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EDITION

JAGUAR

IN THE 1960s



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JAGUAR IN THE 1960s



'9600HP' with Jaguar founder Sir William Lyons at the E-Type launch, Parc des Eaux Vives, Geneva, 1961.

Welcome to the second issue in the Jaguar Memories series, Jaguar in the 1960s. Unlike the first issue, which took an overview of the entire Jaguar model history, this bookazine looks specifically at the models, the production lines, advertising and motorsport of Jaguar, from the decade famous for The Beatles and Rolling Stones, revolutionary fashion and of course 'that' win. It was an era of awakening, shaking off the shackles of staid and tired ideas and going forward with fresh approaches and partnerships.

Of course, any publication which is focused on Jaguar and in particular the 60s, can't overlook the significance of the E-Type's launch. Such was its impact on the motor industry, overnight order books around the world were full and it became the must-have car of the decade. Even at the 1961 Geneva unveiling, one E-Type was just not enough for Sir William or the adoring crowds. On the orders from the big man, a second car was driven from Browns Lane, overnight, by now legendary Jaguar test driver the late Norman Dewis. Coventry to Geneva in 17 hours, that's some going! Before long every pop star, fashion designer and celebrity had to own an E-Type. The car on the front cover for example was once owned by The Beatles guitarist George Harrison.

However, Jaguar was not all coupes and convertibles in the 1960s. Both the looks and sales of the MkIX were fading, and so in 1961, with its fresh-faced, four-headlamp front end, the MkX swooped in to become the luxury car of choice – and the widest saloon car in the UK for a time!

Sitting just below this Goliath of a car was the Mk2. Introduced at the tail-end of the 1950s, the Mk2 enjoyed a good run into the new decade, later becoming the 240 and 340 to help prop up sales. Alongside the Mk2, Jaguar also introduced the S-Type. Similar looking to the Mk2, essentially combining the front end of the older car, but with an elongated rear to house the new suspension set-up, the S-Type won over customers prepared to spend a little more of their wage packets, for more up-to-date handling.

All this changed in 1968 however, with the introduction of the Series 1 XJ6. Modern, luxurious and suitably quick for a large saloon car, the XJ6 eventually replaced the entire Jaguar saloon range and went to live on, in one shape or another, for the next 40 years.

Now, sit back, grab a brew, a chocolate digestive and immerse yourself in some archive 60s nostalgia.

Paul Sander
Editor, Jaguar Memories

JAGUAR IN THE 1960s

A look at the cars, events, factory and famous Jaguar owners, from the swinging sixties!

18



34

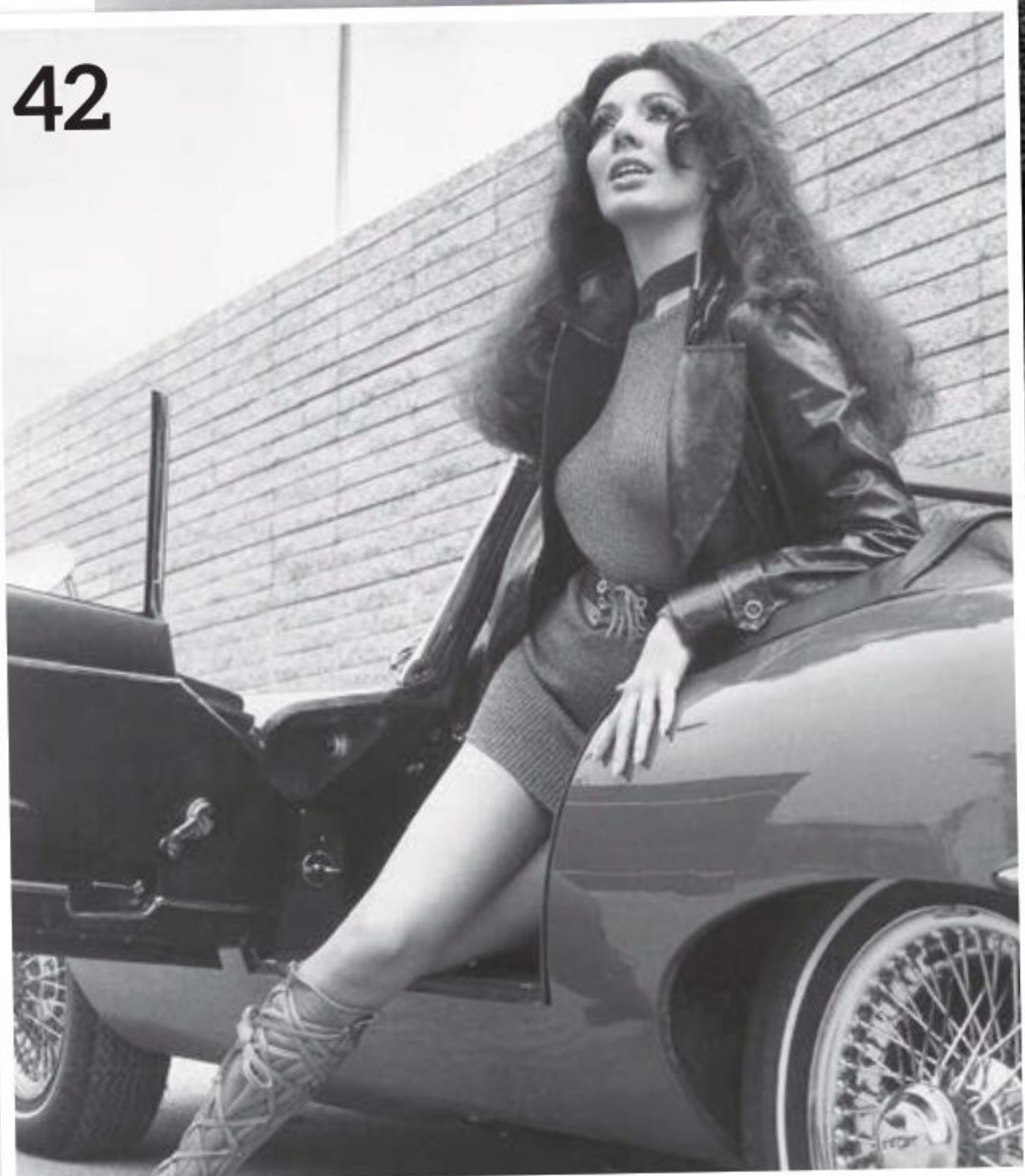
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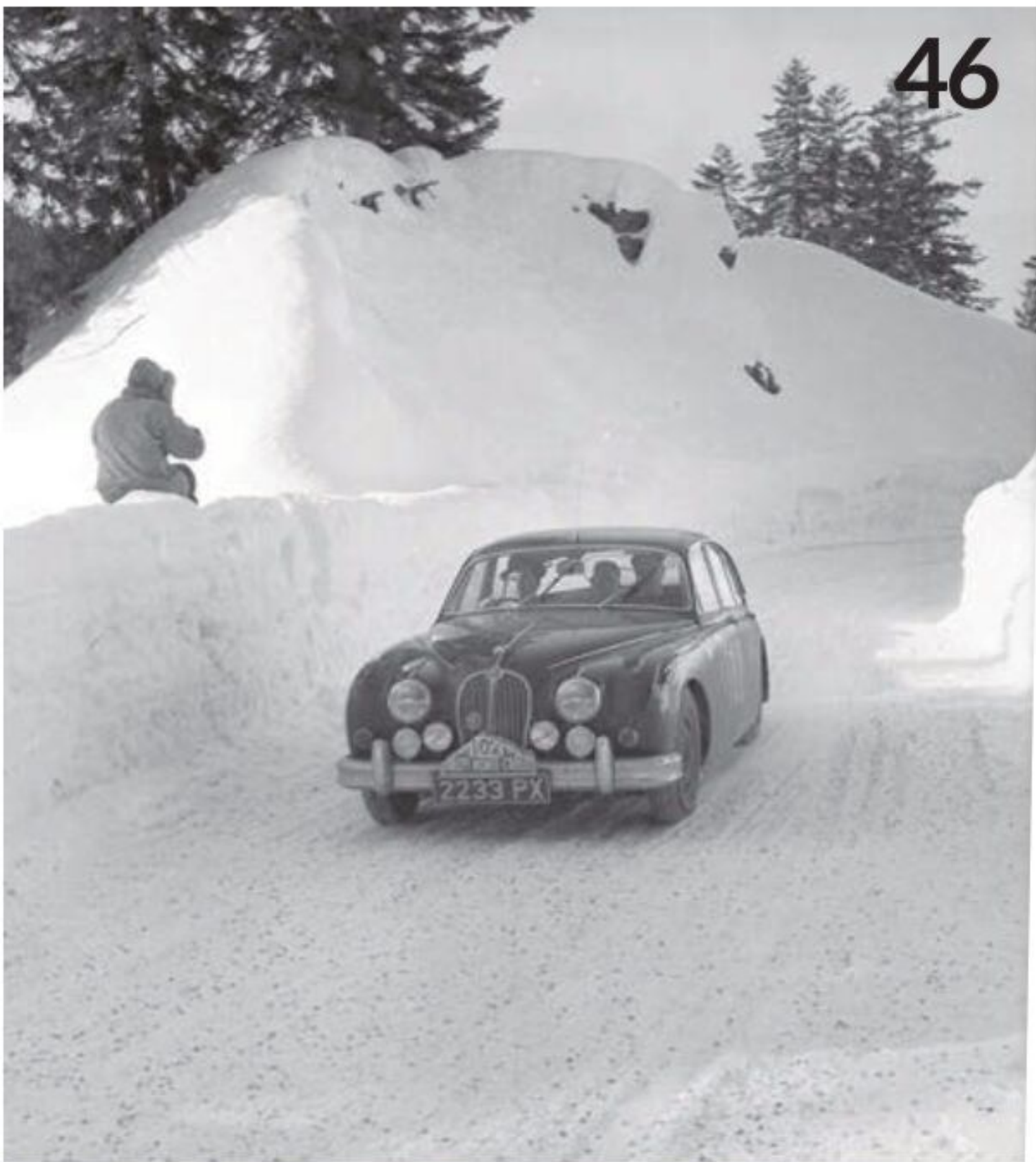


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The New
JAGUAR 4.2 LITRE MARK TEN



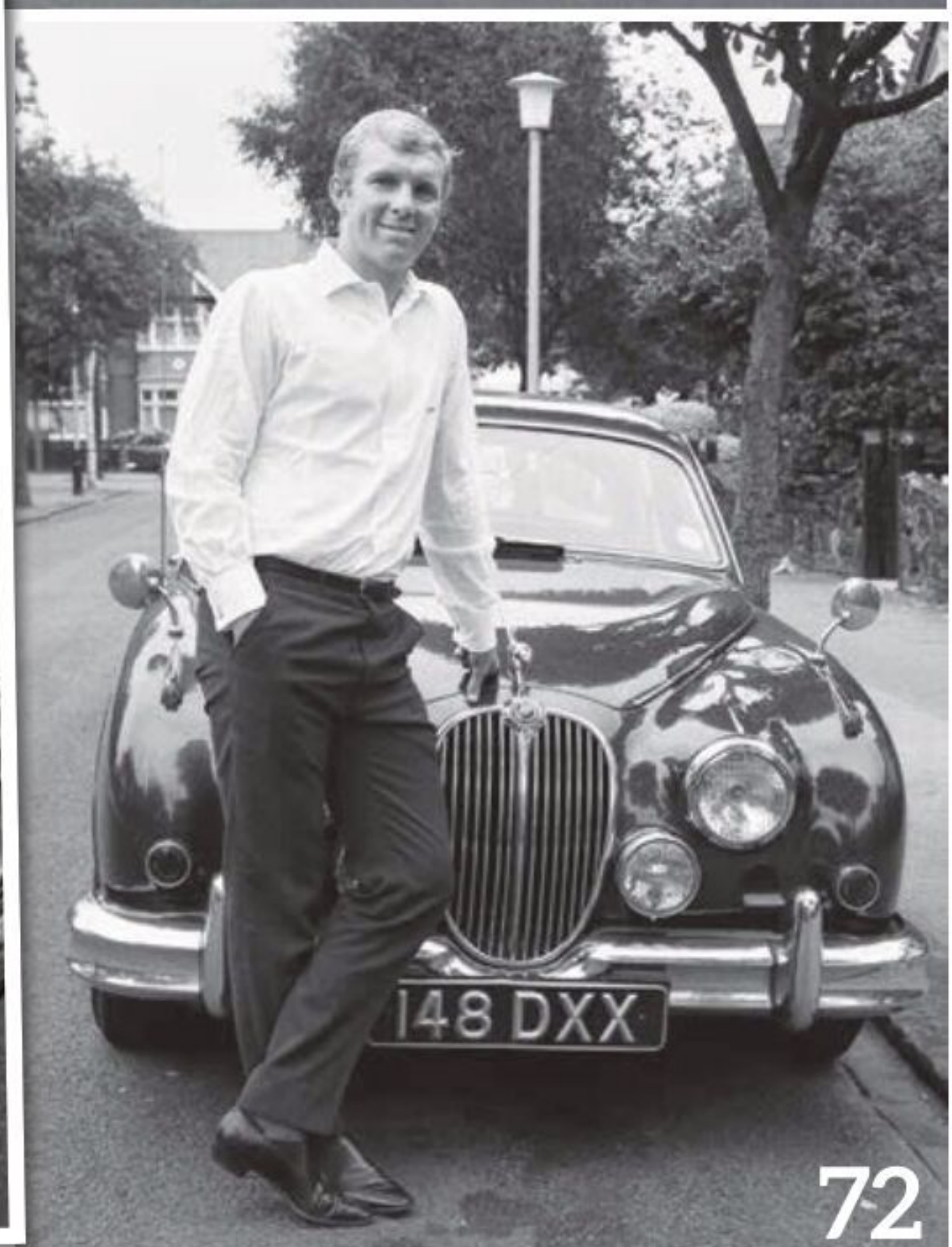
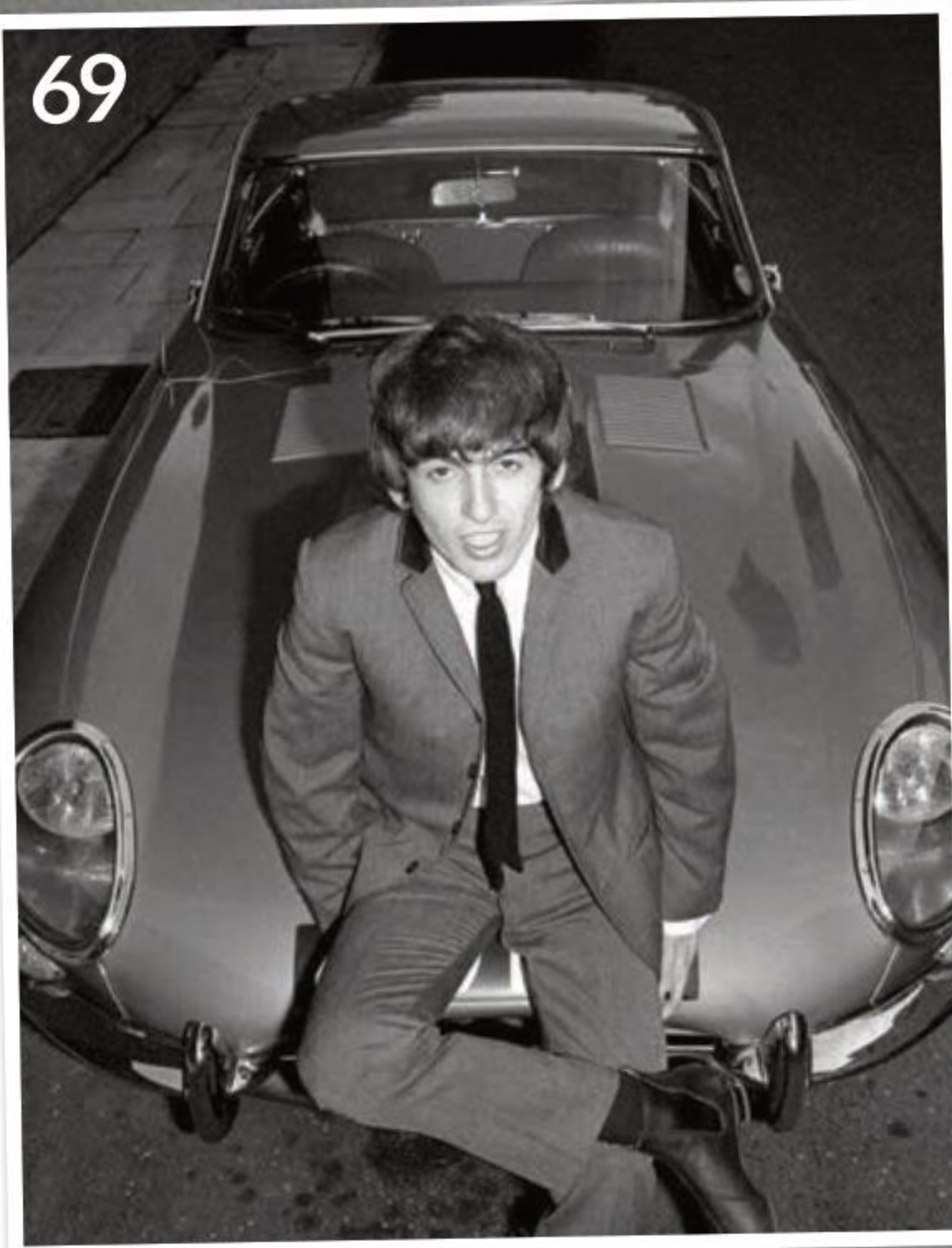
WITH NEW ADVANCED DESIGN XK ENGINE - NEW POWER STEERING
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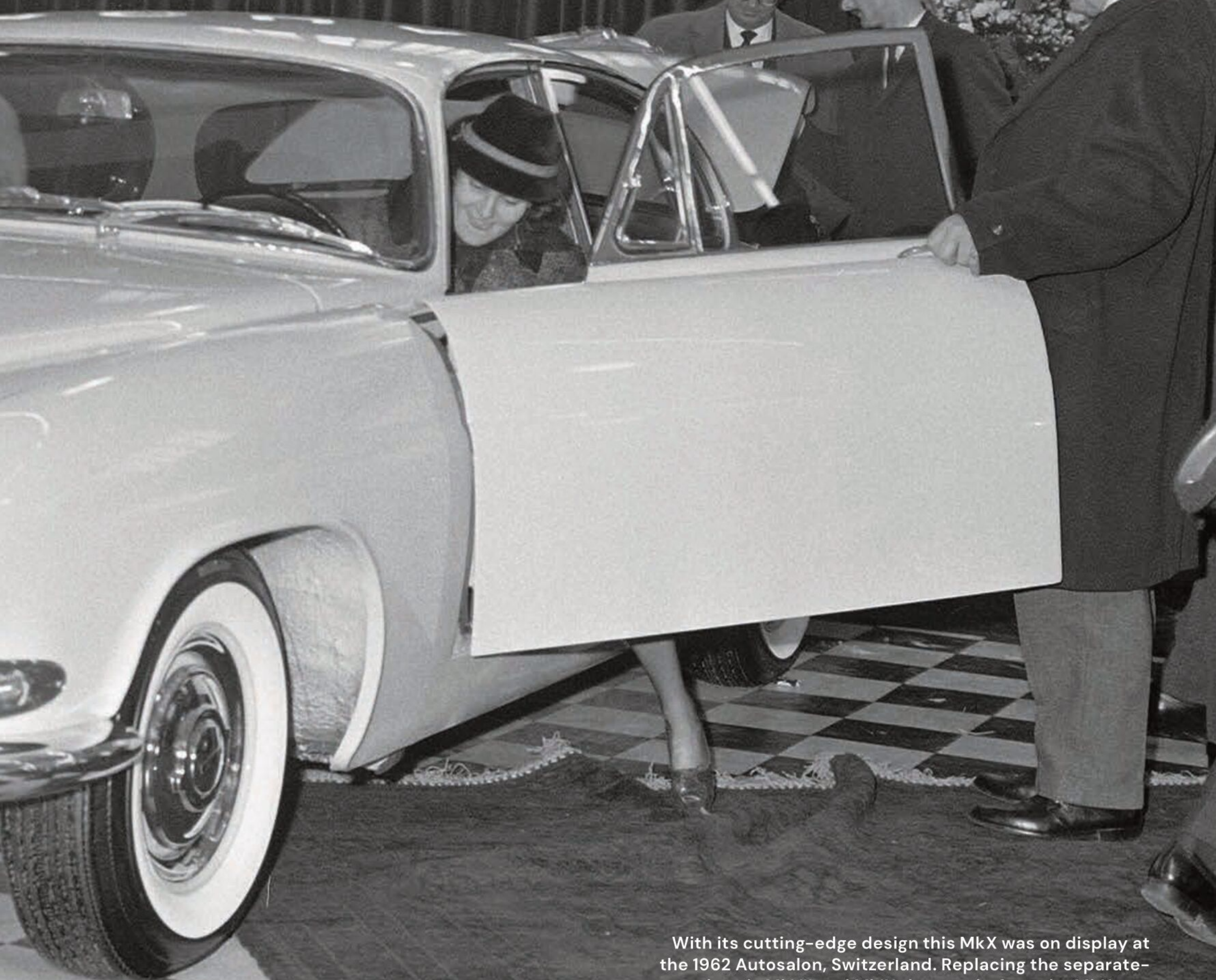
SHOWS AND EVENTS

A Jaguar XK150, looking majestic, on display in 1960.



