then remains more difficult to keep under control than an angry Pitbull, although admittedly today is a wet, miserable December day.

Actually, there are two words to describe the XKR-S GT; the other is surprising. Because just when we thought Jaguar had taken the X150 generation of XKR as far as it could go with the already-fast 2012 R-S (a fact Jeff Mitchell, one of Jaguar's development drivers, confirmed to me during the launch of the convertible), just 12 months later, at the New York show, the GT was unveiled. It's the hardest, nastiest, most aggressive car in Jaguar's 70-year history. Eight years later, it probably still is.



TRIPLE TEST: XKR-S GT/ F-TYPE PROJECT 7/ XFR-S SPORTBRAKE



Yet the engineers at Jaguar's 'Engineered to Order' division (the forerunner of today's Special Vehicle Operations), left the XKR-S' 550PS (542bhp) V8 alone. Instead they turned their attention to sharpening the R-S' handling and tuning the suspension with a new spring-and-damper module design.

The motorsport-derived twin spring system is mated to Jaguar's Adaptive Dynamics damping system (the dampers now being ride-height adjustable), and the front and rear spring rates are, respectively, 68 percent and 25 percent stiffer than that on the XKR-S, while the damper tune is more track-focused, providing increased levels of body control and grip. Jaguar's Adaptive Dynamics was also specifically tuned for the car to create a higher level of body control with maximum traction and grip when the dynamic mode is deployed, thereby offering optimum performance for focused track driving. Finally, the GT's front track is 52mm wider than that of the standard XKR-S, although the rear remains the same. The steering rack is from the F-TYPE, but with a correspondingly faster ratio and retuned steering valve.



The XKR-S GT was also the first production Jaguar to be fitted with a carbon ceramic braking system, which delivers race-car levels of fade-free stopping power and brake pedal feel. The lightweight nature of the carbon ceramic system means a reduction in unsprung weight of 21kg. Altogether, Jaguar managed to shave 40kg off the XKR-S' weight, and although that might not sound much compared to the GT's final tally of 1,713kg, it's the weight of my 12-year-old son. Carry him around on your back for a day and you'll know about it.

Available as a coupe only and with a 186mph top speed, the car needed an aggressive aero package, which included a carbon fibre front splitter (race-car wrap-around style) that extended forward by 60mm, twin carbon fibre dive planes and wheelarch extensions, an aluminium front valance, a rear carbon fibre diffuser and a rear wing that's bigger than a Russian Antonov An-225 superplane's.

The GT might be nine years old and have been superseded by the F-TYPE Project 7 and, more latterly, the SVR,



but in my eyes it's easily the most aggressive. The carbon fibre dive vanes either side of the front splitter make the car look almost organic, as if it had been grown in a top-secret laboratory rather than designed by the then design director Ian Callum and his team.

Yet, while the huge aero additions create a track-ready image and stop the car taking off at the limit, the GT does lack the purity of the original 2006 XK 4.2. Its theatrical big wing and boy-racer wide wheelarches overshadow the X150's crisp lines.

A true limited edition, the XKR-S GT is the rarest of the three cars

gathered here. Just 40 were produced: ten for the UK market and 30 for North America and Canada. Priced at £135,000, the GT is still one of Jaguar's most expensive production models.

Not that you'd immediately know it when you climb inside. Yes, there are unique sports seats, and yes, the wheel is covered in suede; even the tubular bracing behind me looks very dramatic, but the dash looks too similar to the standard XK's for a £135k car, right down to the cheap plastic around the sat-nav screen.

All is forgotten, though, as I press the starter button and the 5.0 V8 quickly

churns over before firing with a loud, guttural roar, easily the loudest exhaust note of any of Jaguar's supercharged V8s. Because the day of the test is miserable, I'm careful with the throttle. Yet, in spite of that, I feel the car's immense power, its sub-four-second acceleration seemingly unhindered by air resistance – as if the car is bullet-smooth or I'm driving in a vacuum. The engine has so much power that if I were to squeeze the pedal too hard it wouldn't be crashing I'd have to worry about, but starting the earth spinning in the opposite direction. And all to a soundtrack that could have been recorded at a NASCAR race.

Like all X150s, the GT comes with ZF's six-speed automatic 'box – although, by the time of the car's 2013 debut, it was older than the Dead Sea Scrolls and had already been replaced by a more-modern eight-speeder in the F-TYPE and all subsequent models. But, it's strong enough to cope with the car's muscular power, changing gear quickly and positively. It just lacks the refinement of the newer 'box.

At 4,800mm long and 1,880mm wide, the X150 is a big car. In all other guises – from the earliest XK 4.2 to the last XK Dynamic R 5.0 – it always feels like the large, comfortable GT it is, but not here. In this application, the steering has the directness of a smaller, more driver-focused performance car, weaving left or right with the slightest pressure on the wheel. There's barely any bodyroll (if at all), so even in these greasy conditions, with the huge wing pushing down the rear end, the fat tyres find the grip they need to allow me to exit bends at nerve-shattering speeds. But, the danger of losing control quicker than a Premiership footballer in a Prada shop constantly hovers above me, and the car always needs to be treated with respect.

It is for this reason that the GT is my least favourite of these rare, high-performance Jaguars. There's no denying that its dramatic looks, loud



TRIPLE TEST: XKR-S GT/ F-TYPE PROJECT 7/ XFR-S SPORTBRAKE

noise and manic performance make the car an unforgettable experience, and its rarity guarantees a legendary status, but – and I can hardly believe I’m saying this – it’s too fast. It was designed for the track, and that’s where it belongs, a place where its incredible power and vicious nature can be used as intended.

XFR-S Sportbrake

Don’t let the practical boot fool you, this is a supercar

The idea of a 186mph estate might seem like a ludicrous idea (certainly more so than transforming an already fast coupe into a much faster one), but, in my eyes, it’s the most appealing of our trio. Who wouldn’t want a car as fast as a Lamborghini or Ferrari that could also carry a sofa?

It was unveiled at the 2014 Geneva Motor Show, again the work of Jaguar’s ETO division. Mechanically, the estate is identical to the XFR-S saloon that had arrived the year before, including the 550PS (542bhp) supercharged V8, but it has the standard Sportbrake’s spacious, room-for-five interior and a practical 1,675 litres of boot space. It was an appealing combination then and remains so now.



Discreet by XKR-S GT standards, it’s still clear that this Ultra Blue XFR-S Sportbrake – thought to be the seventh example built – isn’t just any estate.

Visual differences over the standard car include a deeper front bumper that incorporates larger, lower central – and side – air intakes, a deep front splitter, extended side sills, aeroblade mouldings behind the front wheels and gorgeous six-spoke 20in ‘Varuna’ alloys. Together, they transform the normally handsome (if unassuming) estate into an aggressive, not-to-be-messed-with supercar.

Unlike the XKR-S GT, the XFR-S’ interior does feel a little more special over the standard model’s, featuring exclusive materials such as carbon fibre-impregnated leather and contrasting highlight micro-piping and blue stitching. But, what really sets the interior apart from lesser models isn’t what it’s made from, but the way its speedo reaches 190mph – a rarity even with sports cars, but especially practical estates like this.

And so is the noise it makes when I press the button to fire up the 5.0-litre V8. While neither as deep nor as gravelly as the sound from





the XKR-S GT, the deep, dirty and delicious note now coming from its four exhausts becomes even more intoxicatingly loud when I press the accelerator.

With 550PS on tap, and in spite of its hefty weight of 1,875kg (162kg more than the XKR-S GT), the XFR-S's performance is eye-wateringly fast. Squeezing the throttle releases a torrent of undiluted power, and I become a blue streak against the murky Warwickshire landscape as I use the steering wheel-mounted paddle to manually change the eight-speed 'box. We reach 60mph in a

Labrador-unsettling 4.6 seconds and it'll keep going until it tops out at a limited 186mph, the same as the race-inspired XKR-S GT.

When I downshift manually, the engine management system automatically blips the throttle to ensure the XFR-S Sportbrake remains balanced and composed, which is particularly important on entry to a corner. Apparently, this allows the transmission to perform multiple and very rapid downshifts during hard braking, but all I know is it sounds great, making me feel the driving god that I know I am...



While the first generation of Sportbrake always handled well for such a large car, Jaguar's engineers worked hard to make the R-S sharper and more like a genuine sports machine. They started by revising the front suspension knuckles for increased camber and castor stiffness, which, along with new wheel bearings, optimises the precision of the steering and handling. The steering system has additionally benefited from the valving developed for the F-TYPE. The result is much sharper, quicker steering that needs little input from me to move from side to side.

One of the other reasons why the standard Sportbrake is so good to drive is down to the active suspension that keeps it level, regardless of the weight in the back or the load on the springs. The R-S was further tuned to cope with the extra weight of the increased rear mass, with the dampers and springs adjusted to match the mass distribution of the car. The anti-roll bars were then changed and the rear axle modified, while the rear brakes were tuned to work in conjunction with the car's ABS system. Overall lateral suspension stiffness was increased by 30 percent, with front and rear spring rates increased by the same amount. As a result, the big blue estate feels very sharp in corners, darting through bends with a confidence normally associated with cars half its size. The R-S does lack the nimbleness and agility of the sports cars here, but feels less likely to snap away than the twitchy XKR-S or F-TYPE Project 7. I'm fine with that, though; they can't move a sofa, but the R-S can be almost as entertaining.

It's this blend of practicality and incredible performance that makes the XFR-S Sportbrake my favourite of the three. I have to wonder, then, why just 61 are thought to have been built – a tiny number, even for low-volume models like this. Its £82,500 price tag probably had something to do with it; the 3.0-litre S version might not be as fast in a straight line or around a

TRIPLE TEST: XKR-S GT/ F-TYPE PROJECT 7/ XFR-S SPORTBRAKE



corner, but it is no slouch. It is, though, half the price.

But who cares? The XFR-S Sportbrake was never about volume. It was about doing something unique, something wonderful and, yes, something ludicrous.

F-TYPE Project 7 **A concept car for the road**

Compared to our other two cars, the F-TYPE Project 7 is positively mass produced, with 250 units. So, it's ironic that the car was never supposed to reach production, having begun life as the design team's spare-time whimsy – a one-off, D-Type-inspired concept that debuted at the 2013 Goodwood Festival of Speed and took its name from Jaguar's seven Le Mans victories. I can remember seeing the blue car at Goodwood and thinking it would make a great addition to the F-TYPE family. I clearly wasn't the only one because in 2014 Jaguar developed a production model, the first to be made by the new SVO department.

Cosmetically, the production model changed very little from the prototype. The key styling elements included the fairing behind the driver's

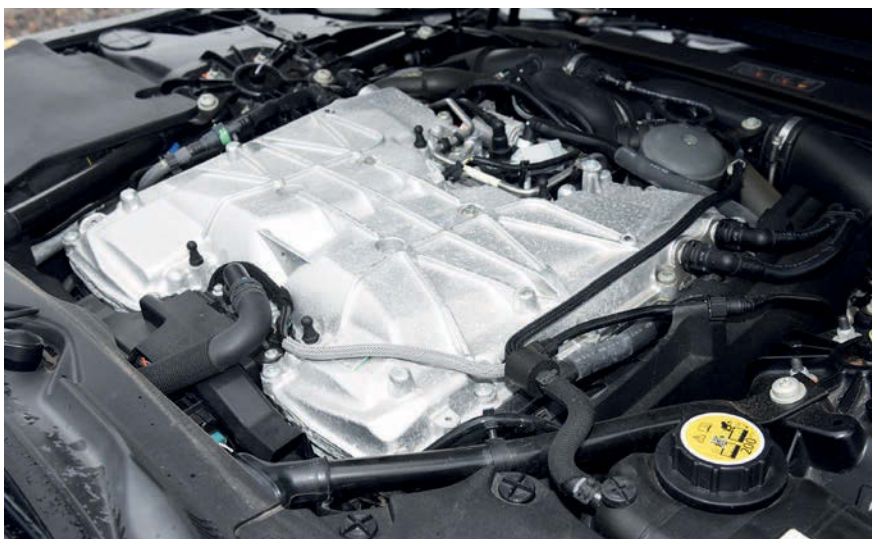
head – clearly influenced by the D-Type – plus a roll-over hoop on the other side. A shorter windshield, new front bumper, carbon fibre front splitter, side skirts, rear diffuser and an adjustable rear spoiler were also new.

To me, though, despite the horizontal silver stripe across the nose, it looks quite ordinary and too similar to a standard F-TYPE, but maybe that's because this black, former press and marketing car is not so noticeable as the white GT or bright blue Sportbrake in these

murky weather conditions. Things get more exciting at the rear thanks to that enormous wing, but although it no doubt fulfils the important role of pushing the rear down, it looks as awkward on the F-TYPE's neat, pert rear as clown shoes would on a ballet dancer.

It's the same story inside. As far as I can tell, the interior is standard F-TYPE, a poor show for what was a £130,000 limited-edition car.

