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One of the best bits of news we've heard this month is that Fiat's boss, Olivier François, has confirmed that all-new Fiat Panda has been signed off – and it's going to be strongly influenced by the first-generation model. That's all the excuse we need to publish Giorgetto Giugiaro's brilliant original sketch for the Panda (above), dated 1975. It's the very embodiment of rational, minimalist, fuss-free design.

As you can read on page 8, it seems likely that the all-new Panda will pick up on the design themes seen in Fiat's lauded Centoventi concept. When that appeared in 2019, we fully expected that it would be on sale by now. Of course, a lot has happened since then, including the merger of Fiat with Peugeot to form Stellantis, but finally the new Panda appears to be on track for launch within the next two years (although it won't fully replace the existing model, which will remain on sale until 2026).

What we do know is that the new Panda will be more SUV-like. François is clearly a fan of the original Panda, calling it "iconic" and admiring its less-is-more approach. If only more cars adopted this minimalist ideal – too many are just too large, too complex and too expensive. The new Panda promises to be compact, simple and affordable.

It's part of Fiat's drive towards becoming the world's most focused brand on small, inexpensive cars. More than that, it wants to be the first mass-market brand to go electric-only – by 2027, or possibly even sooner. If Fiat can reproduce the success it's had with the 500e across its other models, that seems a laudable aim. Its biggest challenge will be to make electric cars affordable for all. But if anyone can do it, Fiat can.

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ITALIAN CAR NEWS

Ferrari SP48 Unica One-Off



A new one-off Ferrari 'Special Projects' car has been revealed. The SP48 Unica is a two-seater berlinetta based on the F8 Tributo with entirely new bodywork featuring distinctive 'holed' surfaces. The new custom model was designed by the Ferrari Styling Centre, taking four years to complete.

Described as "taut and aggressive", it has an arrow-shaped front profile with redesigned headlights and relocated brake air intakes. Extensive use is made of 3D modelling and 3D printing techniques. The reshaped front grille and engine air intakes give the impression of being carved from a solid volume to give, says Ferrari, "a sense of seamless continuity and dynamic fluidity".

The windows, roof and engine cover are all black, contrasting with the main red-orange body colour. The side windows are smaller than the F8 Tributo's, while the rear screen has been eliminated entirely. The centre part of the roof features a graduated graphic that echoes the shape of the air intakes that are set into the carbonfibre engine cover ahead of the rear spoiler. Every element of this grille structure is angled to maximise cooling air flow. The intercooler intakes are relocated immediately behind the side windows, in turn reducing the size of the intakes on the body flanks. The longer rear overhang also boosts rear downforce.

The cabin retains the F8 Tributo's basic form, with black laser-perforated Alcantara seats and cabin trim with iridescent reddish-orange fabric (matching the paintwork) whose hexagonal motif echoes the grilles and roof. The polished sill covers also have a laser-embossed hexagonal motif. Matt carbonfibre panelling is complemented by Grigio Canna di Fucile accents.

The Ferrari SP48 Unica has been built for a long-standing, anonymous client who Ferrari says was "deeply involved in every step of its creation". The car will remain unique.



F8 Tributo base is hidden well by all-new bodywork with unusual 'holed' grilles up front and for engine bay



FERRARI OPENS ROOF ON 296 GTS

Ferrari has launched an open-top sister model to the 296 GTB coupe. Called the 296 GTS (Gran Turismo Spider), the new model is the first ever V6 spider to wear Ferrari badges.

With the roof up, the profile retains the 296 GTB's sinuous shape that echoes the 1963 Ferrari 250 LM. Very similar aerodynamics to the 296 GTB are retained, including the active aero rear spoiler that generates the same downforce as the coupe. A specific 296 GTS tonneau cover creates a "virtual fairing" that mimics the aerodynamic behaviour of the coupe, with buttresses that are enhanced by contrasting sculpted extensions that frame the engine cover screen, fuel filler and battery charge covers.

The retractable hardtop can be electrically deployed in 1.4 seconds at speeds of up to

45km/h (28mph). The folding roof splits into two sections and folds flush over the front of the engine. There is a new transparent panel in the rear section of the engine cover, through which the V6 engine can be seen. Ferrari says that the engine bay's thermal dissipation is unaffected.

A new glass rear screen behind the passengers can be raised and lowered electronically (unlike the 296 GTB's fixed screen). Turbulence inside the cockpit is managed by new trims behind the headrests, allowing air to be channelled towards the tonneau cover, and a modified windscreen. Strengthening has been added to the A-pillars, B-pillars and sills to maintain torsional rigidity and bending stiffness – 50% and 8% better respectively than the F8 Spider, says Ferrari.

Mechanically the GTS is identical to the GTB. The plug-in hybrid combines a 3.0-

litre V6 petrol engine with 663hp and a 167hp electric motor, for a total power output of 830hp. Dry weight is 1540kg, some 70kg more than the GTB. While the top speed of 205mph and 0-62mph time of 2.9 seconds are unchanged over the 296 GTB, the Fiorano lap time of 1min 21.8sec is 0.8sec slower than the coupe. It's possible to drive up to 25km (15 miles) in all-electric eDrive mode. One small change is a revised version of the hot tube resonator that pipes engine noise into the cabin.

The 296 GTS is also available with an optional track-focused Assetto Fiorano pack. This includes adjustable Multimatic dampers, carbonfibre front bumper appendages (for 10kg extra downforce), and carbonfibre cabin and exterior parts. An optional livery inspired by the 250 LM runs from the front wings through the centre-line, creating a "hammer motif" all the way back to the rear spoiler.



NEW MASERATI GRANTURISMO HITS ROAD

For the first time, Maserati has released official images of its lightly disguised Maserati GranTurismo prototype on public roads. The car was being driven by Carlos Tavares, CEO of Stellantis, on the occasion of the Rome E-Prix in April.

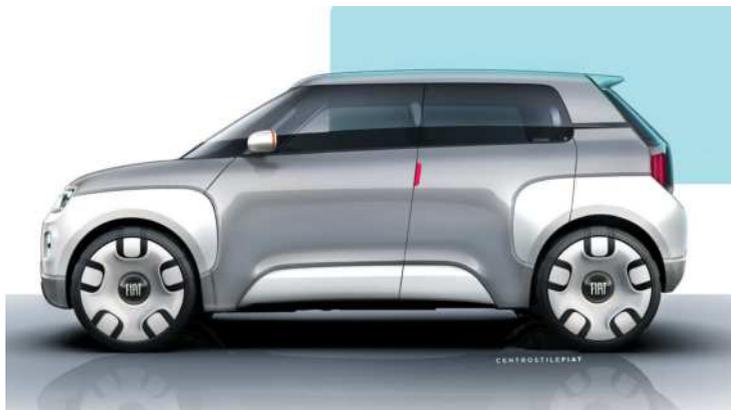
The new GranTurismo, due for launch in 2023, will be the first model in Maserati's history to be offered with 100% electric power, which the company is badging 'Folгоре', alongside petrol-powered versions of both the GranTurismo and GranCabrio. In pure electric form, it delivers 1200hp, a 0-62mph time of just over two seconds and a top speed of 186mph, and will feature "the characteristic Maserati sound".

Maserati is aiming to be the first Italian luxury car brand to produce 100% electrified models by 2025, while by 2030 the entire Maserati range will be exclusively electric.



NEW FIAT GARMIN EDITIONS

Two new special edition Fiats – the Panda and Tipo Garmin – have arrived. New Foresta Green paint is exclusive to the model, although other colours are available. All feature orange trim details, matt grey highlights and unique wheels. The interiors also have orange detailing, such as the stitching on the black seats. Standard equipment includes climate control, a seven-inch touchscreen, Bluetooth, Apple Carplay/Android Auto and Garmin Venu Sq smartwatch.



FIAT MAPS OUT FUTURE

Fiat boss Olivier François (right) has revealed plans for the brand's future line-up, consisting of 10 models: five global cars, four light commercial vehicles and the Strada supermini for South America only.

The five global models will be the existing 500, a 'new Punto' and three new crossover SUVs. The designs of the four new models have already been signed off, François has confirmed, with the SUVs likely to be strongly influenced by the Centoventi concept of 2019 (pictured). All will have "a very strong personality and distinctive design," he says.

The first new model to appear will be a supermini in 2023 – effectively a return to the Punto class, although the model will not be called Punto. It's thought this will be based on the Peugeot 208 and offered in hybrid and electric versions.

Three new crossovers will then launch over the following three years. One of these will be the new Panda. François commented: "The original of the 1980s is quite iconic: not just the shape but also the essential, minimalist approach. Less is more. That's what we're trying to capture. The Panda has to be a little rugged, simple, robust." The other SUVs will effectively replace the 500X and 500L, while the Tipo will not be directly replaced.

François has declared that Fiat will be fully electric in Europe by 2027 at the latest. "Fiat should be the people's Tesla: electric for all. I want us to be the first mass-market brand to be electric-only."

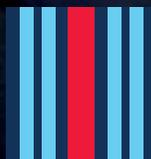




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ABARTH 695 TRIBUTO 131 RALLY

A new special edition Abarth 695 pays homage to the classic Fiat 131 Abarth Rally. Some 40 years after the final official race of the 131 Rally saloon, the new Abarth 695 Tributo 131 Rally special series picks up on stylistic themes seen in the 131 Rally that took three World Constructors' Championships (1977, 1978 and 1980), with drivers such as Markku Alén and Walter Röhrl.

Specific references to its classic predecessor include a new duo-tone triple-layer Blue Rally colour scheme with roof and window frames in Scorpion Black. Single-colour Blue Rally or Record Grey versions are also available. The Abarth 695 Tributo 131 Rally contains surprise 'Easter eggs' like silhouettes of the 131 Rally on the doors, Alcantara dashboard and headrests. The cabin features new Sabelt fabric seats with

blue inserts and stitching.

Mechanically, the 695 Tributo 131 Rally has a 180hp engine, Koni FSD dampers all round, aluminium Brembo callipers, black diamond-cut 17-inch alloy wheels, Record Monza Sovrapposto exhaust and 12-way adjustable rear spoiler.

The 695 Tributo 131 Rally will cost £32,325 when it arrives in the UK later this summer. Production is limited to 695 units worldwide.





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HURACÁN HITS 20,000

The Huracán has been confirmed as the most popular model in Lamborghini's history with the production of the 20,000th example. In eight years on sale, the Huracán has been offered in 12 road-going and three racing versions. 71% of production has been coupes, with the remaining 29% spiders. The US is the main market, taking 32% of sales, followed by the UK and China. The 20,000th Huracán is an STO painted in Grigio Acheso Matt, sold to a client in Monaco.

ZAGATO'S MASERATI MOSTRO BLOWS ITS ROOF

Italian design house, Atelier Zagato, has unveiled a new open-roof version of its Maserati-powered Mostro. The new Mostro Barchetta Zagato Powered by Maserati follows the coupe version that was launched back in 2015. The Barchetta debuted at the Concorso d'Eleganza Villa d'Este in May 2022 where it was shown in the Concept Cars & Prototypes class, then handed over to its new owner.

The new car is the latest in a long line of Zagato-bodied Maseratis, starting in 1931 with the Maserati 8C 2500 Sport Zagato. In 1957, the Milanese coachbuilder built the Maserati 450S Coupe Zagato, which was nicknamed 'Mostro' (Monster). This unique car was ordered by Stirling Moss and constructed with the support of British aerodynamic specialist, Frank Costin, to participate at the 24 Hours of Le Mans.

The new Barchetta model is an evolution of the 2015 Mostro Zagato, says company president Andrea Zagato: "We decided on the name of the project being inspired by Sir Stirling Moss's first reaction, who said it was 'Beautiful like a monster' when he first saw it. It is an oxymoron that expresses well the union between the brutal power and the philosophy of beauty."

The new design is by Norihiko Harada, vice-president of Zagato Design, and recalls the proportions of Maserati and OSCA barchettas of the 1950s. The seats and small wrap-around windscreen are reminiscent of racing speedboats.

Two choices of Maserati engine are available: a 4.2-litre V8 or a 3.0-litre twin-turbo, with power ranging from 420hp up to 630hp. The engine is mounted in a front-mid position for perfect 50/50

weight distribution. Since the car weighs only 1200kg, it has an excellent power-to-weight ratio.

The Mostro Zagato Barchetta uses a carbonfibre monocoque chassis, composite windscreen frame and steel rear subframe carrying the fuel tank, exhaust, rear suspension and differential. There is no electronic traction control. The gearbox is a manual sequential six-speed unit mounted directly on to the engine block. The suspension is by double wishbones and adjustable pushrod spring/dampers all round. AP Racing six-pistons front callipers and four-piston rears are mounted behind 19-inch single-nut alloy wheels, shod with 255/40 R19 front tyres and 295/35 R19 rears.

Only five examples of the Mostro Barchetta will be made, with each client able to personalise their car.



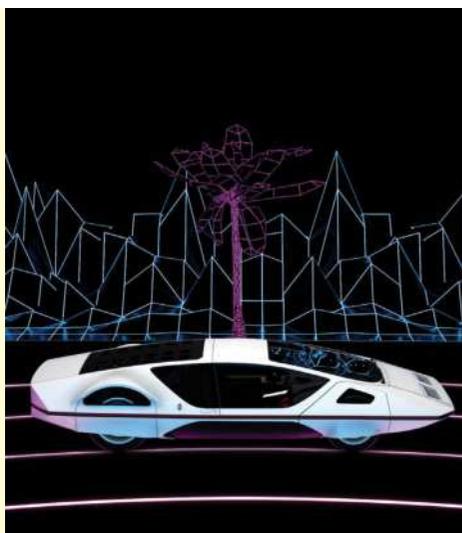
FERRARI 340 MM FOR SALE

One of the most significant Ferraris of the 1950s is for sale: a 1953 340 MM Spider by Vignale. It's one of only four surviving examples of ten made in all. Chassis number 0350 AM was sold to an American, Sterling Edwards, and was campaigned in the US between 1953 and 1955, scoring victory at the 1954 Pebble Beach and Palm Springs Races. After a refresh in 2013, it won the Phil Hill Cup at Pebble Beach in August 2015. The car failed to sell at RM Sotheby's recent auction in Monaco at an estimate of \$6 million to \$8 million but is now available 'price on application'.



PININFARINA OFFERS DIGITAL MODULO ARTWORKS

Pininfarina has entered the world of digital art with a series of NFTs featuring the 1970 Ferrari Modulo concept car. Artist Sasha Sirota has created five pieces of art, called Modulo 70, 80, 90, 00 and 10, corresponding to five different decades. Each NFT includes digital renderings, video animations and an original soundtrack, as well as a digital booklet of previously unseen sketches and two limited-edition physical prints of the artwork signed by Paolo Pininfarina.