Motor shows and Launches

JAGUAR



With its cutting-edge design this MkX was on display at the 1962 Autosalon, Switzerland. Replacing the separate-chassis MkVII and MkIX the year before, the MkX was cheaper and faster than the Rolls-Royce Silver Cloud and offered handling in a different league altogether.

SHOWS AND EVENTS

Taken at the 1963 Paris Motor Show, models wearing cloths created by fashion designer Pierre Cardin, drape themselves over a 3.8-litre Jaguar S-Type.





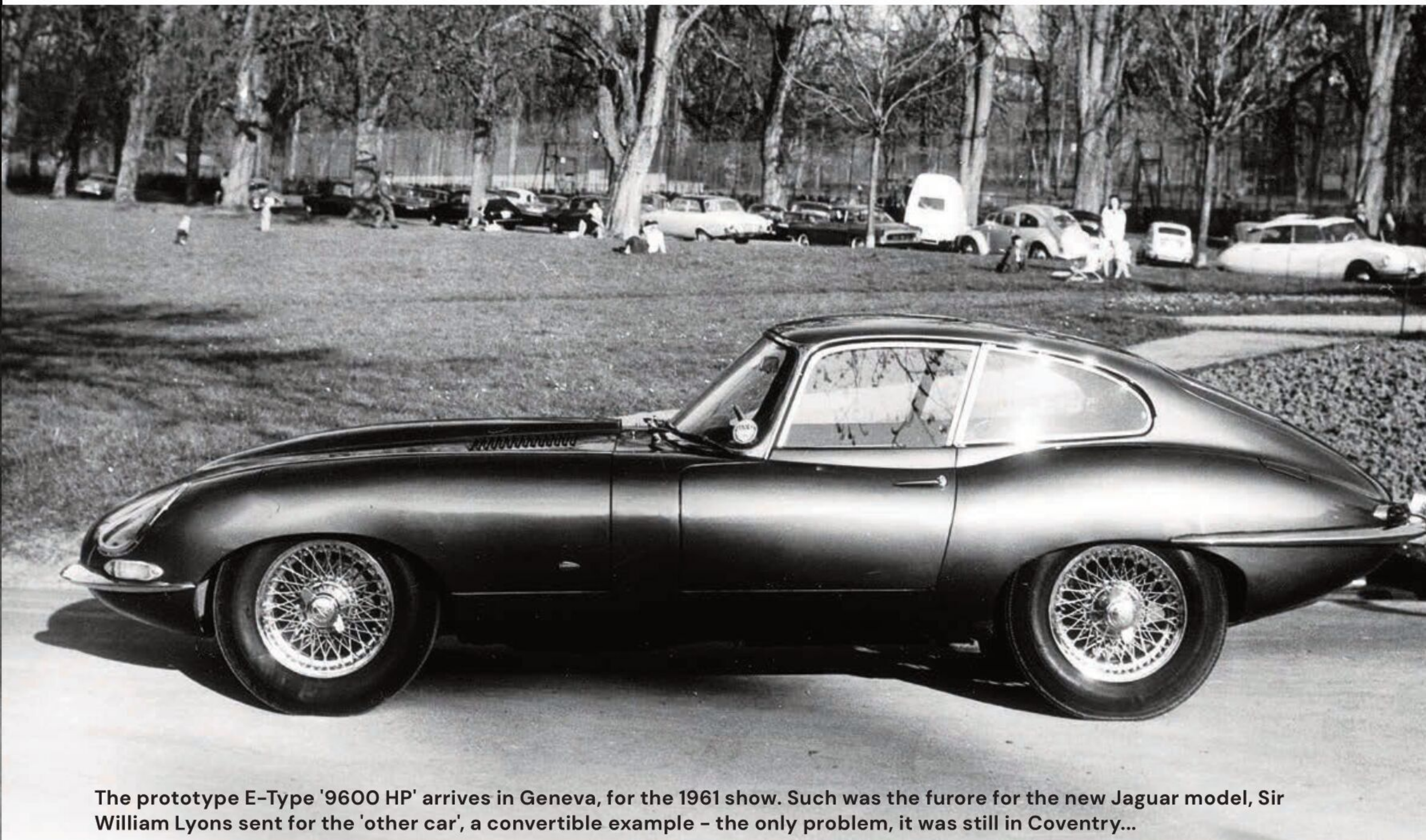
DUNLOP

JAGUAR 5.0 litre S Model

SHOWS AND EVENTS



Another Jaguar, another photogenic model who needs a lay down at the Paris Motor Show.



The prototype E-Type '9600 HP' arrives in Geneva, for the 1961 show. Such was the furore for the new Jaguar model, Sir William Lyons sent for the 'other car', a convertible example - the only problem, it was still in Coventry...



...Enter Norman Dewis. The then Test and Development Engineer for Jaguar, he famously drove the 'first off the production line' convertible E-Type '77 RW' at high speeds, overnight, totalling 17 hours, to get it to Geneva for his boss. That drive is now a thing of legend, both with Jaguar fans and car enthusiasts alike. We like to think this picture was taken by Norman taking a few minutes to admire the scenery, but in reality he was probably too focussed to notice the snow-capped mountains all together!

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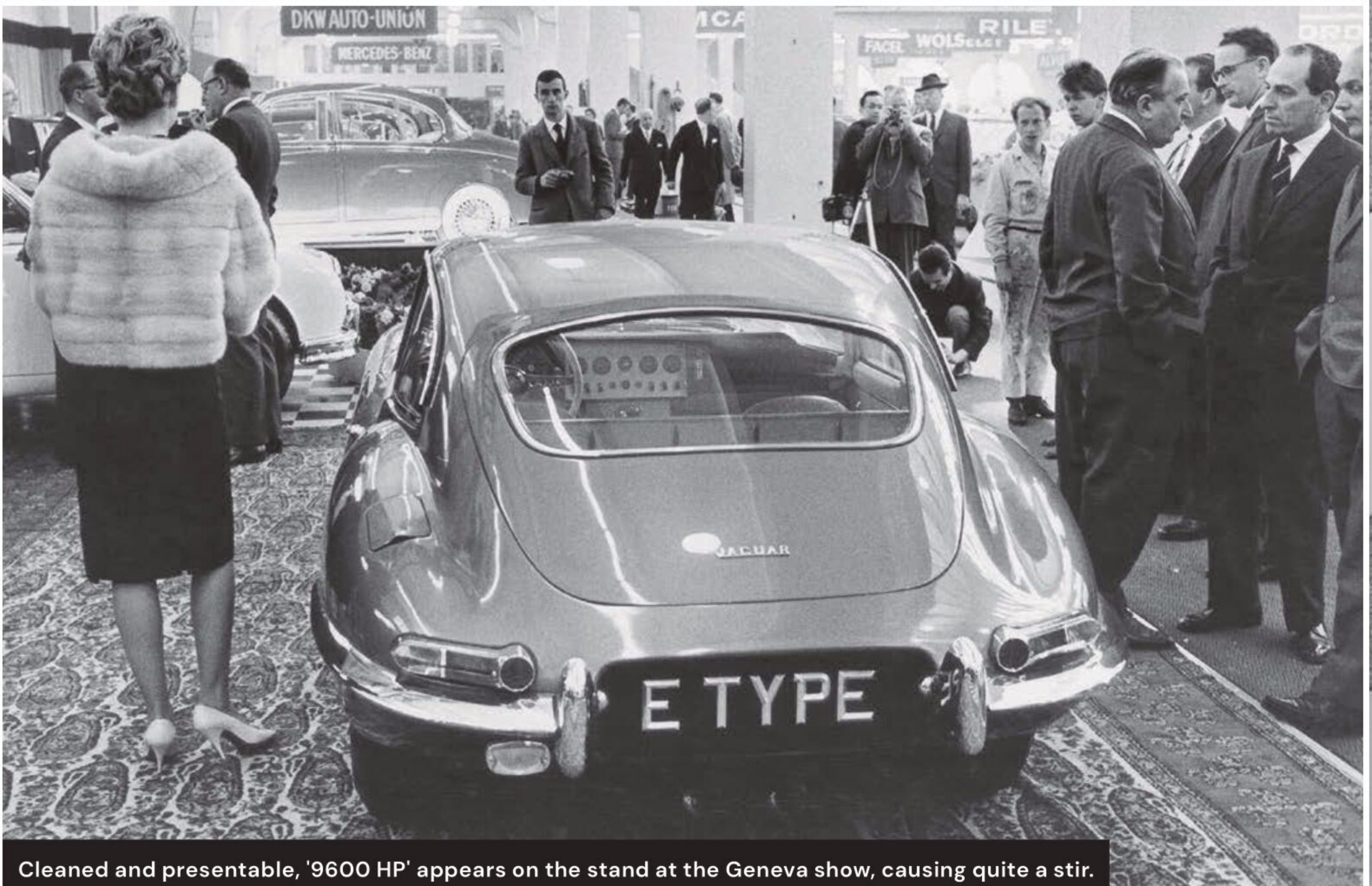
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SHOWS AND EVENTS



Norman Dewis behind the wheel again, giving one lucky attendee a demonstration run in E-type '77 RW'.



Cleaned and presentable, '9600 HP' appears on the stand at the Geneva show, causing quite a stir.

An E-type Jaguar and an actual jaguar at the 1965 New York Motor Show. Miss Jaguar is actress Pat Gainor, who is best known for US show The Bold and the Beautiful.



SHOWS AND EVENTS

Right: A salesman explains the benefits of owning an E-Type to a Parisian show goer – they must have been there for some time!

Below: Princess Margaretha of Sweden looks over a sleek convertible, with clever cut-away bonnet, at a preview of International Auto Show, 1968.



LITERATURE

HOME SALES

EXPORT SALES



Earls Court Motorshow, 1968, and the launch of the Series 2 E-Type, this one in the 2+2 guise.

FACTORY LIFE

Browns Lane and production





causes hold ups

This picture from 1962 shows MkX Jaguars coming off the production line. To the left you can make out a line of Mk2s and strung above a 'motivational' banner reading "Poor quality causes hold ups". Clearly, maintaining the quality Jaguar was famed for was instilled into the workforce of Browns Lane.

FACTORY LIFE





Quality means good workmanship

More MkXs on the production line at the Browns Lane Jaguar factory. From this angle you get the perspective of the sheer size of the factory. The MkX was renamed in 1966 to become the 420G, a rather odd decision since at the same time the firm also announced the smaller 420 model. It's generally accepted that the 'G' stood for 'Grand' and it was perhaps the intention to simplify the model naming. The MkX/420G remained in production until the all-new XJ was launched in 1968 and started to out-sell its predecessor.

FACTORY LIFE

Quality is vital to us all



Keeping with the motivational banners, these Mk2s are being completed under "Quality is vital to us all". Are the men in white coats the quality controllers?



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FACTORY LIFE

Mk2 Jaguars coming through the, what looks like, interior installation section of the production line.









FACTORY LIFE

Taken on 20th January 1966, this picture shows the E-type assembly line, Brown's Lane, with work at a standstill due to gas cuts. A technical fault with boiler feed pumps at the West Midlands Gas Board's plant caused a loss of 50 million cubic feet of gas a day per day and so forced restrictions on the use of gas by industry were enforced. This went on for several days, before supply – and production – was restored.





FACTORY LIFE

In 1961, with the popularity of the E-Type increasing, Jaguar staged a dealer handover event, featuring 60 brand new examples.

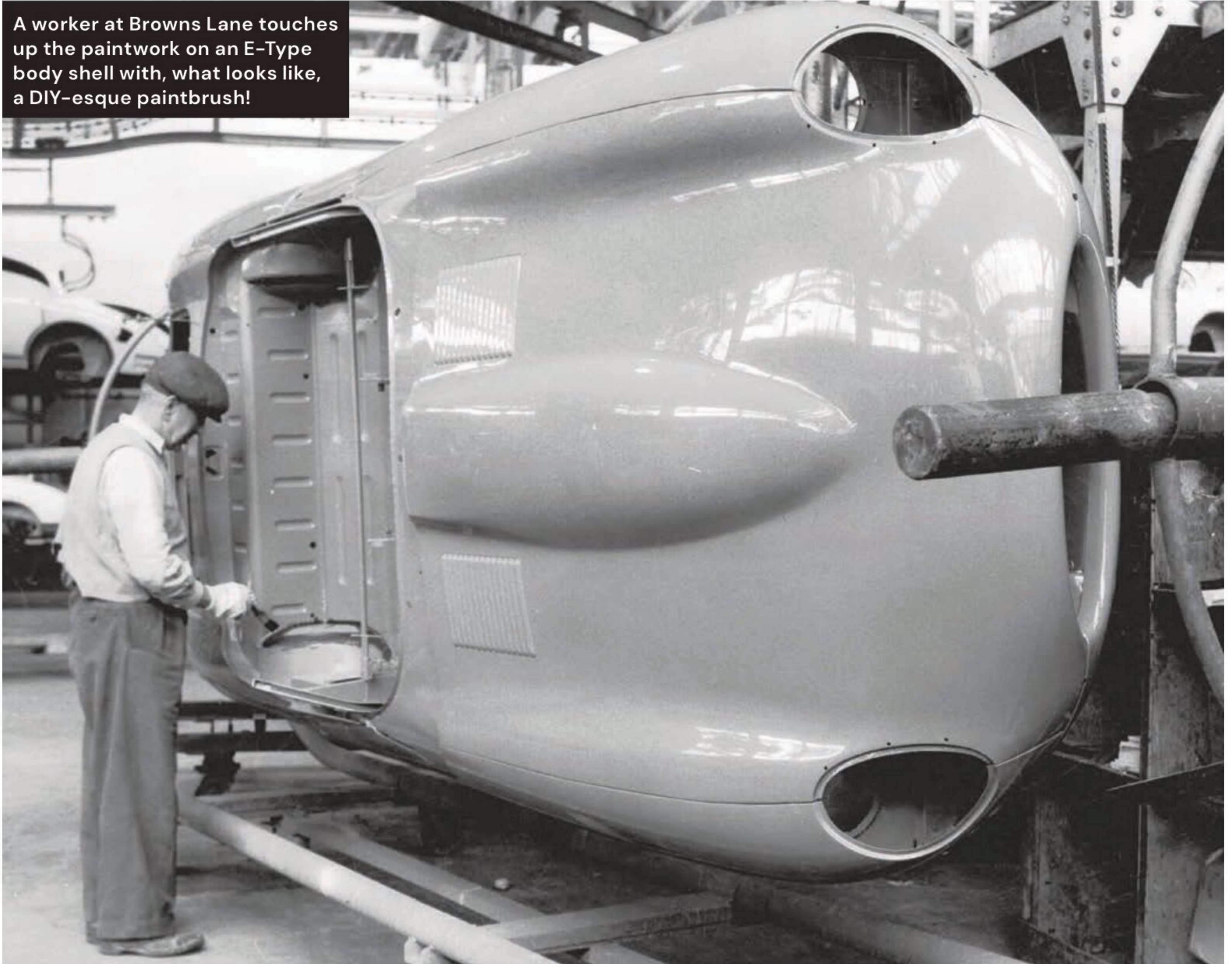




JAGUAR

FACTORY LIFE

A worker at Browns Lane touches up the paintwork on an E-Type body shell with, what looks like, a DIY-esque paintbrush!



The XJ6 Series 1 arrived in 1968. Here a promotional shot shows the latest Jaguar offering. Turn to p94 to read all about Sir William Lyons' very own XJ6.

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Advertising and Glamour

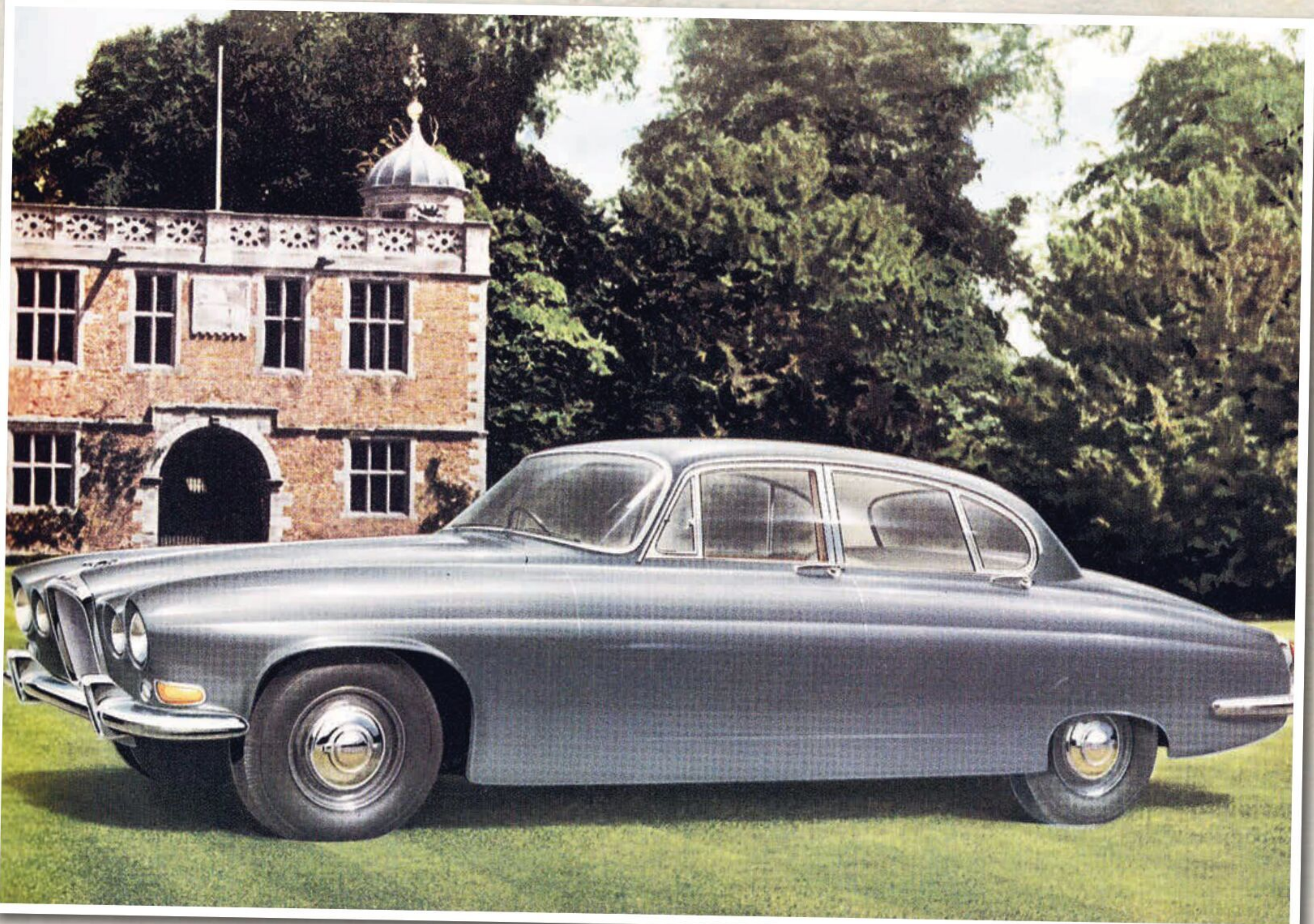
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JAGUAR
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88 PICCADILLY W.1

Grace, Space, Pace

This advert, which dates from October 1960, features the company's latest compact saloon: the Mk2. This beautifully proportioned model was shown in an equestrian setting, which well suited its upmarket status. Jaguar was confident that the Mk2 was in a class of its own, claiming it provided a 'special kind of motoring which no other car in the world can offer'.

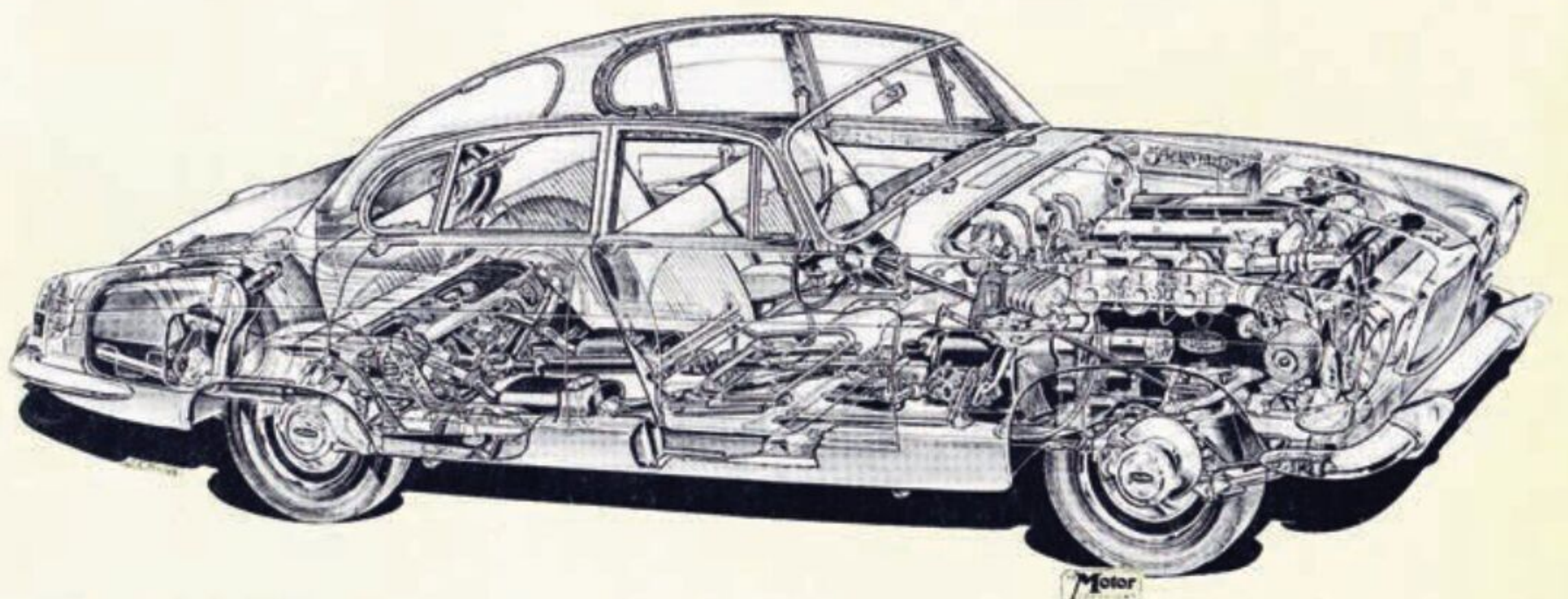


Jaguar's big news

It was back in 1961 that Jaguar announced its latest big saloon, logically badged as the MkX: 'A completely new Jaguar... a successor to the MkIX now joins the famous Mk2 and E-Type models', boasted this brochure. And despite it being a brand new model with little in common with its predecessors, Jaguar felt that its potential buyers would appreciate a link with the past.