But, again, who cares about the interior when you look under the





bonnet? The P7 was the first Jaguar to use the 575PS (567bhp) version of its supercharged V8, resulting in a 0-60mph time of just 3.8 seconds and a limited top speed of 186mph. Yet even with these astronomical performance figures, the exhaust is the most restrained of our three cars – both when it fires and under acceleration – sounding no different from a standard F-TYPE R. I agree that's loud, but it's nothing compared to the threatening noise of the XKR-S GT, for example.

It also feels the less impressive of the trio. Obviously, the acceleration is hard and fast, pushing me backwards by an unseen force the moment I touch the pedal,

but it seems less exciting and less dramatic than the GT and Sportbrake. The reason, I think, is because it is a two-seater sports car; these are meant to be quick, a family estate not so much.

And the F-TYPE Project 7 is certainly the nimblest of the three. At 1,585kg, its 80kg less than the F-TYPE V8 S convertible, plus it has bespoke Special Vehicle Operations-engineered front suspension knuckles, which give increased negative camber, revised top mounts and new front/rear anti-roll bars. The front and rear spring and damper units are height adjustable, and both spring rates and damper internals have been tailored specifically to the F-TYPE Project 7.



So, with quick, accurate steering, a perfectly balanced chassis and Jaguar's Adaptive Dynamics system continuously monitoring driver inputs to actively control vertical body movement, I can dart through corners quicker than in the other two. Well, I could if it weren't so damp. Being rear-wheel drive, in these greasy, slippery conditions, the P7 is twitchier than a box of frogs in a French restaurant and if I'm too fast out of a corner I could easily become a smear on the Warwickshire countryside.

Thankfully, to keep me 'safe,' the P7 was the first Jaguar to have carbon ceramic matrix (CCM) brakes fitted as standard, offering powerful, consistent, fade-free braking. It also has torque vectoring by braking (TVbB), which gently applies the brakes to the inside wheels during a corner, forcing greater torque to the outer wheels and resulting in extremely precise handling.

Yet, for all its speed performance, the Project 7 has the least memorable character of the trio. Whereas the GT is unlike the XKR-S on which it's based, and the XFR-S Sportbrake is unlike anything from Jaguar's back catalogue, the P7 isn't so dissimilar to the F-TYPE R. But, there is a reason for that.

Whereas the XKR-S GT and XFR-S Sportbrake are automotive dead ends, the Project 7 led the way to the F-TYPE SVR, with the same 575PS engine, and indirectly to the F-PACE SVR and XE Project 8.

It's also the only car here that can be found on the used market. At the time of writing, there isn't an XKR-S GT or XFR-S Sportbrake for sale anywhere on the internet, yet there are four Project 7s online alone, ranging between £120k and £160k.

I'm not sure the Project 7 will go down as the best limited-edition Jaguar of the 2010s – it's not the fastest, the rarest or most dramatic to look at – but it is a fast, simple and nimble sports car. And that's good enough for me.

TWIN TEST: XFR vs XJ SUPERSPORT

Power league

Two cars powered by the same 510PS specification of supercharged 5.0-litre V8 should be in the same league, but is that still the case when one is a luxury limousine and the other an executive saloon? We compare an XJ Supersport and XFR back-to-back to find out.

Words: Paul Walton





With four doors and a practical interior, yet sports car-like performance, for many people a fast saloon is more desirable than a motorway with no road works, a broken speed camera or a tax rebate, and certainly more usable than a cramped two-seater. Jaguar has a long history with all sizes of fast saloons, starting with the Mk V in 1948, the XK-engined Mk VII in 1951, and 3.4 saloon in 1957.

Although the Seventies and Eighties see the six- and 12-cylinder XJs transform into luxury limousines, Jaguar's relationship with the saloon begins to change with the introduction

of the V8 25 years ago – the supercharged version especially. From the X308 XJR, the company's focus shifts towards performance models and, more than two decades later, that hasn't changed.

Two of Jaguar's best fast saloons from more recent years are the XJ Supersport and XFR. Using the same 510PS specification of supercharged 5.0-litre V8, both offer a similarly strong performance as well as roomy interiors and practical boots. Yet, as we're about to discover, despite their similarities they have different characters.

In spite of the commercial and critical success of the S-TYPE R, there wasn't an R version of its replacement, the XF, when it went

on sale in 2008. Instead, there was the SV8. Powered by the same supercharged 4.2-litre V8 as the S-TYPE R, it had very similar performance. At the XF's 2008 press launch, project director Mick Mohan explained that the XFR was not there, "Because we've decided to save the badge for another time. We'll be using it in the future, but I can't say when."

The 'when' was two years later, once Jaguar's new V8 was ready. With the engine's capacity increased to 5,000cc, the XFR's 4.9-second dash to 60mph was 0.2 seconds faster than the SV8's. It wasn't only a slightly better performance that made it different from its predecessor, it was also harder and more performance focused.

TWIN TEST: XFR vs XJ SUPERSPORT



"We got fed up, if we're honest with you, that the S-TYPE R was always being put back-to-back with the [BMW] M5," said Mohan in 2008. "The S-TYPE R was actually a fine car, but it wasn't an M5. We never created it or engineered it to compete with the M5, but a lot of the press assumed it was and we lost the halo we wanted from it."

Magazines were generally positive about the new car, BBC's *Top Gear* reporting in 2009, "The XFR once again demonstrates how confident Jaguar is feeling in knowing what a Jaguar should be, and how it should feel. That makes for very appealing cars – they have a strong sense of character, of self. In essence, a modern Jaguar is the kind of car you might choose if you have precisely nothing to prove."

Around the same time that the XFR was being launched, American

comedian Jay Leno was revealing the new XJ – internally known in Jaguar as the X351 – at London's Saatchi Gallery. Customers could choose between the economical 300PS (296bhp) 3.0-litre diesel, a normally aspirated 5.0 V8 with 385PS (380bhp) or the supercharged model with 510PS (503bhp). Like the SV8, the latter didn't receive the R moniker, but rather a new one: Supersport. With a limited 155mph top speed and a 0-60mph time of 4.9 seconds, it is a fitting name. The car looked little different from the less powerful variants, but critics were still positive about the car's mix of speed and refinement.

"For all the extra power, the Jaguar is still whisper-quiet when cruising," reported *Auto Express* magazine in June 2010. "Even at motorway speeds, the V8 is very refined. It's a

different story when you really press down on the accelerator, though; the car is thrust forward with a supercharger roar. It is blisteringly quick and the six-speed auto is incredibly smooth."

At £87,455 for the standard wheelbase model, the Supersport was a hefty £20,000 over the naturally aspirated XJ V8 Portfolio. But, at £5,000 less than a Maserati Quattroporte Sport GT and £10,000 cheaper than a Porsche Panamera Turbo, the Supersport represented something close to good value in the performance limousine sector.

Yet the car sold in relatively small numbers – at the 2010 press launch, Jaguar reckoned a mere five percent of XJ sales would be Supersports, the majority being the more fuel-friendly 3.0-litre diesel. Its low production numbers and replacement in 2013 by



the full-blown 550PS (543bhp) XJR, means the model is often overlooked.

The lack of interest has had a significant impact on the Supersport's values, with early examples from 2010 now down to £15k, not much for such an impressive machine, while even the last examples from 2013 are £20,000.

By coincidence, these are similar values to early XFRs. And because the smaller car's performance figures are identical to the XJ's, these two sports saloons have inadvertently become rivals. So which do you choose, a luxury limousine or an executive saloon?

There's little to distinguish between these two handsome cars based on their designs alone, each having the same crisp, taut lines of all Jaguars from the Ian Callum era. This blue XFR is a post-2010 facelift model that saw the introduction of slimmer lights than the original – which made the car look even more like the XJ.

It's hard to remember the furore both cars caused when new (the XF debuting 13 years ago and the XJ 11), but it took a while for many to accept them as Jaguars, each being

TWIN TEST: XFR vs XJ SUPERSPORT





What's more important today is how they drive. The short answer is fast. Very fast

grade or two higher. There is the clever digital dial pack, too, and the surprising, rich purple suede lining in the armrest cubby and glovebox, plus the optional rear entertainment pack fitted to this example. There's also much more interior space – even this standard-length XJ has noticeably more legroom than the rear of the cramped XF, and you can play tennis in the LWB version, which has an extra 5in length.

The differences make it obvious who bought these cars: the XFR by those who wanted a fast four-door saloon that wasn't an M5 (including the villains in the 2012 remake of *The Sweeney*), while the more luxurious XJ was chosen by the head of the British Secret Service, including Judy Dench's M in *Skyfall* (actually that was a 3.0-litre, but you get my point).

To compare the two cars based purely on space or their build qualities is slightly one sided. What's more important today is how they drive. The short answer is fast. Very fast.

The long answer is that both have a tremendous, aggressive and seemingly never-ending surge of acceleration. Thanks to the responsiveness of the 5.0-litre V8, the engines needs little provocation to propel either car forward with the same urgency as a leather-lined racing car, a deep, raspy and atmospheric growl filling both cabins as they do. The two cars do have the older ZF six-speed automatic gearbox, but changes are still quick, if a little agricultural, tending to clonk hard into gear – especially in sport mode.

However, while the XJ is the larger, more luxurious of the two, I reckon its acceleration is a little harder than the XFR's, a little more eager, despite their official 0–60mph figures being the same. This is in no small part due to the all-aluminium car weighing a featherweight 1,755kg, 135kg less than the XFR, which uses the same steel chassis as the S-TYPE.

The Supersport's ride is much harder than XJs of yore, but thanks to standard air suspension there's a little



as different to their predecessors as Led Zeppelin is to Mozart. But that was then. Time has made both as familiar as any of the company's more established classics, yet even though they are more than a decade old they're still contemporary: the discreet aero aids and large alloys give the XFR more of an aggressive stance while the XJ (at 12.7in longer and 8in wider) has the bigger presence. I happen to think the XJ is also the prettiest – the extra length and gentle slope of the rear window making it more elegant. The XJ's interior is marginally better, too.

Not that the XFR's is disappointing. The simplicity of its layout, the flush-fitting switches and rotary gear selector still make it as modern to look at and as easy to use as the current generation's. It's largely well built, too, with most of the surfaces pleasing to touch and only a few visible areas where the bean counters clearly overruled the designers' specifications. I especially like the fake aluminium on the dashboard facings, plus the R logo pressed into the leather of the headrest.

But, the XJ's cabin feels better built and classier, the materials a



TWIN TEST: XFR vs XJ SUPERSPORT



more compliance than the rock-solid XFR. Bumps in the road are felt, but not uncomfortably so. Due to what Jaguar calls an Active Differential Control (that's a limited-slip diff' to you and me), it's much sharper than all other generations of XJ, the X358 XJR included. Using a clutch pack controlled by a small, fast-acting electric motor to determine the proportion of torque sent to each wheel, in normal, undemanding conditions the system allows the car to run with a regular, open diff' to the benefit of noise, efficiency and handling. But, when things get more interesting, the diff' control can shunt torque across the axle, promoting better stability and response.

Even with the active diff' allowing for a surprising amount of speed through bends, the XJ's bulk and softer suspension means it lacks some of the XFR's agility – but, since at its heart the Supersport is a luxury limo aimed at long, smooth European motorways, cruising effortlessly between London and Munich, I dare say that won't be an issue for most owners.

By comparison, the XFR feels more like a nimble two-seater, darting



through corners like a kitten chasing string. Along with the same active diff' as the Supersport, the XFR's uprated rear subframe helps to make it much stiffer than standard models.

With huge amounts of grip on every corner, all it needs to confidently turn into the bend knowing I'll be pointing in the right direction when I reach the exit is a dab on the brakes and a change down to third using the

steering wheel-mounted paddles. The saloon's weight and height translate into more bodyroll than, say, the F-TYPE, but the car's active dynamics (which stiffen the dampers in response to cornering forces) means it's still relatively controlled. But the ride is hard, uncomfortably so over an uneven surface, although if it's suppleness you want, go buy an XJ12 Series 3.

2013 XFR
ENGINE: 5,000cc SC V8
POWER: 510PS (503bhp)
TORQUE: 461lb ft
TOP SPEED: 155mph
0-60mph: 4.9secs
TRANSMISSION: 6-spd auto
WEIGHT: 1,891kg
PRICE NEW: £63,350
VALUE NOW: £15,000-£25,000

2011 XJ Supersport
ENGINE: 5,000cc SC V8
POWER: 510PS (503bhp)
TORQUE: 461lb ft
TOP SPEED: 155mph
0-62mph: 4.9secs
TRANSMISSION: 6-spd auto
WEIGHT: 1,755kg
PRICE NEW: £87,455
VALUE NOW: £15,000-£20,000

It's hard to remember the furore both cars caused when new



Older and bolder

Ian Callum was with Jaguar for two decades. We caught up with him after his first ten years to reflect on his incredible journey of design and discovery.