GIUGIARO PROTOTYPES ON TV

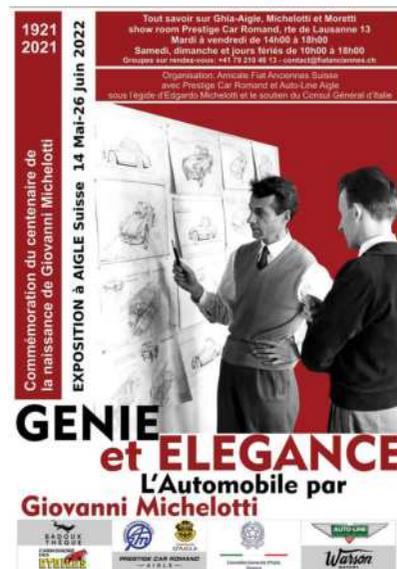
Four prototypes created by Giorgetto and Fabrizio Giugiaro's GFG Style are appearing in the Sky Atlantic TV series, *Diavoli* (Devils). The GFG Vision 2030 and GFG Kangaroo co-star in the first episode of the second season, where the characters are seen racing at the Silverstone race track. When the characters get out of the cars, two further GFG Style models are seen in the background: the Sibylla and Dora. The TV series, which is co-produced by Italy, France and the UK, revolves around global financial conspiracies and business power struggles.



NEW GHIA-AIGLE EXPO

A new exhibition about the Swiss-Italian coachbuilder, Ghia-Aigle, has opened in Switzerland. This celebrates the 15-year collaboration between Italian designer Giovanni Michelotti and the Ghia-Aigle body shop from 1948 to 1963. The new exhibition is a joint effort between the

Archivio Michelotti, the Amicale Fiat Ancienne Suisse, the Consulate General of Italy in Geneva and local sponsors. Some 18 cars designed by Michelotti will appear, of which three are prototypes commissioned by Ghia-Aigle. Drawings, photographs and plans are also on view. Admission is free and the event runs until 26 June in Aigle, Switzerland.



GAZ LANCIA FULVIA DAMPERS

GAZ has launched a new range of adjustable dampers for the 1963-1976 Lancia Fulvia. These enable the bump and rebound rates to be adjusted to different conditions and driving styles, using a knob on the side of the dampers. You can opt for general road/sprint use or a more extreme version for more serious racing. The price is £74.89 plus VAT per damper. For further details visit the GAZ website, www.gazshocks.com





Italian Design

What exactly is Italian car design? Style critic Matteo Licata ponders the magical secret recipe

I believe it's fair to say that Italy has 'owned' design, and car design in particular, more than any other country. Although few would contest the nation's mastery of the discipline, the reasons behind it – the stuff that made Italian automobile design so special – have rarely been discussed.

Although harmoniously handsome cars like a classic Lamborghini Miura or a contemporary Ferrari Roma may epitomise Italian car design in the eyes of many, great Italian designs have come in all shapes and sizes, from the voluptuous curves of the Alfa Romeo Disco Volante to the boxy functionalism of Giugiaro's original Fiat Panda.

This means the argument can't simply be reduced to a matter of volumes and proportions. Carrying an Italian passport or growing up in the country doesn't seem to matter either, as the many Italian design icons styled by foreigners clearly demonstrate: the Fiat 124 Spider and De Tomaso Pantera, famously designed by the American Tom Tjaarda, immediately spring to mind. Employees in Ferrari's design studio in Maranello or Alfa Romeo's Centro Stile in Turin hail from several countries, yet few would question their output's 'Italianness'.

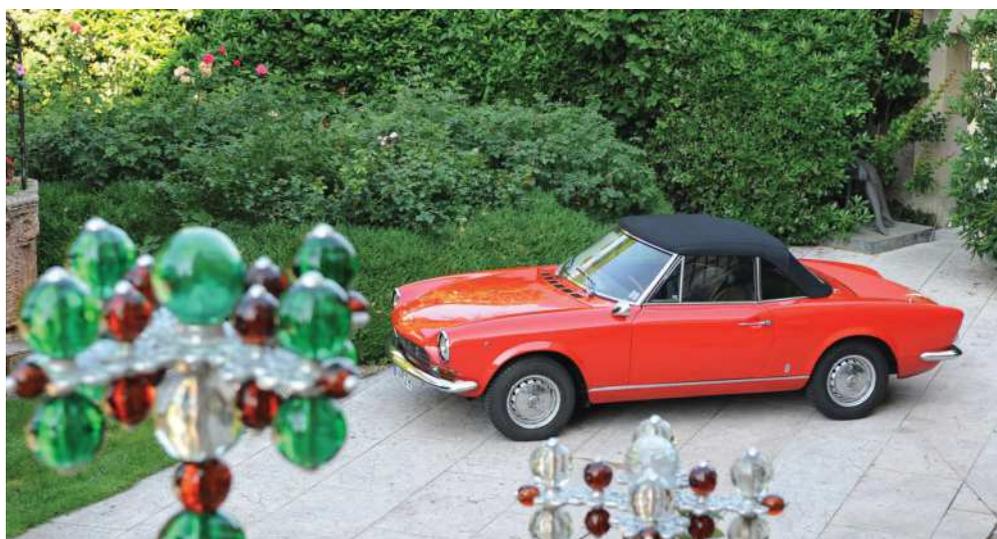
I believe the fundamental, overarching qualities that define great Italian design can

be summarised in three main concepts. The first is: *la bellezza è lo splendor del vero*. Literally translated, that means 'beauty is the splendour of truth', a concept that's loosely based on some of Plato's dialogues. The best Italian automobile design is fundamentally 'honest': be it a Ferrari 250 GTO or a Fiat 500, the vehicle's design reflects and visually expresses not just the vehicle's intended use, but also does it with real intent. Form playfully embraces function, instead of merely following it: that's when 'truth' becomes 'splendid'.

The second concept expands upon and complements the first: *il coraggio della semplicità*, which can roughly be translated as 'daring simplicity'. These are shapes whose deceptive cleanliness originates from a designer's clarity of thought and intent, rather than an actual 'simple' execution, as anyone who has done bodywork repairs on the delightful compound curves of Bertone's Giulia GT will know. The best Italian automobile designs seem made of almost nothing: few, if any, character lines and no gratuitous ornamentation. Yet often, seemingly you can't take your eyes off them, as the brain catches ever subtler nuances.



This leads us nicely to the third and final concept: *sprezzatura*. The term, coined by Baldassarre Castiglione in the 16th century, defines the subtle art of making complex tasks or performances look uncannily natural and effortless, even mundane, by the person performing them. Achieving perfection seemingly without trying at all: that's the secret of the enduring appeal of cars like the Cisitalia 202, for example. If there is one ideal that links the best cars designed in Italy, I dare to suggest that it's this. The good news is that it doesn't carry a passport, and one can 'draw in Italian' without having a surname that ends in a vowel.





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Alfa's Great Hope

Crucial doesn't begin to describe how significant the new Tonale is to Alfa Romeo. But how does it drive – and will it satisfy *Alfisti*? We head to Italy to find out

Words: Tim Pitt
Photos: Simon Thompson

There's a collective 'WTF?' moment among the assembled UK journalists when one of the Tonale development team declares that it's "the sportiest Alfa Romeo ever". Did he really just say that? And while I hate to spoil the surprise or rain on any parades, this mid-size SUV will never outpace a Giulia GTAm around Balocco or outshine a 33 Stradale on a mountain road. But you already knew that, right?

We're familiar with the business model by now: make your money with SUVs, then add a smattering of sporty cars to bolster the brand image. Porsche pioneered the idea with the Cayenne. Maserati, Lamborghini and even Ferrari are following suit. While *Alfisti* might yearn for a new Giulietta or Giulia Sportwagon, market forces have given us the Tonale. Competing in the medium SUV segment – responsible for a staggering quarter of all new car sales – it desperately needs to succeed.

Fittingly, our press conference takes place at the imposing Tempio Voltiano alongside Lake Como, where Alessandro Volta invented the first battery. Alfa Romeo's charismatic CEO, Jean-Philippe Imparato, takes

centre stage and outlines an ambitious plan, including "a new car or big product event every year until 2030". The Tonale, he says, represents the start of a new era: Alfa Romeo's first step on the road to becoming fully electric and CO₂-neutral by 2027.

The launch engine is a 160hp 'self-charging' hybrid with a variable geometry turbocharger and 15kW electric motor (there's also a 130hp version with a conventional turbo but that won't be sold in the UK). Driving the front wheels via a seven-speed dual-clutch automatic gearbox, it returns close to 50mpg and CO₂ emissions as low as 130g/km. I suspect Alessandro Volta would have waited for the 285hp plug-in hybrid that's due in December this year, with four-wheel drive, a 373-mile range and just 35g/km of CO₂.

UK Tonale orders will open in July, with the first deliveries expected in September. Prices hadn't been confirmed as we went to print, but expect to pay upwards of £35,000 (or £50,000 for the plug-in hybrid). Three trim levels are offered in the UK: Ti, Veloce and the Speciale launch edition. Standard kit on the Ti includes 19-inch alloys, automatic headlights and wipers, sat nav with Apple CarPlay and Android Auto,



160hp front-wheel drive hybrid is first to arrive. Performance is respectable but powertrain doesn't feel particularly well resolved



parking sensors, a rear-view camera and a powered tailgate. The Veloce adds red Brembo callipers, aluminium shift paddles and Alcantara trim, while the fully-loaded Speciale comes with dual-stage DSV dampers and 20-inch wheels.

Another (currently unique) feature is the non-fungible token, or NFT, issued with every Tonale. Based on tamper-proof blockchain technology and accessible via the Alfa Connect app, it's essentially a digital certificate that records the car's specification, servicing and maintenance work. Daniel Tiago Guzzafame, head of product for the Tonale, says he is "convinced it will completely change the used car market within the next three years. The NFT makes things very easy and transparent for both the buyer and seller." You heard it here first.

Our test car is a Veloce that's effectively been optioned up to Speciale spec. Its polished Teledial rims are carried over unchanged from the 2019 Tonale concept car and look fantastic, filling the roomy wheelarches on square-shouldered Pirelli P Zero tyres. Alfa Romeo's lustrous Misano Blue paint is another must-have for me, although the deep Visconti Green metallic comes a close second.

Interestingly, when I collect the keys, my Tonale is parked alongside an Alfa Stelvio – and makes its big brother look rather dated. Their overall shapes and design language are very similar, but details such as the Tonale's six-headlight graphic – a nod to Alfa's SZ – and full-width rear light bar make it seem palpably more premium.

So, Alfa Romeo has won its first battle for the hearts and minds of Audi Q3 and BMW X1 buyers, and stepping inside shouldn't prompt a retreat to German conformity. The Tonale's cabin is stylish, driver-focused and well made, with any coarser and cheaper plastics limited to areas you rarely touch. There's enough space for five tall adults and a 500-litre boot with an underfloor storage area. Safe to assume that this will be packed full of batteries when the plug-in hybrid arrives.

Finding a good driving position is easy and the traditional Alfa Romeo *cannocchiale* instrument binnacle is instantly evocative, particularly if you switch to the classic Veglia-style, white-on-black digital dials. Frankly, they should be compulsory.

The Tonale's central 10.25-inch touchscreen has super-sharp graphics and isn't so large that it feels overbearing. Its Android operating system powers a 14-speaker Harman Kardon audio system and receives over-the-air updates via 4G connectivity. You can also use voice control via Alexa, plus it will sync with compatible devices in your home. For example, you could be in your kitchen and ask Alexa how much fuel your Tonale has remaining – or even unlock the car remotely to receive a parcel delivery.

Unlike the forthcoming PHEV, the Tonale hybrid doesn't have any meaningful electric range. Its 135Nm electric motor can power the car for only short distances at low speeds, such as for parking or stop-start traffic jams. Alfa Romeo calls this 'e-creeping', which sounds like a particularly sinister form of online stalking, but the process is automatic and utterly unobtrusive.

Indeed, as I head into the hills above Lake Como, my first impressions are of calm refinement. I'd skip past



Teledial wheels look great but ride quality isn't class-leading - and nor are driving dynamics



“ My first impressions are of calm refinement. The engine is quite muted. But a true driver's car the Tonale is not ”



TECHNICAL SPECIFICATIONS

ALFA ROMEO TONALE 160 HYBRID

ENGINE:	1469cc 4-cyl petrol hybrid
COMPRESSION RATIO:	12.5:1
POWER:	160hp at 5750rpm
TORQUE:	240Nm (177lb ft) at 1500rpm
BATTERY CAPACITY:	0.77kWh
GEARBOX:	7-speed dual-clutch automatic, FWD
BRAKES:	330 x 28mm (front), 278 x 12mm (rear)
SUSPENSION:	MacPherson struts front and rear
DIMENSIONS:	4528mm (L), 2082mm (W), 1601mm (H)
WEIGHT:	1600kg
MAX SPEED:	130mph
0-62MPH:	8.8sec
FUEL CONSUMPTION:	44.8-49.6mpg
CO ₂ EMISSIONS:	130-144g/km
PRICE:	£35,000 (est)

the 'A' (Advance Efficiency mode) on the DNA dial, as it softens the throttle pedal to the point of lethargy. N-for-Natural is a much better compromise, with relaxed responses for smooth progress. The 1.5-litre engine is quite muted and, unlike Toyota or Lexus hybrids, there isn't the drone of a CVT gearbox to endure. The combination of mechanical and regenerative braking (the latter to charge the battery) feels pleasingly progressive, too.

Hang on, though, this is an Alfa Romeo – so does it deliver as a driver's car? Acceleration is merely brisk (0-62mph in 8.8 seconds), but the added e-boost from the electric motor makes it feel faster. Switch to D-for-Dynamic mode and the steering feels notably more positive as well. The Tonale turns in keenly and without excessive body roll, but push harder and you're greeted with understeer, the inside front wheel scrabbling for traction and a gearbox getting flustered in its quest for the right ratio.

Of course, you can take control using the long

tactile paddle shifters, and the dual-stage dampers fitted to my car (developed with Marelli) keep the Tonale taut and focused. The pay-off, though, is a very firm ride, which would likely feel downright uncomfortable on poor UK roads. My preference is for Dynamic mode with the dampers on their soft setting (not unlike piloting a Ferrari in Sport or Race with 'bumpy road' button pressed). With this set-up, driven at eight-tenths, the Tonale is an enjoyable machine. But a true driver's car it is not.

Does that matter? Not especially. Dynamic prowess is low on the priority list for most buyers of C-segment SUVs. But the Tonale is certainly up there with the class best in this regard. It also looks smart, feels premium, is spacious enough for family life and comes with all the connected tech that customers expect. Let's hope it sells by the million and funds some exciting new Alfa Romeo saloons, hot hatchbacks and sports cars. We shouldn't have long to wait. 