'The Jaguar MkX, although an entirely new car in construction, design and appearance, stems from a long and illustrious line of outstanding models which have been identified during the past decade by the symbols MVII, MkVIII and MkIX', explained the Coventry firm. Indeed, each of those represented 'links in a chain of development culminating in the creation of the finest car yet to be produced in the Jaguar big saloon tradition'.

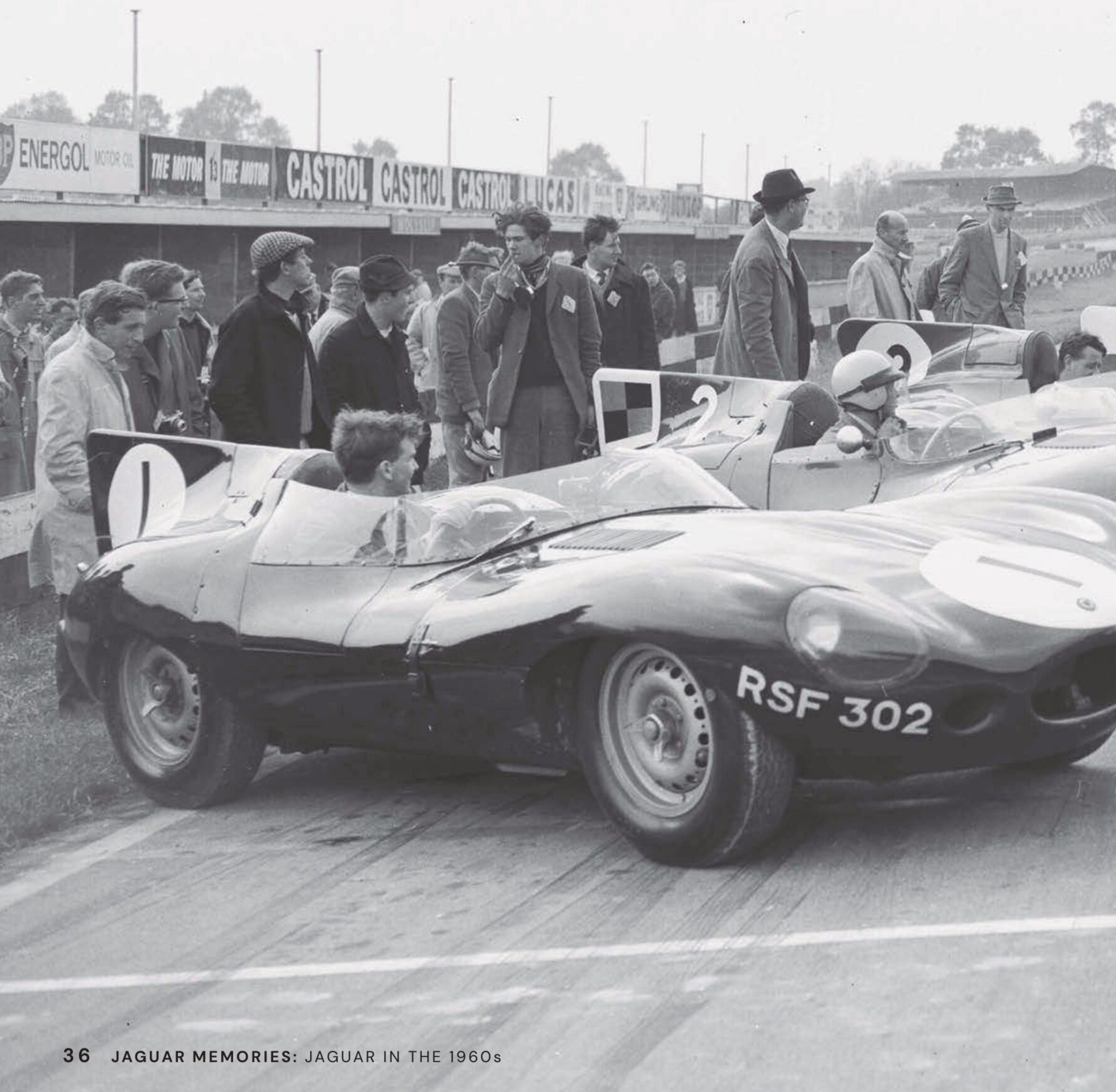
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D-Type D-day

This photograph, taken in May 1962, shows a row of five D-Type Jaguars, surrounded by motoring press and journalists alike, possibly to celebrate the team's five consecutive Le Mans Grand Prix victories. The 'D' was replaced by the new E-Type model, although Jaguar itself had withdrawn from motor sport the decade before.







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NEW Borg Warner Model 8 Automatic Transmission or NEW four speed all-synchromesh Gear Box, NEW Marles 'Varamatic' Bendix Power Steering (exclusive to Jaguar), NEW effortless braking with separate fluid system for front and rear, NEW cooling system, NEW Selective Car Temperature Control, Alternator for higher charge at lower engine r.p.m. and pre-engaged starter. All these new features bring increased performance, safety and comfort to "a special kind of motoring which no other car in the world can offer."

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Powerful new Jaguar

Issued in late 1964 was this advert for the just-launched 4.2-litre version of the Jaguar MkX, a model hailed for its 'new advanced design XK engine' as well as its 'new automatic transmission or new all-synchromesh gearbox'. The advert went on to boast that 'the new model retains all the luxury of spacious seating for five', but obviously benefited from the bigger version of the 'twin overhead camshaft advanced

design of race-proved Jaguar engine, five times winner of Le Mans, which gives increased acceleration and flexibility'.

The advert also explained about the latest MkX's new-design power-assisted steering and improved heating and ventilation system, helping to bring 'increased performance, safety and comfort to a special kind of motoring which no other car in the world can offer'.

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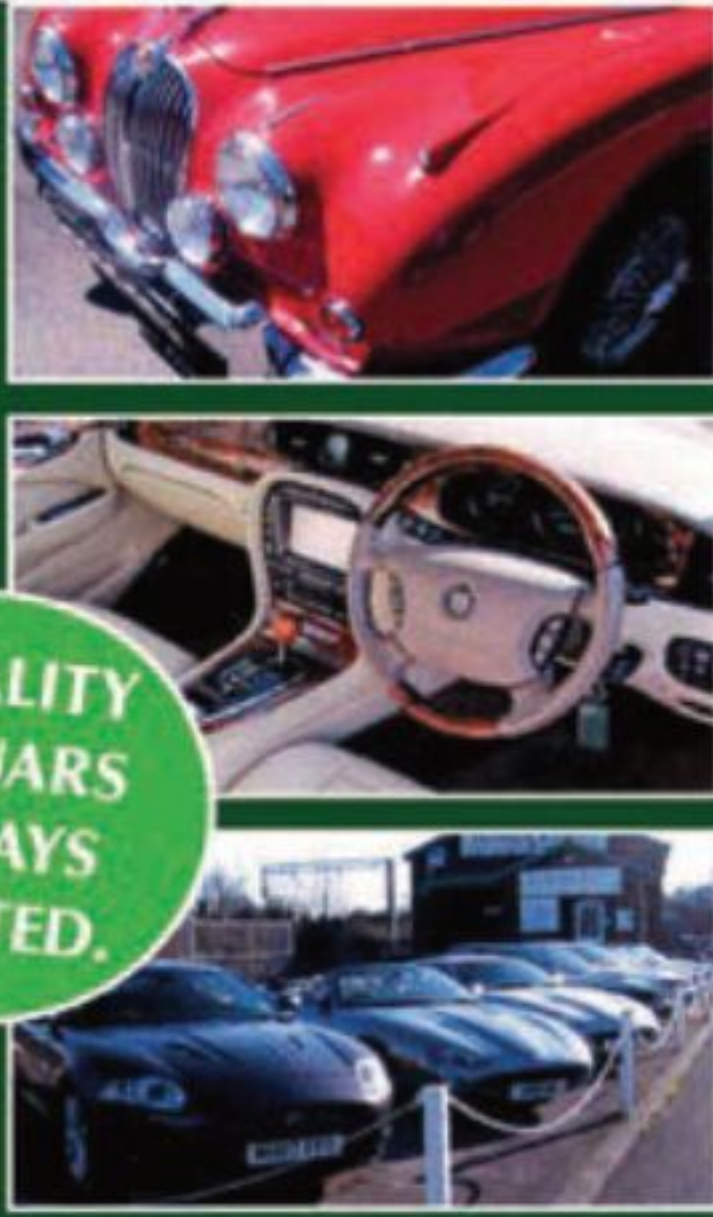
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Worth a look?

The launch of the new Jaguar MkX in 1961 saw this advertisement from Smith Motor Accessories appearing in motoring magazines of the time: 'All the dashboard instruments in the new Jaguar Mark X are made by Smiths,' boasted the ad. The main benefit was that 'The accurate information they provide makes for safe driving'. That's why, insisted Smiths, 'They are worth looking at'.

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Change to KONI

Back in the early 1960s, this advert was urging motorists to 'change to KONI shock absorbers', promising that they would benefit from 'better roadholding, faster cornering, more positive steering and a guaranteed life of 20,000 miles'. KONI shock absorbers were 'adjustable for damping effect, wear and comfort', with the advert boasting that they were 'especially suitable for Jaguars and Minis'. Particularly reassuring, however, was the fact that 'Ferrari and Porsche fit KONI's as standard equipment and their roadholding is legendary'.



This press shot from the early 60s, shows an E-Type 4.2 Fixed Head Coupe. Look at that poise, perfect.



High fashion

Model Jackie Coote sits on the bonnet of an E-Type wearing a gabardine jacket from fashion designer Daniel Hechter, as part of his autumn-winter collection, circa 1968.

PRESS AND PERIOD ADVERTS

Driving passions

The E-Type, a thing beauty itself, was now finding its way onto films sets and photo shoots all over the world. This shot, circa 1968, has the model stepping out of a convertible example, wearing a leather jacket, a minidress and laced cowhide boots – how very 60s!





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JAGUAR 3.8 ROADSTER

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£POA



JAGUAR XK 150 DROP HEAD COUPE, full refurbished chassis and running gear, minimal panel work required very complete
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Jaguar's new world-beater

To say that the new-for-1968 XJ6 was crucial to the future of Jaguar would be an understatement, this long-awaited newcomer effectively replacing several models and heralding a brave new world for the marque. It had to be a brilliant design in order to succeed – and happily it was.

This early brochure (from December '69) boasted about 'The luxury... the space... the safety... the performance,' before going on to describe the XJ6 as 'the most spacious and most luxurious medium sized saloon ever created by Jaguar'. But there was more to the XJ6 than sheer opulence: 'In the Jaguar XJ6 our engineers have produced what we believe to be the highest standards of safety yet achieved in a production car.'

The XJ6 and subsequent XJ12, of course, went on to be huge successes for Jaguar, despite the company's rocky existence under British Leyland ownership. And these days, the best of the 1968-on Series I models change hands for serious sums. It's just a shame that the luxury of the XJ6 wasn't reflected in this strangely undersize and understated brochure.

...the safety...the performance

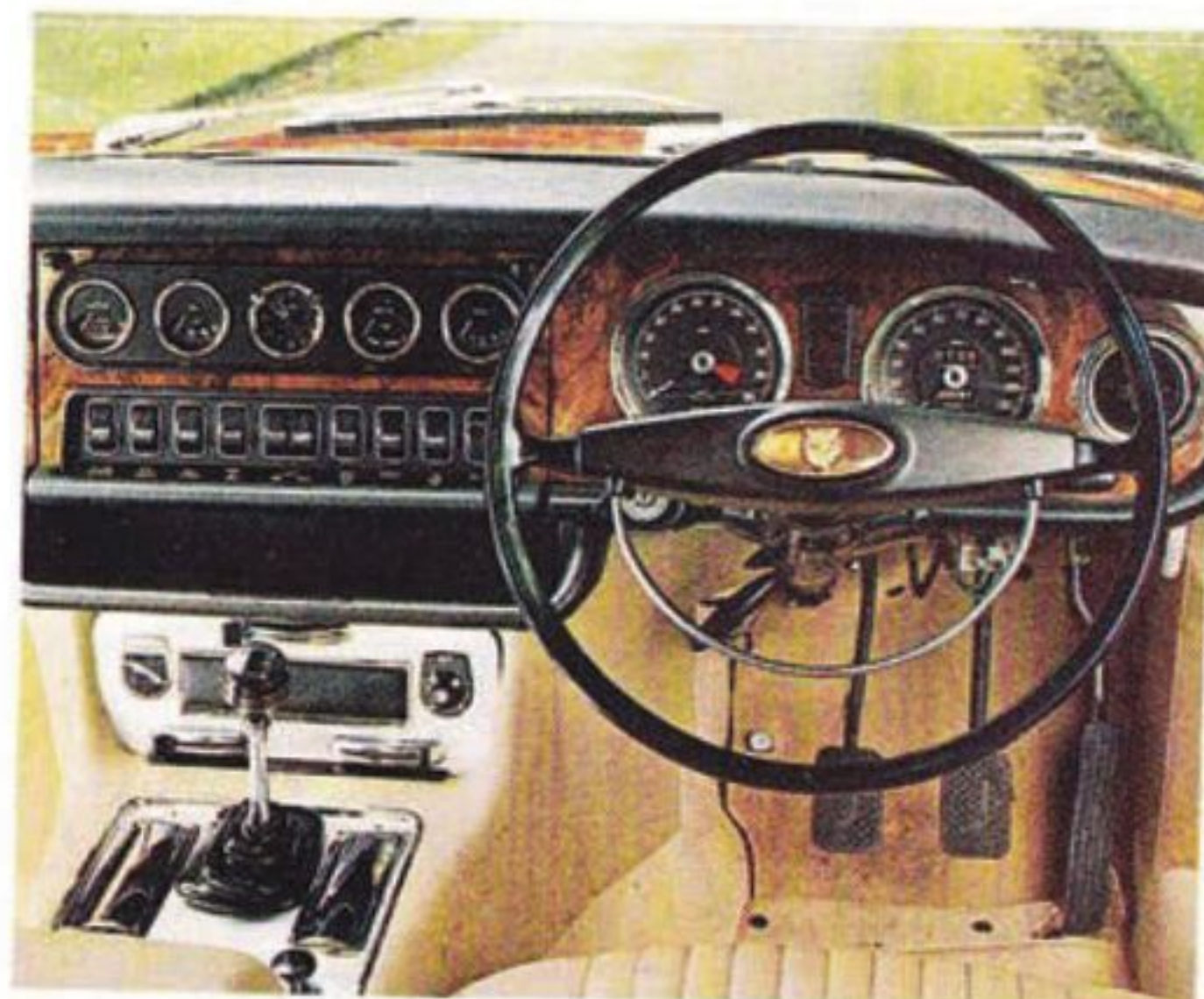
ing, tyres and fatigue-banishing comfort, all contribute to it. The car is built to be positively and precisely controlled throughout the wide speed range provided by its world famous twin-cam power units.

But more. Jaguar have not only engineered a car incorporating all the technical features which contribute to the ability to avoid an accident, but have also ensured that, in the event of an accident, its passengers are protected to the utmost.

In the XJ6 interior design – recessed knobs, handles and switches . . . soft sun visors . . . padded dash surround . . . shaped and padded front seats to protect rear passengers . . . burst-proof doorlocks . . . energy

absorbing and collapsible steering column. In the layout: the fuel tanks are located in separate compartments. And if the engine were forced back it would be deflected away from the passenger compartment and not driven into it. Above all, there is a basic safety concept to the construction. The front and rear sections are strong indeed, but they cannot match the passenger compartment. In a collision, the ends will collapse progressively, absorbing impact, thus protecting the centre section.

The XJ6 with its sophisticated engineering and comprehensive specification creates a new standard of high performance motoring.



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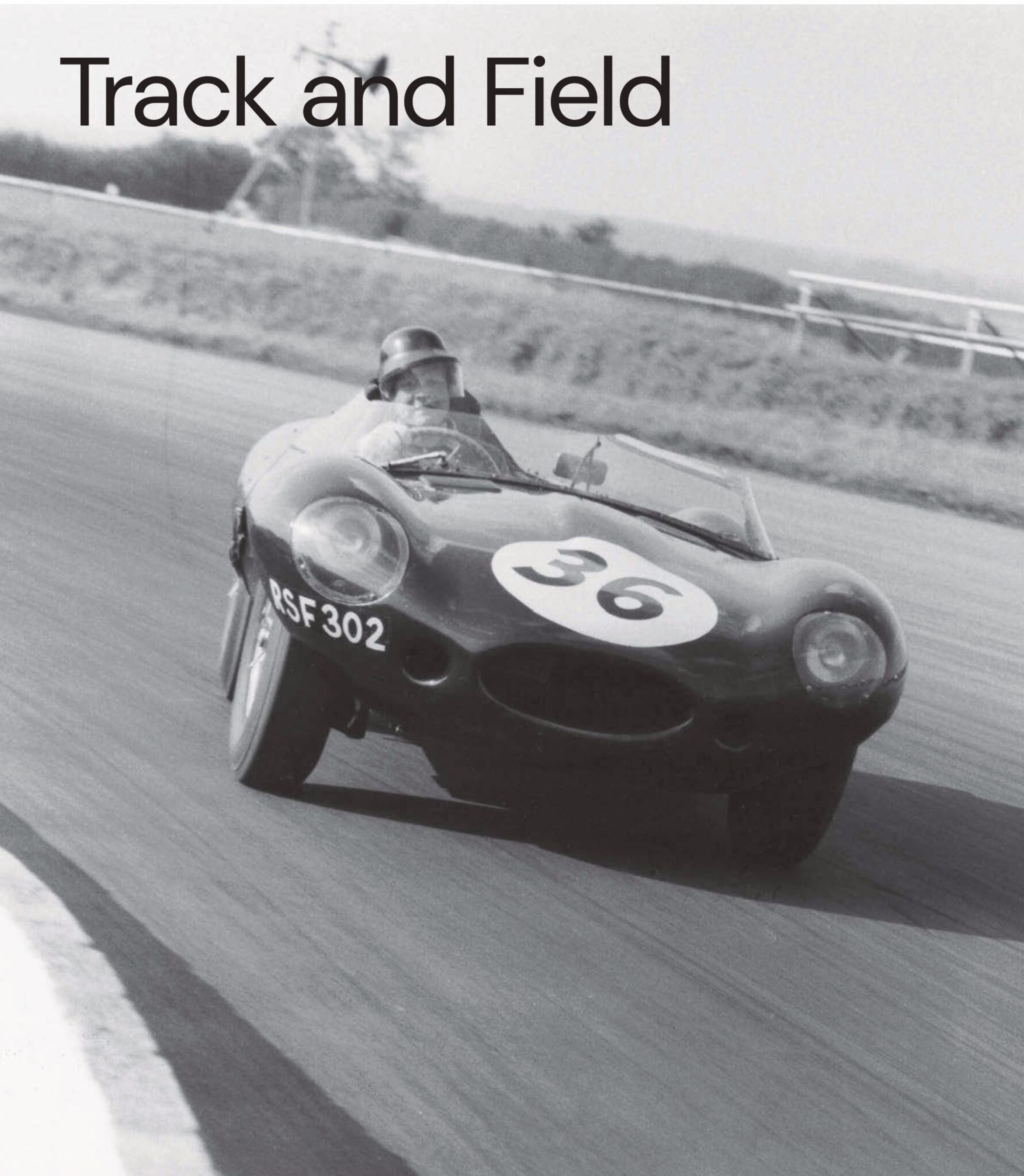
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Track and Field





Above: A Jaguar XK140 leads a Lotus Elite at Brands Hatch, 1960.

Below: This XK150 is taking part in the 1960 Tulip Rally, Holland, driven by E.Whatton / J.Whatton.