Words: Phil Weeden

The past ten years have probably been the most formative in Jaguar's history since the period between 1951 and 1961; that tumultuous decade saw a design revolution that spawned icons such as the XK sports car line, the 'Mk 1' and Mk2 saloons and, of course, the stunning E-Type.

The years 1999-2009, since design director Ian Callum joined the company, have seen an equally significant transformation in the brand through the most difficult of circumstances. Yet despite the challenges, Jaguar now has a model line-up that has never been stronger: the XF not only looks contemporary but is a commercial success, the XK sports car has built acceptance and has never been more credible in a fiercely competitive sector, while the new XJ has recently been unveiled to a flurry of positive press. The transformation that Ian Callum was hired to bring to fruition is complete. And to think that the amiable Scot from Dumfries almost never took the job: "I was having a great time, designing all sorts of cars, like Aston Martins," explains Ian.

"I felt mild trepidation; could I cope with being a leader in a company like Jaguar, could I cope with the responsibility?"

WAITING GAME

Not only that, but arguably 1999 was a weird time to be joining Jaguar, as a major product expansion was already well under way and there seemed very little that Ian was going to be able to do to influence or change that, at least to begin with. S-TYPE had just been launched, X-TYPE was



ready to go and the then new XJ (X350) was at the clay model stage. This plan was locked in stone and Geoff Lawson was the man heading the design team at the time.

Ian was initially called in to head up the Advanced Design Studio. However, when Geoff tragically died in 1999 at the relatively young age of 54, the original plan was thrown out, and the top design job was offered to Ian. With such a fixed product plan

in place and the prospect of having to fill the shoes of a long-established and well-respected designer, you can see why Ian may have had initial doubts. "I felt confident about the process of design; I never felt for one minute that we couldn't deliver a great range of cars. My doubts were really based on my own ability to be a leader of people in a large department within a large corporation."



This is a man who's a natural at design. Instinctively he knows what looks right; he's also the man who wrote to Jaguar at the tender age of 15 to ask for a job. So this was more than just the next step in a career ladder. This was destiny. It was at that realisation that he overcame his early fears: "I thought, this is crazy, you can't even think about this, you need to do this, you were meant to do this."

The X350 XJ (launched in 2003) had pretty much been signed off

by the time Ian walked through the doors at Whitley for the first time in 1999, so there was plenty of opportunity to reflect on the job at hand: "I had to sit patiently and wait," explains Ian. "Through that period of contemplation, it was a time to really take stock... it was an enormous learning curve." While we might think the job of a car designer is simply to sketch the next generation of models, it's a lot more involved, particularly within a large corporate environment

like Ford Motor Company, the US manufacturer which owned Jaguar from 1989–2008. Ian had to learn how to explain and justify his work, and he also needed to regenerate the design studio, injecting it with new blood and a fresh sense of purpose. "The studio I walked into was rather old fashioned in its attitude and its make up, and the whole process was rather old fashioned too," he reveals. "I felt that design – or styling as it was known then – really didn't have an important enough status within the development process."

SHAPE OF THINGS TO COME

While the model plan was still rolling out, it was important that Ian demonstrated what he and his team were capable of in the future. It was the time of the R-Coupe. Produced with Julian Thomson at the Advanced Design Studio, the R-Coupe debuted at the Frankfurt Motor Show in 2001. "Julian and I did it as a learning curve of what we thought we could achieve; more importantly, to demonstrate to my management that we could move this brand forward."



MEETING IAN CALLUM

If you look at the R-Coupe you can see how some of the influences have rubbed off. The purity of line and strong defined proportions have clearly inspired the latest XF and XJ. The interior is stark, but full of neat details and an imaginative use of wood, forming deep sections in the doors. Some of that confidence has materialised in the new XJ. "I look at the R-Coupe and still think it has one of the best interiors," says Ian.

At the time, the twin headlights and Mk2 inspired grille were considered to be the way to go. Those elements were such strong identifiers with Jaguar that it was considered essential to keep those when all the other aspects of the design were being challenged.

The timing of the concept's unveiling wasn't great, however. While Jaguar's world was being transformed slowly, the entire world was literally being turned on its head in the space of one morning. The press unveiling at Frankfurt for the R-Coupe happened on 11 September 2001. The events that unfolded in New York that day quite rightly placed trivial talk of car launches down the ladder of importance somewhat. The R-Coupe was repainted a darker metallic green and relaunched at the New York Show in 2002.

DARING DIESEL

On the horizon at this point was a brand new V6 diesel power plant, and it was decided that another concept car would be the perfect way to herald this new era for Jaguar, in the same way that the XK120 was used to showcase the new six-cylinder petrol engine in 1948. So in 2003, again at the Frankfurt Motor Show, the R-D6 Coupe was unveiled, a stylish compact shape to highlight the all-new 2.7-litre V6 twin turbo diesel engine.

While the styling was similar to that of the R-Coupe, the radical news was that it featured a hatchback profile, suicide rear doors and more compact dimensions. This, and a lesser known concept called the Mezzo, were



challenging people's perceptions of what Jaguar was capable of doing, as Ian explains: "Really the story for me [on R-D6], apart from taking the headlights further and, notably, the grille smoother... was that Jaguar can do this."

It was clear that confidence within the design department at Jaguar was growing. Ian's new younger team was slowly being built around him and they were being given the opportunity to flex their creative muscles. But now was really the time to perform: the deadline for the XK replacement was looming.

PRODUCTION MODELS

Come 2003, there were about ten different scale models of a new XK in the studio and it was time to start honing; Ian's design philosophy for future Jaguars had to be laid out in front of management and fully explained. It was here when frustrations started to surface. You can understand why – this was not only going to be the first all-new production Jaguar under Ian's watch, but it was also to replace the curvaceous X100 XK, which had been hugely successful. So Ian had to deliver and there were times when





he didn't feel that he was getting the full backing of management. "I did feel a frustration in the early days. XK, evolutionary as it was in some ways, was a bit of a struggle for some people, because we would increasingly put edges on the new car, whereas the previous car was rounded," he explains.

The clash of cultures from Geoff's previous approach to Ian's new edge styling meant that the design director had to constantly justify his decisions and thought processes. "My philosophy was different; it was all about sculpture, lines and form. And

Jaguars did have that in the past... the MkX had lines, sharp edges on it, so did the first XJ – there was nothing unusual about that – I just wanted to bring some of that back. And there was a resistance to that."

Ian had perhaps wrongly assumed that his past experiences as a designer at Ford and TWR would have carried some weight in the boardroom. But it was clear that instead he would have to earn his stripes all over again. And this is where the massive learning curve kicked in. In addition to designing intuitively, Ian would now have to

learn how to explain every pen stroke, every line and every angle. "Suddenly I had to explain why I did things, which I found intensely frustrating and actually made me quite angry, but I had to do it. And I remember knuckling down and going home one night and saying 'Ian, just get on with it', and it was quite an interesting journey of actually analysing why I thought the way I did..."

"Explanation is an art form in itself and I think I explained it quite clearly. I went through the whole design philosophy based on what William Lyons set out, and I think they [the management] understood that.

"Design is subjective: it's emotional but it's also about discipline. What I learned about my own approach to design was the same as Lyons'. If you need discipline you must have a structure – so what I had to unearth was, what was the structure that I was working around, what was I subconsciously doing to make these things work? I learned a lot from this process; once you dig it out of yourself it then becomes quite easy to talk about."

As a precursor to the imminent XK, and in an attempt to inject some good news following the announcement of Jaguar's closure of its Browns Lane factory, in early 2005 the company unveiled at first in Detroit and then again in Geneva the ALC – short for Advanced Lightweight Concept. It was blatantly a 'blinged up' production XK but it succeeded in focusing everyone's attention forward as opposed to dwelling on the corporate upheavals that were happening at the time.

The production XK was unveiled in the autumn of 2005 and it has since proved a critical and commercial success. Dynamically it was a huge leap forward, while the styling initially appeared merely a pigeon step ahead of its predecessor, however this perception betrays what is in fact a more accomplished piece of



MEETING IAN CALLUM



design. The proportions are more definite, more consistent and the detailing is simply exquisite. As a design that's now nearly four years old, it's ageing well, possessing a timeless elegance.

ON TO XF

This is something that could not be said of the S-TYPE, which was dividing people between those who loved its retro elegance and those who despised its bulbous roofline and rump. Its replacement, the XF, would have to be very different.

"We created a generic shape of the car which showed where we wanted to go," explains Ian about the time the team embarked on designing the new XF. "Even at that point we still had the shield grille, and it was only when we got to the third iteration that we dropped it and moved on to the square (XJ-inspired) grille.

"We had to throw this [shield] grille away, and there was some resistance..." reveals Ian, who senses all too aware of potential criticism. "I thought: the moment we do a modern car and we have this front end (the Mk2-style grille) we're going to be accused of being retro;

we even got accused of it with the new XK because it had the oval grille reminiscent of the E-Type.

"So my reference was the good old XJ [from 1968] – I was so fascinated by the fact that it [the grille] was set into the car, no one was doing that at the time..."

This changed the face of the XF radically and Ian believes that this positive step could not have been made unless they had done the R-Coupe and R-D6. "That's what's good about these concepts, they act as a catalyst," says Ian.

"If we'd not done them, XF could have looked like R-Coupe, because that was our first stage of thought – I'm really glad we did these cars because XF proved to be another generation; we learned not to do the grille, it took a lot of debate and I was nervous, but I thought if you want to move this brand forward you had to change the face of it."

The squarer, broad shouldered XF has proved a sales success so far, thus vindicating Ian's vision and imbuing greater confidence for the next generation of Jaguar models. But it still took some bartering with the final shape. "The grille on XF was

originally bigger – we did mellow it in response to some people."

As part of the warm-up act to get people accustomed to XF, the C-XF was unveiled at Detroit at the start of 2007, achieving worldwide press coverage – just what the PR guys and boardroom bosses had intended. So the roof of a regular XF was chopped rather radically, and some stylish jewellery added to make it more "concept car like". Trouble was, by the time the actual production example broke cover at Frankfurt later in 2007, the very same journalists who wrote euphorically about C-XF seemed underwhelmed by XF. "In retrospect we overpromised with C-XF," says Callum. The sleek lights on the concept weren't production ready while the more prominent, upright grille was technically illegal on a road-going car so would have never made it to production. But the C-XF and latterly the XF were proving that Jaguar was heading in the right direction. The stage was now set for the all-new XJ.

XJ AND BEYOND

Having warmed people up with the XF, Callum felt he could challenge the



audience further with the new XJ. "We'd gone through that hoop of fire with XF, both internally and externally..."

No one can argue against the new XJ having to be so bold. The X350 was openly criticised for its derivative styling so, whether you like the new model now or need some time to warm to it, the all-new shape is an essential step for Jaguar's future design direction. As with the XK and XF before it, the detailing is what delights. The strong lines – particularly the bold grille – the coupe-like rake to the C-pillar, the sleek side window area; a lot of thought and attention to detail have been lavished on this new XJ and it possesses presence in abundance.

Time will tell whether it's as similarly successful as its younger and smaller sibling, the XF, but crucially it represents the final link in the model chain under Ian's tutelage. Having him recount the past ten years soon makes you realise and appreciate his relentless pursuit of perfection.

Any regrets? "If I'm brutally honest with myself I was quite conservative with the XK150," shares Ian. "I wouldn't have been so conservative now, because one, I know more, I know how to deal with things better and, as you get older, you learn to be bit braver... I wish I'd been more daring with the XK; but the next one will prove that."

And what of the next ten years? Ian is resolute that now is not the time to sit back on his laurels. The challenges are ever-present. "The world being what it is, you have to put a bit of spice into it – and that's the challenge; to put the wow factor in while keeping within the realms of good taste that makes a Jaguar."

It's been a real privilege witnessing Ian's Jaguar journey at close range. The design and thought processes have taken many twists and turns over the past ten years, amidst a turbulent and transitional time. Yet despite all of this, Jaguar has succeeded in producing a fine looking line-up of desirable and sporting luxury cars. Mission accomplished!

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LAUNCHING THE F-PACE

Keeping pace

After its unveiling at the Frankfurt motor show, we look back at the technical specifications of the F-PACE (mk1) and whether Jaguar's first SUV has what it takes to beat the established competition.

Words Richard Aucock



JAGUAR MEMORIES:

LAUNCHING THE F-PACE



Ian Callum admits he never dreamt of designing an SUV for Jaguar. “But customers wanted it – and this presented a challenge for a design team used to drawing long, sleek cars.” It wasn’t easy. It took time (and a show-stopping concept car, the C-X17 from 2013, along the way), but the final result is one Callum is proud of. “It is an SUV that holds the spirit of Jaguar.”

It was also a critical car for the firm, perhaps the single most important model that year – yes, even more so than the XE. “The F-PACE is a game-changing car for Jaguar,” says a spokesman to set the scene. “It will forever change people’s perception of the brand.”

So, what is it? Well, in Jaguar-speak, it’s a performance crossover. Jaguar has made an SUV, but it’s still a bit

cautious in calling it one. It does, after all, have a sister company that only makes 4x4s and SUVs, in the hundreds of thousands each year as opposed to the five-figure total volumes of Jaguar.