Classic Alfa instrument binnacle houses digital dials that can be configured to look like a 1960s Giulia



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Fun In A Thousand

With its 1000hp powertrain, the SF90 hybrid is the most potent road car Ferrari has ever made. We strap ourselves into the Assetto Fiorano version and experience a world of true extremes

Story by Chris Rees
Images by Michael Ward & Tony Harrison



What's this? The front wheels are chirruping, scrabbling for grip. Yes, you heard that right: I'm driving a Ferrari and the front wheels are spinning.

Every SF90 Stradale owner will experience this novel sensation; it might even be the very first thing they experience. Because Ferrari's first all-wheel drive hybrid starts off, in default, on battery power alone – in which mode, the drive goes only to the front wheels. And yes, on cold tyres, you get front wheelspin.

Driving the SF90 is a novel experience on so many levels. This is just one novel moment at one extreme end – the low-speed end – of what the SF90 can do. Having now spent five days with this car, both on and off

track, I've got to know it well enough to appreciate that it's one extraordinary – and extraordinarily extreme – machine.

Not that it *looks* particularly extreme, in contrast to the bristling aggression of its closest rival, the Lamborghini Aventador. Almost everyone loves the Ferrari's looks, which manage to combine drama with elegance and superb proportions. While it's clearly identifiable as a Ferrari, there are some nuanced novelties, such as the horizontally arrayed headlights and squared-off rear lights. Our car's Rosso Corsa paint looks absolutely right, even if not a single person I encountered cared for the optional stripe package.

So exactly what are we driving? It's an

SF90 Stradale coupe – there's an open-topped SF90 Spider, too – with the Assetto Fiorano pack fitted (now renamed 'Fiorano Performance Pack' for English-speaking markets). This optional track-focused set-up consists of Multimatic dampers, lightweight carbon for the doors and floor, titanium springs/exhaust and a bigger, high-downforce rear wing.

The SF90's headline-grabber is, of course, that it provides you with fully 1000hp under your right foot. That's more than any road-going Ferrari ever. It gets to this extraordinary figure by using a wide-bore version of the F8 Tributo's V8 turbo engine (raising capacity by 100cc to 4.0 litres), resulting in a best-ever Ferrari V8 power output of 780hp. In addition,



Epic all-wheel drive grip is something the SF90 delivers in spades, even with 1000hp to play with

there are three electric motors – one at the back, two up front – that together deliver an extra 220hp. Maths ain't my strong suit, but even I can see that adds up to a neat 1000hp.

Driving the car in 'eDrive' electric-only mode feels very weird. For starters, there's no noise. Then there are the front-wheel scabbling antics just mentioned. Your range with a fully charged battery is a mere 15.5 miles. And with 220hp, performance is hardly Ferrari-like (0-62mph in 9.3 seconds...). No, EV mode is best kept for sociable start-ups or driving emissions-free in town. You can plug the car in for a couple of hours to recharge it or – what everyone will actually do – drive it with the petrol engine on for a couple of miles to boost the battery. That means you always have that 220hp boost when you need it. If indeed anyone ever actually *needs* 1000hp...

In regular use, you'll probably use default 'Hybrid' mode a lot. This defers to electric power surprisingly frequently if you drive gently, and is also surprisingly refined. This sense of easiness is boosted by a much more composed ride than I was expecting. In truth, the SF90 never really sounds as extreme as

its 1000hp headline figure suggests, even when you get tempted by the 'Performance' and 'Qualify' modes awaiting on the steering wheel, which give you more power and sharper responses but not a significantly amplified soundtrack.

The SF90 has automatic transmission – as have all Ferraris since 2011 – with a new controller that evocatively imitates a classic manual gate. It all works very well, and if you want to pootle around in full-auto mode, you'll be treated to a surprisingly easy drive – comfortable, even. Me? I'm in manual mode and paddle-shifting as often as possible; it just seems to suit the car's nature.

One of the gear gate positions is innocently marked 'L'. Therein lies another of the SF90's extreme party pieces, for L stands for Launch. If you ever want to display to your mates what the SF90 can do – and let's face it, isn't that what you buy a car like this for? – please give it a go. Switch to Qualify mode, select Manual and 'L' modes on the gear selector, lean your left foot on the brake pedal and flatten the accelerator pedal with your right. Now watch as the rev counter flicks around

to 4000rpm, priming everything ready for you to lift off the brake. As soon as you do, it's like lighting a rocket in a fireworks factory. Almost literally, too, since as soon the car catapults off the line, the gearchange lights zipping around the steering wheel are absolutely insisting you change up gear – now! Then all hell breaks loose as you're seemingly flung off a cliff with a jet pack strapped to your back. The 0-62mph time of 2.5 seconds seems irrelevant; the 0-124mph time is what this machine is all about: astonishingly, it's just 6.7 seconds.

Thing is, even as your speed increases, seemingly exponentially, you never feel like you're really bothering the SF90's true capabilities. At 100mph, it feels like it's just waking up. What's truly impressive is the way the electric motors completely fill any turbo lag the V8 has, delivering astonishing acceleration at any speed, at any revs (yes, even as low as 1000rpm). Frankly, there's more power and torque available than you could ever deploy on public roads.

I decided to perform my launch control move with the *manettino* in 'CT-Off' mode

TECHNICAL SPECIFICATIONS

FERRARI SF90 STRADALE ASSETTO FIORANO

ENGINE:	3990cc V8 turbo & 3 electric motor
POWER:	780hp at 7500rpm + 220hp (EV) = 1000hp
TORQUE:	800Nm at 6000rpm + 100Nm (EV) = 900Nm (664lb ft)
TRANSMISSION:	8-speed dual-clutch automatic
BRAKES:	398 x 223 x 38mm (front), 360 x 233 x 32mm (rear)
TYRES:	255/35 ZR20 (front), 315/30 ZR20 (rear)
DIMENSIONS:	4710mm (L), 1972mm (W), 1186mm (H)
DRY WEIGHT:	1540kg
FUEL CONSUMPTION:	47.1mpg
CO ₂ :	160g/km
BATTERY RANGE:	15.5 miles
TOP SPEED:	211mph
0-62MPH:	2.5sec
PRICE:	£413,780



“ On launch, all hell breaks loose: you feel like you're being flung off a cliff with a jet pack strapped to your back ”



Having this much power is frankly too much to exploit on public roads. On track, though, it's amazing





(eased-off traction control) so that I could hopefully feel more of what's going on. While you do feel some scrabble – with 1000hp, it would be amazing if you didn't – the electronics clearly and cleverly work to deliver unbelievable grip. And grip is something the SF90 does astonishingly well. As Ferrari's first ever four-wheel drive mid-engined car, traction is crushingly good. The feeling of torque being fed through the front wheels is decidedly odd to begin with, and on track I sensed a little understeer on tight low-speed corners. But this is instantly dealt with by an array of tech, like torque vectoring, active damping and side-slip control. With the *manettino* in 'Race' mode, you're very unlikely to experience oversteer, so you can be very quick yet very confident, even if you're not a driving god. Switch to 'CT-Off' and the SF90's true accomplishment becomes clear: it still feels benign, with oversteer and four-wheel drifts achievable thanks to a clever safety net keeping you on line – at least as long as you're half-way sensible as you feed the power in out of each apex.

One caveat is that we had entirely dry weather for our test. I've previously experienced an SF90 in the wet and it can be, let me say, something of a handful. Circumspection and respect are required in serious quantities. That's the only occasion on which the SF90 feels

intimidating. Otherwise, it's exceedingly easy to drive – and drive fast. The brakes are epically strong, too, avoiding that inconsistent pedal feel that some hybrid cars suffer from.

The cabin is superb. Our car had optional carbon racing seats that combine supportiveness with decent comfort, even if you have to faff around with racing harnesses. Things I love: the crystal-clear configurable digital instrument binnacle; the head-up display; the easy driving position. Things I like less: the touch-sensitive controls that take a long time to work out (especially if you're used to driving a traditional Ferrari); and voice control that thinks you're talking to it every time you say 'Ferrari' (which is a lot).

Another extreme side of the SF90 is its packaging. There's no getting away from the fact that this is one hefty machine. The official weight is 1570kg but since Ferrari always quotes dry figures, it's a fair bit more once you've added fluids and a driver. The Assetto Fiorano package shaves 30kg off the weight but to put that in perspective, that's less than 2% overall. And there are times when you feel the SF90's voluminousness. It measures fully 4.71 metres long and almost two metres wide. The curse of all supercars – poor visibility – is ever-present. The Assetto Fiorano pack also deletes the nose-lift system to save weight, so care is needed

over speed humps and the like. And luggage space? Forget it. I couldn't even fit my crash helmet in the boot.

One final extreme: the list price of £374,420 places the SF90 Stradale very much at the top end of Maranello's regular range, even above its V12 models. Topping up all the options fitted to our test car – such as the Fiorano Performance Pack (£39,360), paint stripe (£20,160) and carbon racing seats (£5760) – the total comes to an eye-watering £523,460.

I feel I have to address one elephant in the room: Ferrari's 296 GTB V6 hybrid. This newcomer is smaller, almost as powerful, more reactive, sounds better and is probably a car you'll have more fun with in 99% of circumstances. But hey, it doesn't have the ultimate grip, nor the bragging rights of a thousand horses, that the SF90 gives you.

In some ways, this car of extremes is the ultimate Ferrari. Yet what amazed me during my time with it was just how easy it is to drive. Seriously, anyone could pilot it. I even think that almost anyone could explore 90% of what the SF90 can do in complete safety. For that extra 10%, it deserves to be taken on a track to experience just how capable – how *extremely* capable – it is. Then you can relax in the knowledge that, shy of a LaFerrari, you own the fastest road car that Ferrari has ever made. 🇮🇹



Assetto Fiorano pack adds lightness, downforce and carbonfibre. We could live without the stripes, though



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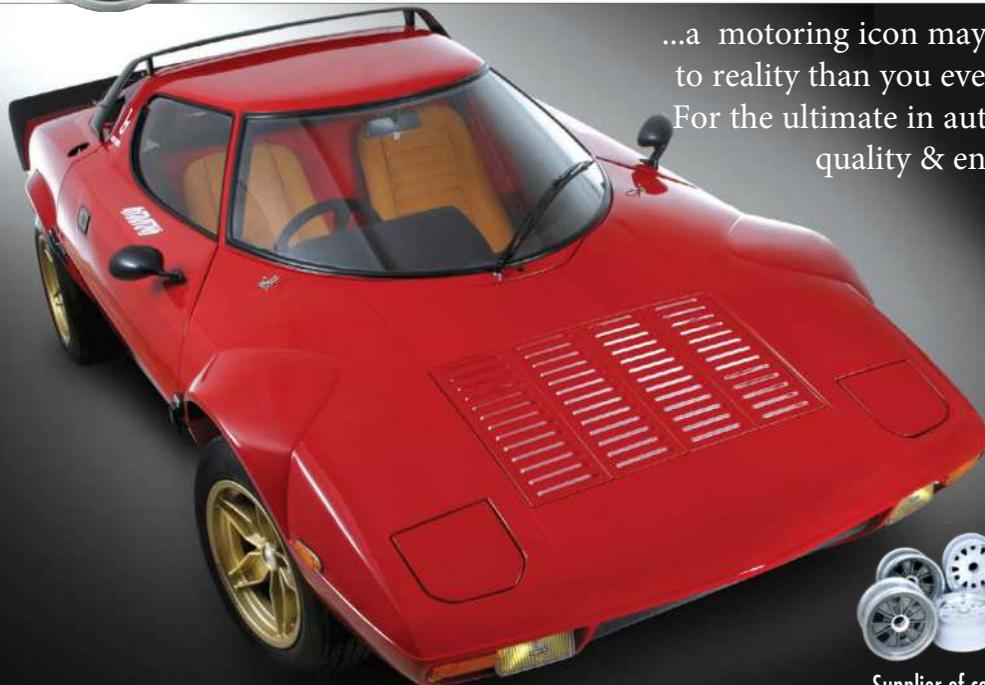
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Mild Childs

Testing Fiat's new mild-hybrid 500X and Tipo models

Story by Chris Rees



It's been a real case of trickle-charge at Fiat. The Italian car maker has dragged its feet on electrification, being pretty much the last major manufacturers to get on board. Now it's gone 'volt-face' (sorry) with a big electric 'charge' (sorry again), promising to be the first mainstream car maker to ditch internal combustion and go full-electric (which will be 2027). On its way there, it's already launched the full-electric 500e and mild-hybrid versions of the 500 and Panda.

Now it's the turn of Fiat's larger models to switch on to the battery buzz, as the 500X and Tipo adopt mild-hybrid power. And Fiat does mean 'mild': they use a very small 48-volt/15kW electric motor fed by a simple starter-generator and a tiny 0.77kWh battery. You can't plug the car in to charge, and it isn't designed to drive very far in pure-electric mode. But at least you can do so – Fiat's other hybrids, the 500 and Panda, can't.

Fiat says this means "no complicated instruction booklets". That's certainly true. The hybrid system requires no intervention from you. The only extra button compared to the petrol Tipo and 500X is an

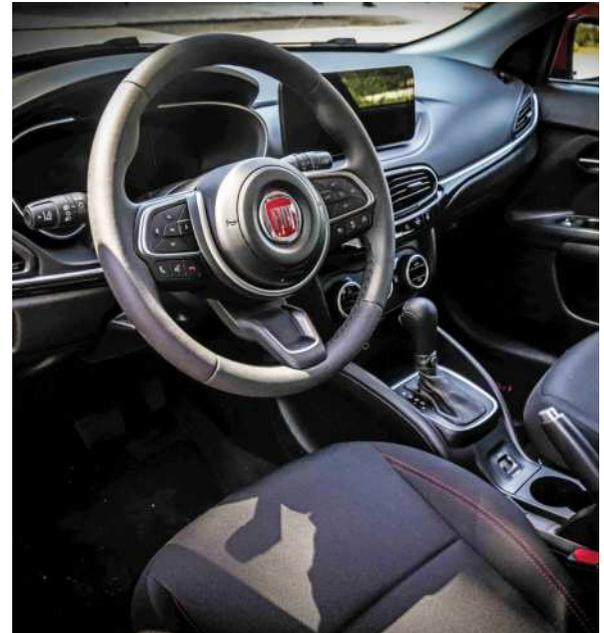
'e-Auto Off' switch, which disables the automatic use of battery power, for instance when you want to charge the battery up.

When you first start up, you're greeted by silence. Move off and you *might* experience pure-electric progress. I say 'might' because basically you to be moving so slowly that you're not pressing the accelerator. This is what Fiat calls 'e-creeping' (wish that sounded less like a dodgy internet activity) and means pure-electric power is only available for very low-speed stuff like traffic jams or parking manoeuvres.