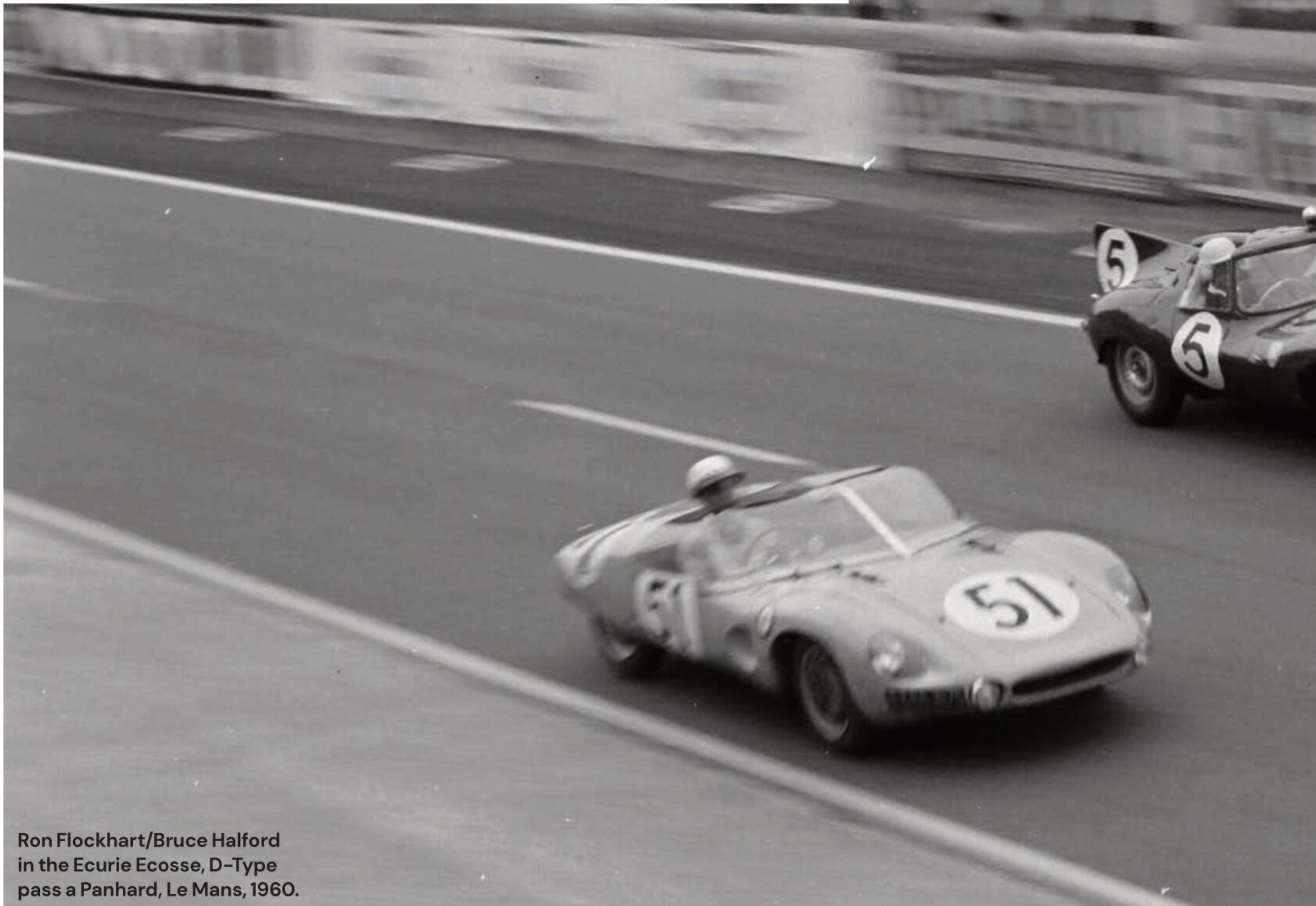


Although the D-Type's Le Mans victories were the decade before, this example is still being put through its paces by Mike Salmon at Silverstone, 1961.

MOTORSPORT



Ron Flockhart/Bruce Halford and their Jaguar D-Type, taking part in the 1960 Le Mans GP. Unfortunately, they did not finish.



Ron Flockhart/Bruce Halford in the Ecurie Ecosse, D-Type pass a Panhard, Le Mans, 1960.

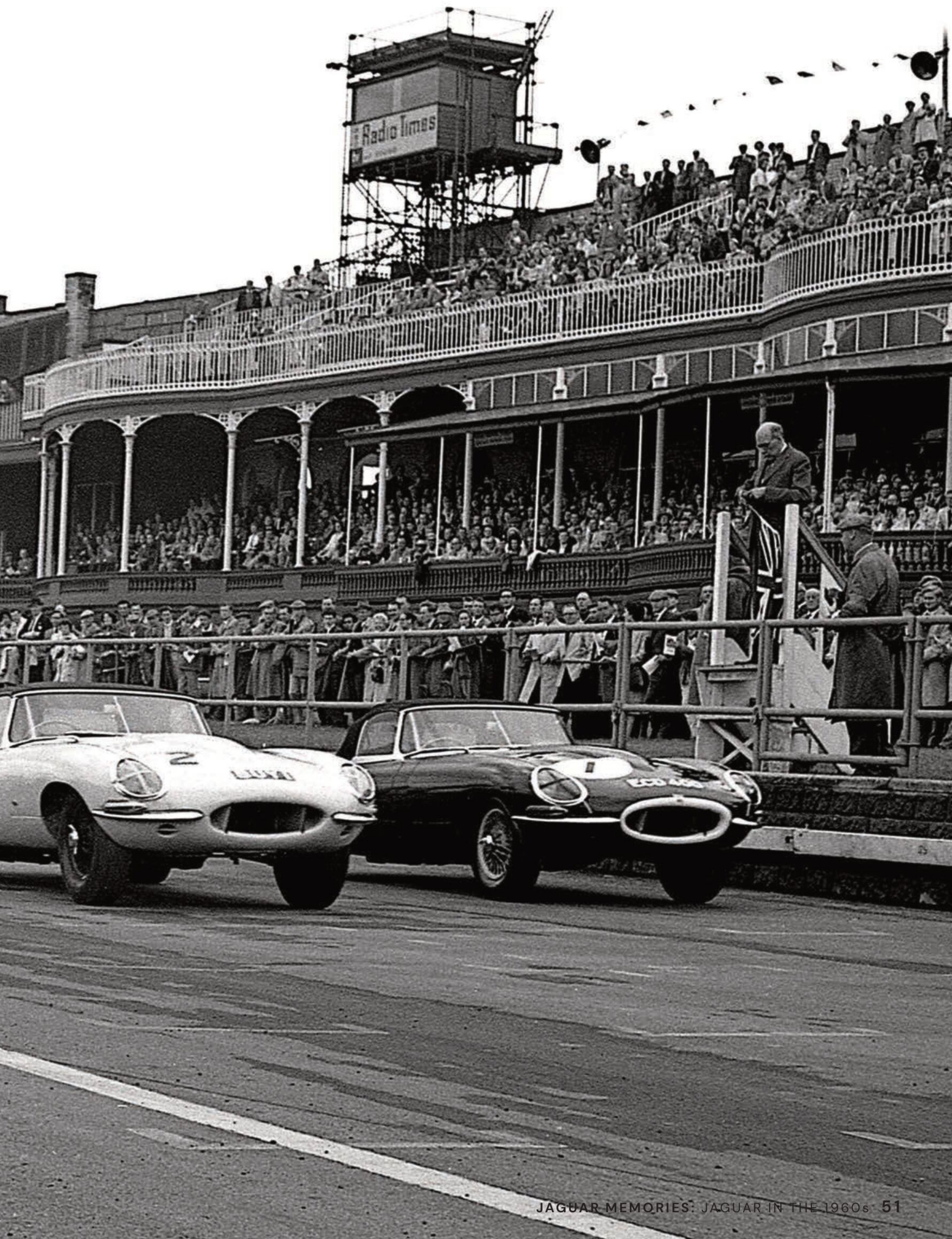


Le Mans, 1962, and Peter Lumsden/Peter Sargent and their E-Type, finished in fifth position.

MOTORSPORT

Go go go! Two E-Types lead the pack off the line, in the 1961 Aintree GP. An Aston Martin DB4GT Zagato is seen to the right smoking the rear tyres.

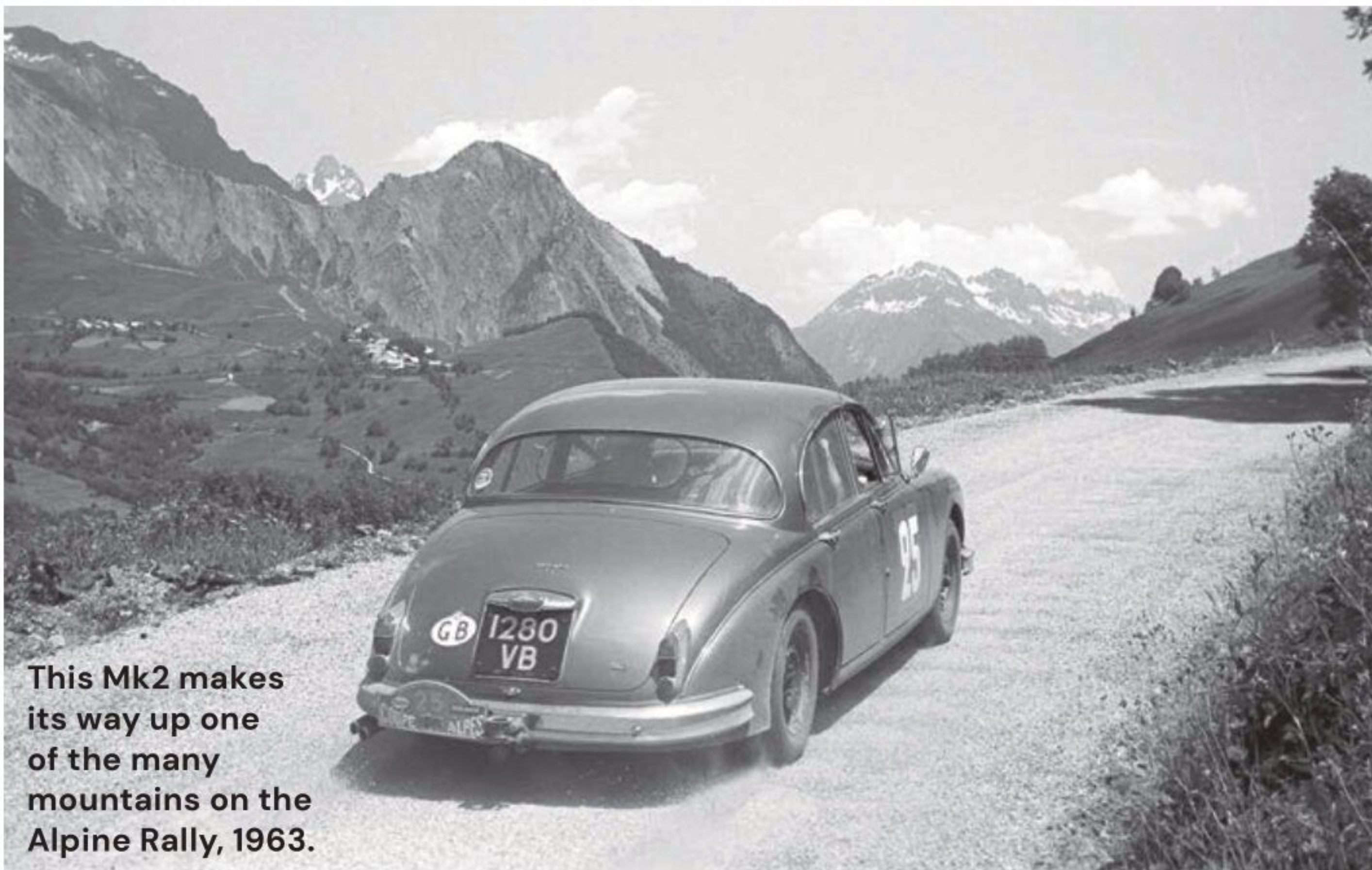




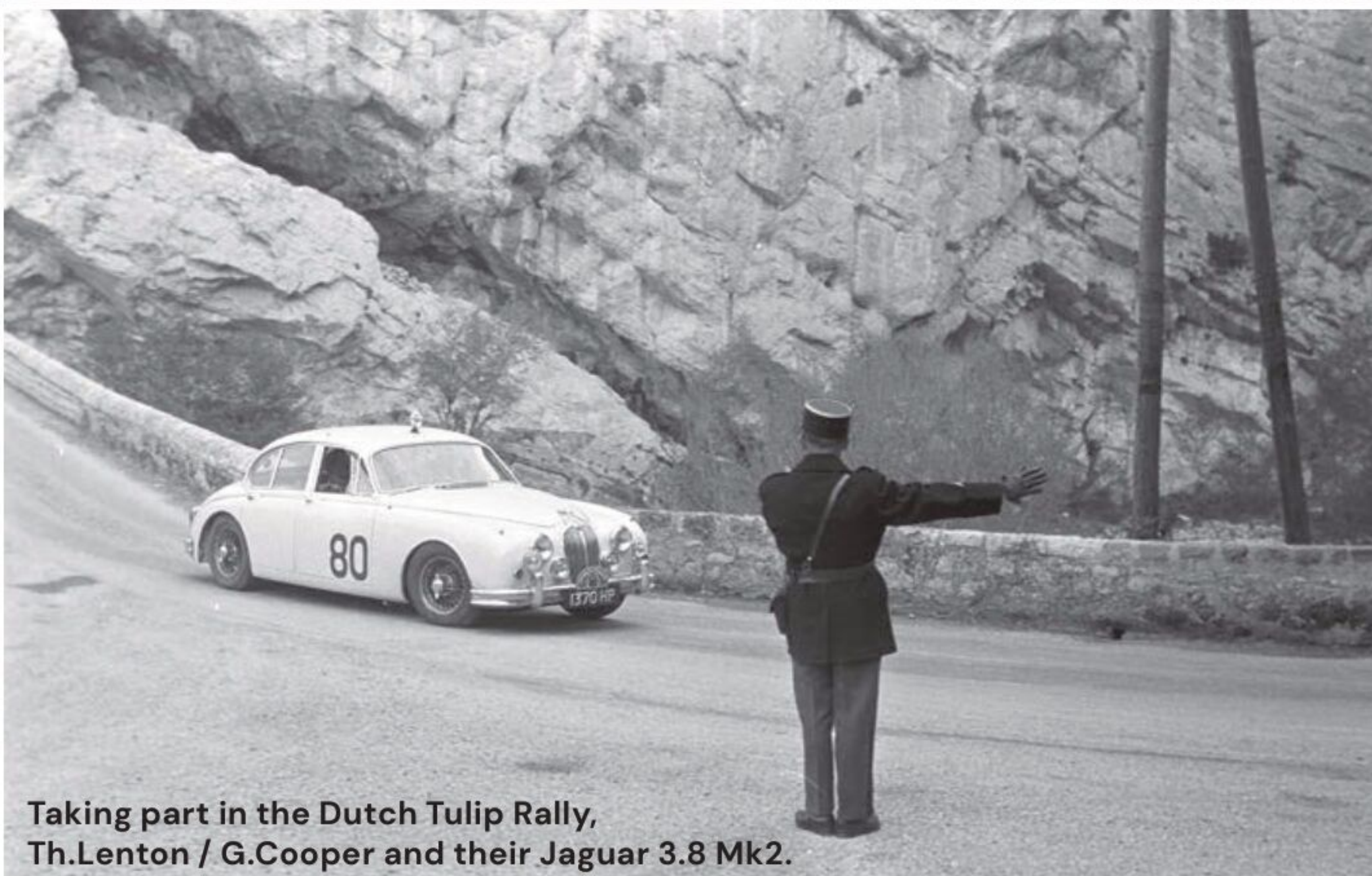
MOTORSPORT



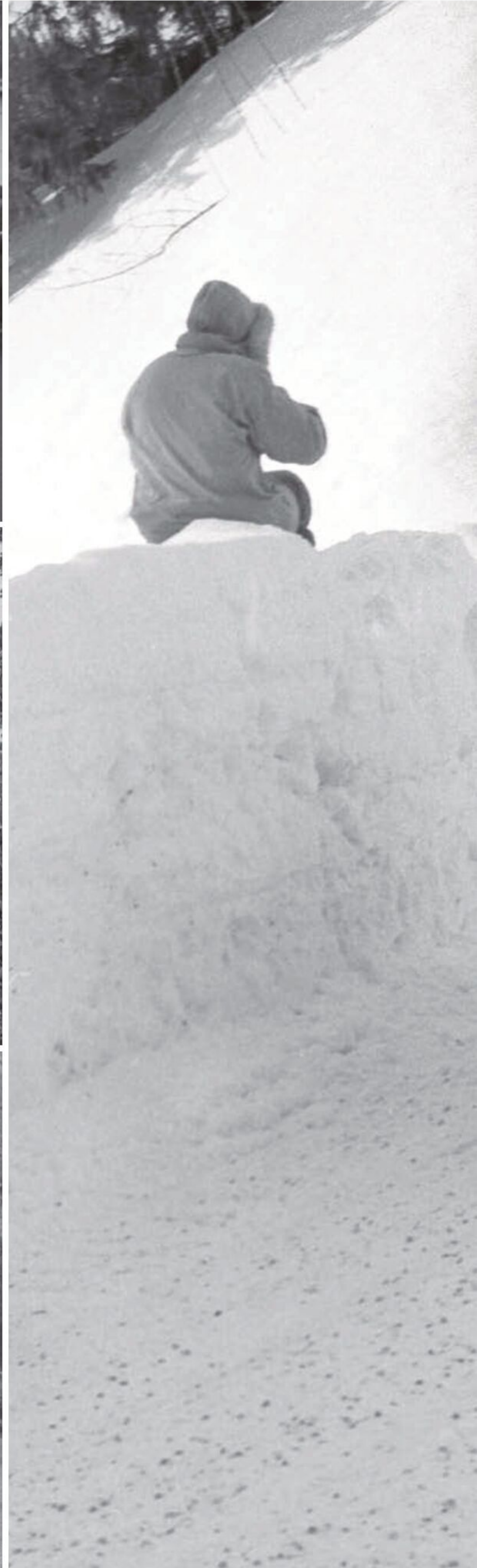
Coming down a crowd-packed London Street, a muddied Riley leads an equally dirty Mk2, as part of the Monte Carlo Rally.



This Mk2 makes its way up one of the many mountains on the Alpine Rally, 1963.



Taking part in the Dutch Tulip Rally, Th.Lenton / G.Cooper and their Jaguar 3.8 Mk2.





Car 102, being driven by a casually dressed Eric Brinkman/Desmond Silverthorne, on the 1961 Monte Carlo Rally.

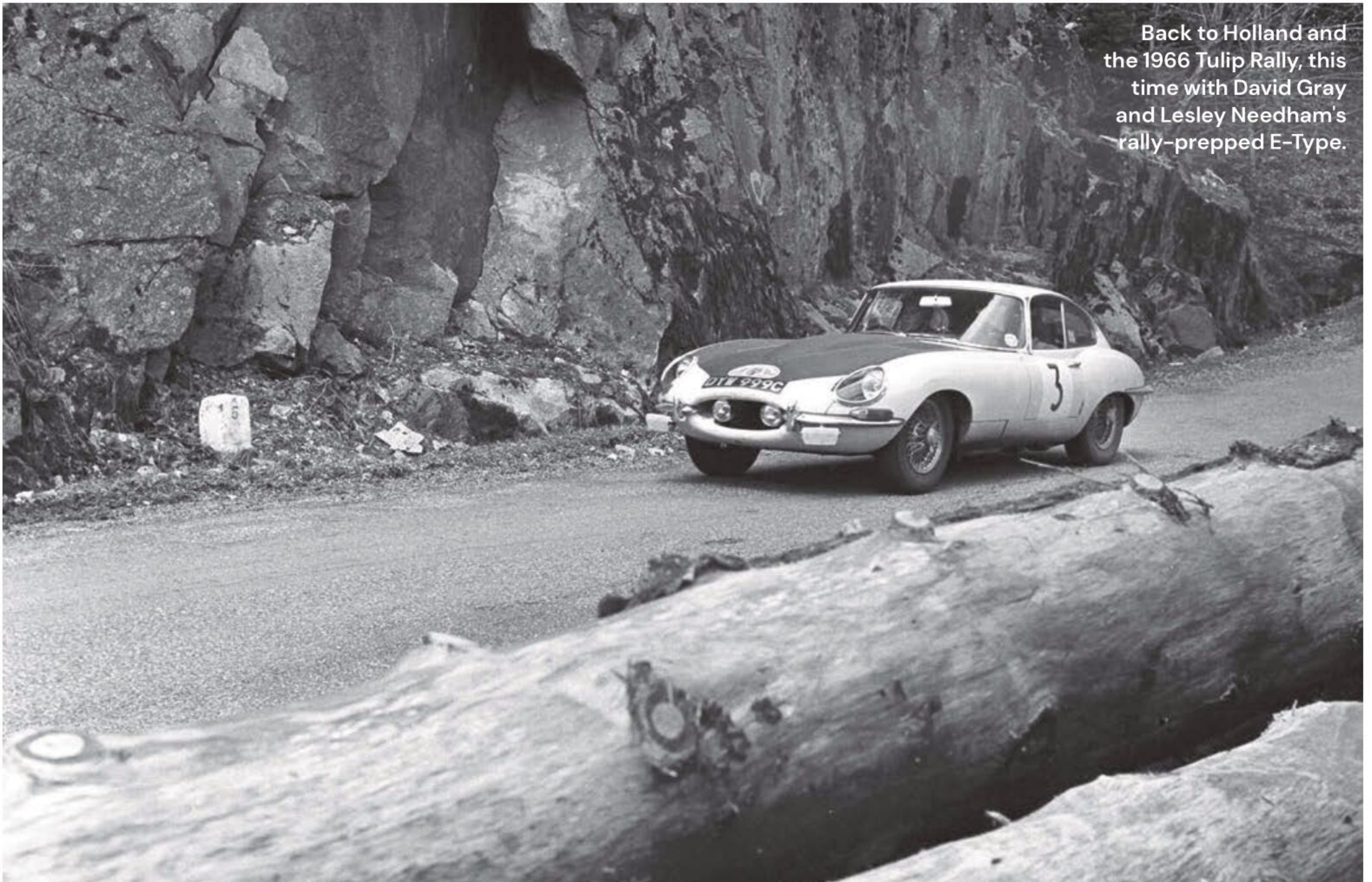




The Jaguar E-Types of Augie Pabst / Walt Hansgen (#14), Bob Grossman / Briggs Cunningham (#15), and Paul Richards / Roy Salvadori (#16), outside their garage prior to the start of the Le Mans 24 Hours, 1963.