However, all its customers will call the F-PACE an SUV as it enters the mid-size sector currently dominated by the Audi Q5, BMW X3 and, more recently, the Mercedes-Benz GLC and Porsche Macan. Straight up, the stats say it’s competitive – more performance and value than a Macan, more practicality than a BMW X5, more infotainment computing power than a Boeing 777 (yes, really). The proof is in the product, though. And Jaguar is convinced it’s a good one.

As the covers are pulled off by Ian Callum in a briefing ahead of the

2015 Frankfurt motor show, so are we. Because the F-PACE is a great-looking machine, all sculptural, shapely elegance that’s a real contrast to the more boxy and bluff profiles of its rivals. You can understand why the firm calls it a crossover; it skillfully avoids looking neither like a 4x4 nor a saloon car on stilts. It is a handsome thing in its own right.

It’s a treat to sit in, too. This is Jaguar’s most successful modern interior yet. The fundamentals are spot on: you sit in rather than on it, enjoying the apparent contradiction between having such a great view out, yet feeling cocooned in contoured bucket seats.

Materials and build quality feel a step above other Jaguars and the detailing is exceptional – it



has the premium subtleties sadly lacking in the XE. Jaguar is making fast progress in the quality of its interiors, to catch up with the beautiful exteriors, and the F-PACE is the best demonstration to date.

Those in the back are raised up 10mm for a better view out, although there's no apparent shortage of space (it's the widest rear cabin in the class), even if getting in and out is a bit of a fiddle for those with big feet. Four-zone climate control is available, as are electric-recline rear seats, both class firsts. The boot is the same size as the larger BMW X5, but more than 100 litres bigger than its key rivals and 220 litres bigger than the new Bentley Bentayga. As if the 13 storage areas within the cockpit aren't enough.

Star of the show is Jaguar's InControl Touch infotainment system, particularly the InControl Plus system. The owners of the F-PACE will have families: kids who are digital natives.



LAUNCHING THE F-PACE



The head of connected tech and apps, Peter Virk, claims the F-PACE has the world's most advanced in-car internet, with the ability to run four video streams simultaneously. How will kids watch them? Via their iPads and tablets connected to one of the F-PACE's multiple wifi streams.

The F-PACE isn't just appealing in the metal and high tech inside – it's the real deal underneath, too.

The F-PACE is being built alongside the XE in Jaguar's new aluminium-intensive factory within Land Rover's Solihull home (which has received another £120 million of investment to do this), and the F-PACE has been made possible so soon after the XE and XF because of the designed-in flexibility of Jaguar's new vehicle architecture. But don't think it's just a jacked-up Jaguar saloon – 81 percent of parts within the F-PACE are unique to it, says vehicle line director Kevin Stride.

"It's not about sharing parts with the XE and XF," he says.

It's about giving designers and engineers the flexibility to use the right parts necessary without constraints of cost, packaging or procurement.

Made from 80 percent aluminium, the body in white weighs 298kg; Jaguar's proud of the fact that this is the same as a Fiat 500L. There is

proportionally more aluminium in it than the XE and XF, and it has a 100 percent aluminium B-pillar, a first for a Jaguar.

This, like so many other aspects of the mixed-metal construction, is about taking weight out from the right places. As it is an SUV with 213mm of ground clearance (unheard of for a Jaguar), it has required more engineering ingenuity in putting the platform's flexibility to good use. A perfect 50:50 weight distribution for the volume 2.0d 180 is testament to this.

Jaguar has given the F-PACE all-new, high-pressure, die-cast aluminium front suspension turrets, helping to give the suspension 50 percent more lateral stiffness than the sector's dynamic benchmark, Porsche's Macan. There are double wishbones up front – and the sector's shortest front overhang – but its ability to separately tune compliance and stiffness means it's 33 percent more cushioned than the Macan over bumps, says Jaguar.

The Jaguar integral link rear has 35 percent more sideways stiffness than a Macan, too, but the longest wheelbase in its sector, and careful tuning of aspects such as the monotube dampers, means Jaguar is certain it will, "absorb potholes and bumps better than any rival," too.





JAGUAR MEMORIES:

LAUNCHING THE F-PACE



This is unlikely to be on the car wearing 22in wheels, mind you: these are a first for a Jaguar and among the biggest you can choose in the SUV sector. The range starts with 18in rims, but the firm hasn't just fitted them without consideration – internal measurements show they offer almost two-and-a-half times more sidewall protection than a Q5 or Macan. And, for the first time on a Jaguar, mud and snow tyres are being offered as OE-fit.

Passive dampers are standard, but to enjoy the most from an F-PACE chassis, choose the variable adaptive dynamics' dampers – better still, the configurable dynamics' fully configurable suspension, a system taken straight from the F-TYPE.

Powering the vast majority of models sold will be Jaguar's new 2.0-litre Ingenium four-cylinder turbodiesel, solely offered here in 180hp guise. The 2.0-litre is the only one to offer a rear-wheel-drive

option, although most will probably use the all-wheel-drive set-up of the other motors. It looked to the XF for a higher-power diesel, the torque-fest 300hp 3.0-litre V6; for a fast petrol, no less a car than the F-TYPE has donated its 380hp 3.0-litre supercharged V6. This is (in line with Jaguar naming logic) badged S; we note other Jaguar models have RS variants with 500hp-plus 5.0-litre V8s, but Jaguar isn't saying anything about that at this stage.

Jaguar is hugely proud of its in-house torque-on-demand AWD tech; normally rear-biased, it responds in less than 160m/s to boost traction and quell understeer as effectively as in the F-TYPE – they use the same controller, after all. A new chain-driven transaxle makes the autos almost as fuel-efficient as manuals.

There's added off-road functionality with Jaguar terrain response. Developed with the off-roaders at

Land Rover, this offers three settings for low, medium and high grip – the system automatically juggles between them to maximise momentum. The 'off-road cruise control' all-surface progress control also features, as in the XE. Owners won't be off-roading in the F-PACE, but will expect it to deal easily with muddy fields and wintry weather, and Jaguar has equipped it to do so.

But it's the lifestyle aspects of its good looks, tech-packed interior, voluminous five-seat space and urban-friendly SUV stance that's likely to win most fans.

There's still enough Jaguarness within the F-PACE for it to have universal appeal. "This is a true Jaguar," says Stride. "It delivers true Jaguar DNA." We have no doubt about that: the next step in Jaguar's revolution starts here and, if the marvellously convincing F-PACE is a sign of what it's going to be like, it's going to be quite a journey.



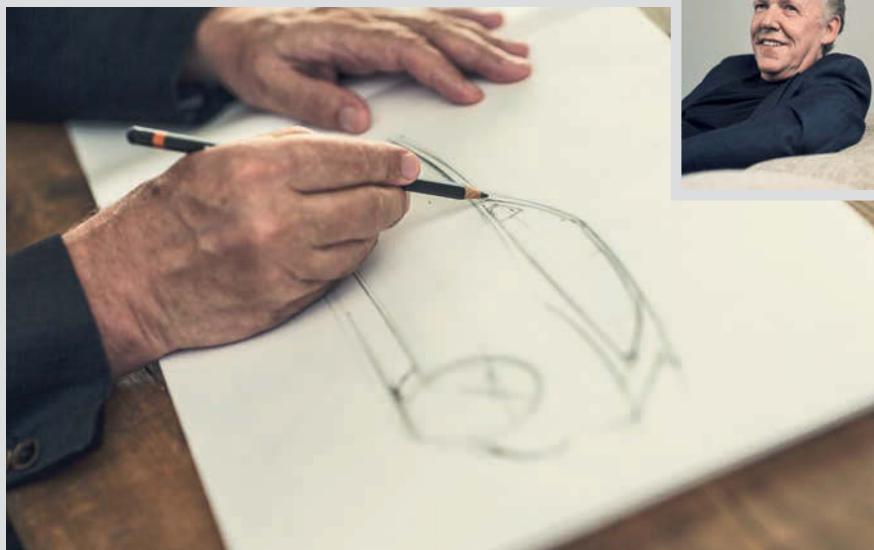
Ian Callum describes the F-PACE

The biggest challenge in making the F-PACE look like a Jaguar was dealing with an SUV's height. "A Jaguar is all about stance and proportion," says Callum. Easy to get right in a low-slung sports car or saloon, much harder with a 1,650mm-tall crossover.

This is where the car's proportions work so well. "We've positioned the wheels as far out as possible and given it a sweeping roofline to emphasise the length – the rear spoiler, there primarily for aero, helps here as it further extends the roofline."

Following Callum's design ideals, the side view is simple, with just a couple of key feature lines. "The main detail is around the front wings. It fades as it moves rearwards, then blends back over the rear haunches. I could be describing the F-TYPE here," he adds. "That's intentional: there's F-TYPE inspiration in so many ways for the F-PACE."

A light-catcher on the bottom of the doors breaks up the mass and the side glass is kept simple, with a sporty proportion of glass to



bodywork. "It looks like it's moving – it has a sense of speed and motion that most SUVs don't have."

At the front, Callum's familiar Jaguar grille – inspired by the 1968 XJ, he says – sits between slim headlamps. It has a deeper front than normal for a Jaguar, broken up by air intakes and functional air curtains (they cut drag), and as with every Jaguar, there is a bonnet bulge.

It's the E-type that's referenced at the rear, adds Callum – but not everyone will get this. "The LED line at the top of the lamps is taken from the F-TYPE, and I got that reference from the E-Type. It's subtle, but in my mind there's a bit of E-Type there."

Oh, and how does it compare to the C-X17 concept? "Every millimetre is different," says Callum. "But not so you'd notice..."



TWIN TEST: F-TYPE vs E-TYPE

Original meets Young pretender

How can we get to the last issue of Jaguar Memories and not squeeze in another excuse for an E-Type. There can't be two more important models in Jaguar's model line-up than the 1960s classics and the modern F-TYPE. While 50 years separate these two sports cars, there's no denying the bloodline that links them.

Words: Phil Weeden





Britain in the Sixties was alive with change. The shackles of World War 2 and the immediate austerity afterwards had evaporated.

The British Empire was collapsing and the country's place in the world was evolving.

The UK was no longer a leader but it was still an important player on the global stage. Instead, it was now sharing the limelight with a dominant USA and a fearsome Soviet Union. Yet despite the sceptre of the Cold War, it was also

a time of tremendous progress and transformation. Fashion, music, housing were all modernising – above all else, so were our cars. They were no longer the preserve of the rich – the Morris Minor had put paid to that – but they were also becoming style statements. Dr Beeching had published his report in 1965 that would see the break-up of the UK's railways, as it was conceded that personal transportation had rendered many of the train tracks redundant.

So imagine the impact the Jaguar E-Type made when it was unveiled in dramatic fashion at the Geneva Motor Show in 1961. This was a car that was comparable in style and performance to a Ferrari, yet had a list price more akin to a Volvo P1800. Not only did it capture the imagination of the car buying public in the Sixties around the world (especially the USA), but the E-Type also went on to become an automotive icon. Considered by many to be one of the ultimate

TWIN TEST: F-TYPE vs E-TYPE



“It would have been all too tempting to ape the E-Type’s epically glorious curves, but Ian Callum and his band of talented designers have avoided an overload of retro clichés”

classic cars, its desirability is stronger now than ever, and that’s reflected in their values, which are higher than they’ve been since the classic car boom of the late Eighties.

No wonder that when Jaguar’s new paymaster’s, Tata, took over the company in 2008 they sensibly identified that a spiritual successor to the E-Type was essential if the brand stood any chance of regaining its heyday in the modern age. The brand still had tremendous goodwill, but after years of climbing out of trouble, the range comprised the talented but conservative XK plus the XJ and XF saloons. The latter’s success proved that Jaguar’s saloons no longer needed to be wedded to the conventional quad headlights

and cat’s ears tail lights style from the XJ Series 3. It was time to move on. Confidence was building, and the desire for a sports car from within the walls of Whitley was as strong as ever. This car would have to be everything the E-Type was in 1961 and more. This was not about setting the sales charts alight, but more to capture the hearts of the next generation of Jaguar enthusiasts. While this writer wasn’t around in 1961 to witness the E-Type reveal, one can certainly testify to the amount of positive reaction generated from the F-TYPE’s unveiling at the Paris Motor Show in 2012, while the subsequent coverage in the media was mind-blowing. The arrival of the F-TYPE was like a glass of ice

cold water after a long day in the desert. Fortunately, after the initial hysteria had abated, the F-TYPE didn’t disappoint and at the global launch in the Spring of 2013, the world’s media gleefully reported that this new sports car was everything it should be and more. It delivered the uncompromising sporting punch that everyone wanted – it looked like a sports car and it drove like one, too.