As soon as you do press the accelerator, the petrol engine immediately kicks in. This is Fiat's familiar 1.5-litre FireFly turbo, which has 130hp of power and 240Nm of torque. If you have enough charge in the battery, there's an extra 20hp boost of power. That's still not earth-shattering, as evidenced by the official 0-62mph times: 9.3 seconds for the Tipo and 9.4 seconds for the 500X.

Fiat says that the hybrid system offers better low-down torque because it plugs turbo lag. In reality, the delivery of power leaves a lot to be desired. Pressing the accelerator hard initially elicits seemingly no

Both 500X (left) and Tipo (right) are ageing models. The arrival of hybrid power doesn't, however, magically transform the experience



response; finally the turbo wakes up; quite possibly the electric motor does something, although I have to say I never felt it. Counting how long it takes to get to full acceleration from low revs, it is, shockingly, fully four seconds.

I think part of the problem is the all-new seven-speed automatic dual-clutch transmission. DCTs are usually great but I can't say this one works well with the hybrid powertrain. The gearbox forces the engine to rev hard, a bit like Toyota's awful CVT 'box, so refinement suffers. And on down-changes, the gearbox sometimes hesitates and feels jittery.

Another issue is that the hybrid system is supposed to mimic engine braking as it recovers energy during deceleration. It doesn't. Indeed, take your foot off the accelerator and the car will briefly continue accelerating – the very opposite of engine braking. Even when full deceleration kicks in, I noticed no energy recovery braking effect whatsoever. So why claim it?

As you might guess, I'm not struck on how these Fiat hybrids drive. The main reason to consider one is running costs. In the WLTP fuel cycle where battery power is used a lot, Fiat claims an 11 per cent reduction in CO₂ emissions, so there are potential tax savings for some owners. In reality, the petrol engine runs almost all of the time, so I don't think you'll see massive fuel savings – the official figures are 49.6mpg for the 500X and 54.3mpg for the Tipo. Considering the price premium for the hybrids is a not inconsiderable £3750 over the regular petrol model (and £5000 in the case of the Tipo), this is quite a big issue.

I have to say that the 500X feels the better of the two to drive and to sit in. The Tipo has a better ride – surprisingly compliant, in fact – and a better use of interior space, but in all other respects the 500X is preferable. I also have to say that both cars are now over seven years old and really feel it; the new era for Fiat can't come soon enough. 🇮🇹

TECHNICAL SPECIFICATIONS

	500X HYBRID	TIPO HYBRID
ENGINE:	1469cc 4-cyl petrol hybrid	1469cc 4-cyl petrol hybrid
POWER:	130hp at 5750rpm	130hp at 5750rpm
TORQUE:	240Nm at 1500rpm	240Nm at 1500rpm
GEARBOX:	7-speed DCT auto, FWD	7-speed DCT auto, FWD
MAX SPEED:	121mph	124mph
0-62MPH:	9.4sec	9.3sec
FUEL CONSUMPTION:	44.1-49.6mpg	54.3mpg
CO ₂ EMISSIONS:	129-145g/km	119-120g/km
PRICE:	From £27,595	From £27,605





Two Horse Race

Surely it's not fair to compare the notoriously lambasted Ferrari 348 with its lauded successor, the F355? But could it be that the former is simply misunderstood – and maybe offers something that's missing from its illustrious successor?

Story by Nathan Chadwick
Images by Michael Ward

IN ASSOCIATION with





One of the worst Ferraris ever made. That's the opinion you usually hear of the 348, launched in 1989. And not just by pundits. Ferrari's own CEO, Luca di Montezemolo, famously hated it after buying one as a customer. In a 2016 interview in *Motor Sport* magazine, he recalled: "I'm at the first meeting as CEO and I asked to be presented with our range, and they said 'OK, we have the Testarossa, we have the 348 - very good car, innovative, eight cylinders', and I said 'Please stop. This is a shit car. So don't say this to me; I am a client, I know what this car is like'."

Its successor, the F355 of 1994, is regarded as a golden child. Eschewing the Testarossa-inspired style for free-flowing curves, the F355 looked good and was widely lauded in the press. It's now feted as one of the finest mid-engined machines that Maranello has ever crafted.

But we've had a nagging feeling that the 348 might just be unfairly maligned - after all, it's still a mid-engined Ferrari with a manual gearbox. Or does the F355 live up to the hype and justify the premium the market places on it? We've gathered targa-roof examples of the 348 and F355 together to see what's up, and look behind the cut-and-paste internet opinions.

348: AN UNEXPECTED GREAT?

For all the downbeat opinions about the 348, it's easy to forget how well this car was received back in the day. Equally pertinently, its 328 predecessor was actually a bit of a handful on the limit - a criticism often levelled at the 348. The 328's engine sat transversely with the gearbox underneath it, which didn't do wonders for the centre of gravity and thus its trustworthiness when hanging it out. Ferrari mounted the 348's quad-cam, all-alloy 3.4-litre V8 longitudinally with the gearbox set transversely (hence the 't' in 348 tb). As a result, the engine sat a full five inches lower - so low that our cratered car park photo location is giving my sweat glands a workout, and I haven't even switched the engine on yet.





The 348 marked a new direction for Ferrari in that it abandoned spaceframe construction for a body formed of box sections, giving it 50 per cent greater torsional rigidity. The 348 tb was heavier than the old 328, tipping the scales at 1393kg (versus 1263kg). Yet its V8 engine had only 30hp more power and 15lb ft extra torque: the 348 had 300hp on launch (later upped to 320hp).

Not that contemporary journalists had much problem with the 348's performance, or indeed the car itself. Aside from gripes about a turning circle akin to the average galleon, everyone seemed to love it. A fully beehive hairdo-era Jeremy Clarkson even treated his 348 test car to a romantic meal in a field. Like most other hacks, Clarkson later changed his tone and took great delight in slagging it off.

With its iffy reputation, the 348 has lingered in the lower depths of Ferrari values, only just above the Mondial. It's still possible to buy a 348 for below £50,000. But as I write this, the unthinkable has happened. A low-mileage 348 is currently up for grabs for £90,000 – more than most F355s. Is this evidence that the 348 is finally coming out of the mire?

As I take in Rob Jones' beautiful Blu Chiaro 348 ts, it's difficult to see the arguments against. It's stunning to behold. This might seem heretical to hardcore tifosi, but a lot of Ferraris look their best in any shade other than red (or yellow, for that matter). The blue metallic colour also enhances its subtle shape, with the slightly awkward flared rear haunches looking less pronounced. However, Rob's fitted a body-coloured front splitter and sideskirts, which does a great job of making the car look more exotic. Indeed, Ferrari itself did the same with the rare GTS 'facelift' 348.

But how does the 348 ts fare in terms of driving? There's a certain sense of trepidation here. The 348 has a reputation for flinging its owners into the scenery, with tales aplenty of snap oversteer and resulting snapped bodywork. Getting up to speed, the 348 ts certainly doesn't feel like a wild child. It's simply old-school to drive. The rack-and-pinion steering is unassisted, which means its broad 39ft turning circle really wakes up your biceps. While not overly sensitive, it's quick to respond and bristles with feedback about the road surface, firing information through your central nervous system.

The engine rouses the rest of you –

there's no avoiding soaking up the hard metallic rasp and instant throttle response, the rev needle zipping around the dial to a 7200rpm peak, particularly with the roof off. It's the very essence of the supercar experience, your ears tingling to the eight cylinders singing their heart out.

The gearbox, however, certainly isn't smooth. It's distinctly obstinate, particularly when engaging second gear. So far, so Ferrari; each gearshift requires a firm, well-planned and unrushed shove.

And what of the notorious handling and ride? After all, Ferrari acknowledged it got it slightly wrong when it launched the facelifted 348 GTS in 1993, which saw tweaks such as a wider rear track, revised geometry and extra chassis rigidity. Weight distribution was also improved. But does this really mean the 348 ts is more of plodding donkey than a prancing horse?

Not a bit of it. It's true, it doesn't coddle you like an F355, and you feel that at the first corner. The aforementioned talkative steering allows you to plant the nose with precision, but rather than simply flyswat the throttle, you've got to meter the power in, feel the weight transfer. The 348 ts delivers its peak torque at 4200rpm, which means it

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348 has a raw feel to it that makes it harder to live with but in some ways more exciting to drive





Better cabin offers easier driving position. Throttle response is less frenetic, handling more assured



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“ The F355 is much more manageable in motion... a car you could use every day ”

doesn't take much for the rear tyres to become over-excited if you're not careful. With little in the way of driver aids to help you, you need to be sure of just what you're doing. Don't think that's a bad thing – it's what makes the 348 experience visceral and exciting; screaming and enticing; absorbing and rewarding. True, the ride is noticeably firm but way more compliant than any supercar of the last 10 years. This is a turn up for the books – the 348 isn't damned; it's damn good.

F355: STILL A LEGEND?

So how does the 348's successor, the F355, feel in comparison? It's certainly prettier than the 348: gone are the macho Testarossa-aping side slashes, and in come more resolved curves. It even looks great in red, too. Just four years separate Rob's 1992 348 ts and Graham Godfrey's 1996 F355 GTS, but the difference feels like more than a decade. It's far less cramped inside, and with a cut-out central tunnel under the dash, there's more room for my left leg. I can actually see most of the dials, too, which I can't quite manage in the 348.

The F355 is also much more manageable in motion. Ferrari finally acquiesced and fitted power steering, courtesy of TRW. It's a little lower geared than the 348's, making cruising

about much less of a constant mental calculation. The manual gearshift (now six speeds rather than five) is much smoother and in a traditional H-pattern, rather than the 348's dogleg first. Even by modern standards, the F355 really does feel like a car you could use every day.

The thing is, though, the point of supercars is that they're meant to make you feel super. To make an analogy with beverages, while your daily driver is a cup of tea, a supercar is a shot of vodka. Could the F355 be a bit too diluted?

The V8 is a longer-stroke development of the 348's unit, with a swept volume of 3496cc, up from 3405cc. New features included five valves per cylinder (versus four before), variable valve timing and hydraulically actuated tappets (a first in a Ferrari road car). The result was 380hp and a specific output of 109hp per litre, then a record for a naturally aspirated engine.

The initial throttle response isn't quite as instantaneous as the 348's, but that does make it a bit easier to manage. Peak torque comes in at a lofty 6000rpm, 1800rpm higher than the 348, and it'll scream up to and beyond 8000rpm. Get up there and you can feel each hair follicle twist and turn in the breeze as your right foot tries to play chicken with your sense of mortality. Of the

TECHNICAL SPECIFICATIONS

	FERRARI 348 TS	FERRARI F355 GTS
ENGINE:	3405cc V8 32v DOHC	3496cc V8 40v DOHC
COMPRESSION RATIO:	10.4:1	11:1
POWER:	300hp at 7200rpm	380hp at 8250rpm
TORQUE:	323Nm (238lb ft) at 4200rpm	363Nm (268lb ft) at 6000rpm
TRANSMISSION:	5-speed manual, RWD	6-speed manual, RWD
WEIGHT:	1390kg (dry)	1350kg (dry)
MAX SPEED:	171mph	183mph
0-62MPH:	5.6sec	4.7sec



two engines, it's the F355's that provide the greater theatrics.

In corners, the F355's useability plays dividends. Coming up to a tight 90-degree bend, in the 348 I am already plotting what the rear end would be doing over a mid-corner bump, cajoling the gearshift into position and adjusting steering wheel accordingly. In contrast, the F355 simply tucks in at the front, the clever Bilstein adaptive dampers having a nanosecond-length committee meeting to decide their attitude, and I can concentrate on liberating the engine fully on the next straight.

It's such a shame that the steering robs you of fingertip-fizzing involvement. It's still much more feelsome than any of today's electric steering systems, but swapping between the 348 and the F355 makes me



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yearn for that little extra edge of detail, excitement and engagement. There's absolutely no doubt that the F355's superior suspension compliance makes it the much faster car point to point, but perhaps paradoxically, going slower might just be a little more rewarding.

VERDICT

The fact that the F355 feels so great is hardly a surprise. It's the poster car of a generation and is already a revered classic. The 348 was a much bigger challenge to my preconceptions – for years I had the impression that the 348 was the mid-engined Ferrari you'd buy if you couldn't afford an F355. Instead, I found that the 348 stands up on its own as a superb driver's car, offering a purer, more hardcore experience than the F355.

Don't get me wrong, the F355 is a

fantastic machine. If you're doing regular long distances or want to enjoy a mid-engined Ferrari without having to consider every single facet of the road ahead to avoid things going horribly wrong, then of our two cars it's the one to have. It's so much more amenable to use, which probably means you'd use it more often. This is an assertion that's backed up by those people who've owned both. It's also the prettier, more coherent design.

And yet, as I type this, it's the 348 that lives in my memory. Days later, it still makes my fingertips fizz. I can well understand why it was criticised – the heavy unassisted steering and obstinate gearchange, and throttle response so sharp that you have to be alert at all times – but this is surely how you should feel in a supercar.

Learning all this, adapting your driving style, becoming one with the 348, feels more

rewarding. The more I got to grips with the gearshift, the more I felt the intricacies of the bitumen telegraphing up my arms, the more I wanted to drive it. The 348 is a supercar that feels challenging: there's an endearing thuggishness about it that you'll either get on with, or simply find too much.

It's also a stupendous bargain right now. A good 348 ts starts at little more than £50k, while the better-developed GTS/GTB starts at around £65k. In contrast, you'd be spending at least £80k and probably a lot more for an equivalent manual-gearbox F355. Some would see the F355's sheer useability, looks and established market acceptability as more than worth the premium, and that's understandable. But as I type this, thinking of a dawn blast on my favourite B-road, it's the granular analogue excellence of the 348's steering that's quickening my pulse. And I'd have a spare £15k to wax on super unleaded. 🇮🇹



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037 AT 040

40 years ago, Lancia launched a new era of mid-engined rally success with the Rally 037. But it wasn't an easy start...

Story & images by Peter Collins/Michael Ward



Although it was in December 1981 that Fiat's competition department, Abarth, publicly unveiled its new Group B rally contender, it was far from ready. Presented to the world's press in Turin on a cold, damp December day, it wasn't even capable of moving under its own power – and the new World Rally Championship was due to start in Monte Carlo barely six weeks later.

But the decision had been made not to rush the competitive debut of the new car, given the Abarth Tipo number SE 037 (and ultimately called the Lancia Rally 037). Sergio Limone was the engineer predominantly responsible for its creation, which made the great Walter Rohrl exclaim, "What a beautiful car!" when he first saw one. However, a huge amount of testing needed to be completed before the car set foot on an official rally stage.

Lead driver for 1982 was Markku Alen, with Attilio Bettega as his team-mate (Adartico Vudafieri at some events). Markku had been champing at the bit for two years knowing that something new and radical would be coming, and was frankly fed up with driving a Fiat 131 Abarth, however successful that model had been for him in the past. It wasn't until February 1982 that Markku was finally able to test an 037 (probably chassis 005, the Turin launch car).