Raymond and Michael Merrick campaigning their Jaguar E-Type, in the 1962 ERC Championship. This shot was taken while on the Monte Carlo Rally.



Back to Holland and the 1966 Tulip Rally, this time with David Gray and Lesley Needham's rally-prepped E-Type.

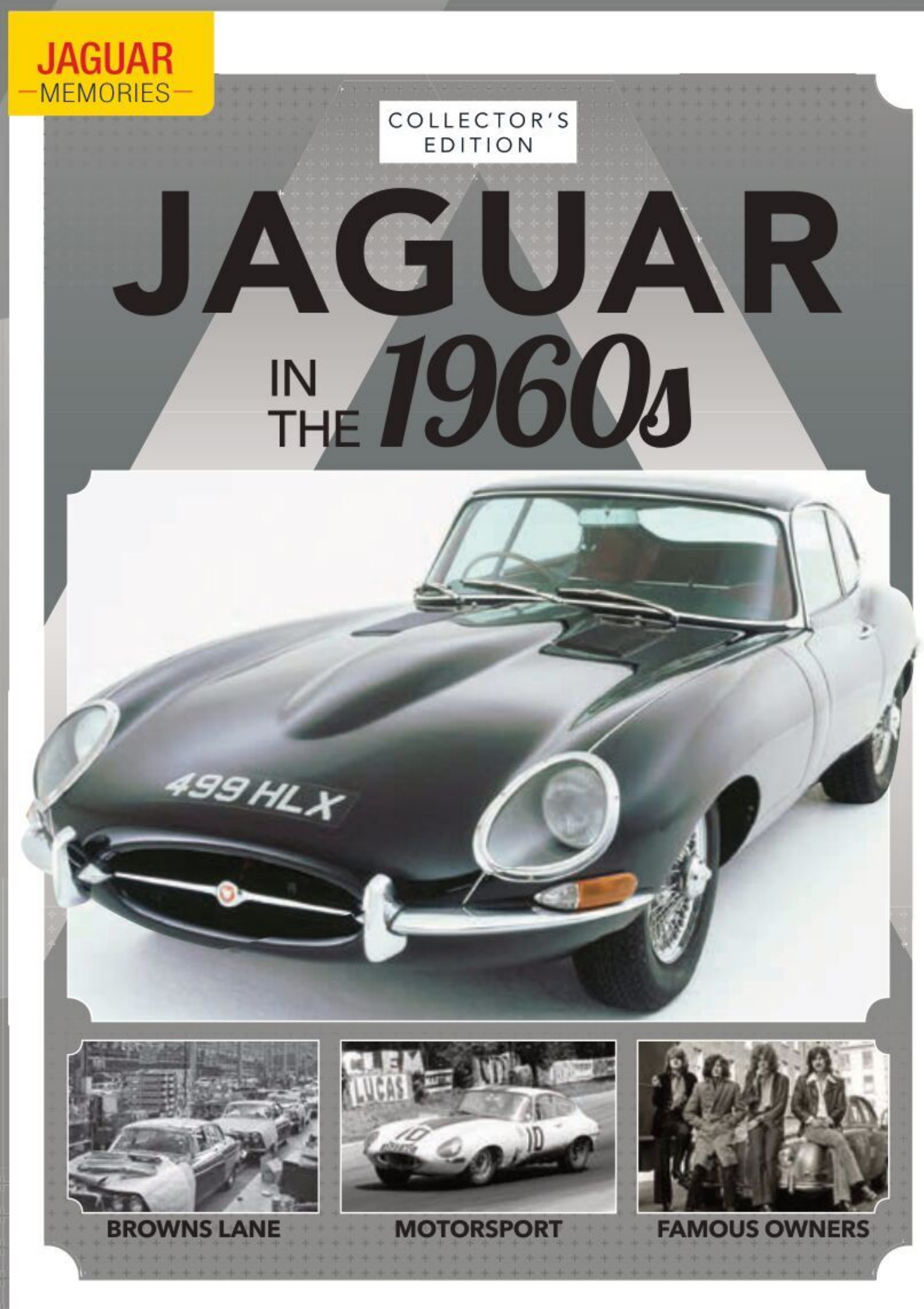
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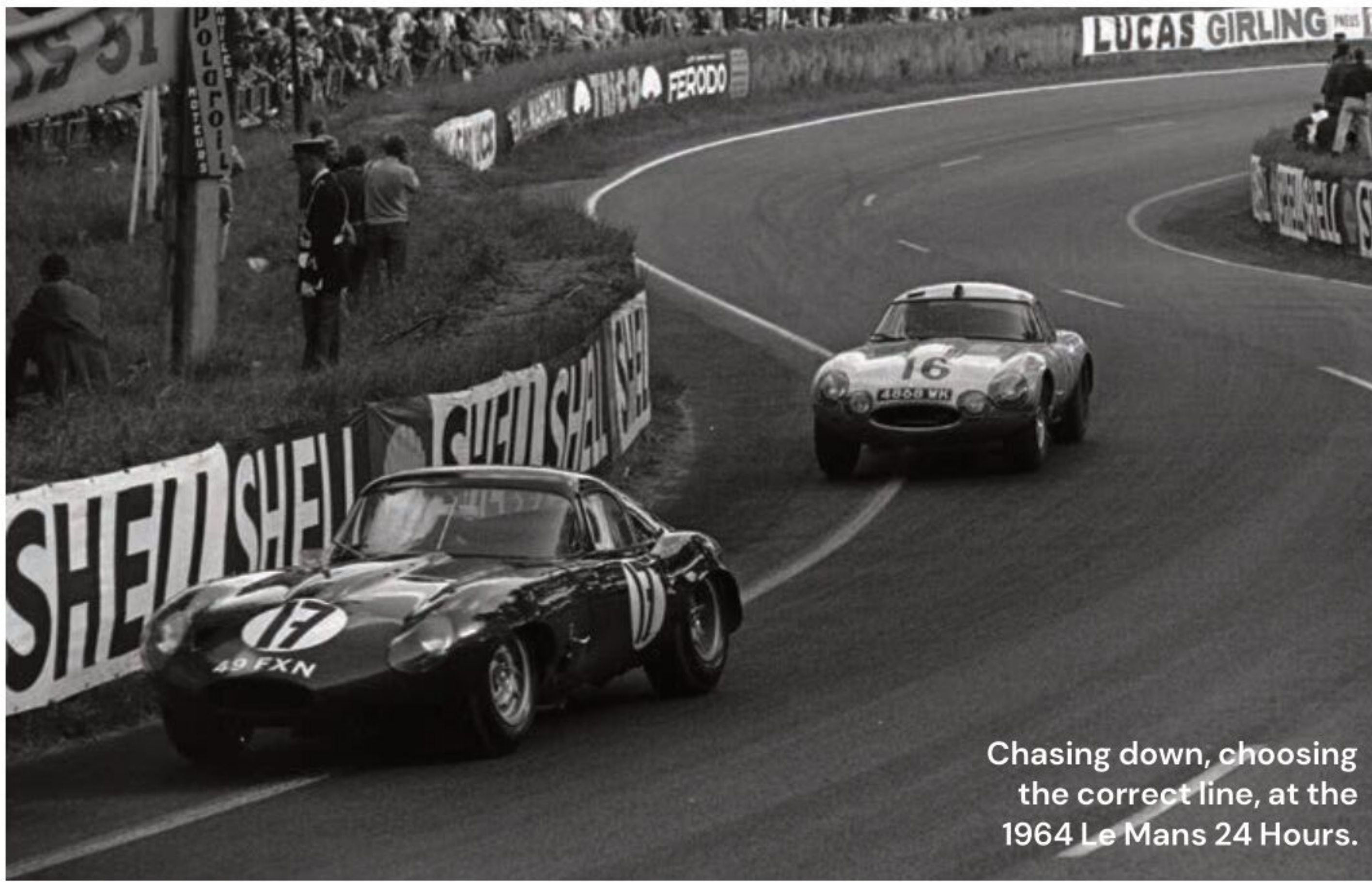
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MOTORSPORT



Chasing down, choosing the correct line, at the 1964 Le Mans 24 Hours.



Briggs Cunningham / Bob Grossman, during a pitstop.



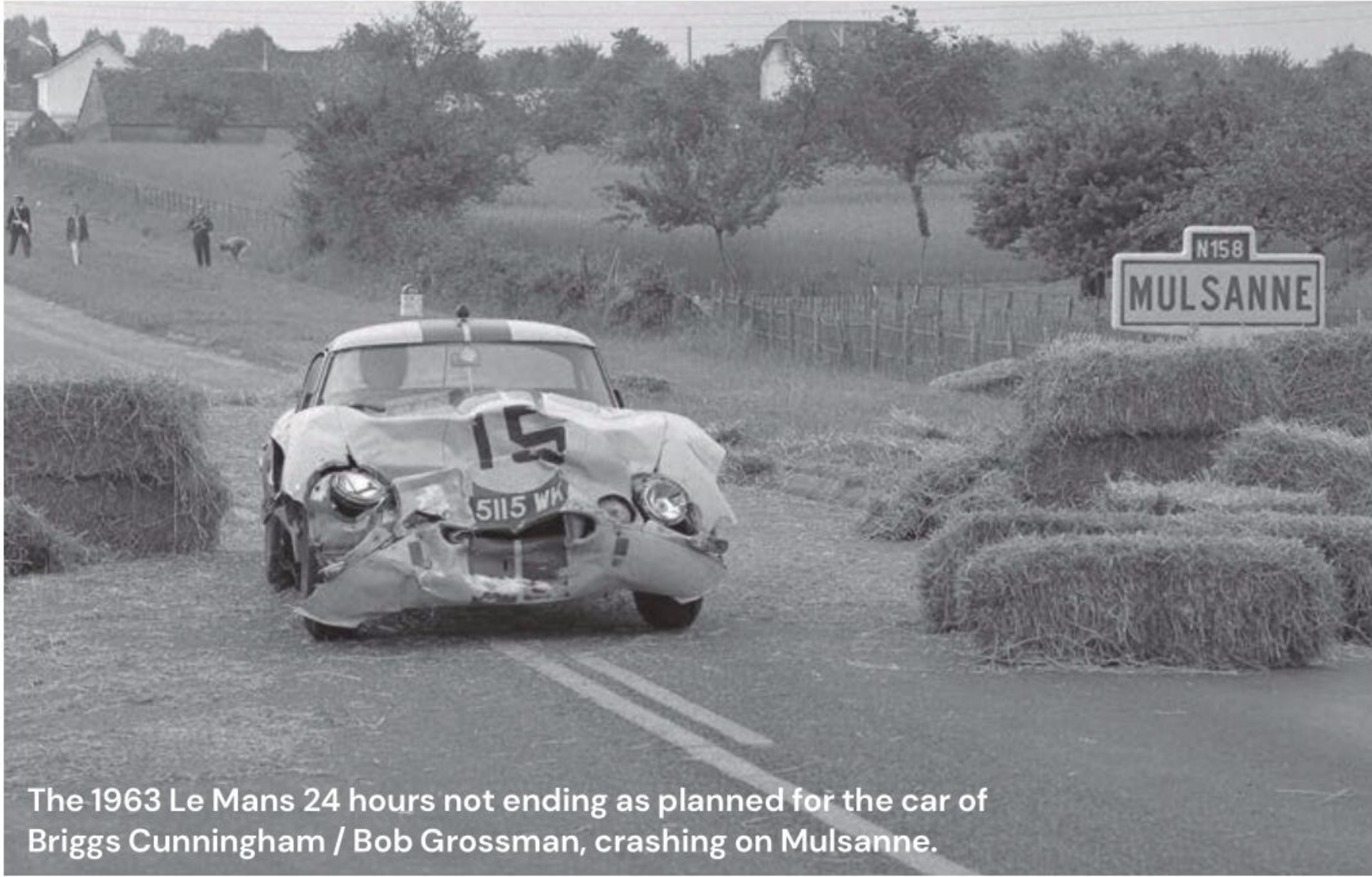
The E-Type Lightweight, of Peter Lumsden / Peter Sargent, makes a pitstop at the 1962 Le Mans 24 Hours



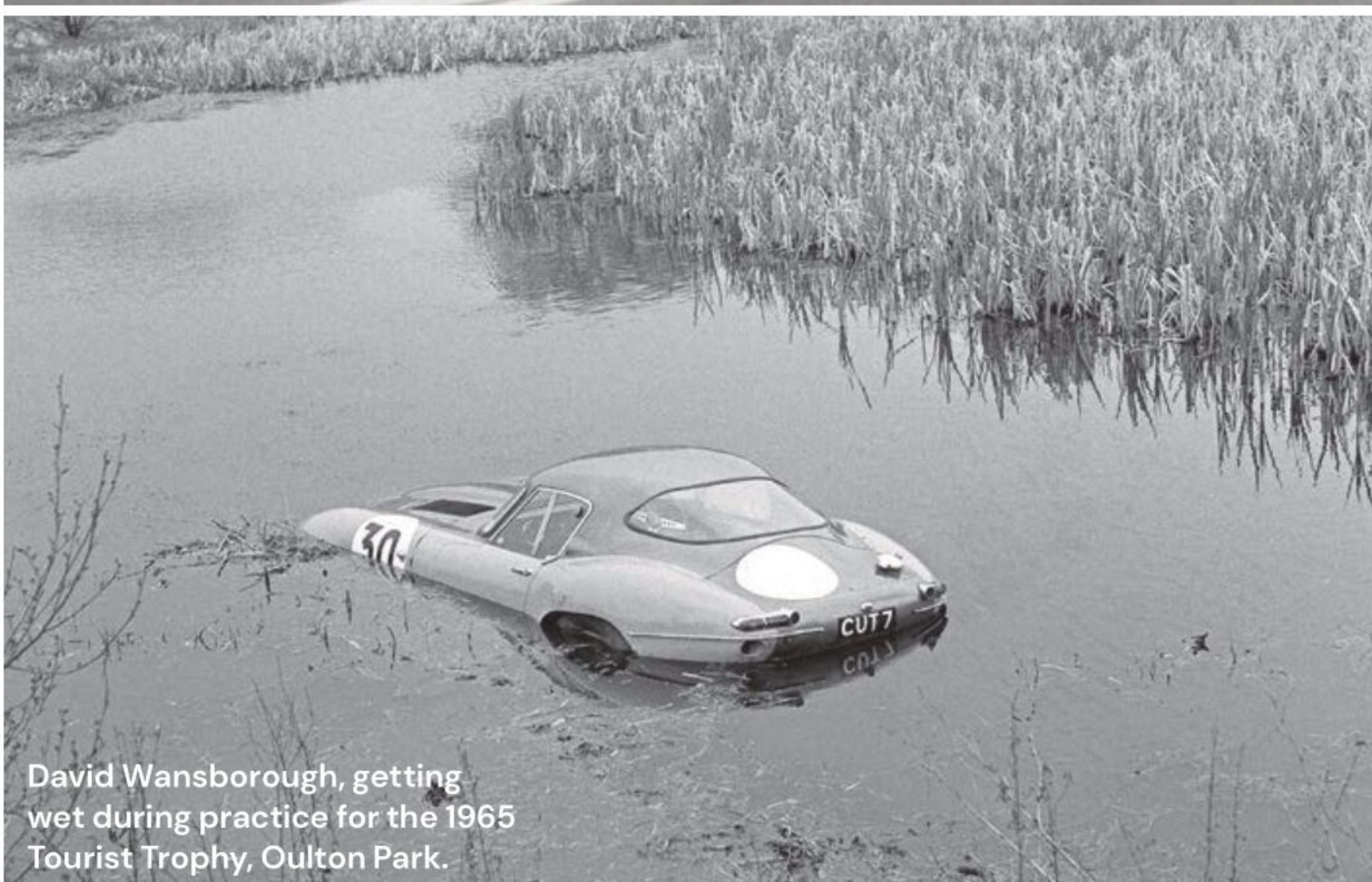
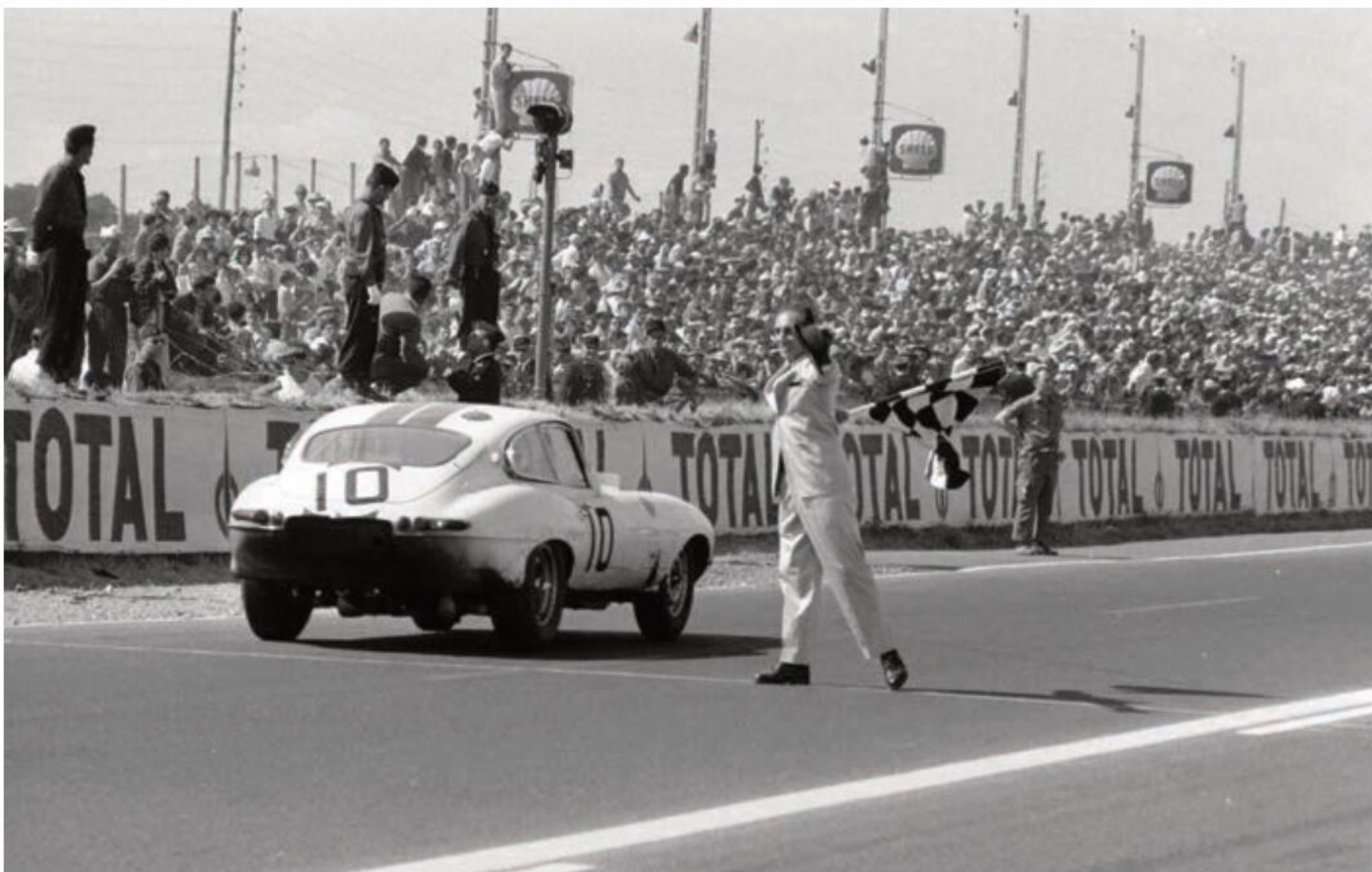


The Lightweight E-Type of Peter Lindner and Peter Noecker leaves the pits during the Le Mans 24 Hours, 1964. An engine problem late in the race meant they had to retire.

MOTORSPORT



The 1963 Le Mans 24 hours not ending as planned for the car of Briggs Cunningham / Bob Grossman, crashing on Mulsanne.