OLD MEETS NEW

With the opportunity to test a 3.0 V6S F-TYPE, it made sense to pitch it against its spiritual predecessor. So we pulled out a 1965 E-Type Series 1 4.2 open two-seater from Chiltern of Bovingdon’s showrooms to see how the F-TYPE compares. It might



seem like a pointless comparison, but we're hoping to discern if there are any common links between the two cars, and to discover if the F-TYPE's creators have learned any lessons from its predecessor.

Cast your mind back to 1965: the average house price in the UK was £3600, while cinema goers were



flocking to see the Beatles in 'Help'; 'Dr Zhivago' and the fourth instalment in the James Bond franchise, 'Thunderball'. In March of that year, the E-Type you see in these photos was first registered. By this time, the E-Type was four years old, yet it was still enjoying huge popularity. And by now, many of the foibles at launch had been redressed. The 3.8 XK straight six engine, which had been carried over from the XK 150S, had seen its capacity increased to 4.2-litres by October 1964. The slightly clunky four-speed Moss gearbox had been replaced by an all-synchromesh unit, while other issues such as the flat floor and cumbersome external side bonnet releases had long since been altered. These 4.2 Series models are hugely

sought after as they combine the original appeal of the early examples with few of the compromises.

Fast forward to the turn of 2013, and the March the F-TYPE 3.0 V6S you see here was registered, the average UK house has rocketed to £242,415, while the box office was still resounding to the sound of Adele's interpretation of the Bond theme tune, this time with Daniel Craig instead of Sean Connery playing the infamous spy in the 23rd film, 'Skyfall'. So while the E-Type of 1965 was subtly refreshed, the F-TYPE is still somewhat virginal. This E-Type is priced at £65,999, not dissimilar to the £67,750 list price of the F-TYPE (although this exact example was £82,625 with its plethora of extra-cost options).

E FOR EVOLUTION

For all the hype the E-Type generated at launch, it's fair to say there is nothing hugely radical about it. In many ways, it was merely a natural evolution from the D-Type Le Mans winning racer before it, albeit with a superb independent rear suspension set-up that would see service for some 40 years thereafter. Some have even credited the great Browns Lane fire in 1957 as the reason why the E-Type happened in the manner it did. The XKSS was in many ways the first inkling of what the E-Type would become:



TWIN TEST: F-TYPE vs E-TYPE

a D-Type racer tamed into a road car. Once the fire had prematurely ended that project, the competition department was redirected to work on what would become the E-Type, initially as the aluminium E1A. By the time it premiered at the 1961 Geneva Motor Show, early thoughts of a 3.0-litre version of the XK engine had been abandoned, as had aluminium. Which in many ways is a pity as both could have been qualities shared with the F-TYPE in 2013, which is totally aluminium, cast, extruded and bonded using advanced aviation techniques. The E1A prototype's tubular chassis was riveted together like an aeroplane of the day so it too had learned from its winged friends. And whilst the E-Type shares the same number of cylinders with the 3.0-litre F-TYPE, the XK engine was always straight six with triple SU carburettors, whereas the modern power plant is a more compact vee-formation unit complete with direct fuel injection and a Roots supercharger housed in the valley of the two banks of three cylinders.

The XK engine was 17 years old by the time this E-Type arrived, yet it was still going strong. It boasted 265bhp in this tune and 283 lb ft of torque, which looks lacklustre against the F-TYPE's 375bhp and 339 lb ft of torque. However, while the newer car is 41% more powerful, it's also more than 46% heavier, tipping the scales at 1614kg against the E-Type's featherweight 1098kg. The torque on the E-Type comes on stream lower down the rev range.

F FOR FAST

Where technology does trump tradition is with acceleration. With twice as many ratios as the E-Type, the eight-speed semi-auto F-TYPE blasts to 60mph in 4.8 seconds, around two seconds quicker than the four-speed manual E-Type. It will also go on to a licence losing, electronically limited 177mph top speed, while the E-Type will run out of puff at 150mph.





Yet to drive the two on the road, the difference isn't as stark as the figures would suggest. Whether it's due to the E-Type's lighter weight, narrower track or skinnier tyres, the Sixties machine feels alive. The XK engine throbs up ahead as you peer down that gloriously curvy bonnet. The non-assisted, quick-gear steering feels directly tuned to the road and the sensations through the thinner seat are certainly vivid. It's definitely a more raw experience than the one you'll experience in the F-TYPE, as you're

TWIN TEST: F-TYPE vs E-TYPE

less cosseted by a plush leather seat, a plethora of air bags and the reassurance (and added weight) of various technological marvels such as traction control and Adaptive Dynamics. And while the noise from the 4.2 XK's engine is 100% organic, the 3.0-litre supercharged V6's sonorous growl is genetically modified using an Active Exhaust, a valve in the pipe that opens up on full throttle to give a more evocative bellow.

While the E-Type is raw and eager through corners, it obviously cannot hope to be as sure-footed as the F-TYPE. With its 15-inch wheels and Dunlop R55 crossplies, the E-Type can't hope to compete with the F-TYPE's rubber: 255/35 (front) and 295/30 ZR20s (rears). This E-Type was actually riding on modern Pirelli P4000s which are far more tolerant, but they still can't compete with the latest PZeroes.

The E-Type's torsion bar and double wishbone front suspension, and independent rear suspension was supreme back in the Sixties, but it still deserves respect. The greasy Hertfordshire roads demand due deference from a powerful rear-drive sports car, but the E-Type is both predictable and balanced. The F-TYPE understandably demonstrates how far chassis technology has come on in 50 years. Coping admirably with the additional weight, the F-TYPE still manages to feel agile, nimble and connected to the road. Of course if you're feeling really brave you can switch all the



electronic assistance off; but on this wet and dreary day we weren't so we left it all on!

Stopping power was never a major selling point for the E-Type, which explains why brake upgrades are often popular. However, they're still pretty good on this 1965 version with 279mm front discs and 254mm rear (inboard) discs. Fast forward 50 years, however, and the F-TYPE has whopping 354mm discs at the front and 325mm at the rears, ventilated all round and of course with electronic anti-lock assistance.

STYLE TRIAL

Parked up side by side while snapper Bailie gets the shots in the can, it's our chance to admire the two

machines side by side. It would have been all too tempting to ape the E-Type's epically glorious curves, but Ian Callum and his band of talented designers have avoided an overload of retro clichés. Instead, Jaguar has learned the fundamentals and applied them in a contemporary way.

Starting at the front, the most obvious difference is the grille. The E-Type's simple oval has never been bettered. And even when it was copied by the XK in both X100 (1996 to 2006) and X150 (2006 onwards) guises, it never had the same purity of form. The rest of the front end reflects the same simplicity whereas the F-TYPE is more chiselled; more masculine compared to the E-Type's feminine grace. Both have fared in headlights, although of course the new car benefits from Xenon bulbs and LED daytime running lights – a futuristic fantasy back in 1965.

The bulge in the centre of the E-Type's bonnet emerges like a submarine peering above the ocean waves; it's pronounced and yet subtle. The F-TYPE's bonnet bulge is more defined and runs from the nose right up the full length to the base of the windscreen.





centre of the E-Type's dashboard. In their place, the F-TYPE's dash is dominated by a huge touchscreen which acts as your window into an information centre that controls the air conditioning, sat nav, audio and active dynamics. There are no centre vents in the E-Type, while the F-TYPE's are neatly concealed. The steering wheel is chunkier and a smaller diameter in the F-TYPE compared with the larger, thin rim of the E-Type's. Both share rather cool toggle switches for minor controls, aligning them more with an aeroplane's cockpit.

It was time to hand back the keys to the E-Type. It had been a most revealing of days. No one ever seriously thought that the E-Type would be better than the F-TYPE – if it was then that would have been an insult to 50 years of automotive progress. This was never about seeing which one was better, but more to see what evolution has occurred and to ensure that the F-TYPE was true to its bloodline. Sports cars have been such an important part of Jaguar's past that the F-TYPE has to be spot on if it's to define part of the brand's future success.

So the F-TYPE is naturally faster, safer and more technologically advanced than the E-Type. However, it also has understood the very essence of the E-Type; the fundamental roots of the original's appeal. The F-TYPE lacks the E-Type's purity of form, but then the Sixties original never had to contend with 21st century crash legislation. What the F-TYPE successfully mimics from its predecessor is the visual drama and stunning proportions. It also recreates the E-Type's rawness and sporting edge as best as possible in the modern age. If you imagine how far the Porsche 911 has come since the early versions of 1963 and how different they look now, then it's easy to understand the leap between the E-Type and the F-TYPE. Massively different, yet they're both hugely talented, supremely desirable and clearly faithful to the Jaguar badges.

The profiles of the two cars are strikingly similar, and it's here where the F-TYPE has learned from its predecessor. There's a fluidity of form that resonates through both – a simple, beautiful line that emanates from the front and meanders down the flank, evaporating through the door but then emerges stronger than ever over the rear wheel, creating a defined hip that then tapers off to the tail. It's a glorious detail and it's probably the most obvious visual link between the two. The proportions are slightly different however, thanks to the huge 20-inch alloys that fill the F-TYPE's arches and the wheelbase, which, at 2622mm, is nearly 200mm longer than the E-Type's.

Moving round the rear of the cars,

and both have slender tail lights, a centrally mounted licence plate and twin, centre-exit exhaust pipes. With the roof up, one can appreciate that they both have slim rear windscreens and a tapered boot lid. The penalty for both is modest luggage space.

CABIN PRESSURE

Climbing inside, it's clear how far technology has affected interior design. With myriad electronics and a wealth of air bags, the

F-TYPE's cockpit is substantial to the say the least; look at how deep the fascia is to the base of the windscreen compared with the E-Type and you'll know what we're talking about. It's easy to mourn the loss of the additional gauges that adorn the



DRIVE STORY: E-PACE ON THE RING OF KERRY





Kerry gold

The Ring of Kerry on Ireland's west coast passes through some of the most beautiful and dramatic scenery the country has to offer. What better way to explore this 110-mile loop than with an E-PACE 2.0d?

Words: Paul Walton

Not every adventure needs to be a 1,000-mile journey to new and undiscovered locations through harsh, bleak and inaccessible conditions. They can be a gentle, short drive through stunning countryside. Take the Ring of Kerry: a 110-mile circular route around the Iveragh Peninsula in County Kerry, on Ireland's west coast, with ever-changing landscapes, beautiful scenery and occasionally challenging roads, it has all the ingredients for an exciting, if shorter, adventure.

And not every car used for an adventure needs to be a huge, rugged and unrefined SUV; they can be small, compact and subtle. In other words, the kind of car Jaguar currently produces. So, is the E-PACE the perfect car for an adventure such as the Ring of Kerry?

My starting point is Killarney in south-west Ireland that will be forever immortalised by such hits as *There's Only the One Killarney*, *How Can You Buy Killarney?* and my own personal favourite, the foot-stomping *My Little Cottage Home in Sweet Killarney*. With the exception of Dublin, there are more hotel beds in Killarney than in any other Irish town or city, its popularity no doubt partly due to the 110-mile loop I'm about to navigate. Other than the thick fog obscuring what looks to be a pretty town, I'm glad I've come in January since it must be rammed in the summer.

My transport for this mini adventure is a gorgeous E-PACE

SE 2.0d in Borasco Grey (a £640 option). Although several wags have suggested the car appears as though it still needs the top coat of paint, I reckon the light hue highlights the car's attractive, chunky and modern lines, complemented perfectly by the dark satin finish of the 19in, five-spoke alloys (a further £310).

I start by heading south out of town on the N71. Since tourist buses are supposed to drive anti-clockwise to avoid blockages at some of the narrower sections, I'm going in the opposite direction. If I wanted to get stuck behind a smoky old bus, I'd have driven around London.

At the tiny village of Cloghereen, I enter the thick forest of the Killarney National Park. Created in 1932 when Senator Arthur Vincent and his family entrusted Muckcross House & Estate into the care of the Irish State, it is Ireland's oldest national park. Spreading out over 26,000 acres, its scenery is in contrast to the later coastal views from the Ring of Kerry, including the unfortunately named Muckcross Lake. It doesn't look dirty but I still don't want to go swimming.

With the edge of Mangerton Mountain on one side of the road and the south shore of the larger Upper Lake on the other, I'm pleased with my choice of car. Although on a map you'd think an F-TYPE would be better suited to the road's tight twists and turns, the reality is very different. Extremely narrow in places (such as where a tight hole has been

DRIVE STORY: E-PACE ON THE RING OF KERRY

blown out of the actual rock face) and with a loose surface, it's not an ideal recipe for a wide, low and powerful sports car. The E-PACE, by comparison, scampers around the bends with the same agility as the many mountain goats that run wild in the area. With 180PS (176bhp) and 317lb of torque, the engine has enough grunt to accelerate smoothly out of any corner while its Active Driveline all-wheel-drive system (which intelligently controls torque distribution between the front and rear axles) ensures there's always plenty of grip, no matter the surface.

The issue the car has on these roads is the nine-speed automatic gearbox – not the unit itself, which is sourced from ZF and works just fine. The problem lies in having too many gears for 176bhp. On twisty sections like this, the 'box is forever changing up and down, hunting for the correct gear. If it were a six-speeder, for example, the 'box would hold the gear until it was the correct time to change.