Homologation for the new 037 needed to be complete by 1 April and although this was achieved, the large rear spoiler that so characterised the competition 037 was not passed by the FIA until just a few days before the deadline. "Mamma mia!" Sergio once told me, "I had forgotten just how hard we worked in 1982!"

The car's racing debut was the Costa Smeralda Rally on Sardinia that started on 1 April, the very day the 037 was due to be homologated. Phew! Two cars were run: chassis 319 and 156, for Alen and Bettega respectively. Both cars retired on the same stage, at the same place. The problem was jammed gear selectors; something else for the development team to sort before the team's World Championship debut event at the Tour de Corse.

The first event that the cars actually finished was Elba later in April, when Vudafieri took a troubled seventh place, having run third at one point. At this time, only carburetted engines were being used and power was not much more than 230hp. But by Corsica in early May, this had gone up to around 270hp.

Very sadly Bettega suffered a bad accident on the French island, leaving him seriously injured, and he

*OPPOSITE FROM TOP:
Vudafieri on the 1982
Acropolis; chassis fatigue
testing at Nardo; Markku
Alen at RAC Rally; testing
at La Mandria*





would be replaced in the works Martini team by Vudafieri. Alen had hit a rock early on in the event and struggled with poor handling thereafter. For the Martini team, the next learning curve was the hot, rough Acropolis in Greece. Both works cars retired with, as Cesare Fiorio said, “many problems”.

Even in the early stages of the car’s life, Sergio Limone was already developing the first ‘Evolution’ model for the 1983 season. This would be ready for homologation on 1 August, with the first rally for the revised car on Madeira on 6-8 August, with Andrea Zanussi driving. With fuel injection, the new car reportedly developed just over 300hp.

Come the autumn and the news was more encouraging. Walter Rohrl tried the car in mid-September, loved it and agreed to drive for the team in 1983. The potential of the Rally 037 was already clear on the San Remo Rally, but it was the very last round of the 1982 UK national rally championship in Wales in October that provided the 037’s first outright win, when Alen led from start to finish. Sergio Limone still has the empty champagne bottle from the podium as a trophy.

Autosport magazine declared that the star car of the RAC would not be an Audi but the little Lancia. Alen achieved fourth place overall, despite engine problems. Fabrizio Tabaton finished the year in December by taking a win on the Valle d’Aosta Rally. The scene was well and truly set for a famous 1983 World Championship victory against the Audi quattros – something not often mentioned by Ingolstadt obsessives! – but that’s a story for another time.



Owner's View



Rob Whitehouse, who owns Lancia Rally 037 chassis number 412 (as pictured here), tells us: "The 037 is a car that inspires great confidence, both in engineering and driving terms. It is incredibly logically built: strong, simple and effective. Everything is adjustable and easily accessible. This means that 80% of the car can be inspected at any service halt and two 19mm spanners are virtually all you need.

"As a driver's car it has no vices. It has instant torque from about 4000rpm and always has power for any occasion. In fact, it is better driven up a gear. We only use 7500rpm today for engine longevity. It has a fantastically smooth and quick gearbox and superb brakes that help quick turn-in to corners. It has a superb ride that takes bumps and jumps as if they don't exist thanks to long suspension travel. It is very

nimble between corners and although it might not have the ultimate power of a later Audi quattro, its low weight and ready power make it wonderfully controllable. It always seems to respond immediately and perfectly to driver inputs.

"It's obvious that it is a Stratos 10 years after – all the well-known vices of that passionate car replaced by logic and a disciplined will to win." 



Although when it was bought, chassis 412 was painted in Martini colours, it actually ran in period in this Team Grifone livery

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Bravo To Bravery

Car design in the 1990s was often bland and mediocre, but absolutely not in Italy. Alfa's 146 and Fiat's Brava put firmly the brio back into family cars. Which one feels more special today?

Story by Craig Cheetham
Images by Michael Ward





Back in the 1990s, it was Volkswagen that caught the eyes of the world's motoring media with its modular approach to platform sharing. The underpinnings of the Golf Mk4, introduced in 1997, spawned a whole family of cars from the Audi TT to the Skoda Octavia, and the German company won many plaudits for its work.

Yet in Italy, this was old news. The Fiat Group's Tipo Due (or Type Two) platform had been providing modularity in a similar vein for almost a decade, but as is so often the way, the Italians' innovation slipped below the media radar.

Tipo Due was a mid-size set-up, with MacPherson struts at the front and a fully independent rear that could use a choice of trailing arms, struts or advanced multi-link set-ups. It was the base platform for the Fiat Tipo and Tempra, Lancia Delta and Dedra, Fiat Coupé and Alfa Romeo GTV and Spider 916. All great cars in their own right.

In 1990, it was also decided to use the platform for the forthcoming Alfa Romeo 33 replacement – or should that be replacements? It was at the Turin Show in April 1994 that the first of these 'Tipo 930' models appeared. The three-door Alfa Romeo 145 wowed the crowds with its boxy 'breadvan' styling, but that wasn't all. Shunning the major international shows to play to a home crowd once again in October 1994, the Italian brand whipped the hanky off its 146 at the Bologna Motor Show with a five-door variant – the 146 – which was different from the A-pillars backward.

It was a fascinating formula. The new model defied convention in every aspect, from its distinctive beak-

nose styling to its boxer engines (initially carried over from the 33). It was also more spacious than most of its rivals, with a huge boot. And it looked achingly cool, like nothing else on the road.

It wasn't a particularly strong seller, though. In all markets, the three-door 145 was the more popular choice, while the 146 was generally pricier than the likes of the Ford Escort, Vauxhall Astra and Peugeot 306, which were the three strongest-selling five-door hatches in Europe at the time. The Alfa was a leftfield choice, as Alfas always have been – volume was never the primary objective. It has been suggested that the 145/146 made a substantial loss for Alfa.

The Milanese marque was shored up by the might of the Fiat Group, and for the first year of 146 production, Fiat had the relatively conventional Tipo to keep it competitive in the fleet and family markets. That didn't last long, though. The Tipo had been around since 1988 and by the mid-1990s was feeling a bit long-in-the-tooth. Its replacement had been in gestation since 1991 and, like the 145/146, would take on a more unique style than its mainstream European rivals, with distinctively different three- and five-door models. The 'Type 182' Bravo and Brava models debuted in September 1995 at the Frankfurt Show and went on sale at the end of that year.

Like the 145 and 146, they were identical fore of the A-pillars, but the styling took a monumental shift from there backwards: the Bravo tapered outwards to wide, hunkered rear flanks and a rounded rear, while the Brava was delightfully unconventional. It was narrower but also more rotund, the rear end curving round in an arc and decorated with some of the bravest and most

Boxer-engined Alfa 146s are now almost extinct. This lovely example is one of just two UK survivors



unusual taillights ever designed. It was unlike anything else on the road – ‘brave’ indeed for a car on which Fiat was pinning ambitious volume expectations.

As the mainstream family model for Fiat, the Brava came with wide choice of engines, from a 1.4-litre 12-valve entry unit (which was surprisingly willing), to 1.6 and 1.8-litre 16V units and a 1.9-litre turbodiesel.

Underneath, it was based on Fiat’s new C-Platform, though in reality this was little more than a mildly revised Tipo Due with a fair amount of parts interchangeability. In

1996, the range expanded further with the longer Marea saloon car variant, and the Marea Weekend estate. The Multipla was also closely related.

Today, the 146 and the Brava are uncommon sights in the UK. According to DVLA data, at the end of 2021 survival numbers for both were below 100 each. The two we have here are particularly rare. The 146 is one of only two known 1.6 boxers still running, while the Brava appears to be a unicorn – the only UK 1.8 ELX taxed and in use. That’s the thing with ‘Nineties cars – the attrition rates are huge, but the majority of people

Flat-four is noisy but charismatic. Edgy handling is great fun. Cockpit has a few ergonomic ‘challenges’



FIAT BRAVA v ALFA ROMEO 146



tend not to notice their disappearance.

Both cars were purchased by the author in 2021, for prices that could well have seen them scrapped if they'd not fallen into the hands of an Italian car enthusiast. But which of the two holds the most appeal? Styling-wise, it's a tough choice. They both look like nothing else. In profile, it's the Alfa's wedge shape that's arguably the more alluring, especially on the Teledial alloys fitted to our test car. But look more closely at the details and for me, the Brava wins out. It's more harmonious, more delicately detailed. From its narrow front lamps to its sensational taillights, it avoided the amorphous blob shapes so popular in the 1990s.

Peter Davis, director of Fiat Centro Stile at the time, said that the team started work on the Bravo and Brava right after finishing the Fiat Coupé and Barchetta, so they had a head of steam built up. He said they wanted to push design to the limit, break rules and make every angle distinguish it from its competitors.

Some contemporary reviewers found the Bravo/Brava pairing too futuristic. But drop a Brava into modern traffic and it doesn't stand out as odd. If it stands out, it's as a genuinely handsome and daring piece of design. The 146 stands out, too, but perhaps looks more dated due to its narrower track and more upright stance.

The Brava feels the better car on the inside, though. Both are well-packaged, representing a seismic shift for Italian cars of the period (never a strong point when it came to family hatchbacks). But the Fiat has a harmony about it that shows a more thought-out approach to interior design – door bins shaped to accommodate water bottles or 330ml drinks cans, for example. The unique stereo was designed to ensure it was pointless to steal, while the dash layout wouldn't look out of place in a modern car (other than its lack of touchscreens). The seats are cossetting and the driving position is genuinely comfortable.

The 146, on the other hand, is an ergonomic nightmare. It looks great and there's loads of legroom and headroom for passengers, but the



pedals are offset (as per almost every Alfa ever made) and the glovebox is so far away from the driver's seat – near the passenger's ankles – that if you need said gloves while on the move, you'll have to stop in a lay-by and go round the other side to get them. A minor detail, for sure, but just one example of irritations that soon get real.

Forgiveness comes in the form of green velour.

the boxer-engined 146 feels gloriously Italian. Not only is the engine pretty to look at (Alfa thankfully still cares about such things today) but it also sounds wonderful, and the company didn't do much to insulate the cabin from the lovely horizontally-opposed warble. The 146 is not a quick car, but it sounds and – more importantly – feels quick, as it parps its way eagerly towards the red line, compensating for each overly

This is the only 1.8 ELX left in Britain. Outright grip is better than the 146 and the cabin is very clever

“ The Brava grips well, with a sharp turn-in and a delicacy in its chassis balance that might surprise you ”

This is something that only Alfa Romeo or Lancia could get away with, and while it doesn't sound like it would work very well with the White Gold bodywork of our test car, it does. In interior terms, yes, the Brava is the better car, but the Alfa has more character. It's a theme that's developing in this comparison and does so even more when you hit the road.

Fire up the 146 and the first thing you notice is how noisy it is. When other manufacturers were filling their brochures with claims about refinement and comfort,

notchy gearshift with a soundtrack that's so beguiling that you want to give it a damned good thrashing even if you're just nipping to the shops.

In contrast, the Brava's 1.8-litre 16V engine in the ELX is more powerful and feels more up to date, being quieter and more refined. It had to be so to keep conventional buyers happy. But it's by no means dull. It accelerates with brio, while the gearshift is light and positive. It's an easier car to drive than the Alfa, yet it's still engaging. It grips well, with a sharp turn-in and a

FIAT FIAT BRAVA v ALFA ROMEO 146



TECHNICAL SPECIFICATIONS

	ALFA ROMEO 146 1.6	FIAT BRAVA 1.8 ELX 16V
ENGINE:	1596cc 4-cyl boxer SOHC 8V	1747cc 4-cyl in-line DOHC 16V
INDUCTION:	Bosch Motronic MPI	Bosch Motronic MPI
POWER:	103hp at 6000rpm	111hp at 5800rpm
TRANSMISSION:	5-speed manual, front-wheel drive	5-speed manual, front-wheel drive
SUSPENSION:	MacPherson struts, wishbones, anti-roll bars	MacPherson struts, wishbones, anti-roll bars
BRAKES:	Discs front and rear	Discs front and rear
TYRES:	195/60 R15	185/60 R14
DIMENSIONS:	4235mm (L), 1712mm (W), 1426mm (H)	4020mm (L), 1750mm (W), 1420mm (H)
WEIGHT:	1175kg	1010kg
MAX SPEED:	121mph	118mph
0-62MPH:	10.9sec	10.1sec



delicacy in its chassis balance that might surprise you. The Ford Focus was billed as the best-handling car of the 1990s by contemporary road testers, but a Brava driven with gusto will give it a run for its money. It's a great set-up, Fiat at its best.

Yet although the handling of the Brava is better than that of the narrower 146 in terms of outright grip, the Alfa Romeo somehow does it better. It's more fun; it's edgier. It cocks its inside wheel in the air if you turn in hard – and then there's the steering. Even today, with modern electric power steering systems and the best automotive engineers in the world working across the industry, nobody has managed to better it.

The feel, the sharpness of turn-in and the directness with which you can make the Alfa change direction are absolute delightful – and this is a family hatchback we're talking about, not a sports car. Alfa Romeos have always been enthusiasts' cars, and the 146 underlines that by taking a formula that has been a signature of the brand for all its life and making it real in a car where it arguably didn't have to be. We're glad it did.

VERDICT

So, which is better? In any twin test involving an Alfa Romeo, the words head and heart will always feature, and we make no apologies for using them here. The Brava is arguably the better car. It's a better all-rounder, a really well-sorted hatchback whose oddball styling most likely led to it being unfairly overlooked by many buyers in the 1990s, but when you get to own and live with one, it's a real charmer. And if you love the looks – as we do – then it's a car you'll thoroughly cherish and enjoy. It deserves to win.

But it doesn't. Compromised as it is, and harder as it is to live with, the 146 has something about it that's impossible to ignore. It's a car you can't help but love. When we have both sets of keys in our hands, it's the one we want to take for a drive. Not necessarily live with permanently, but certainly make the most of while it's here. Both cars defied 1990s convention in many wonderful ways, but the 146 defied it the furthest. And that's why it just about has the edge here. Heart beats head. 

THREE-DOOR SIBLINGS

While the five-door hatchbacks featured here are the rarest body style today, undoubtedly it's the three-door versions of Alfa's and Fiat's family favourites that have a bigger popular following. The Alfa 145's highly distinctive breadvan look was controversial in period but its arrow-shaped rear screen has just been resurrected on Alfa's Tonale. Pre-1997 boxer-engined models are now extremely rare, but the 1995-2000 2.0 Quadrifoglio with 150hp is unquestionably the hottest property.