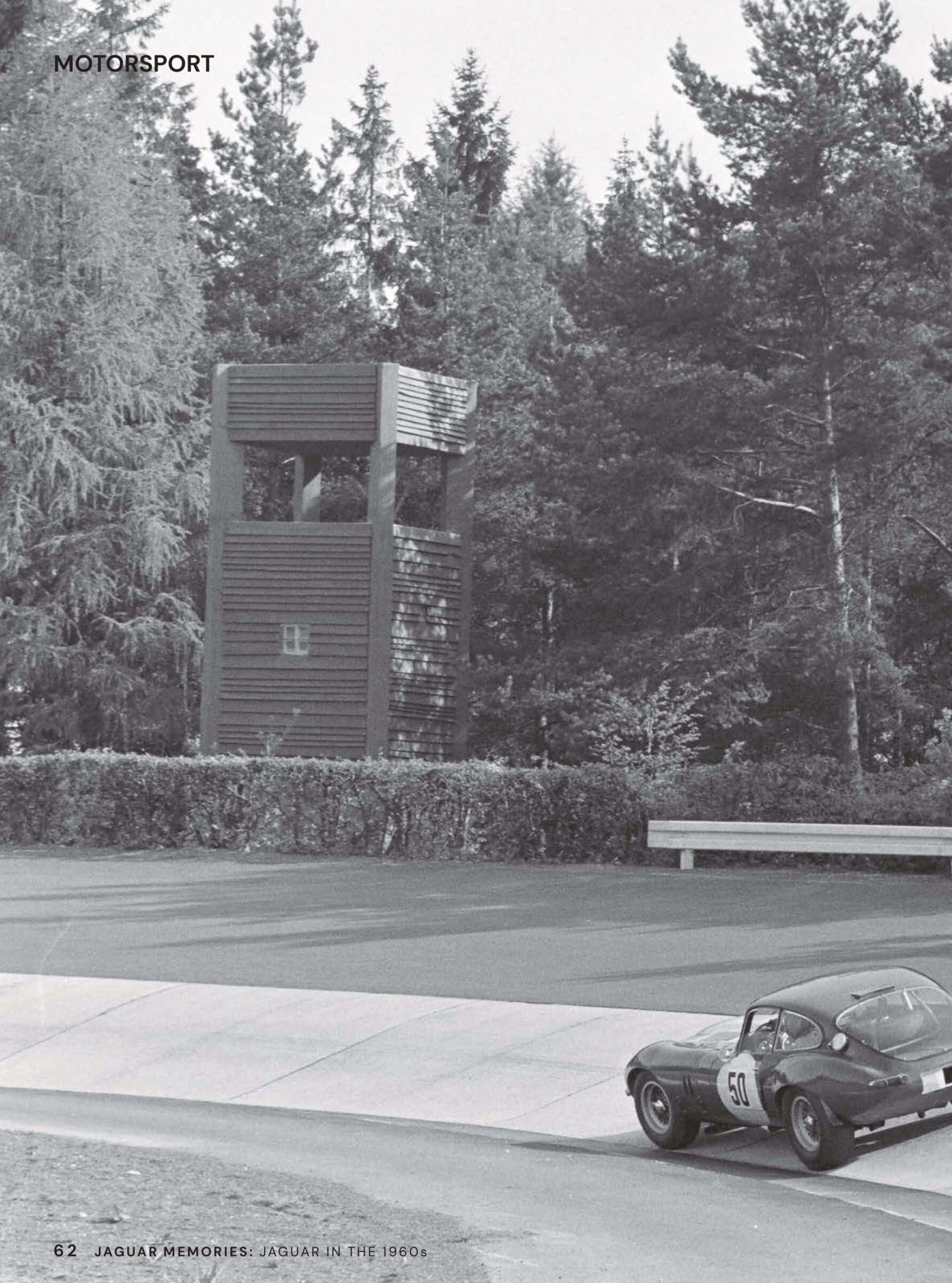


David Wansborough, getting wet during practice for the 1965 Tourist Trophy, Oulton Park.



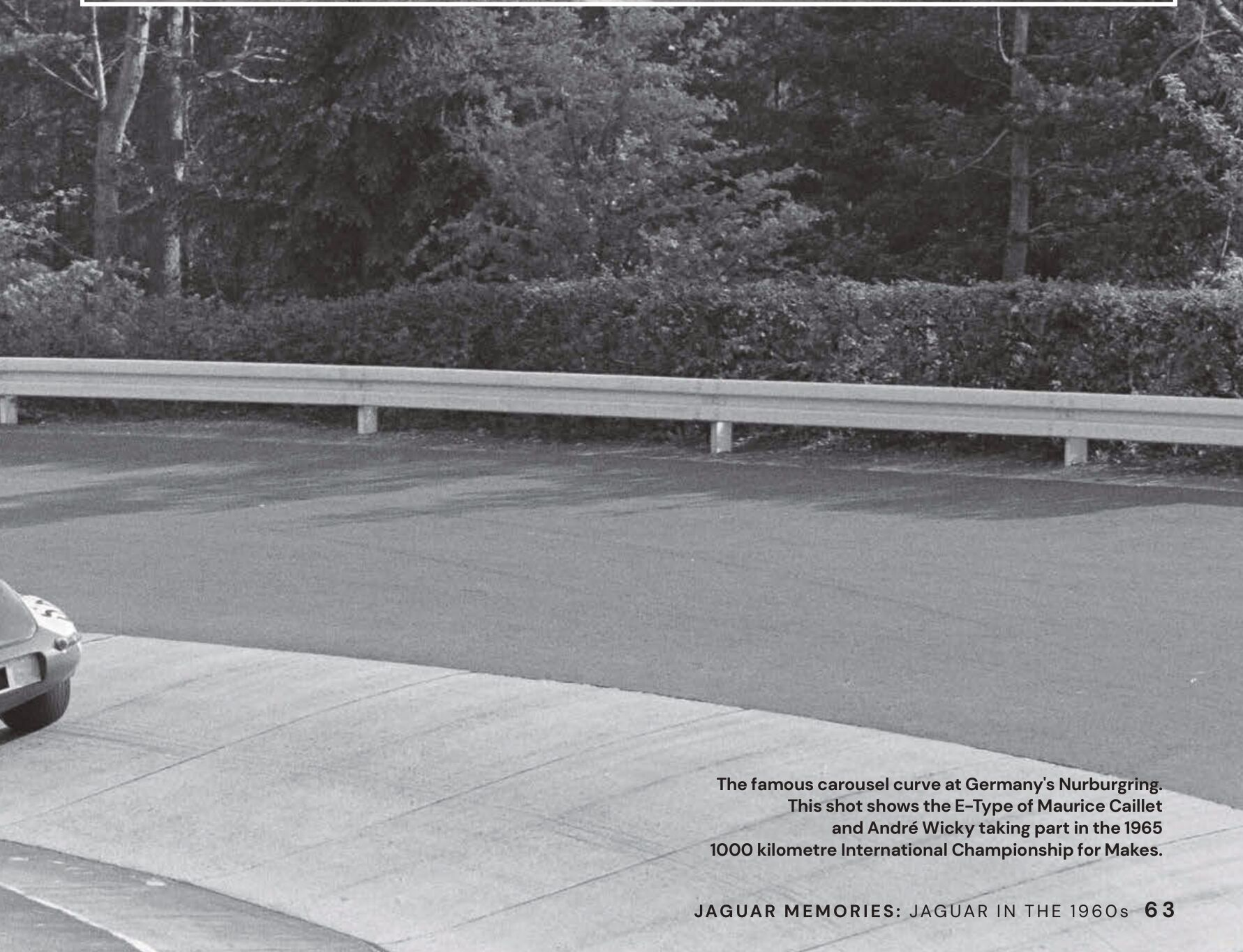


Main and centre left: 1962, Le Mans and the E-Type of Briggs Cunningham / Roy Salvadori. The chequered flag waived them over the line, fourth overall.





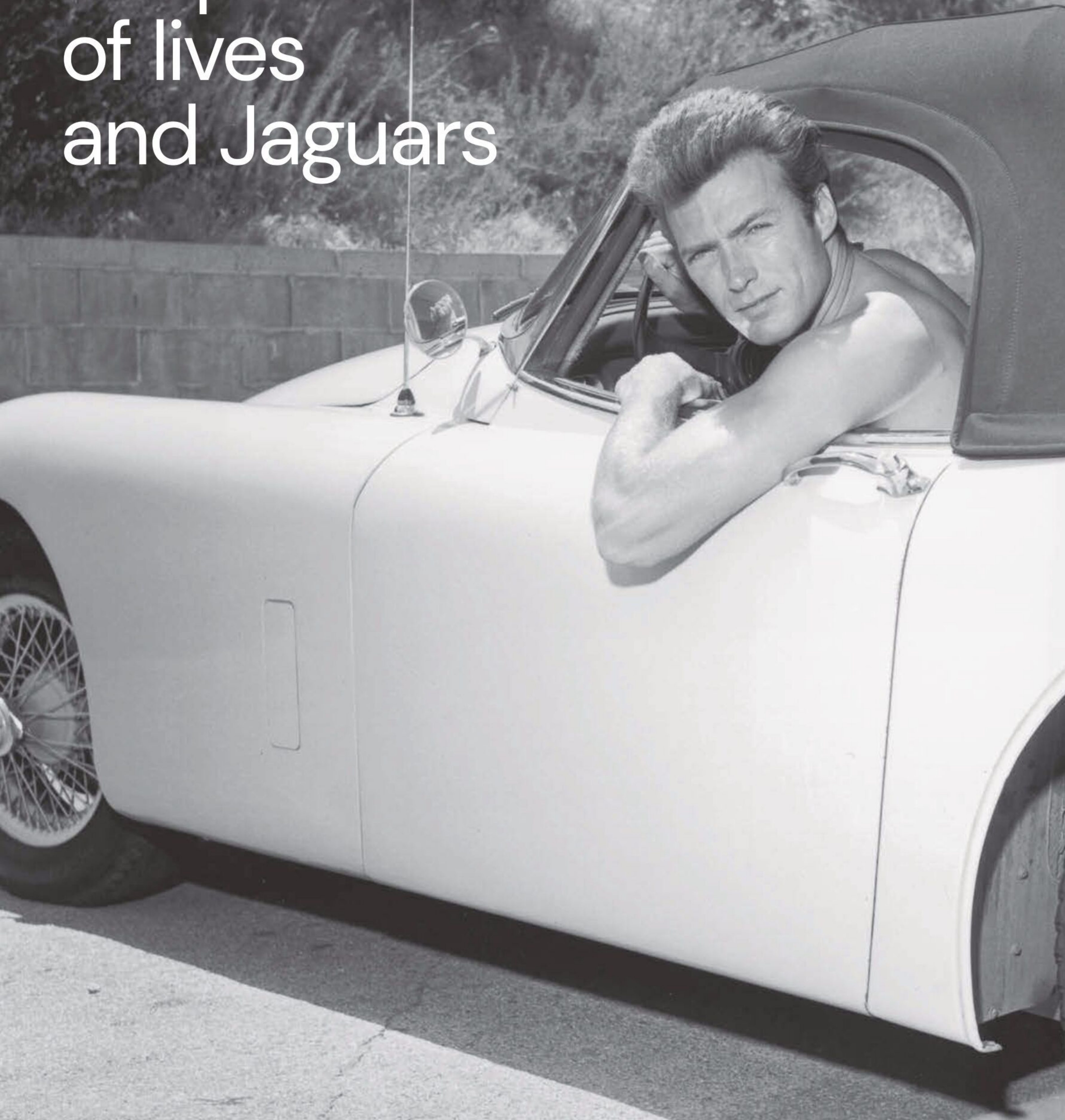
Taking the wider line in the E-Type allows the pacy Ferrari 250 GTO, to nip up the inside in 1962.



The famous carousel curve at Germany's Nurburgring. This shot shows the E-Type of Maurice Caillet and André Wicky taking part in the 1965 1000 kilometre International Championship for Makes.

DAY-TO-DAY

Snapshots of lives and Jaguars



Actor Clint Eastwood and his
Jaguar convertible, circa 1965.



In 1966 Sister Mary St Alphee from Exeter, won a brand new Jaguar MkX, worth £2,200, as the first prize in a soup company contest.



The E-Type struck all the right chords with the 1960s London youth.

DAY-TO-DAY

Scandal in British politics! Conservative politician John Profumo pictured driving his wife, actress Valerie Hobson, in his Mk2, London, 1963. Profumo resigned his cabinet position after defending allegations surrounding his conduct in the Profumo Affair scandal.

Below: The Jaguar XK150 owned by society osteopath Stephen Ward. Ward introduced Christine Keeler to John Profumo with their subsequent affair almost bringing down the government and seeing Ward in court.





Top: Pop star Marty Wilde shares a joke with a traffic warden outside the London theatre where he was starring in the musical 'Bye Bye Birdie', 1961.

Left: English actress Susan Hampshire is seen here taking part in a showbiz car rally. The rally went through Surrey and Buckinghamshire, ending at Pinewood Studios, circa 1963.

DAY-TO-DAY

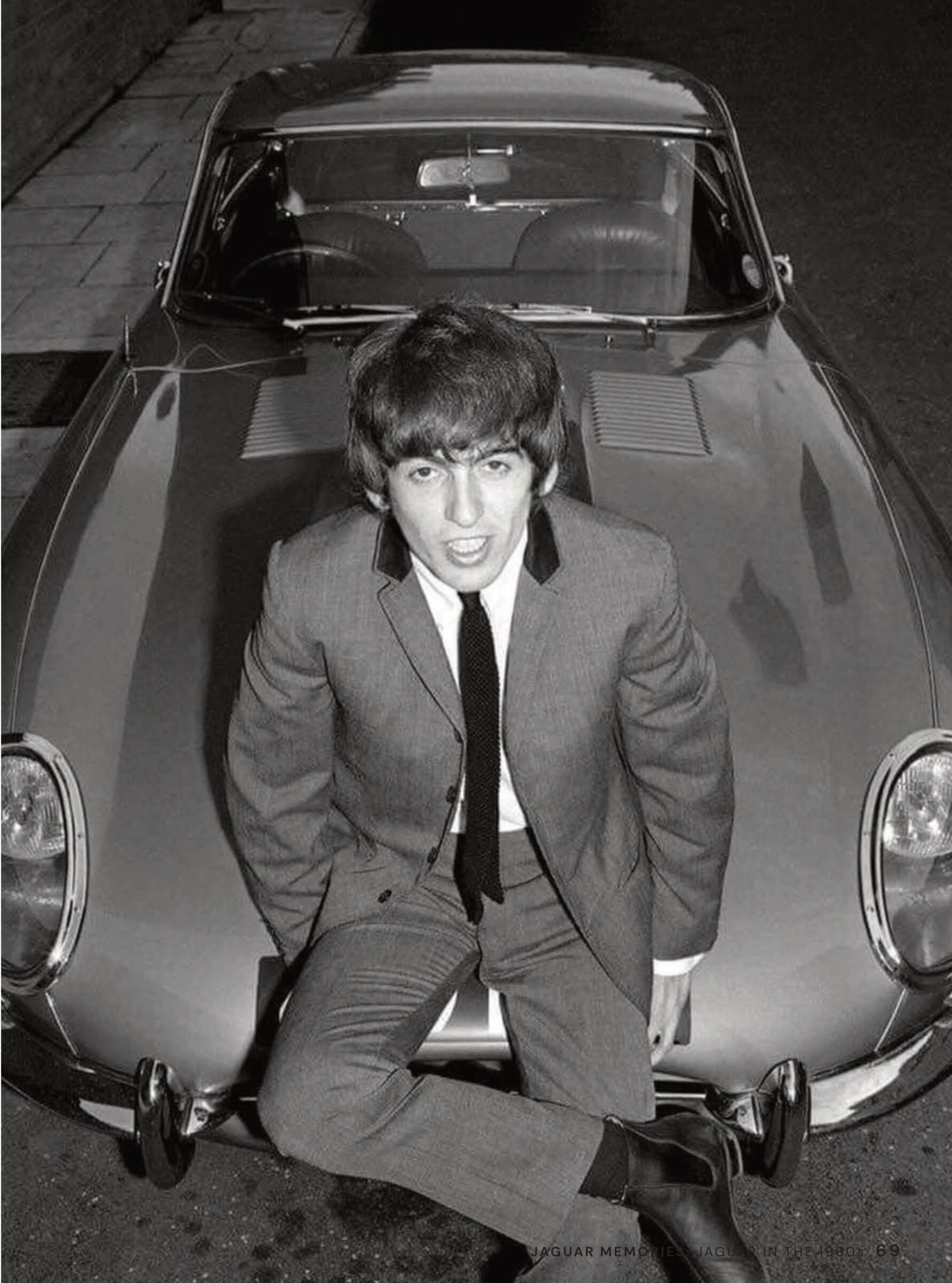


Top: John Lennon and Paul McCartney signing autographs for fans as they arrive at EMI studios, Abbey Road, for a rehearsal with The Beatles during the recording of *Revolver*, 1966.

Right: 1964 and police try to control fans in the streets of Liverpool before the premiere of The Beatles film *"A Hard Day's Night"*. Note the MkX in the background.

Opposite: Car fan and The Beatles guitarist George Harrison sits on the bonnet of his very own E-Type.





DAY-TO-DAY

English rock group
Led Zeppelin pose on
a Jaguar S-Type in
London, circa 1968.
Left to right: John
Paul Jones, Jimmy
Page, Robert Plant
and John Bonham.



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DAY-TO-DAY





Opposite: West Ham United captain Bobby Moore pictured standing beside his Mk2, 1965. We wonder if that smile grew any bigger a year later?

Top: In 1966 a golden E-Type was converted into a record booth in Samantha's Club, New Burlington Street, London. The seats were altered to make room for two record decks and two DJs.

Left: A group of actresses from the harem scene, on the set of the Carry On film 'Follow That Camel', July 1967.

DAY-TO-DAY



Top: Welsh pop star Tom Jones shows off his new S-Type to three fans in London, 1966.

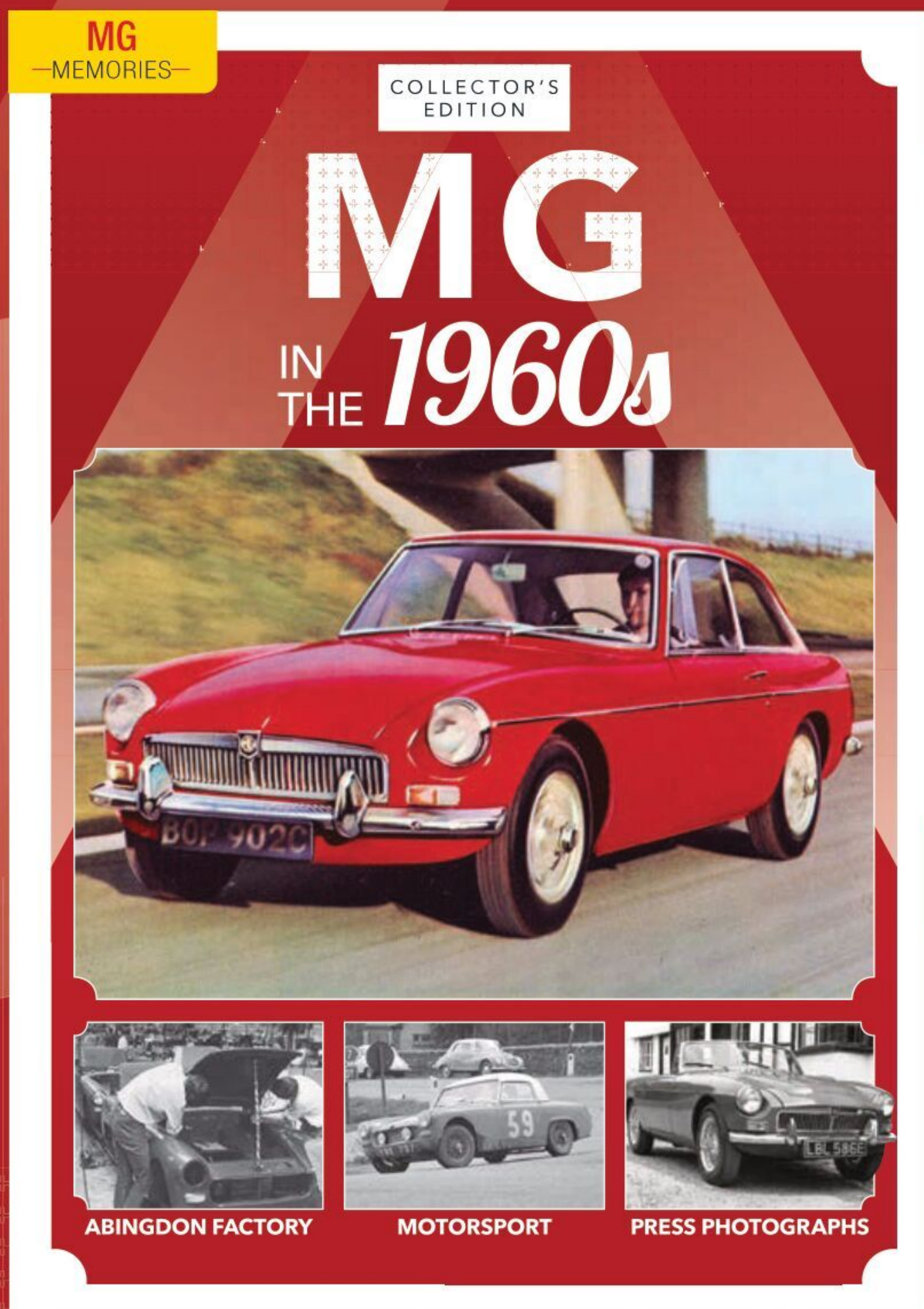
Right: Former Speaker of the House and MP, Betty Boothroyd is seen here canvassing for votes in the Nelson and Colne, Lancashire, area, 1968. Betty eventually became the MP for West Bromwich and West Bromwich West in the 1973 by-election.