So, it's easier for me to simply knock the gear selector (the same as used in



the F-TYPE) across to the left, putting the car into Sport mode. Now, I can change gear manually by pushing the lever up or down. The manual changes are fast and accurate, but hold the revs without changing up, ready for me to blast out of a corner.

After the road climbs 500ft, it reaches Ladies' View, one of Ireland's

most photographed vistas – the lakes I've just passed. The Irish Times ranks it as one of the most photographed places in Ireland, while the Daily Edge considers the view to be among Ireland's finest on Instagram. The name, which stems from a time before social media, relates to the admiration that Queen Victoria's

The route offers some tremendous views of the typically Irish, craggy coastline





ladies-in-waiting had for the view during the 1861 royal visit to the country. I'd like to agree with them, but because the mist is so thick I could slice it, I can barely see the car, let alone the sights. While I might like the car's colour, Borasco Grey is apparently the exact same shade as the fog.

Thankfully, as our elevation lowers, the mist starts to clear, so that by the time I reach the tiny village of Kenmare – known for its stone circle (think a smaller, less-impressive Stonehenge) – and take a right onto the N70, it's gone.

The route now follows Kenmare Bay and offers some tremendous views

of the typically Irish, craggy coastline. The road is also straighter, smoother and faster here, so I put my foot down, the 2.0 responding instantly. It's a pity there has been such an anti-diesel backlash at the moment, because JLR's 1,999cc turbocharged Ingenium unit is a fine engine, the smoothness of its power delivery matched by its refinement. It's economical too, returning on average 40mpg.

I pass through the unusually named village of Sneem, the word coming from An tSnaidhm, meaning The Knot. It is said that a knot-like swirling takes place where the River Sneem meets the currents of Kenmare Bay in the estuary just below the village. Another explanation is that Sneem village comprises of two squares, north and south, and a bridge in the middle viewed from overhead acts as a knot between the two squares. Like every village along the Ring of Kerry (and Ireland, for that matter), with many of the shops and bars brightly painted to attract tourists, and a lack of familiar, big chain stores, it is a pretty, vibrant place.

The N70 continues along several miles of desolate moorland that remind me of my native Yorkshire, before picking up the coast again



DRIVE STORY: E-PACE ON THE RING OF KERRY



at Whitesand, where a sharp left just outside the village takes me onto the picture-postcard Killeen Beach. Feeling adventurous, I park on the white sand and marvel at the views, the cleanliness of the beach and how spookily quiet it is. I can't see another soul as I walk along the shore – it feels as though I have the entire coastline to myself, which is hard to understand with such incredible views. That is until a sea breeze whistles past – one so chilly it would make polar adventurer Ranulph Fiennes reach for another coat.

I drive back to the rocky access road since I'm worried the tide is about to come in (I don't want to finish my journey on the east coast of North America). Although this isn't a true SUV (there's no high/low ratio box, for example, and I'm not able to engage permanent four-wheel drive), the E-PACE still has some proper off-roading credentials to scramble up the access road. On very slippery surfaces, the Active Driveline will fully use all the available traction from each tyre, adjusting torque transfer to each rear wheel to minimise wheel slip and maintain vehicle stability. In extreme conditions, the control system will even lock both rear clutches to provide traction performance that

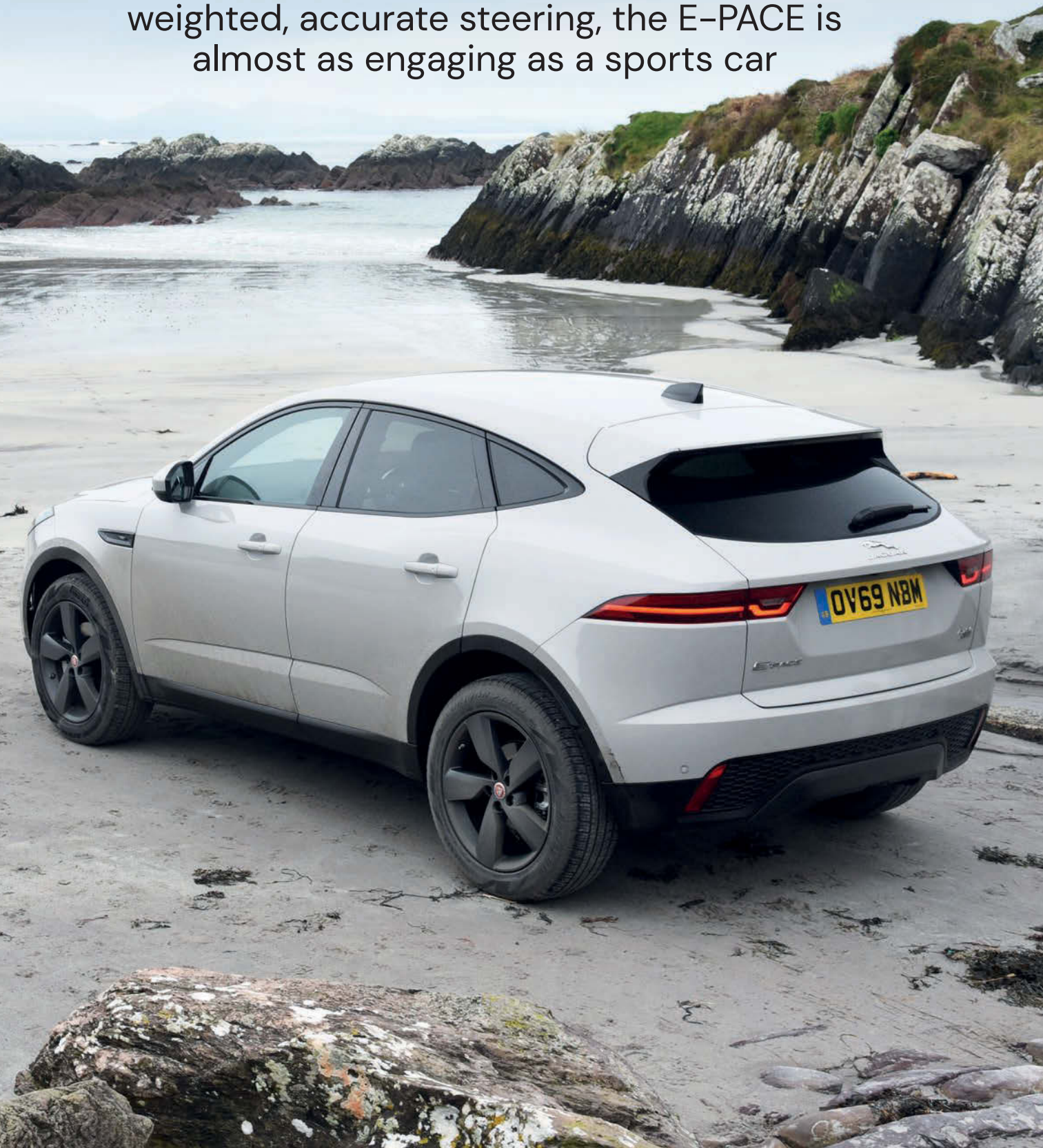
is equivalent to a conventional AWD vehicle equipped with a locking rear differential. Admittedly, that doesn't make it a car to explore Ireland's many soft bogs, but it is enough to escape a beach.

At Caherdaniel, the N70 heads north, following the coastline of Ballinskelligs Bay. This is my favourite section of the Ring of Kerry so far; not only does it offer amazing views of the North Atlantic Ocean, but, with long corners, fast straights and a table-top-smooth surface, the road is as good as any I've driven. I still don't regret bringing a diesel E-PACE because, with plenty of grip, a torquey engine and nicely weighted, accurate steering, it's almost as engaging as a sports car. And although the SUV suffers from more body roll than a cross-Channel ferry, I couldn't have got an F-TYPE on – or off – the beach without some painful rock-on-metal scraping.

The other petrol-engined E-PACEs I've driven have been too firm for my liking – feeling more like hot-hatches as they crashed and banged uncomfortably over even the smallest road imperfections – but, thankfully, the ride this diesel offers is more forgiving. The suspension irons away the majority of the bumps before they can reach the



With plenty of grip, a torquey engine and nicely weighted, accurate steering, the E-PACE is almost as engaging as a sports car



DRIVE STORY: E-PACE ON THE RING OF KERRY



cabin, despite some of Ireland's roads not being the smoothest.

The N70 then crosses Beenarourke Mountain and I stop to admire the view from its summit. Standing at 1,000ft, I can see all of Ballinskelligs Bay clearly. Looking west across the sea, it's a humbling (and chilly) thought that there's nothing between me and the east coast of America other than the grey, unwelcoming North Atlantic Ocean below me.

The viewing area here features a tall statue of the Virgin Mary. While it's unclear if she ever visited the area, Charlie Chaplin and his family certainly did, holidaying in the next town along the coast, Waterville, throughout the Sixties. To remember the Hollywood actor's time here, a bronze statue of him (which looks more like legendary entertainer Bruce Forsythe) has been erected on the town's seafront.

The Ring now leaves the coast and passes through typically fertile Irish farmland. More than 200 miles from Dublin, the desolate countryside feels isolated from the rest of society, like

the Brecon Beacons, the Scottish Highlands, and Swindon.

At Cahersiveen, the route begins to head east towards Killarney. Although it follows the Iveragh Peninsula's north coast, it doesn't feel as welcoming as the west coast, with few, if any, pretty seaside towns and less-attractive

scenery. Thankfully, the E-PACE is an agreeable place to spend several hours. It is, in my eyes, better built than the XE (the result of being produced by contract manufacturer, Magna Steyr, in Austria maybe?), with better-quality plastic touch points. It uses the same large heater controls as the F-TYPE, making the





was built in 1893, as was part of the Great Southern and Western Railway Line, which ran from Valentia Island Harbour to Farranfore Junction until its closure in 1960. Disused and derelict, it's a ghostly reminder of a bygone age.

Five hours after leaving, I arrive back in Killarney. My final destination in the now-filthy E-PACE is St Mary's Cathedral, which dominates the town's skyline. Designed by Augustus Welby Pugin, the man behind London's iconic clock tower on the Houses of Parliament, it is one of Ireland's most beautiful cathedrals and offers the perfect closure to my journey.

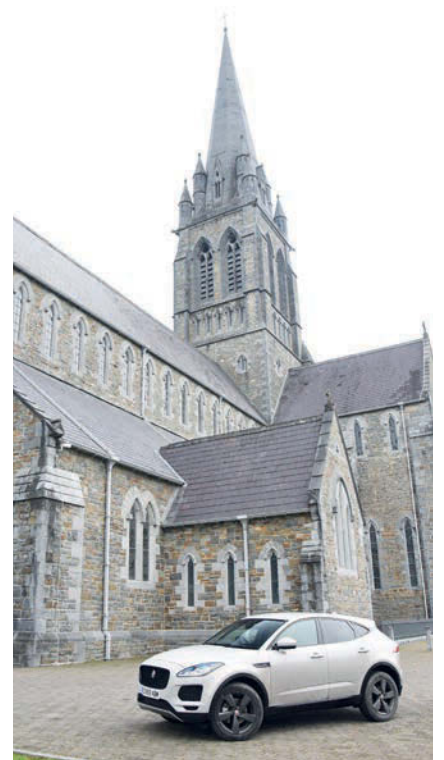
I couldn't have explored this beautiful route in a more suitable car, either. Yes, an F-TYPE would have been more glamorous, but I doubt it would have been as comfortable and I would have missed out parking on Killeen Beach, my highlight of the 110-mile loop.

The Ring of Kerry might only be a short adventure, but with its beautiful scenery, and challenging, enjoyable roads driven in the perfect choice of car, it is up there with my favourites.

ventilation easy to operate, but, like all Jaguars fitted with the Incontrol TouchPro infotainment system, I have to take my eyes away from the road too often to change from the sat-nav to the phone function or to switch from the radio to the music streaming page.