Fiat's three-door Bravo had a more masculine look than the Brava, although its rear lights were more conventional in appearance. It was also more aerodynamic (Cd 0.32 versus 0.33). Star of the range was without doubt the Bravo HGT with its five-cylinder 147hp engine – a truly charismatic powerplant that sadly never made it into the Brava.



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REAWAKENING OSCA

The untold story of how OSCA was almost revived with a Fiat 124 Spider-based sports car designed by Enrico Fumia

Story by Enrico Fumia
Images by Enrico Fumia/Michael Ward



Alfieri Maserati died earlier this year. I met him in July 2016 in Potenza Picena, in the Marche region, as we had both been invited to the second Ludovico Scarfiotti Memorial. I was there to introduce my book, *AUTOritratto*, almost a year after its publication. He was there to attest the history of Maserati and OSCA – the true history. He was uniquely qualified, not only because he was the son of one of the founders of both brands, but also because he was strongly indignant about inaccuracies, errors and historical distortions, about the House of the Trident in particular. For this he had been working for many years on a text to ‘put the record straight’. Perhaps due to his extreme meticulousness, it was never finished, so the true histories of Maserati and OSCA may never now be properly recorded.

Alfieri was a real gentleman, but also known as a strict and exacting man, which is perhaps why not everyone liked him. We sat next to each other at the conference table and at dinner, offering me a good chance for interesting conversations. I asked him who owned the OSCA brand at the time. His immediate answer was: I am. Just as immediate was my suggestion: why not revive OSCA to pay homage to that almost forgotten brand, unknown to most, especially younger generations?

I clearly stated that I am no ‘brand hunter’; on the contrary, I am opposed to the rebirth of deceased brands (and indeed deceased iconic cars) by those who only want to abuse their history and shapes, because they are unable to create new ones. This is what I call ‘identity theft’, albeit paid for. In only one case do I admit such a rebirth: when it resumes an interrupted history and there is a blood bond with the person who interrupted it. It was exactly like this with Alfieri, the son of Ernesto, one of the three Maserati brothers who founded OSCA. Furthermore, Alfieri was most cultured in the affairs of both Maserati and OSCA and, as I discovered, had OSCA’s emblem in his hands.

I am able to reveal for the first time here that I had a similar opportunity, shortly before I moved from Pininfarina to Fiat Auto, to revive Touring. Carlo Felice Bianchi Anderloni, the son of the co-founder of the glorious Milanese coachbuilder, Carrozzeria Touring Superleggera, wanted to revive the enterprise and offered me the chance to guide the styling. That never happened, and in 2006 Touring was indeed reborn but without the Bianchi Anderlonis.

Back to my first timid hint at OSCA’s return, Alfieri said he was already in contact with a probable buyer of the brand. However, he invited me to his house in Turin to talk. On 20 July I went with Vittorio Roberti (ex-Abarth engineer) and in my diary I reported: “Excellent conversation, proposing OSCA’s rebirth. He was impressed with my idea of rebodding cars.”

On the original OSCA badge was the wording ‘Fratelli Maserati’. But it would no longer be possible to keep the Maserati name on the OSCA badge: the opposition of Maserati would be certain. That’s notwithstanding that genuine Maserati DNA continued in OSCA (Officine Specializzate Costruzioni Automobilistiche), founded by the three brothers Bindo, Ernesto and Ettore Maserati in 1947, after the expiration of the contract obliging them to remain with Maserati for 10 years after acquisition by the Orsi family in 1937. OSCA





lasted until 1967.

It was precisely this 'forgotten' continuation that prompted me to pen a new, updated and provocative OSCA motto – 'OSCA: the last real Maseratis'. After trying a completely new image with a new emblem recalling the three brothers, I came back to the original but replaced the words 'Fratelli Maserati' with the three names 'Bindo Ernesto Ettore'.

As my tribute to 70 years from the founding of OSCA, which was due in 2017, I named the new project OSCA R 70 – a play on the name 'Oscar', where 'R' stands for Return, which I prefer to Rebirth (and never Replica).

I began to design proposals rebodging the then-current Fiat 124 Spider, which itself is a rebodied Mazda MX-5. The main reason to prefer Fiat over Mazda is that many original OSCAs were Fiat-powered, so there was a historical link with the tradition of the brand.

Its body concept is two volumes: one into the other. The composition was not dictated by the two-tone MT4 2AD Morelli Spider, but a previous tribute proposal for the Maserati Centenary of 2014 that I designed in 2012, which was made into a physical 1:10 scale model. It means that R 70 would also be in tune with the 'forgotten' history as a continuation of a Maserati concept into a new OSCA.

I considered the different OSCA MT4s that were built, all with an iconic elliptical chrome grille, which I irreverently but respectfully call the 'chrome manhole'. I assumed this as the main OSCA family styling feature but did not 'clone' one car in particular. I only cloned the two-tone livery of the MT4 2AD Spider, bodied by Morelli for the driver Giulio Cabianca in 1952, otherwise no one would notice which OSCA I was inspired by.

In fact, the final result is not a photocopy of that car, as are so many of today's restomods. Instead, the look is merely lightly inspired by the MT4 2A because my first target is always to create a new image. There are only two updated references: the grille and the bright line between the red-and-blue two-tone paint. Unlike the MT4 Morelli, which had this line to hide imperfections in the boundary line between the two colours, on the R 70 this line performs a function: to incorporate thin front and rear lights, connecting them together, and also to hide the door handle. The latter is a completely new solution, never seen before.

Maybe today these shiny trims might seem like a useless habit of yesteryear, like skiers or golfers in suits and ties. On the contrary, the revival of that iconic chrome grille reminds us that OSCAs, although designed for racing where weight must be minimal, did not reject 'heavy' chrome trims; something appreciated by gentleman drivers, I guess.

I designed two different options for the thin front and rear lights: longitudinal or horizontal. Both are feasible. These lights, together with the front spoiler and what looks like an extractor at the rear, give the car a unique, modern look. To have chosen old round lights and no spoiler, the style would have fallen within the canons of the roundness of sports cars of the 1950s and 1960s. The design of the front chrome grille is 'repeated' at the rear to accommodate the number plate and add a touch of elegance. This unique design did not exist in period, nor yet today, and allows me to (proudly?) say that the R 70 has a

Proposed new OSCA badge names Bindo, Ernesto and Ettore Maserati (right). Alfieri Maserati (below middle) died recently

timeless look. It's just a matter of taste which the spirit of the times prefers.

Like a coded message, the three engraved lines that run parallel along the bonnet from the nose emblem symbolise the three Maserati brothers. Last but not least, the small groove that runs along the sides and flows into the spoilers to divide the body into two optically separated elements (highlighted by the two-tone paint) is what I call the 'sign'. It gives personality to both style and functionality at the same time. It could be argued that this idea comes from the Ford Taunus 17M and the one-off Fiat 2300 S by Ghia, but on those cars there is no optical separation of the body into two blocks 'one inside the other', but only a hint. On the 2300 S it is only at the front, while the Taunus 17M's two-tone paint separates only the roof, so there was no intention of 'two bodies inside one', but rather one on top of the other.

Finally, the windscreen of the R 70 is the same as that of the 124 Spider to facilitate homologation and use on the road, as is usual on almost all rebodied one-offs. If it were replaced by a lowered, speedster-type screen, the look would become a so-called 'barchetta'.

Alfieri liked my proposal so much that he expressed a desire to see it built by 2017, and immediately thought about how to become free from his contract with the 'pending' buyer. Obviously, I was very happy and honoured, as well as surprised by his modern way of thinking in preferring novelty to *déjà vu*.

But freeing himself from the contract was not so simple. There was no clause stating by when the contract had to be signed, and Alfieri was relying on too much time having already passed. I crossed my fingers and began to establish a consortium to raise the required acquisition figure.

I was close to the goal when Alfieri called me to say that he had succeeded in his intent, inviting me to dinner at a restaurant on 17 September to celebrate with our wives, after an aperitif at his home. It seemed too good to be true, and indeed my doubts proved to be well-founded. Six months later he called me regretting having had to sell the OSCA brand to the 'pending' buyer, so the R 70 project ran aground even before setting sail.

Two years later, Alfieri revealed to me to whom he had sold OSCA. For confidentiality, I cannot mention who it is, but only that, with Alfieri's consent, I called the buyer to meet up some years ago. He confirmed the purchase but had not yet planned how to use it. It still seems that way today. Honestly, for me this is a positive thing, in the sense that the brand has not been debased in low-profile operations, such as rebadging.

I awaited new chances to propose the concept again with another client but I am still awaiting the fruit, also due to Covid-19. But now, the recent sudden death of Alfieri Maserati has prompted me to publish what he would have liked to see as the tribute to his beloved OSCA. Today it is also my tribute to him, with the hope that it can still happen. 🇮🇹



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Designing Dreams

A major new documentary film about Alfa Romeo has just been released. We speak to its creators about meeting elusive designers, finding rare cars and overcoming major challenges

Story by Chris Rees

Images by Proaction/Automotion Productions

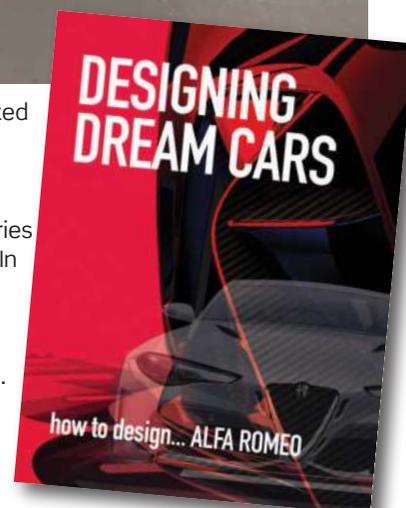


A door opens on to the design room at Alfa Romeo's Centro Stile in Turin and design chief Klaus Busse says, wide-eyed: "Wow, this is always where I get goosebumps." So begins an extraordinary odyssey into the world of design at Alfa Romeo – today, yesterday and tomorrow. It's the opening sequence of a superb new UK-made documentary film called *Designing Dream Cars*.

Here at *Auto Italia*, we've had an inside line of this film for quite a while, since editor Chris Rees was asked to appear in the film, talking about his SZ. Fascinated to hear how the film was made, and what

insights it gives us about Alfa design, we hot-footed it down to Chichester to interview director Angus Peel and producer Dai Davies.

How did it all start, we asked Angus. "We got permission from Goodwood to make a six-part series celebrating the 110th anniversary of Alfa Romeo. In January 2020, we flew out to the Alfa Romeo Museo Storico in Milan, where curator Lorenzo Ardizio showed us around all these rooms that no one had been to. I was like a kid in the sweetshop. We realised that there was so much in this museum that people weren't seeing." Dai interjects: "I was thinking, how can we use this?"





LEFT: Alfa Centauri hidden 'backstage' at Arese
 ABOVE: Interviewing Giolito, Busse and Ardizio
 BELOW: Unseen archive design sketches



Goodwood wouldn't have wanted to use these weird concept cars that we thought were amazing. It just felt like there was something bigger."

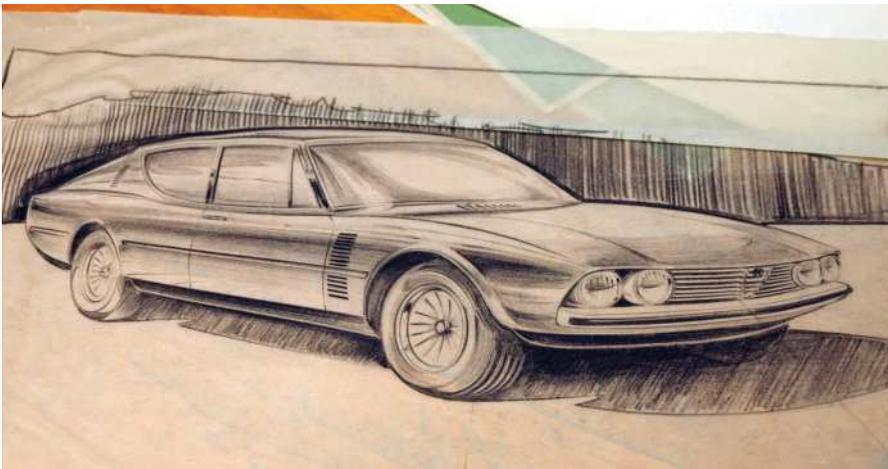
The germ of an idea had formed but then, of course, the pandemic hit. Angus recalls: "This was kind of fundamental. But we worked out that, if you had permission from a company, you could still drive to Italy. Of course, we were apprehensive because Italy was the epicentre of Covid and nobody really knew what was going on. But I'm an opportunist so I got in touch with Alfa and said, we'd like to go to Italy, do you want anything done? They came straight back and said, we're launching the Giulia GTA and we need some photography."

Working officially for Alfa kick-started the process, giving the team all the permissions they needed to cross borders, so they drove out to Italy in May 2020. Alfa opened up its museum especially for the film crew, after getting special permission from the local government. But it wasn't just the Museo Storico that the team visited: it was also Centro Stile to

interview chief designer Klaus Busse and the head of FCA Heritage Hub, Roberto Giolito. Angus: "It felt so bizarre that all these key people at Alfa Romeo were opening up their entire company for these two chancers from England!"

Dai recalls: "When we met with Klaus Busse and he started talking about his influences, how new designs relate back to the DNA of Alfa, we had a lightbulb moment. What does it take to design the next Alfa? What is Alfa's DNA?"

Angus elaborates: "Interviewing Roberto Giolito, he told us he would design cars alone, or perhaps with one other person. Today, design is much more a team effort. We realised that there were blokes who single-handedly designed all these older cars. We felt like this art of car design is disappearing, and wouldn't it be a waste if we didn't try and celebrate this history of design? We came away feeling that there was an actual film, something more than just a few 15-minute YouTube videos. I didn't want it to be a history of Alfa because anyone could do that – I wanted it to





be a series. But Dai, who is the car nerd, really wanted it to be a film. I think that was definitely the right thing to do. People in the film industry are impressed because a full-length film is difficult to create, so not many people do it.”

The team started canvassing opinions from experts. One of the key people was design writer and museum curator, Helen Evenden, says Angus: “She said go and look at the documentation, see what they’ve got. We convinced Lorenzo Ardizio to allow us into the archive, where there were rows and rows of wheelie walls. He would pull out a book, a colour swatch, stuff for coachbuilders in the 6C era. It was extraordinary. Helen had told me to photograph everything I saw. She also taught me how to read

design language, which kept the documentary from becoming too automotive nerdy.”

The guys knew they had to interview as many designers as they could. They made numerous trips to Arese and Turin during Covid, which naturally presented huge problems, like interviewees pulling out of rendezvous. Angus recalls the first meeting with Klaus Busse: “The thing that stood out was that Klaus is a true designer. In the opening shot in styling centre, he genuinely means what he says because he’s in awe of what’s gone before. You can tell that with Giolito as well. He is like a god, which you see very often now. He’s probably the last of the generation of car designers who fully respect and appreciate the people that have gone before.”