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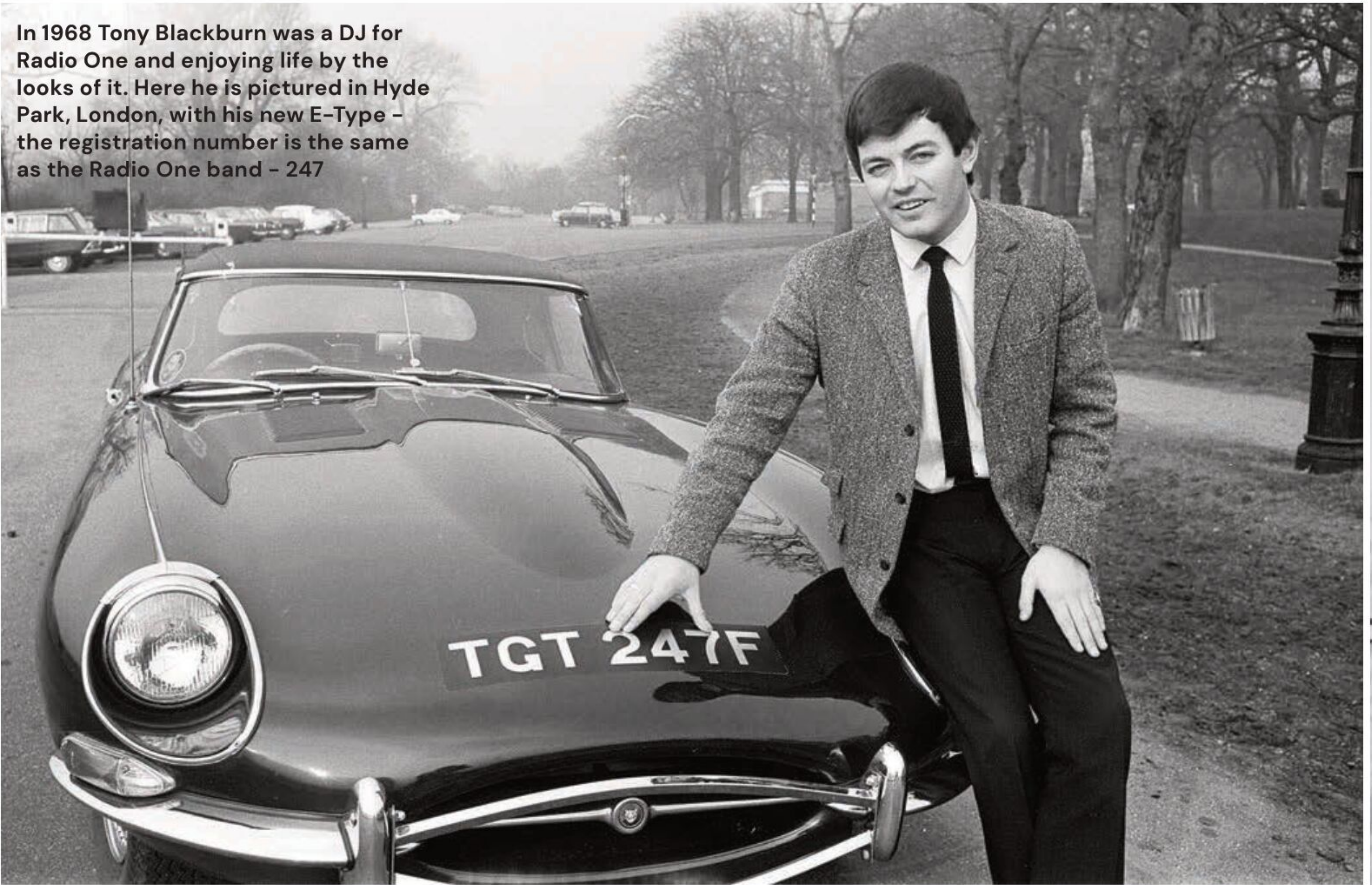
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DAY-TO-DAY

In 1968 Tony Blackburn was a DJ for Radio One and enjoying life by the looks of it. Here he is pictured in Hyde Park, London, with his new E-Type - the registration number is the same as the Radio One band - 247



Dop
for every
kind
of hair



English model Pattie Boyd filming a commercial for Dop Pearlized Shampoo by L'Oreal, 1966. Here she exits a car wash in a Jaguar E-type roadster with the number plate 'Dop 4', next to the slogan 'Dop, for every kind of hair'.
Opposite: British actress Suzy Kendall sitting on a Jaguar E-type, 1969.



RESTORATION: LYONS' MkX



The double headlight treatment was first seen on the MkX.

Its master's choice

This 1961 MkX was originally used by Jaguar founder Sir William Lyons. Recently restored, we trace the history of this historically important saloon.

It is said that Sir William Lyons, Jaguar's founder and chairman, wasn't keen on the MkX saloon when it was launched at the 1961 Earls Court Motor Show in October. Despite being the most sophisticated saloon Jaguar had ever produced, featuring a monocoque chassis and the same independent rear suspension as the E-type, Lyons felt the car was too big, too wide and too bulky to be stylish. When asked later

if he thought the MkX had grown too large, he replied that it definitely had.

The MkX was aimed squarely at the American market and, measuring 5,100mm long and 1,940mm wide, was large compared to other British saloons of the time. Yet, despite his reservations, Lyons was still an early recipient of the car, using one for three years as his own personal transport. The car, chassis number 300044 BW, was built on December



The car's original RW registration number shows that it hails from Coventry.



15, 1961, making it a very early example of the big saloon. It was registered 7868 RW (a Coventry number) on January 17, 1962, and was dispatched a couple of days afterwards.

Painted in Opalescent Dark Green and with an interior that was trimmed in beige leather, it was to Lyons' own specification. It makes a stunning combination. Although mainly standard, it did feature electric rear windows at the behest of Lyons; usually chauffeur driven, he liked to smoke in the back seat. There was also a vanity mirror in the glovebox, similar to those found in later XJs, at his stipulation.

Lyons used the car for three years, when it was sold via Imperial Motors, a Jaguar dealer in Cheltenham, on March 30, 1965. The next owner kept



The seized 3.8-litre engine was rebuilt by XJK, in Staffordshire.

the MkX for almost 50 years, until he died in 2012, when it was bought by its third owner. Just two years later, it changed hands again, being sold to current owner Ian Berg in 2014.

Ian is a collector of Jaguars with history. He has previously owned the Inspector Morse Mk2, Arthur Daley's XJ6 Series 3 and a former XJ-S press car. When he saw the MkX, he had to have it. "I like Jaguars," he explains, "and I like the fact that this one is unusual. You don't see many MkXs anyway, but they're big cars with presence. It must have made quite a statement in the Sixties – like you'd made it in life. The Beatles manager, Brian Epstein, had one. But it's also William Lyons' MkX, so it's a piece of motoring history and needed to be restored."

RESTORATION: LYONS' MkX

By the time it came into Ian's possession, the car was in a very poor state, and having been parked nose first in an open barn for several years the rear end was perished. When we ask Ian if it was a runner, he laughs and says, "It was like a Flintstone's car: you could put your feet through the floor and push." The boot floor, sills and front wings were all rotten, as was the rear chrome where it had been exposed to the elements. The interior had suffered too, but was complete and therefore salvageable.

Miles Classic in Huddersfield (www.milesclassic.co.uk) repaired the MkX's body, which included replacement parts for the floor, the inner and outer sills, plus the two front wings. The body was taken back to bare metal, which wasn't easy because the car had six layers of paint instead of the usual two, plus the top lacquer. Adds Ian, "You could see each of the layers as they took it back." It was obviously a special paint job for Sir William's car, and Ian reckons the thicker

covering played a role in its survival by protecting the metal. Miles Classic then resprayed the shell in the original Pearlescent Dark Green, while the bright work was either rechromed or replaced with new old stock.

Jaguar Classic (Jaguar's own specialist restorers, based at Browns Lane) had to refit the rear screen, which was not an easy job due to the screen's angle and the tight fit of the chrome surrounds. Classic's technicians also gave the car some last-minute checks, just a stone's throw from where the car was originally made.

Marque specialist XJK, in Staffordshire, carried out the mechanical work, taking the 3.8-litre straight-six engine to pieces and rebuilding it.

After 20 months of hard work, the MkX was finished in spring 2016. In the bright sunshine on the day of our shoot, it looks magnificent and, the Lyons' connection aside, is a perfect representation of this big

saloon. The closer you get to the car, the more the Opalescent Dark Green paint, an early Jaguar metallic colour, shimmers in the sun, while the chrome reflects light like the Queen's pudding spoon. The MkX's proportions are not as perfect as the XJ6's, but it is a handsome car with its classic four-headlight and big-grille treatment, plus appealing voluptuous curves. Its size gives the car a slightly menacing, brooding presence; little wonder the Kray twins owned one.

The interior is equally immaculate, the seats being retrimmed in beige leather, and the dash veneered and lacquered. When the car was launched in 1961, it was Jaguar's most luxurious big saloon ever, which accounts for the amount of leather and veneer.

Opening the rear door reveals the chrome switches for the electric windows in the door cards, probably the only MkX with this extra touch. As you look across the back seat,





Beautiful interior was retrimmed, reveneered and relacquered during its restoration.

you have to wonder what Sir William might have thought about while travelling in this car. Future models, maybe? Past racing glories, perhaps? The latest Coronation Street story line, who knows?

Whatever it was, he would have had plenty of space to spread out, as the rear bench is as wide as the current XJ's. Legroom is also good and, if he fancied a farthing's worth of chips on his way home from work, he had the benefit of picnic tables hanging from the two front seats.

Getting comfortable behind the big steering wheel you can check out the dash – a familiar line-up of Smiths white-on-black dials, plus rocker switches. Thanks to the unitary construction, the driver sits lower

down in the MkX than in its Mk IX predecessor, and the driving position feels very modern for a car that's more than five decades old.

The engine starts literally on the button, sounding strong and healthy as it catches. Pulling the steering wheel column-mounted gear selector down to drive, gently squeeze the throttle pedal and feel the car start to move. It has the same engine as the E-type Series 1, but with the MkX coming in at a hefty 4,171lb, compared to the sports car's 2,658lb, acceleration is slow. However, the XK engine is a responsive unit, so when asked for more power it reacts immediately and we start to roll along with a little more haste. But, like Britain leaving the EU, it never feels overly quick.

Which is good news, as even the slightest corner results in considerable bodyroll. The powered steering, while slow to react, is very light, so manoeuvring this leviathan is relatively easy; motoring is calm and sedate, like the Antiques Roadshow but on wheels. We progress gracefully, as the car's steady, supple suspension soaks up road imperfections with ease. It's not a car to be driven quickly, but rather slowly, as if every drive could be your last.

Ian won't put a figure on the cost of getting the car to its current concours condition, but whatever it took it was worth it to save this irreplaceable car. And, who knows, this thorough and sympathetic restoration might even have made Lyons a fan.

On days like these

The 12th open E-Type produced, 848 CRY, not only has period racing history, but also attracted fame for its role in *The Italian Job*, released 50 years ago. We take a trip through 848 CRY's fascinating past and get to drive this piece of cinematic history.

Worcestershire's Malvern Hills might be beautiful, but they're a long way from the Italian Alps, where this car became famous, or the British racetracks where it first made its mark. Yet, as you change down into second, then squeeze the throttle to feel the instant, smooth burst of acceleration, you can still sense the car's magic, the beating heart that makes it special. Because, even as early E-Types go, this one is especially important. Not only is it the 12th open two-seater produced, but its first few months saw this red convertible compete successfully at club level, followed by appearing in the classic 1969 film *The Italian Job*. It's one of the three fast cars that the protagonist, Charlie Croker, plans to use as getaway cars. It even survives a mauling by a giant bulldozer.

So, for the 50th anniversary of the film that bought it to the world's attention, we look at the car's unique history, from the racetrack to the big screen

Carmen Red and with a beige hood, chassis number 850012 was the 12th open E-Type to leave the Browns Lane assembly line, and part of the first batch of 69 production examples to be handed over to Jaguar's dealers. It can clearly be seen in a period picture showing the cars lined up outside the factory's office block, its unusual beige roof standing out from the rest, which were black. It was assigned to Walter E Sturgess & Sons, of Leicester (which had been a main agent for the British manufacturer since 1947), and was one of two cars the dealership received; Robin Sturgess,

grandson of the founder, planned to take it racing.

"We all went to the factory to collect our cars," recalls Sturgess in Philip Porter's seminal 1989 book, *Jaguar E-Type The Definitive History*. "I was hoping to have a red one, but my first one was gunmetal (885053). So, I sold it, and my red one (850012) came through a few days later and I quickly got into club racing with it."

In an interview for the February 2019 issue of *Motor Sport*, he expanded on that point. He had been assisted with obtaining the red car by Lofty England, Jaguar's former competitions manager, who had become assistant managing director in 1961. "I ordered a higher-compression, close-ratio gearbox, bigger discs and larger rear wheels, and I had three differentials for different circuits. They hated me in the workshop when I switched from Silverstone ratio to Mallory!"

In July 1961, the car was registered 2 BBC. "I tried to get 1 BBC from the local tax office, but they wouldn't give me it," says Sturgess.

One of the first people to race an E-Type, the competitive Sturgess enjoyed some fine results, winning the over 2,000cc class at Snetterton in August, and finishing second overall in a ten-lap race for sports cars.

A couple of weeks later, in late August, Sturgess was the first to take an E-Type up Shelsley Walsh hill climb. His runs were hampered by the bootlid, which wouldn't stay down because the catch wasn't strong enough, but his best time was still 40.56 seconds.

As well as 2 BBC being the most active racing E-Type in 1961, it was





HISTORY: THE ITALIAN JOB E-TYPE



also Sturgess' demonstrator. "It had to earn its living," he continues in Porter's book.

In late 1961, he sold the car, minus its distinctive registration, which the Sturgess family retained. "I've lost count of the number of cars it's been on," Robin tells *Motor Sport*.

The red E-Type was re-registered 848 CRY, and while we know that Sturgess sold the red convertible to Raynes Bros Garage, of Thurston, the next five years of its history are unknown.

It re-appears in 1967, bought by Alan Clarke from a garage in Islington, North London. Although a mere six years old, the car was in a poor state, and Clarke had to repair the bonnet since it had rusted badly. After that, he sold it on through Alexandra Palace auctions, where the fashion model and actor Richard Essame put in the highest bid.

It was around that time that the production of a new Paramount Pictures heist caper was recruiting. Starring (Sir) Michael Caine and set in Italy, the film needed several fast cars. When David Salamone of the London-based Blenheim Location Hire, bought 848 CRY from Essame, he did so because it was cheap. Although not even a decade old, early E-Types like this were considered disposable and, therefore, perfect for what the script had in store for them.

Tasked by the film's producers to supply the majority of cars to be used for filming, Salamone needed

four E-Types to portray two cars. "I went to all sorts of strange places to find cars," he says in a book about the film, *The Self Preservation Society*. "I got cars from friends; cars out of papers."

He bought two red roadsters (848 CRY and 100 CAX) and a pair of dark-blue fixedhead coupes (619 DXX and 580 HYT). For continuity purposes, only two registrations were used: 848 CRY and 619 DXX. The latter – chassis number 669277 – was registered in 1962 and originally painted Signal Red.

Although it was to be a major film, the budget was so tight it didn't run to a transporter to move the cars to Turin, where the majority of the

film was set. Continues Salamone, "It was all hands on deck to get the cars to Italy, and every vehicle in the film was driven to the location by friends and family. One of the E-Types was driven by my mum, and one of my school chums drove a Mini." And when Salamone learned that Essame had got the part as one of the getaway drivers, he put him to work immediately. Said Essame in a later interview, "I had a shock when I got the role of Tony and discovered that my car had been bought for the filming... When David Salamone found out I was also in the film, he asked me to drive the Jaguar down to Turin."





Robin Sturgess behind the wheel of 850012 at Silverstone.

There's no denying the real automotive stars of the film are the trio of red, white and blue Mini Coopers that tear up Turin during the heist's getaway. Or the orange Lamborghini Miura that the Italian manufacturer lent to the producers, which is seen at the start of the film being driven elegantly up the Great St Bernard Pass, as British crooner Matt Monroe belts out *On Days Like These*. Or, indeed, ELT 163, the silver Aston Martin DB4 Volante that was used by Michael Caine's character, Charlie Croker.

Admittedly, the E-Types aren't on screen as long, but, along with the DB4, they play important roles as

the cars Croker and his team will use if something goes wrong during the heist. Their first appearance is 35 minutes into the film, at the London workshop where the team prepares for the job, and then briefly at the Crystal Palace racetrack, when the getaway drivers are rehearsing their moves with Minis.

They're next seen in the Alps, eight minutes later, parked in a line with the Aston Martin, before Croker sends the convoy in different directions towards Turin, and then a few moments later, speeding around a bend. Interestingly, 848 CRY is clearly sporting a black roof, a colour that looked better on film than the

original beige. It's not known whether it had been replaced at this point or – more realistically – painted.

Their final scene, two minutes later, is the most dramatic. The dark-suited Italian mafia boss, Altabani, sends a warning to Croker by attacking the cars with a giant bulldozer on the Col du Petit St Bernard, its heavy bucket slamming down hard on their bodywork. The coupe gets it first ("You just lost him his insurance," jokes Croker to Altabani), and then the convertible. Now rendered useless, their part in the heist – and film – is over. The bulldozer then throws Croker's Aston (actually a Lancia Flaminia 3C convertible) off the cliff. "Preeetty car," smiles Altabani. "Paid for?"

Growing up in the Eighties when *The Italian Job* was an essential staple of Christmas television, I must have seen the film dozens of times. As did everyone else. It was as a result of TV that the film gained cult status – it had had poor box office sales following its June 1969 release and received just lukewarm reviews.

Its continuing popularity is down to the fabulous array of cars and, of course, the effortless cool of (Sir) Michael Caine; in his sharp suits and dark shades, he epitomises the era. From the Minis to the Miura, the Aston Martin to the E-Types, they all keep the film alive after five decades.

It's not known what happened to the other E-Types, although 619 DXX



HISTORY: THE ITALIAN JOB E-TYPE

is thought to have survived and is possibly now a roadster.

After filming, 848 CRY returned to the UK, where the damage from the bulldozer attack was repaired. It passed through several hands, the penultimate owner being a Jaguar enthusiast called Derek Brant, who had put together a collection of four important E-Types, including 848 CRY, 9600 HP (a preproduction coupe built in 1960), 1 VHP (the first production right-hand-drive FHC) and the 232nd roadster. In Philip's 2000 book about 9600 HP, *The Most Famous Car in the World*, Derek says, "I think there was an Aston advertised in *Motor Sport*, and then,

as a little afterthought, it said, 'Also 12th E-Type Roadster.'"

From Brant, the roadster then passed to Jaguar author and publisher Philip Porter, who bought it in July 1977 for £600, along with 9600 HP.

Says Philip, "He had a religious experience in a Spanish church and was instructed by God to do good work in the world, so went out and became a missionary. Needing to divest himself of his worldly goods, he therefore had to sell his cars. He mentioned this to Paul Skilleter – who I've known since 1973 – and Paul, who already had an E-Type, told me about them."

The 232nd roadster was soon sold, while 1 VHP was bought by Peter Neumark of Classic Motor Cars, the Bridgenorth-based specialist that would restore 9600 HP in the late Nineties.

Still in Philip's ownership, 9600 HP is housed in the same garage as 848 CRY, resulting in a unique pairing of historic E-Types. Philip only found out about 848 CRY's history after chatting to Robin Sturgess in the late Seventies – Sturgess had recently seen the film on TV and recognised the registration number. "I simply knew it was an early car," he says. "I knew nothing of its race history or that it had appeared in *The Italian Job*."





It wasn't until the late Eighties that Philip was in a position to restore the E-Type, even though it was in a very poor state, and he gave the task to Martin Robey Ltd. Andrew Tart Motor Engineering Ltd rebuilt the engine.

It's clearly not a concours example, but, like a worn leather briefcase or battered pair of brogues, the patina given by its now 30-year-old restoration adds to its character, and it means Philip uses the car as often as he can. Ten days after these photos were taken for instance, Philip drove it the 1,000 miles to Turin to take part in the 50th anniversary celebrations of its film.

Although Martin Robey had to replace much of the body, Philip was keen to keep as much of the original car as possible. So, other than a slightly newer and smaller-diameter Moto Lita steering wheel, the interior is largely as it was 50 years ago. It is a perfect example of a very early E-Type, the turned aluminium on the

dash glowing warmly in the bright autumnal sunlight. And, as per its original specification, the hood is again beige.

Bearing in mind its place in history, it's a genuine honour when Philip asks me if I'd like to take 848 CRY for a drive. It's on a par with interviewing Sir Michael Caine.

Philip manoeuvres the car out of his garage, and history aside, it remains a handsome, striking car. Still wearing Carmen Red, it is the archetypal early E-Type, the benchmark for all others.

With the sun beaming down as Philip suggests we head into the nearby Malvern Hills; only Matt Munroe singing *On Days Like These* could more perfectly capture the moment. I'll instead settle for the 3.8-litre's familiar snorty twin-cam thrum by pressing the starter button. The engine responds the moment I squeeze the throttle pedal, with a sudden and healthy burst of

acceleration that belies its age. The gears click cleanly into place, and Philip admits that the four-speed 'box is actually an all-synchromesh model from a Series 2. He still has the original in storage, but finds this later transmission – added during the restoration 30 years ago – much easier for touring.

The brake discs also come from the Series 2 and are bigger, fitted at a time when nobody worried about originality.

Still, with its pin-sharp, progressive stopping power and perfectly balanced steering allowing me to carve up corners, these additions make 848 CRY the best E-Type Series 1 I've ever driven. For a while, I can put aside the car's history and simply enjoy it for what it was designed to be: a fast yet beautiful sports car. 848 CRY's part in *The Italian Job* might have been small, but its impact on the E-Type's growing status as an icon was huge.