I've almost come full circle and

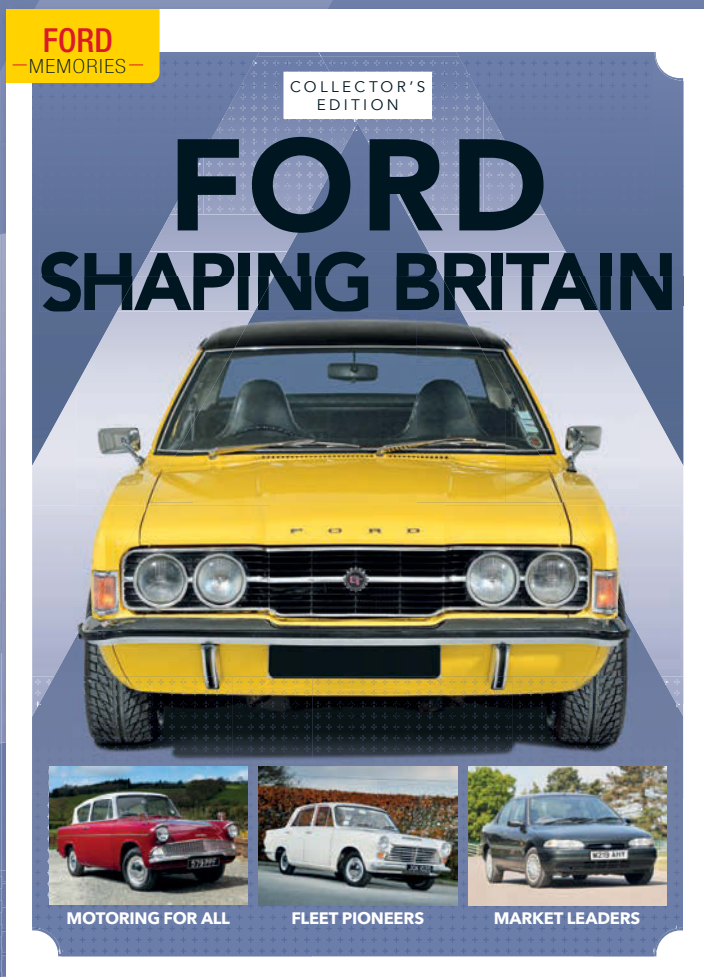
finished the Ring, but it throws up one last surprise: a gigantic metal viaduct suddenly appears from nowhere at a corner halfway between Cahersiveen and Glenbeigh, rising out of the ground like the Martians from HG Wells' War of the Worlds. The 11-span Glensnk Viaduct, with rusticated sandstone tapered pylons,



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Red arrow

We take Jaguar's smallest supercharged saloon, the XE 3.0 S, to the limit for an unforgettable track test.

Words: Paul Walton

Thanks to what feels like the perfect line when I exit Turn 15, I'm already carrying plenty of speed for the long start/finish straight. With my foot to the floor, the responsive 3.0-litre supercharged V6 engine accelerates instantly, so by the pit complex the speedo is already touching close to 100mph. And it's still climbing. At this tremendous pace Turn 1 is arriving quickly, ominously filling the windscreen. And yet Stuart, the brave instructor sat in the passenger seat, instructs me to keep my foot down, not to brake. With the noise from the engine now a high-pitched wail, I ignore my self-preservation (which is shouting at, pleading with, me to slow down), and instead do as I'm told. I don't lift. When I enter the corner, a long right-hander with a blind exit due to being slightly elevated, I'm still accelerating. I throw the car into the corner and although the tyres are gripping the smooth asphalt, I can still feel them fight the terrific forces that are trying, unsuccessfully, to provoke the car into sliding wide. I do run a little wide, though, the car vibrating over the red and white rumble strips. Not a textbook piece of driving, but it's good enough and I'm through. My heart is pounding more than if I'd just sprinted 100m, but Stuart remains calm, already instructing me to brake hard for the next tight right-hander.

If there is a single moment that clearly illustrates the incredible abilities of the XE, it is this one: while most other four-door family saloons would have run wide, unable to deal with the vast forces that this fast

circuit driving creates, the XE feels at home in this environment. It is for this reason that Jaguar is allowing me to track test the 3.0 S version of the car. With the supercharged V6 producing a more-than-capable 340PS and much of the suspension similar to the F-TYPE's, there is no better place to show what this very important car is capable of.

You find me at the Circuito de Navarra in northern Spain, a fast and modern facility. Its 2.44-mile layout, with its fast corners, tight apexes and long straights, is perfect for pushing the XE to its limits. The car I'll be driving – an Italian Racing Red XE 3.0 S – looks at home in the pit lane, despite it being, on paper at least, a humble four-door saloon.

The XE is a significant car for Jaguar's future, arguably more so than the F-TYPE, which is about raising the company's image rather than volume of sales. The compact saloon market is a big one – more than 500,000 BMW 3-Series were sold worldwide in 2013. If Jaguar is to reach beyond being a niche manufacturer, increasing on the 81,500 cars it built during 2014, it is a market the company needs to crack. But it won't be an easy task. With no foot in the door since the demise of the X-TYPE in 2008, the majority of sales will have to be conquests, with perhaps a few owners swapping over from their XF 2.2s. The danger is that the big three – Audi, BMW and Mercedes – have the market sewn up, just as they did in the X-TYPE's day. However, everyone I speak to in the company is confident the XE will





JAGUAR MEMORIES:

MODERN DRIVE: XE 3.0 S

succeed. There have been whispers suggesting sales of 100,000. An ambitious figure, but is it achievable?

To judge the car by its looks alone, I think it is. This is a very modern car with more than a little of the F-TYPE's DNA in the mix. Its taut lines, high waist and coupe-like proportions make the BMW 3-Series (as well as the current XF) appear old fashioned. Unsurprisingly, its sleek profile has the lowest drag coefficient of any Jaguar: it has a Cd of 0.26 compared to 0.31 for the current XF and 0.33 for the X150 XK. It will cut through the air like a sharp knife slicing the Spanish Magdalena cake I had for breakfast.

The large, black grille and slim, 'J-Blade' LED running lights create a menacing and memorable front end, while the rear lights have a horizontal line intersecting a roundel. It is a feature borrowed from the F-TYPE, but also a subtle nod back to the E-type. Design director Ian Callum reckons the car will become, "The defining sports saloon for Jaguar." I

know he's biased, but at this moment as I look at one in the metal for the first time, I can perfectly see what he means. This is a new Jaguar for a new, modern, generation of buyers.

Fully debriefed and helmet on, I climb onboard feeling rather nervous. It feels the equivalent of an aviator flying a Red Arrow for the first time. Butterflies put to one side, I feel calmer as I inspect the interior. I was expecting something similar to the XF's and there would be nothing wrong with that, of course, as having driven an XFR recently, the older car's interior is still fresh and intuitive. However, rather than simply recycling the existing design, Jaguar's engineers have created a new one, producing a look to change expectations of how a Jaguar should look and feel, in the same way the XF did in 2008.

Phosphor blue ambient lighting is located beneath the aluminium accents of the air vent. Very subtle, it makes the cockpit inviting and

interesting. The quality of the materials used are, in my eyes, better than in the XF: the matt-black, deeply grained plastic dash top is especially pleasing to touch. The familiar rotary gear selector remains, only now smaller and more jewel-like. The dial pack is clear and simple, but then it comes from the F-TYPE.

The seats are comfortable, even in sportier versions such as this top-of-the-range S and, in truth, the only sour note in an otherwise sweet interior will be more apparent to the rear-seat passengers. The rear door pockets are made from hard, scratchy plastic that appears to have been chosen by the accountants, rather than the design team, while the height of the glass area and low curve of the windows at the C-pillar mean the view, especially for little ones, is restricted. The majority of these cars will be workhorses, of course, driven endlessly up and down the M1 to meeting after meeting, but a saloon should be more than that.





The central console is also clear and uncomplicated: just an 8in touchscreen (dual-view as per the XJ) with two rows of switches below for the ventilation and heated screens. Flush fitting, these buttons have a positive, damped action that feel pleasing to use – another sign of the designers' incredible attention to detail.

As I press the starter button, firing that smooth and silky V6 engine, the screen comes to life. The graphics – split into quarters for the sat-nav, phone, air conditioning and audio systems – are similar to those of an Android smart phone, and there's a reason for that. The car's infotainment systems have been designed to work with your phone for more than



MODERN DRIVE: XE 3.0 S

simply making calls via Bluetooth. Jaguar's new InControl system allows access to your phone apps via the touchscreen, for anything from booking a hotel room to finding a parking space. The XE can also become a Wi-Fi hotspot, so you can connect to the internet wherever you are (such as high in the Spanish hills).

My favourite function is the InControl Remote, which as well as allowing me to lock and unlock the doors, lets me check how much is fuel in the tank or preset the XE's climate control system via my Smartphone (iOS and Android systems). The XE is also one of the first cars in the sector to have a stereo camera; a state-of-the-art sensor that provides a 3D view of the road ahead and is the heart of the autonomous emergency braking (AEB). The camera can detect vehicles up to 100m away and if the AEB determines that a collision is likely, the brake system is pre-charged and the driver given a visual warning in the instrument cluster and the head-up display, if fitted. If no human action is taken, the brakes are triggered automatically at speeds up to 50mph.

Clever, practical and useful technology. Think Jaguars are old fashioned? Think again.

As I get comfortable in the driver's seat, mounted low to help create more of a sports car-like driving position, I'm joined by my instructor, Stuart Lyddall. A familiar face from his days in the JEC Saloon and GT Championship, he's now a Jaguar Pro-driver, recruited for events such as this to help non-professionals to get the best from the car.

Seat adjusted, controls explained, I leave the pit lane for a sighting lap of the Navarra circuit. Opened in 2010, its layout is made up of long straights and fast-flowing corners with a couple of trickier, tighter sections to test both man and machine.

As I leave Turn 25, the final corner, Stuart turns on Sport and Dynamic mode and tells me to floor it. With the eight-speed gearbox in manual

mode, as I pull on the right-hand steering column-mounted paddle to change down a couple of gears, the car picks up speed instantly. Its acceleration is confident, not oh-my-god-we're-all-going-to-die fast like 5.0-litre XFR-S can be, but then, the engine beneath the bonnet is the same 340PS (335bhp) supercharged 3.0 V6 as found in the entry F-TYPE. Flexible and free revving, its 0-60mph figure is 4.9 seconds, just 0.4 slower than the F-TYPE. A remarkable achievement for a car with four seats and a sensible, 450-litre boot. This is no ordinary saloon, though.

Made from 75 percent aluminium, only the roof, boot lid and door skins are pressed in steel; the rest is made from aluminium. This results in a 49/51 weight distribution for the 3.0 S (the four-cylinder engines have 50/50). Just 30 percent of the X350 in 2003 was made from a higher-strength, but harder-to-shape, aluminium. With Jaguar now an industry leader in the material, for the XE that figure has risen to 70 percent. The areas around the passenger compartment are made from this high-strength alloy, helping to prevent intrusions in the event of a collision. Although the car has yet to be tested, Jaguar is predicting it will score a full five-star Euro NCAP crash test result. (It's worth noting that 95 percent of the aluminium used for the car's construction is recycled content, and half comes from Jaguar's own press shop waste.)

I continue to accelerate towards Turn 1. Listening to Stuart – but thinking he's a mad man – I don't lift and throw the car into the corner at full chat, amazed to hold this rear-drive car through the corner without losing it and ending up in the gravel. I'd like to say this is because I'm a driving god, but it's due to the car and its all-new suspension.

At the front, there's an aluminium double wishbone (similar to the F-TYPE's) with an integral link





JAGUAR MEMORIES:

MODERN DRIVE: XE 3.0 S



at the rear. The advantage of an integral link over a generic multi-link suspension is that it separates out the lateral and longitudinal forces from the vertical. The link also allows softer suspension bushes: those on the XE are around 30 percent softer than those found on Jaguar's key competitors, which means the ride is supple on the road and the car is still agile for performance driving such as this.

The steering is also precise, offering the correct amount of resistance. The XE is the first Jaguar saloon to feature electric power steering (EPAS), but it will soon feature on all future Jaguars. There are two reasons for this. Firstly, efficiency – economy improves by three percent since there isn't a power steering pump constantly running. Secondly, it allows the introduction of driver-assistance features, such as the lane-departure warning, when the steering wheel shakes if the car drifts into another lane. However, EPAS is software and that means it is tuneable, so when

the Dynamic mode is operated it automatically sharpens the steering.

Safely through the first corner, there's a tight right-hander – Turn 3 – that Stuart tells me to lean hard on the brakes for. The car slows smoothly, progressively and confidently enough for me to turn into the corner before accelerating hard out of the exit. Lightweight sliding calipers and large discs are used to slow the car while the ventilated front discs are cooled via suspension-mounted ducts, channelling air to the centre of the rotors through apertures in the back plate.

But, perhaps more importantly, the XE comes with Torque Vectoring by Braking as standard. Debuting on the F-TYPE Coupé, this system mitigates understeer by lightly braking individual inner wheels to keep the car on the same line through corners. Intervention is subtle – so subtle, in fact, I couldn't feel it.

After another short straight and another addictive burst of acceleration, there's a long left-

hand bend – Turn 6 – and Stuart again tells me to keep my foot down. Despite the speed and huge lateral forces it creates, the car always feels composed with very little body roll. Another series of sharper corners follow; despite the sudden changes of direction, they fail to unsettle the car and I'm lined up ready for the second long straight. At the apex, I stomp on the gas pedal, and the responsiveness of the V6 means the car accelerates hard, the noise building to a high-pitched wail at the top of the rev range before I pull on the aluminium gear paddle, the eight-speed 'box changing up instantly.