ABOVE: Walter de Silva was a great interviewee; he designed the 156 and Nuvola. BELOW: Pininfarina 33 Cuneo concept car





ABOVE: Designer Lorenzo Ramaciotti. BELOW: Giugiaro, Dale Harrow of RCA with Giulietta, Alfa Iguana and mystery sketch



Getting to interview Walter de Silva – who was head of Alfa Romeo design from 1986 to 1999 – was tricky because it meant leaving Italy to visit Munich. The Austrian border guards told the crew that they could cross the country but not stop in it. Then the team got pulled over by armed police in Germany, followed by huge snowstorms, a dearth of hotels and barely functional infrastructure. “It was like Armageddon. We asked, what the hell are we doing? Why are we doing this?”

But the interview with Walter de Silva really got the team buzzing, says Dai: “He gave us an amazing interview. He was the saviour of Alfa and we got him to focus on the 156. He was so passionate and outspoken, and he also draw sketches for us. He

really opened our thinking.”

Here’s an example of what de Silva says in the film: “With a concept car, you are taking a step into the future. Design communicates brand identity and product identity together. With our 1996 Alfa Nuvola concept, we needed a compact coupe, like Alfas of the past such as the SZ, which didn’t have big engines and were very small. We also needed to establish a new scudetto design ahead of the 156 launch, and a feeling that Alfa Romeo was coming back. We built it in secret with no budget. We received orders but the car was stopped.”

The team also interviewed Lorenzo Ramaciotti, who headed Fiat design from 2007 to 2015, as Dai recalls: “He lives in an amazing place in Turin with big cellars



turned into rooms. He was a lovely bloke, very calm, precise. He was good talking about how, as well as being able to draw beautiful cars, today you have to work within parameters like crash protection.”

Interviewing Giorgetto Giugiaro was another coup, although it took several attempts. With Covid still in play, in the end it had to be done remotely. He was great on the importance of concept cars, saying: “They make you dream, giving important inspiration for the development of production cars.” He also said of his Brera prototype: “It is sporty but also full of content and styling innovation, presenting an elegant architecture. Some of the elements like the headlights and grille come from an aesthetic historical observation of what previous designers expressed. We try to collect the essence, something that shows that this is an Alfa Romeo.”

The film-makers thought it was important to have non-designer, non-brand people on board, too, like Harry Metcalfe, Richard Bremner and Chris Rees, in order to give the project independence, reflecting the fact that it isn't a brand film.

But why did you choose the particular models to focus on in the film, we ask? Angus replies: “The Giulietta Sprint was quite easy, because it was the first true mass production Alfa, as design historian Penny Sparke says. It was amazing that it was basically a crowdfunded project. And it's beautiful, iconic.”

The Giulia Quadrifoglio features a lot, too, says Dai: “If you're telling a story about design, you have to talk about the car that was meant to rejuvenate Alfa Romeo. It's so beautiful, not just in terms of design, but also the engineering.” Of course, the famous Bertone BAT cars were also shot extensively.

And why did you select the SZ? “When everything else had soft, beautiful lines, this was so brutal. We debated what is successful design. Commercial success? Personal satisfaction? The SZ didn't sell very well and lots of people hated it. But look at it: it's incredible. It's a great story – a definitive point in Alfa's history.”

The hidden 'backstage' area at the Arese museum was another great source of film footage. The team was able to film unique prototypes such as the Alfa Centauri, a 1999 concept created by trainees at Centro Stile. The archives also threw up a lot of never-before-seen sketches of mystery Alfas, some of which are reproduced on these pages.

The film also addresses the future of Alfa design. Angus thinks one point made by Harry Metcalfe in the film is very important: “He says if EV platforms are all going to be the same, surely car design is going to have a resurgence because you've got to have a way of establishing the difference between marques, and that's going to be how it looks. We'll go back to individuals putting names on cars. And Dale Harrow of the Royal College of Art said something very interesting: they've changed the name of their vehicle design course, because people aren't designing vehicles any more: they're designing mobility solutions.”

If you want to see *Designing Dream Cars*, it's available now through Amazon. You can buy it for £9.99 and watch it as much as you want, or rent it for £4.49. For more information, a trailer and links to downloads, visit www.designingdreamcars.co.uk or search for 'Designing Dream Cars' on You Tube and Instagram. 



Among the people interviewed for the film is Auto Italia's editor, who speaks about the SZ



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Italian Car Day 2022

Yes! It's the glorious return of *Auto Italia's* much anticipated Italian Car Day to its spring slot at Brooklands

Story by Mike Rysiecki
Images by Tony Harrison/Richard Betts

Last October's Italian Car Day at Brooklands Museum felt like something of an end-of-season dress rehearsal for the splendid return of this special day to its traditional season-opening slot in Spring – fully 36 months after the last springtime show. With all the optimism that goes with a warm, sunny British day, this was a wonderful, feel-good day out. Around 5200 visitors were treated to a superb spread of cars – well over 1000 vehicles were on display – and some important automotive anniversaries to mark.

Changes to the venue layout this year gave the Brooklands stage a refreshing make-over. The Campbell car park to the left of the Clubhouse became the new 'Nuvolari Paddock' – a centrepiece for unique, special interest and magazine-featured cars. The Nuvolari name is entirely fitting, with 2022 being the 90th anniversary of Tazio Nuvolari taking the 1932 European Driver's Championship – and of course he famously raced at Brooklands.

Within this new area, owners of pre-war cars with 'Nivola' connections highlighted their links to the 'Flying Mantuan'. Nuvolari once owned a Lancia Augusta, of which Dale Hicks brought his 1934 Tipo 231 Lusso Berlina example. Repaired but unrestored, this matching numbers example has a 35hp 1196cc V4 engine and four-speed gearbox.

Another car on display with Nuvolari connections (he owned one) was a 1936 Fiat 6C 1500. This unusual time-warp pre-war Fiat, still in its original paint, was one of the first designed using a wind tunnel and is an early example of a monocoque-shelled vehicle. Exhibited by – and up for sale at – DTR Sports Cars of Coulsdon, Surrey, the car will not be restored, according to MD, Paul de Turris.

Other pre-war cars included a delightful trio of RHD Fiat Balillas. Fiat Register President, Alan Cameron, brought along his blue 1935 508S to join with David Robey's green 1936 508S. David's car has been fully restored back to its original Fiat UK-built body style, after previously being stripped back for period autocross and trials duties.



Our own Michael Ward enjoys a ride up Test Hill in Alex Pilkington's 1930 Alfa Romeo Tipo 6C Gran Sport







New 'Nuvolari Paddock' had variety in spades, from Fiat Balillas to a De Tomaso Mangusta to the ex-Hannu Mikkola Fiat Abarth 124



By contrast, the red 1938 508C TT remains in competition trim as a lightweight two-seater. The car competed at Donington in the 1938 Tourist Trophy and was a class winner at Brooklands that year, lapping the Dunlop outer circuit at over 100mph before enjoying further success at the Brighton Speed Trials. More recently the car has been campaigned at Lydden Hill, Crystal Palace and Goodwood by Tom Castle.

Alex Pilkington's immaculate 1930 Alfa Romeo Tipo 6C Gran Sport was a true star this year. Alex is no stranger to the Brooklands Test Hill and she regularly participates in vintage car events like the



Brooklands Double 12. *Auto Italia's* Michael Ward even got a shotgun ride in the Alfa up Test Hill in the afternoon.

There was something for everyone in the Nuvolari Paddock. Alan Pearson's very rare Lamborghini Gallardo LP 570-4 Edizione Tecnica looked fine in its matt black paint with fixed rear wing and carbon-ceramic brakes. Sporting 'Bialbero' Fiats on display included an early 1968 124 Sport Coupe AC and an ex-works 1974 Fiat Abarth Rally Group 4 16v, in which Hannu Mikkola and Jean Todt finished second in the Monte Carlo and Portugal rallies of 1975. Although originally built as an 8v narrow-body, the

car was amongst the first of the factory 'Evos' to receive the 16v engine and wide-body upgrades.

Among the trade exhibitors here was DCT Scuderia, which specialises in Ferrari transmissions, and supercar sales specialist Paddlup which displayed three grey Ferraris (F40, Roma and 812 Superfast). A lovely matching-numbers 1973 Dino 246 GT in Rosso Chiaro was offered for sale at £299,990 by Hindhead specialist, Rardley Motors.

Close to the centrepiece paddock was a pair of American V8-powered beauties. Geoff Peters brought one of three De Tomaso



ITALIAN CAR DAY AT BROOKLANDS



Panteras that he owns – a bright orange 1974 'L' with GTS upgrades, which he describes as a "practical supercar, due to its tall fifth gear". Parked right next to him was friend Ian Nicholls' 1972 Iso Grifo Series 2, the last of five RHD Series 2s.

Completing a circular lap of the event site takes several hours, with all manner of unusual and remarkable Italian cars to distract you. Standouts included a Lancia Flaminia Coupe, a pair of Lancia Gamma 2500 coupes, a wide-arch 1973 Fiat 128 L Sport 1300 and a 1977 Autobianchi A112 Abarth Series 3.

Owners' clubs represented Fiat, Abarth,

Lancia, Alfa Romeo, Maserati, Ferrari and Lamborghini. Fiat Motor Club GB Chairman, Gavin Bushby, reminded us that this longest running of car clubs can trace its origins back 100 years to 1922. Look out for the FMC's celebration at the Classic Motor Show at the Birmingham NEC in November.

The Abarth clubs were united along the famous Brooklands banking where 500, 124 and Punto models were clustered. Abarth expert Colin Rear says the UK Abarth Punto population is around 600, of which 24 were gathered here. The oldest of the group was Lloyd Hartley's *Auto Italia* magazine featured 2009 example which remains completely

stock apart from the desirable crate of dealer-fitted Esseesse enhancements.

As ever, the single biggest club display was by the Alfa Romeo Owners' Club, with close to 400 Alfas of all ages assembled. Wide-body variants seemed to be in vogue this year, with Steve Scott's track-ready 75 Veloce sporting an IMSA-tribute body kit with American 'Milano' badging, and a restored 1995 155 V6 Series 2 wide-body with Zender Milano alloys nearby.

One of the most unusual Alfas on display was Nick Conn's UK-specific 2000 GTV Special Equipment of 1975 (*pic below left*). Built by Trimcraft, these cars are identified





by their black vinyl roofs, Montreal-style turbine alloys, LSD and blacked-out chrome trim. Another unusual Alfa was Kevin Rascher's 1985 South African-built Alfetta GTV 3.0, on display in the Nuvolari Paddock.

The London branch of the Ferrari Owners' Club occupied a large part of the old straight, which played host to probably the biggest array of Italian supercars ever seen at Brooklands. The Drivers Union is a multi-marque supercar club based in the UK, founded in 2012 by Syeed Ali. The group specialises in social aspects of supercar ownership and some 35 owners, mostly of Ferraris, got special attention for their cars at the junction of the Brooklands straight and test hill. The Four Marks Supercar Owners'

Club is a southern counties-based group formed in 2015 that's event-centric, conveying to a busy schedule of events throughout the year. They brought over 20 Ferraris to Italian Car Day. Also receiving plenty of attention was a brand new Maserati MC20 in blue with a black roof.

Pangbourne Lamborghini brought along around 45 raging bulls. A number of older Lamborghinis appeared, including a purple 2000 Diablo VT 6.0 and a 1979 Urraco 3000.

There were also five Huracán STOs, essentially road-legal homologated versions of the Huracán Super Trofeo Evo and GT3 Evo race cars.

An STO performed pace car duties at the Mercedes-Benz World track demo runs with

Auto Italia founder, Phil Ward, at the wheel. Editor, Chris Rees, was in the other pace car, a Ferrari SF90 Assetto Fiorano – the event's first ever hybrid pace car. Pacey it certainly was, with 1000hp of power thanks to a twin-turbo V8 assisted by electric motors and all-wheel drive.

In the track demos were five groups of 10 cars each. A Lamborghini-led Abarth group kicked things off, followed by a Ferrari-led Alfa Romeo group – notable for the number of female drivers taking their Alfas to the track. In the Maserati-rich third group, Steve Down was an enthusiastic first-timer looking to stretch his 4200 Cambiocorsa. Ferraris made up the fourth group, with Andrew Wilson's 781hp 2014 F12 N Largo



ITALIAN CAR DAY AT BROOKLANDS



Novitec standing out, not only for its Verde Opaco spray wrap but also its straight-through exhaust. Chris Knight's ex-Challenge 348 has been converted back to road car spec but retains its blue-and-yellow race livery. In the fifth and final Lamborghini group, Darren Hooper's Rosso Grande Aventador SVJ was a fitting tribute to an original Miura SVJ colour.

The event culminated in the late-afternoon Brooklands Test Hill runs, where Phil switched from the STO to a Huracán EVO Spyder, with its better ground clearance for the tricky hill approach. The Test Hill runs provided a crowd-pleasing finale to the Italian Car Day, with owners of all sorts of Italian vehicles having great fun participating. 🇮🇹



Spring in Sussex

The Goodwood's 79th Members' Meeting witnessed some epic Italian performances

Story by Peter Collins

Images by Richard Betts/Peter Collins/Simon Hildrew





LEFT: Chris Mann's Alfa 8C 2600 in Varzi Trophy
FAR LEFT: Van der Lof's 250 LM through Madgwick, followed the Elva by Fissore



The good thing about the Goodwood Members' Meeting is that it isn't the Revival. The approach is to create a much more relaxed and informal weekend's motorsport that is not bound by the track's self-imposed 'nothing post-1966' rule, which refers back to the decision to stop racing at the circuit that year because it was thought unsafe.

That thought was forcibly brought home with a special demonstration run of V10-era Grand Prix racers. To show some decorum, it was decided to run with a pace car, which turned out to be the new Murray T.50 road car that circulated so quickly that that worry of the Duke of Richmond and Gordon from 1966, about racing cars becoming too quick for the circuit, would probably have left him speechless. It was a shame that one of the

most successful V10 Grand Prix cars of all, the Schumacher-era Ferrari, did not take part.

The fun of post-1966 cars is exemplified in the races for 'Group One and a Half' touring cars. These were a result of another knee-jerk reaction over speed, when the RAC decided that the thundering, flared-arched racing saloons of the pre-1973 era British Touring Car Championships were becoming too quick and forced the 1974-on BTCC to be run for what were known as Production Cars (Group 1). Inevitably, with development, these cars soon became almost as quick and so greater rule allowances were made, hence Group 1.5. A full grid of over 30 of these cars can be a more than impressive sight as the racing is extremely close. Add to this that Goodwood is inherently a very fast circuit, then it was no surprise to find the big cars

heading the event. In the end it was a Chevy Camaro that won but 3.0-litre Capris were never far behind. Sadly, there was no Italian participation this year.