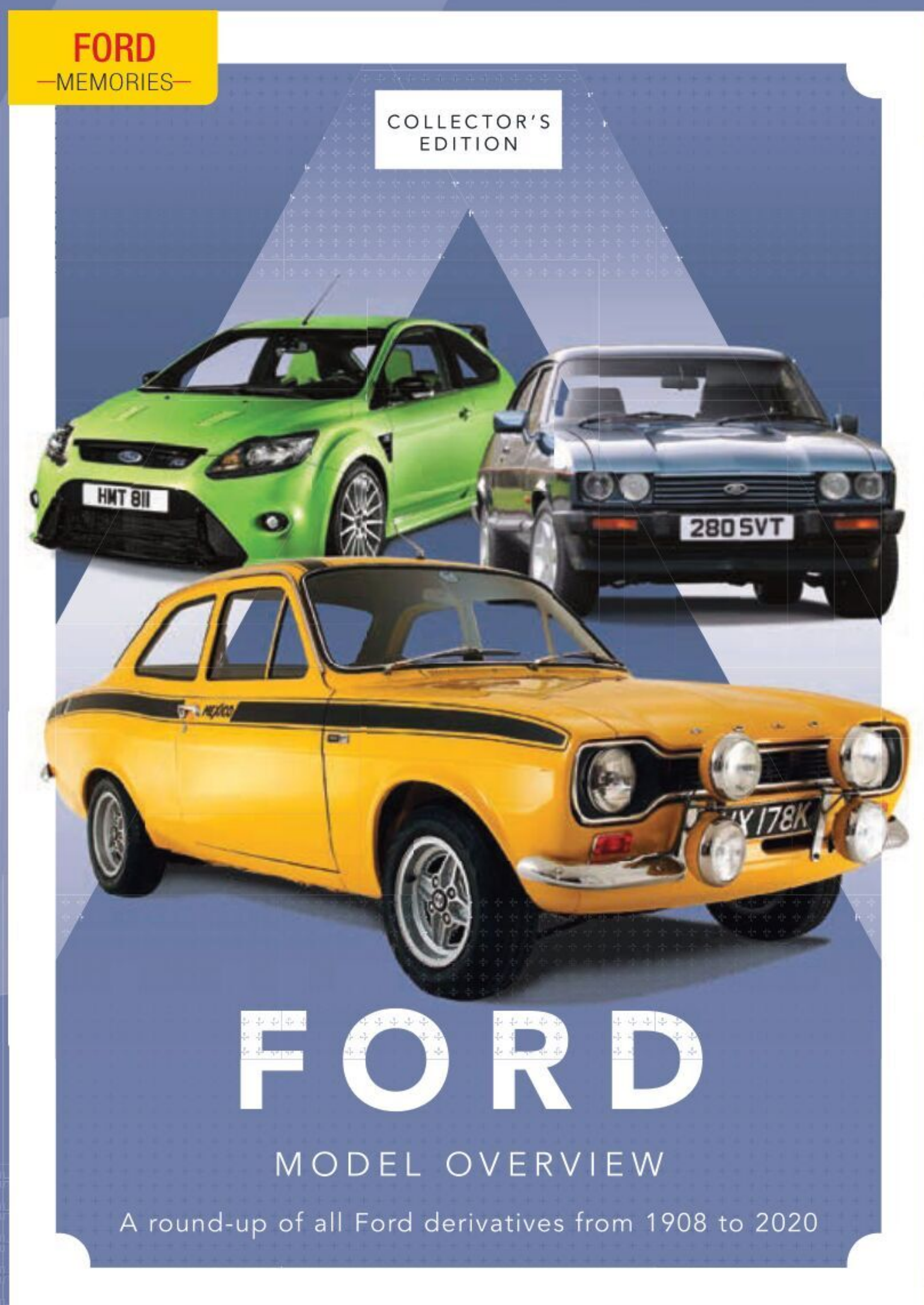
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The real world of historic Jaguars



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Morse Code

Exposure on TV as the favoured transport Detective Inspector Morse has made the Mk2 Jaguar one of the nations most instantly recognisable classics. We look at a very original survivor that came with an interesting history.





Until the launch of the XJ6 in 1968, the Mk2 was recognised as one of Jaguar's most successful saloons and for many enthusiasts the most desirable of the bunch has to be a manual 3.8 litre version. Die-hards of the marque may be disappointed that the Mk2 featured here is an automatic and 'only' has the 3.4 litre XK engine under its bonnet. However, where Richard Whatley's superb low mileage saloon scores top marks is that his Mk2 spent most of its life basking under the sun out in Tangiers and has never been welded.

Jaguars have played a huge part in Richard's life, as his father ran a body shop near Romsey on the south coast and over the years owned a series of big cats. "I've got fond memories of family holidays and doing the school run bouncing around in the leather clad interiors of all the different Jaguars my dad ran or owned", exclaimed Richard before going on to tell us how he came about owning his Mk2.

"As I said earlier I've got a massive soft spot for Jaguars, so a suitable Mk2 was the classic for me", declared Richard before describing how he purchased the car at a Brooklands auction in 2014.

Buying a car at auction can be a worrying process if you don't do your homework first but Richard reckoned the Jaguar looked like a good honest example and came with a massive history file. One of the first pieces of paperwork Richard dug out of the folder for us to see was the original invoice showing how this Mk2 had originally been purchased in 1961 by a Mrs Katherine Tansley for £2027 6s 6d (not including the value of her

Austin 12 trade-in) from the Piccadilly branch of Henlys of London.

The invoice for Mrs Tansley's new Jaguar also showed the price for a set of number plates had been £2 15s, delivery from the factory at Coventry to London at £6 17. 6d and topping up the Jaguar's tank with ten gallons of fuel for the now unreal price of £2. 15s. Optional extras included a non-standard body colour (£35), power steering (£55), laminated front screen (£5 5s), whitewall tyres (£9 10s), front seat belts (£12. 14s), Cartec security alarm system (£8 10s) and an application of Carseal underbody protection (£13).

First registered on May 1, 1961, the Jaguar was shipped out to Tangiers the following year when Mrs Tansley's family was posted overseas. As this Mk2 is currently showing just over 87,000 miles on the clock and the history file backs this mileage up, it's obvious the Tansley's didn't use the Jaguar very much during their new posting. Richard assumes the car must have been stored indoors during its time overseas, as all the rubber door seals, leather seat facings and interior woodwork hasn't been ruined or bleached by excessive exposure to strong sunlight.

"As you can see, the interior is in really in very good shape and since buying the car the only work that's been done inside is fitting a new set of carpets. The headlining, seat facings and interior woodwork are all the original equipment", revealed an obviously very proud Richard. The bulging history file that came with the car also showed how the Jaguar was returned to the UK in 1985 after ownership had been passed on to the Tansley's son.

RESTORATION: Mk2 JAGUAR

Many people mistake Richard's Jaguar as the one that appeared on the TV in nearly every episode of 'Morse'.



"There's not a lot of information covering the car when it came back from Tangiers and it appears to have gone into storage again. The paperwork shows how the Jaguar was recommissioned shortly before being put up for auction and I have to admit the car appeared to be a really sound example when I first saw it", recalled Richard.

Not long after Richard bought the car he decided to strip the shell to bare metal and repaint it in the original colour. While the car was being reassembled, he had a set of silver powder-coated wire wheels fitted and replaced the cross ply white wall tyres with a brand new set of radials.

When the underside was inspected, Richard noticed how the original underseal had done a brilliant job and after scrapping off the loose bits, the exposed metal work was sound as a bell. Once the car had been repainted, the Jaguar's cleaned off underside was given several fresh coats of wax based preservative following an application of anti-chip paint to all the vulnerable areas, such as the sills and lower valances.

"I've also had the Jaguar's power steering overhauled because as you probably know, Mk2 Jaguar's have a steering box rather than a rack and is quite a complex system to work on and not something I wanted to attempt myself".

When we asked Richard if he'd done any work to the Jaguar's engine, he said its been serviced and tuned up a couple of times but other than that nothing major. "Black wax based preservative was sprayed under the

bonnet after the repaint and the engine bay has been tidied up a bit and that's about it. The car runs really well and is very nice to drive. The three-speed Borg Warner gearbox swaps ratios without any jolts or nasty noises and as far as I can tell from the history file, the car's XK inline-six has never been rebuilt".

We were keen to see if this Jaguar drove as well as it looked and its 3442cc straight six started up on the first push of the button sitting to one



The Jaguar's 3.4 litre engine has never been overhauled.



The leather seat facings and wood veneer are all the original items.

side of the cigar lighter in the row of switches lined up along the base the centre console. After slipping the gear selector from 'P' to 'D', a slight rise in revs had the Jaguar on the move. Once underway, it was easy to appreciate why the Mk2 is held in such high regard by enthusiasts of the marque. Whereas some modern saloons boasting sporting pretensions often leave the driver feeling remote from what's going on under the bonnet, out on the road the Jaguar left nothing to the imagination.

Although the growl produced by the Jaguar's XK straight six increased slightly as road speed built up, the sound never became intrusive. In fact the exhaust note sounded magnificent and the car and driver seemed to be connected to the road in a way that's been lost on modern cars. This is a car that people stop and point at as it drives by and when we parked up a crowd quickly gathered around asking if it was the same car the late John Thaw drove when he played Inspector Morse on the TV.

Although this Jaguar has spent most of its life stored away in a roasting hot climate, this has obviously prevented the wooden veneer from de-laminating and saved the grey leather seats from fading and cracking. Richard claims he hasn't done too much work to the leather seat facings, other than giving the hides an occasional wipe over with a proprietary cleaner and the result speaks for itself.

When we asked this Mk2's lucky owner why he likes his Jaguar so much, Richard told us it's a car that makes him smile whichever angle he looks at it. We have to agree with him on that score and when asked if he ever gets fed up with the Inspector Morse comparisons when out and about in the Jaguar, Richard just smiled and said how enjoyable it was being chatting to total strangers who want to know all his fantastic bright red 3.4 Mk2. After a day with the car, it was easy to see how the Mk2 was Jaguar's most successful model until the appearance of the XJ6 in 1968 and the company's famous 'Fifties sales slogan of Grace, Pace and Space fits this car perfectly.



It's very rare to find a Mk2 as original as the one owned by Richard Whatley.

HISTORY: LYONS' XJ6



Sentimental Journey

We go behind the scenes as Michael Quinn enters the XJ6 Series 1 of his grandfather, Jaguar founder Sir William Lyon, into the Concours of Elegance at Hampton Court Palace.

In 1968, my grandfather – Sir William Lyons – launched the XJ6, a model that I, and many others, consider to be the most significant one he produced. It was a car that set new standards of refinement and value (particularly with the V12 launched later in 1972) that would set a marker for many others to aspire to in the coming years. Five decades later, it is still regarded as one of the company's all-time classic designs. So, to prove its continuing allure, I'm entering a special and very personal car into this year's Concours of Elegance at Hampton Court Palace: my grandfather's own 1968 XJ6.

It had occurred to me in late 2017 that 50 years was a Jaguar landmark that needed celebrating. I determined it would be appropriate to enter my grandfather's Sable Brown XJ6 into the 2018 Concours of Elegance at Hampton Court Palace. The car is retained by the Jaguar Daimler Heritage Trust (JDHT), of which I am a proud patron. It is a unique car, having started its life as an experimental unit for tyre testing, before being taken over by my grandfather for his personal transportation, and finally being retained by the factory for posterity. Registered PHP 42G, it has never been sold and you could justifiably call it a 'one-owner' car.

After collecting the car from the Jaguar Daimler Heritage Trust, in Gaydon, I drove south down the M40 and wondered what my grandfather would have made of this family echo, five decades on. I was not quite four years old when this car was launched, but I cannot imagine that he could have envisaged me driving in this, his own car, all these years later.

With 400,000 units produced from 1968 to 1992, the XJ must be considered one of the most successful of Jaguar's cars. In the press at the time of its launch, my grandfather was cited, "I believe the XJ6 is the finest saloon car Jaguar has ever made and one that challenges comparison with any in the world." Later, in retirement, when asked which of his many designs had given him the most pleasure, he was quoted as saying, "At the time, the XK 120; but, without hesitation, I can say that the XJ6 – a car which we took six years to develop – has pleased me the most." While it was the sports cars that proved fantastically successful at calling world-wide attention to his company and the capabilities of its engineering team, I am certain the XJ6 did please him most because it was the saloon cars that motivated him to keep refining his craft and in which he set the future financial success – or failure – of his company.

The engineering team was headed by the same trusty directors (Walter Hassan, Bill Heynes, Tom Jones, Bob Knight) who had created the previous successes, but there was nothing wildly new (to Jaguar) under the skin: same old engine, same independent rear suspension debuted in the E-type, disc brakes all round, and so on – but all improved. This car was about *refinement* and I would claim it redefined the word. A huge effort was put into noise suppression and fine-tuning the ride and handling, with new front suspension and mounting rubbers comprehensively tested. Sitting on its bespoke low-profile Dunlop SP Sport tyres, the wheelarches looked full, creating both that fantastic wide stance and the behaviour to match. In 1969, *Car* magazine described it as 'astonishing' and *Motor* said, "In its behaviour it gets closer to overall perfection than any other luxury car we have tested, regardless of price."

It was as Jaguar chairman, and no longer managing director, that he personally revealed the car that would outlast him, even in retirement. It took place at London's Royal Lancaster Hotel on 26 September 1968 and my own later-boss, Syd Creamer, recalled the occasion in 2002 as, "The first proper launch of a new car; nothing like the thousands spent



HISTORY: LYONS' XJ6



on launching cars today, but a very considerable launch and very impressive, too." The dealers were instructed on the car in the morning and after lunch were taken down into the dark hotel garage. "Suddenly, a single light shone on Sir William who was standing on the rostrum and he raised his hand and said, 'Gentlemen the Jaguar XJ6!' Three sets of car headlights came on in the distance and three cars drove towards us all – and then the lights came on. Everybody cheered like mad. What a car it was at the time!"

Driving PHP in modern road conditions the ride is superb and handling sure-footed. That said, if anything betrays its age I would say that keeping abreast of modern motorway conditions – and out of the way of the artics – tends to work the engine harder than I would have liked, so I settle into a more relaxed and casual pace.

Arriving at Hampton Court on Friday morning at around 11am, the exhibitors group into clusters of half-a-dozen cars and parade into the concours arena, which consists of the immaculate gravel pathways that

emanate from the palace and form the formal gardens.

I think it's wonderful the way that these royal palaces have adapted themselves to modern demands and are able to host events like this. Happily, my wife, Jena, is able to join me at the lunch, and afterwards we are the first car to take to the stage where comperes conduct a brief background description of the car, and I am afforded the opportunity to explain what I and the car are doing there.

It was interesting for me to note the keen and active interest taken by event patron HRH Prince Michael of Kent, being quite noticeable by his attendance on each day. On the Friday, I was alerted to his presence by the event CEO, James Brooks-Ward, as he was taking an interest in PHP. I managed to have a few words with him and point out the provenance of the car; he, of course, needed no reminding of my grandfather and related to me how he had collected his first Jaguar





from him in 1958 and had driven one solidly until 1988. In fact, we also spoke about his brother Edward, The Duke of Kent, who I know has been a customer of Jaguar for even longer. I recall meeting him on many occasions when we looked after his cars at RA Creamer in Kensington, and, indeed, his support was crucial in securing an award for Jaguar's legendary test driver, Norman Dewis, OBE.

The rest of the field comprises some interesting participants with

very significant and fascinating cars, but I never feel anything other than this XJ6 deserves to be in their company. We are all asked to vote for each other's cars by the decade and one Best in Show. Obviously, the competition is strong.

The story of PHP makes it a significant car by any standards, especially if you are a Jaguar enthusiast, but I did not expect any success; the car is not really of concours standard, being a

consistently well-used and original example of a mass-produced car. So, the Sixties decade was won by a Porsche 917K with period race history (it won the 1972 Daytona 24 Hours), but the event organisers are kind enough to tell me that the XJ6 does, in fact, attract some votes. It was never my intention to do well in the event, but the warm comments I received, and the knowledge that some people even voted for it, gave me a moment of quiet satisfaction. I intended to remind the world of the advent of this car and I feel I accomplished that mission.

When the XJ Series 2 was launched in 1973, grandpa must have moved PHP on immediately because I do not have any personal memories of it. The first car of his that I do recall well is a bronze-coloured Daimler Double-Six Vanden Plas that must have followed it and also the silver 4.2 XJ6 Series 2 that my grandmother, Greta, owned. Occasionally we would go out with them, usually with chauffeur Adam driving, and I recall going into Leamington, aged eight or nine, sitting on the central armrest as I had become accustomed to in my parents' XJ6 Series 1. It's unimaginable nowadays, of course, but it didn't seem risky at the time, although possibly it did raise an eyebrow on grandpa on occasion.

As I return PHP back up the M40 to Gaydon, I reflect upon this wonderful opportunity to add to another weekend of busy JDHT activity. The JDHT actively brings its collection out to the public so that the achievements of my grandfather's company can be appreciated by as many people as possible. I was aware that this same weekend had seen another type of XJ, the 1988 Le Mans-winning XJR9, being demonstrated by the JDHT at Zandvoort Circuit in Holland. But that is someone else's story.

Thanks to: The Jaguar Daimler Heritage Trust (www.jaguarheritage.com) and the Concours of Elegance (concourseofelegance.co.uk)

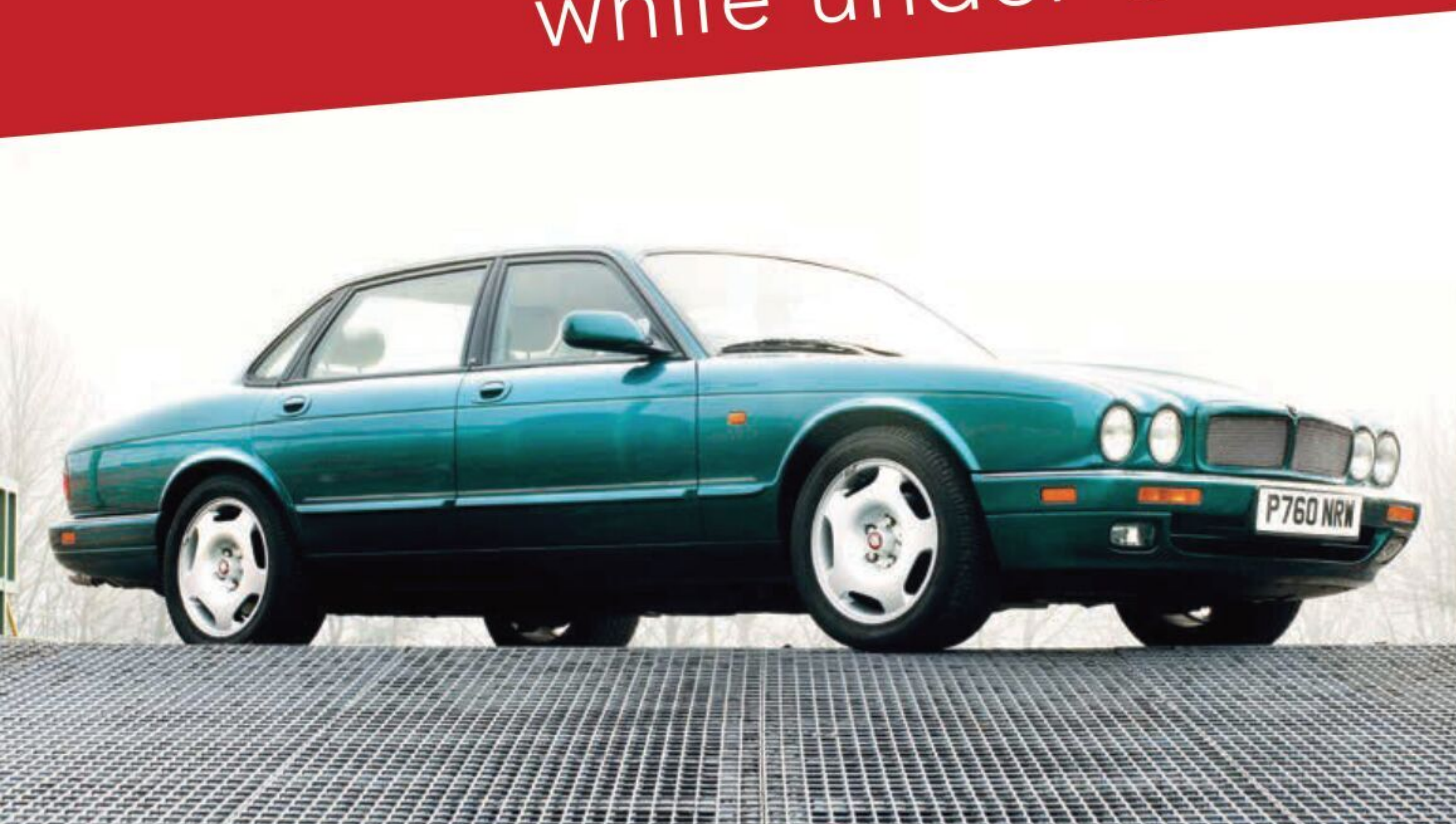


NEXT ISSUE



THE FORD YEARS

We look at the cars Jaguar produced while under US ownership



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JAGUAR IN THE 1960s

A look at the cars, events, factory and famous Jaguar owners,
from the swinging sixties!

This second bookazine in the Jaguar Memories series takes a look back at the 1960s, the decade which brought us mods and rockers, dramatic changes in fashion and lifestyles and famously for Jaguar, the E-Type.

However, it was also a decade for the other cars in the Jaguar range. The Mk2 was no longer the new saloon in the range, with the introduction of the S-Type. The MkX brought in new styling and technology, replacing the MkIX and went on to rival the luxury car brands such as Rolls-Royce and Bentley. Towards the end of the 60s the XJ6 was launched to the world and remained a mainstay for the Jaguar fleet for nearly 40 years.

In this issue, take a look through archive pictures of the Browns Lane production line, motor shows and events, period advertising and even some pictures of the rich and famous and their Jaguars.