I thunder down the track, everything to the right and left of me becoming a blur, while the corner (plus a sturdy looking wall) is getting ever closer. My growing confidence in the car means I don't panic, even when Stuart leaves it to the very last minute before he tells me to brake. I stamp hard on the pedal and, although a huge amount of speed



is scrubbed off in a short distance, this sudden deceleration remains controlled and smooth and I'm able to throw the car into Turn 9, a tight right-hander, while the following left and right corners are again taken quickly. There is a slight left kink – Turn 14 – before the final right turn onto the start/finish straight and, as before, the car is totally composed.

Ever confident with the car's abilities, I go even faster on the following two laps; a little too fast on the first corner of the last one, resulting in a slightly lurid slide. Sorry about that, Stuart.

He asks me to drive back into the pit lane, my track test regrettably over. It was an awesome display of the car's abilities. Although very few, if any, will drive an XE in the same manner, the fact that it can be illustrates the level of intelligent engineering prowess invested in this car. Plus, it demonstrates how close this supercharged V6 version is to the F-TYPE in terms of performance and composure.



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Future perfect

As Jaguar's first all-electric vehicle, the I-PACE takes a giant step towards the future, but is it as good when viewed simply as car? We drive one around the Warwickshire countryside to find out.

Words: Paul Walton





The I-PACE has only been in my hands for half an hour, but the first time I stop I'm asked more questions about it than I have any other car. Other than, "Is it yours?" the most common question is, "What is it?" Their lack of recognition is understandable. The I-PACE doesn't look like anything else on the road and certainly not a Jaguar – its bold lines and compact proportions make it unlike any previous or current model. And that's before we get to the electric motors.

For all the differences under and over the skin, in just a short time behind the wheel I can already tell it's a fabulous car. In fact, I'd go as far as to say it's one of the best cars Jaguar has produced in a very long time and the most important since the original XJ6, 50 years ago.

Don't believe me? Think it's all hyperbole? Then consider this: concerned by rising pollution, by 2040 most European countries – the UK included – plan to ban the sale of new diesel- and petrol-

engined vehicles; the future lies in electric models like this. Yet, at the moment, only the American firm Tesla produces large and luxurious EVs, which means that Jaguar has the jump on European rivals such as Audi, BMW and Mercedes-Benz. While theirs are coming, it puts Jaguar on the forefront of electric car technology.

Beyond the politics, it is fantastic to drive – as fast as an XJR and as nimble as an F-TYPE R, yet cleaner than a politician's home life.

But I'm getting ahead of myself.

Before I had even stepped inside, I liked the car's looks. It is short, squat and squared off at the rear – the antithesis of Jaguar's traditional curves – but the handsome, crisp lines create a good-looking car with a purposeful stance, the result of wheels being closer to each end, rather than set back under a bonnet or boot overhang. It would look good even if there were a dirty diesel under the bonnet (but then, the design would not be achievable).

It's not drop-dead gorgeous like an XK, but as the crowds who continue to peer in and around the car show, it's certainly eye-catching.

Imposing 20in five-spoke alloys stand beneath the arches (standard on this HSE model), the big rear wing is shaped to negate the need of a rear wiper, rainwater dispersing from the back window through airflow instead, and the vented nose and flush door handles make interesting details. Yet the I-PACE manages to look relatively normal, unlike other electric or hybrid vehicles, and its profile is that of a standard crossover. All this means that the car doesn't scream to the world that you're saving the planet. Eating tofu and wearing a biodegradable hessian shirt does that.

Look more closely, though, and it's clear this car isn't all it appears. The flap on the front wing is the biggest external giveaway because underneath is a seven-pin electrical socket. The I-PACE's 90kWh Lithium-ion battery can be

THE FUTURE: I-PACE EV400

charged via a standard domestic supply using an ordinary three-pin plug, although this takes forever; an AC wall box (7kW) will achieve an 80 percent charge in just over ten hours, ideal for overnight charging if you're not in a hurry. Charge time can be reduced to a mere 40 minutes, though, when a 100kW rapid charger is used. Admittedly, it's still quicker to simply fill a tank with fuel, and it takes longer than going to buy a coffee in the shop and perusing the bananas. The long charge time is something that manufacturers need to address if they are to replace petrol and diesel cars in just 22 years.

Still, the I-PACE's Worldwide Harmonised Light Vehicle Test Procedure (the official and somewhat wordy term for range, that's thankfully abbreviated to WLTP) is a useful 290 miles, 100 more than Europe's best-selling electric car, the Nissan Leaf. In real terms, that's enough to drive from Manchester to Dundee in one go or, if you're feeling particularly masochistic, around the M25 two-and-a-half



times. Obviously, the more in-car appliances that are in use, the faster the range will decrease, but there are ways to combat this, such as the car's battery pre-conditioning function. You can prepare for your journey – prewarming the cabin at a set time to the correct temperature or de-icing

the screen, for example – while the car is still plugged into the mains.

This Borasco Grey HSE example has 190 miles on the range when I'm handed the key and I intend to put them all to use.

Stepping into the car, I'm greeted by a good-looking, practical, but





largely standard interior, in which the front and rear passengers have plenty of room for knees, heads and other extremities (the boot is also a Range Rover-bating 577 litres with the seats up, and 1,453 with them folded). Much of the cabin – like the digital dash binnacle, central air vents

and the roof-mounted sunglasses holder (the latter made from plastic so cheap it brings me out in hives) – are seen elsewhere in Jaguar’s range. But the overall architecture is new, as is the digital and futuristic-looking ventilation readout in the middle that makes me feel like I’m an extra

from JJ Abrams’ Star Trek film. More aluminium is used for the dash than in other Jaguars, too (I say aluminium, it’s actually silver plastic but it does the job of providing the interior with a more contemporary appearance than the E- or F-PACE). Interestingly, this example has ash veneer on the doors and fascia that looks as out of place in this ultra modern car as tweed does on a teenager. Other materials are available – such as Piano Black and aluminium – but the inclusion of wood shows that Jaguar isn’t quite ready to leave its past behind.

A better nod to Jaguar’s history is the red label on the seats that reads, ‘Est 1935, Jaguar, Coventry’. It’s a subtle reminder that it’s made by a company that’s been around as long as the UK’s National Grid. Ironically, since contract manufacturer Magna Steyr produce the car in Graz, Austria, the I-PACE has as much in common with strudel, lederhosen and Johann Strauss as it does with Jaguar’s hometown.

I press the starter button located high on the dash and... zip, nada, nothing. Except for the digital instrument binnacle in front of me illuminating into life to show a speedo, range, satellite navigation



THE FUTURE: I-PACE EV400



and information box, it's eerily quiet inside the cabin, like my living room at 3am. I could do with some noise, partly to make me feel more settled in, but also to drown out the Radio 1 broadcast that the DAB receiver is currently tuned into.

With the car telling me it's ready, I press the big button to my left marked D for drive, give the throttle a little squeeze and I'm on the move. The lack of noise and ease in which the car progresses makes me feel like I'm riding a cushion of air, although in this case that's technically true. The HSE spec has active air suspension as standard, compared to the lower-spec S and SE models' passive set-up.

With a clear road ahead, I press the throttle harder. I'm more surprised than anyone – and especially the BMW 3-Series driver behind me – by the rate of the car's acceleration, and smoothness. Powering the I-PACE is a pair of Jaguar-designed synchronous permanent magnet electric motors, which are located on the front and rear axles. It is their lack of size that allows for the car's low nose and short tail. Together, the two motors produce 400PS, 20 more than the 3.0-litre V6 that Jaguar uses in its S models.

At 2,670kg, 300kg more than the F-PACE, the I-PACE is heavier than you'd think, because it feels light to

drive – putting my foot down results in a sudden and unexpectedly powerful burst of acceleration. At a mere 4.5 seconds to reach 60mph, that puts the car in F-TYPE SVR territory, helped in no small part by the concentric single-speed transmissions that each motor uses. Plus, with no gears to change, the acceleration arrives immediately it's asked for in one continuous and unabated tsunami of power with a huge 513lb ft of torque. Its 50mph-to-70mph acceleration is especially startling for something that could be said to have more in common with a milk float than a super car.

Yet, unlike a loud, brash sports car, there is little noise or palaver, just the slightest whine under heavy acceleration. I could be flying a space ship, and one that stops the moment I take my foot off the power; every time the car slows, the enhanced brake-regeneration system in the motors converts the available kinetic energy to electricity to charge the battery. This particular car has been put into the 'high' regenerative mode via the touch screen, which in the real-world means that when I take my foot off the throttle the car immediately slows with a hardness – up to 0.4G of force – that happens if you've



The lack of noise and ease in which the car progresses makes me feel like I'm riding a cushion of air



THE FUTURE: I-PACE EV400



ever tried to use your left foot to break. It takes me by surprise, but does mean the car can be driven using just one pedal, if safe to do so. Like one of my children's console games, watching the needle on the digital dial in front of me constantly swinging between Recharge and Power becomes addictive, trying to see if I can produce more electricity than I use.

The car might be about saving the planet, but that doesn't mean it can't be fun – it is a Jaguar after all. So, the electric steering is quick and precise, offering the feel of a sports car; all-wheel drive, due to both axles having an electric motor, produces high levels of grip; double wishbone suspension at the front and an integral link at the rear, plus 50/50 weight distribution and the I-PACE's new, purpose-built aluminium architecture with the highest torsional rigidity of any Jaguar, and the car is fast through corners. It remains composed no matter how hard I push. The I-PACE

has a low centre of gravity, too, the result of the battery being located along the floor between the axles. I can understand now how it can be transformed into a racing car for the single-make I-PACE eTrophy, which will support next season's FIA Formula E Championship.

Despite its credentials, the I-PACE

EV400 isn't a sports car, and most customers will drive theirs as they do their current family hatchback. So, what strikes me most about the car isn't only how fast it responds, but how easily. Quiet, smooth and refined, it is not difficult to master and offers the nicest driving experience this side of an XJ 3.0.





is £28,500. But when viewed as a luxury electric car, its only true rival is the Tesla Model X, and that starts at £71,405 for the 75kWh version and rises to £130k for the 100kWh model; the I-PACE clearly represents value of money.

I know I'd planned to use the grey I-PACE until the battery was totally depleted, but I'm starting to suffer from a new condition that affects EV drivers: range anxiety.

Despite the readout for the battery's charge and the number of remaining miles being large enough to read from space, plus all the blinking light and loud aural warnings if power were to become dangerously not-going-to-make-it-home low, range anxiety is real. I've been testing the car around the Warwickshire countryside, on roads I regularly use for Jaguar World photoshoots, and I know of two fuel stations close by, yet I'm not sure where the nearest charging point is. Feeling concerned as I watch the range trickle down that I'll be left stranded in the middle of nowhere, the batteries depleted, and forced to spend the rest of my life foraging for berries, I reluctantly head back to Jaguar's press team to hand back the car. Yet, there's still 70 miles of range left when I do.

There's no denying that the UK and other European countries have a lot of work to do if they are to coax us out of our oil-burning cars and into cleaner EVs. More fast-charge stations are needed to combat range anxiety and to make the cars as practical on long journeys as their petrol and diesel relatives. I'm sure the I-PACE will do much to help us make the change in the short term, though. Good looking, refined and easy to use, it's important not to pigeonhole it simply as an electric car, but rather just a car – and in my eyes, a highly desirable one. Judging by the positive response from everyone who saw it and wanted to know more, I'm not the only one to think so.

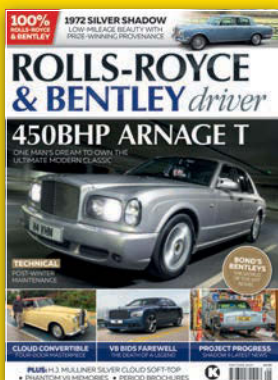


Only the (slightly) jarring suspension set-up of this HSE spoils the otherwise calm ambience.

The other question I was asked every time I stopped is how much the car costs – and everyone gasped when I replied that the I-PACE starts at just £63,495 for the entry S and rises to £74,445 for this HSE (both

excluding the UK Government's current Plug-in Car Grant – or PiCG – that pays for 35 percent of an electric vehicle's purchase price, up to a maximum of £4,500). If the I-PACE were to be viewed as a simple crossover, then there's no denying that's a lot of money, especially if you consider that the basic E-PACE





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JAGUAR MEMORIES: THE MODERN CARS

A look at the cars that bring the Jaguar story up-to-date

Issue eight of Jaguar Memories – and the last of the series – takes a look at the cars that were born from an era of new ownership, fresh design ideas and some fantastic cars.

From a twin-test with the outgoing S-Type R vs the newer XF SV8; a triple-test with a XKR-GT, a XFR-S Sportbrake and a F-TYPE Project 7; to a modern F-TYPE trying to run rings round a classic E-Type, The Modern Cars has something for all Jaguar fans.

We also feature the F-PACE, which was responsible for taking Jaguar into the SUV market, before jumping into the driving seat of the smaller E-PACE.

It's not all head-to-heads and soft-roaders in this final issue though. We review the final XJ358 and enjoy a blast in the very last XK150, as well as having a chat with the main man himself, Ian Callum.