To compensate, for Italophiles, the Varzi Trophy for pre-war cars was the one to watch with Peter Neumark's familiar Alfa Romeo 8C 2300 Monza coming out on top, driven by the redoubtable Patrick Blakeney-Edwards, more usually seen in Frazer Nashes and Cobras. Chris Mann in another Alfa 8C Monza came third.

There were no Italians in the Surtees Trophy race which catered for big-banger sports racing cars, mostly powered by Chevrolet or Ford V8s. Meanwhile, a completely different noise was created by the screaming F3 cars and although Italian examples are rarely found amongst





their grids, it was great to see the gorgeous, Ferrari 312 B lookalike, De Sanctis of Paul Waine – although it was sadly side-lined by engine failure.

The largest variety of Italian machinery was to be found in the Peter Collins Trophy for early 1950s sports racers. All the main Italia Nord Listers of the period were present, representing Maserati, Ferrari and Alfa Romeo. Seasoned historic racer from Holland, David Hart, managed to keep ultimate Jaguar exponent Gary Pearson behind him to the line to take second place some 1.5 seconds ahead, but it was a James Thorpe's Lister Jag that took the win, just one second ahead of the Modena machine.

Second place was also the best that the superb Ferrari GTO/64 of Franchitti/Pastorelli could achieve in the 45-minute two-driver Graham Hill Trophy for 1960s GT cars. They were beaten by the Jaguar E-Type of Minshaw and Keen by 15 seconds but, being totally biased, I would take the sight and sound of the Ferrari GTO, entered by the Dutch engine specialist, from entry to Madgwick to howling down to Noname over the Coventry product any day of the week.

David Hart was at work in this race as well, this time in a Bizzarrini in which he just pipped the Burnett/Bradley Elva GT160 to sixth place – the latter noteworthy for

being conceived in Bexhill but with bodywork created by Fissore, so it's quasi-Italian. One other mid-engined entry, this time from Maranello, was the amazing Ferrari 250 LM of Van der Lof and Buurman, resurrecting images of Piper/Attwood et al in period 1960s LMs.

We very much enjoyed the sight of Gordon Murray's collection of Italian lightweight classics in the paddock, including an OSCA Zagato, De Tomaso Vallelunga, Abarth 1000 SP and Abarth OT 2000 Periscopio. The weather was great and some of the racing was excellent, even if perhaps some of the razzmatazz of previous MMs was missing. No doubt it will excel again next time.



TOP: Ferrari 250 GTO/64 took second in the Graham Hill Trophy. LEFT: Jason Kennedy turns his B20 into Lavant. ABOVE: David Hart leading Gary Pearson in the Peter Collins Trophy



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Salon Privé London

A new Chelsea location saw some spectacular machinery on show – with the novelty of many being for sale

Story by Chris Rees



ABOVE: About to blow the Chelsea pension? BELOW: Ferrari 250 GT Lusso, single-owner Dino 246 GT, amazing Alfa 12C Prototipo

Here's a twist to the well-heeled Salon Privé format. While the established Blenheim Salon Privé event bans any cars for sale, the all-new Salon Privé London permits *only* cars that are for sale to participate in the so-called 'Concours de Vente'. The setting was very special: the Royal Hospital Chelsea on the banks of the Thames, complete with

Chelsea pensioners admiring the exotic cars. As one bent over to inspect a Lamborghini, I couldn't help interjecting a joke about 'blowing your pension'.

The undoubted star of the show, however, was the one car present that was very much *not* for sale: the Alfa Romeo 12C Prototipo, as featured in *Auto Italia's* December 2021 issue. This extraordinary machine made its public debut here, some 81 years after it was

conceived, since the long-lost Alfa had never been seen publicly after its secret construction in 1941. Although it was raced by a privateer after the war, it did so with an 8C engine fitted, not the prototype 12-cylinder unit. This engine has now been restored to running order by Progetto 33 and its Swiss-Italian owner, Stefano Martinoli, who was present to launch the car alongside Lorenzo Ardizio of the Museo Alfa Romeo.





Salon Privé London was perhaps a more important event for car manufacturers than dealers. Some 27 brands attended, 12 of which launched new models at the show. One such surprise on the HR Owen Ferrari stand was the new Daytona SP3 limited-series supercar, shown alongside Ferrari's recently launched 296 GTB and a Roma with unusual 'Tailor Made' brown paint.

Italian restomod specialist Kimera brought along its first customer EVO37, nicknamed 'Esmeralda' on account of its dark green colour scheme and Alcantara-trimmed interior in beige, anthracite and green. It got a tremendous reception, not only for its looks but also for its turbocharged and supercharged 2111cc four-cylinder engine with 505hp and 550Nm of torque. The green production car was shown alongside Kimera's red prototype and a Delta HF integrale rally car.

Lamborghini had a big stand bursting with virtually its full range of models. The latest Aventador Ultimae looked almost restrained in its grey paint scheme and dearth of aero add-ons. Another subtle newcomer was Maserati's MC20, displayed in a muted dark

grey colour. More striking Italian show cars included Pininfarina's Battista hypercar and Aston Martin's DBS GT Zagato in a memorable blue livery.

So to the main Concours de Vente arena, where over 50 cars were offered for sale – all of them special in some way – by established dealers. We particularly liked Classic Motor Hub's 1954 OSCA MT4-2AD with its distinctive Morelli bodywork. This was a works Le Mans racer and competed three times on the Mille Miglia, including one class-winning performance.

Simon Furlonger brought along the very first Ferrari 365 GTB/4 'Daytona' ever imported to the UK – chassis number 12545, the 15th car to come off the production line in 1968. Early specification features included squared-off wheel spinners, a wood-rim Nardi steering wheel and early-type tool kit. Another Daytona – this time a Spider – made an equally strong impression. Furlonger also had a Ferrari Enzo with its front bootlid signed on the inside by numerous racing drivers, including Michael Schumacher.

Howard Wise offered a one-owner 1972 Dino 246 GT with 34,000 miles on the clock.

The Bianco car with black upholstery and red carpets still had its original seats, carpets, 'mouse-hair' dashboard, headlining, door cards, tool kit, and Radiomobile eight-track.

Barkaways brought along Jim Needham's amazing Pininfarina class-winning Alfa Romeo Giulietta Spider from last year's Salon Privé, presenting spectacularly thanks to its immaculate 100% restoration. Joe Macari had a pair of Dallara Stradales, looking menacing with their carbonfibre construction, huge rear spoilers and 400hp powerplants.

A 1974 MV Agusta 750 motorbike was donated by RM Sotheby's to raise funds for the DEC Ukraine Humanitarian Appeal. Ian Smart was the winning bidder at Friday's celebratory dinner, raising a massive £48,000 for the appeal. Salon Privé also donated 20% of all event ticket revenues to the fund.

Over the three days of the April show, over 16,000 visitors enjoyed some very special hospitality and high-class machinery. Salon Privé London returns to The Royal Hospital Chelsea on 20 April 2023. In the meantime, the traditional Blenheim Palace event takes place from 31 August to 4 September this year.



TOP: OSCA MT4, Dallara
LEFT: Daytona SP3,
Aston DBS GT Zagato
RIGHT: Kimera EVO37

Autobella

Fiat Car Club of Victoria's Australian show

Stories by Roger Beattie



It has been a whole pandemic since we last held Autobella in February 2020. The Fiat Car Club of Victoria had its major display in March 2022 at the stunning location of the Bluestone, a historic building operated by Deaf Children Australia. Over 175 cars were on display, spanning over 100 years of manufacture. From a brace of pre-war 501s to modern Abarth 500s, a full gamut of Fiat automobiles were on show.

A pair of Dino spiders, OSCA-powered cabriolets, highly modified X1/9s and a race-prepped 131 attracted plenty of public

adoration. Meanwhile, the cooking models more than held their own with crowd appeal. Winners on the day included a pristine 500F and a wonderful and well-used 509A. The President's Award went to a very tidy and original 128 saloon, a car which was once seen regularly on Australian roads but is now much rarer than Coupes and Spiders, which are seen as more collectable.

Featured vehicles on the day were the X1/9 and 124 CC coupe, both of which celebrated 50 years; plenty of each were on show. Also present on the day were a number of invited Alfa Romeos and other

Italian marques, all getting back to display mode after the enforced hiatus. Trade tents and food services were kept busy all day, with a large and active crowd enjoying the 30-degree autumn day.

Bluestone is a wonderfully picturesque place with vastly differing backgrounds in every direction – all about 4km from the city. The award presentations were made in front of the 1866 historic buildings, which certainly added to the sense of occasion. This was definitely one of the best Autobellas ever, and planning to improve next year's has already commenced.





Auto Italia Canberra

Hundreds of Italian cars came out of the woodwork Down Under

On a threatening but mild Canberra autumnal morning in April 2022, Italian machinery gathered for the annual Auto Italia display day. Weather reports predicted downpours, which may have discouraged a few exhibitors, but the rain held off and everything went off without a hitch.

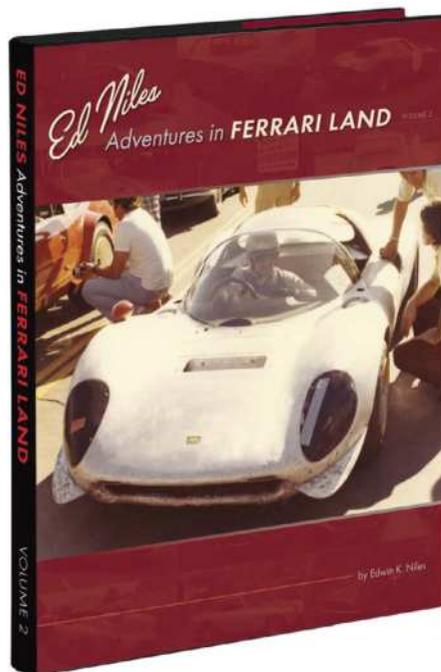
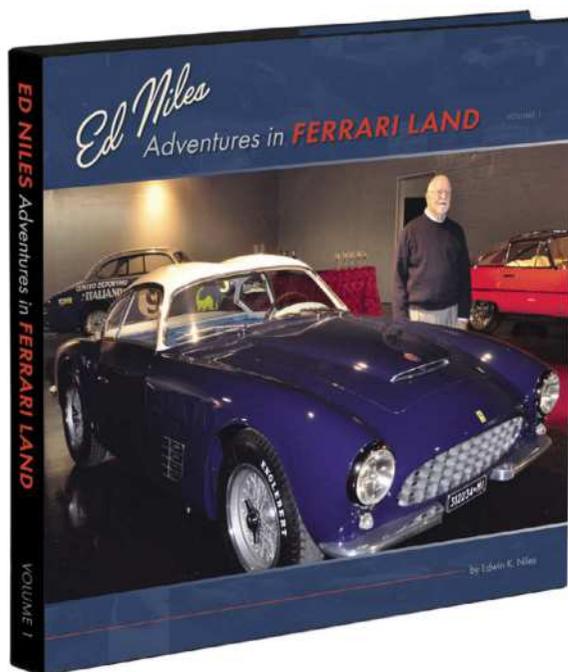
For the second year, the venue was Queanbeyan Park. Some changes meant that more space was opened up to enable better viewing and more cars. The final list indicates that a very healthy attendance: 105 Alfa Romeos, 80 Fiats, 36 Maseratis, 32 Ferraris, 17 Lancias, 11 Lamborghinis, one De Tomaso and one Iso. Motorbikes were also popular, with 19 Ducatis, a couple of MV Agustas and a Piaggio.

I personally drove 655km up from Melbourne in my Fiat 850T camper but my

personal masochism is not on trial here. As a rare nationally attended event, there was a lot of catching up to do with friends from distant locales. The light stayed bright enough to get decent photos and most people felt it was a success and fully intended to return next year. Time pressures and limited highway speed in the 850T led to me departing a little earlier than most.

As president of the Fiat Car Club of Victoria, I have an obvious bias towards Fiat vehicles but it was great to see so many other marques on display. I had the opportunity to spread the word about the Fiat 123rd Anniversary event that we are holding in Victoria on 10-13 November. If anyone is interested in coming over to Australia for that, we may be able to arrange a car locally. Please contact fiatcentral.victoria@gmail.com





Adventures in Ferrari Land
By Edwin K Niles
Octane Press
£110

Personal memoirs can often feel self-indulgent and uninteresting for the general reader. But life-long Ferrari collector Edwin K Niles from the USA has enough experience of Maranello models to give this book plenty of appeal.

It's an unusual book in many ways. It starts from the moment you open the slipcase, with a ribbon required to extract the two volumes that comprise the set. Each one is a different size, which is even odder!

Volume 1 essentially

tells a personal tale of the Ferraris that this American collector has owned during his lifetime. It's an inventory of more than 100 cars, with period photography, drawings, records and anecdotes about each one. Stories include the time he discovered a 1954 250 Europa in an underground garage while on holiday in Italy and bought it on the spot. He's certainly

owned some rarities, including the Michelotti 330 GT, 342 America, Dino 206 S racer and 250 GT Nembo Spyder.

He has a "predilection for derelicts" as he put it, many of them with one-off bodywork, such as a 250 Testa Rossa rebodied to look like a 250 GTO (!). Since most of these have since been restored to original spec, this book is an important reference work for how these

cars used to be.

Volume 2 is a collection of Niles's writings about Ferrari, mostly reprinted from his local owners' club magazine in the 1990s. Tales include a ring of Italian car counterfeiters and various barn finds. This second volume is a bit scatter-gun but has a distinctive period vibe about it. Overall, this is a weighty tome (totalling 372 pages) that's an intensely personal account with plenty of appeal for aficionados of Ferrari lore.

The Missing Link? Alfa Romeo Prototipo 12C
By Giuseppe Allievi, Lorenzo Ardizio, Luca Dal Monte, Karl Ludvigsen & Bernd Ostmann
Progetto 33
€450.00

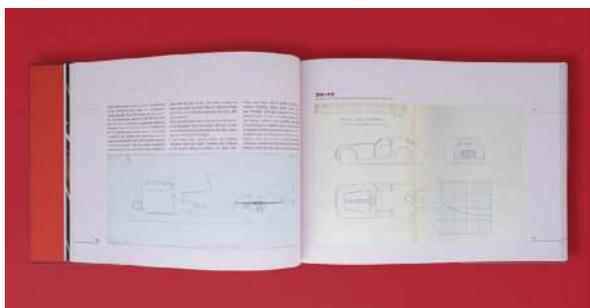
When we were at Salon Privé this month (see page 74), we had the chance to see not only the very significant and long-lost Alfa Romeo 12C prototype in the flesh but also to see a new book written all about it.

Called *The Missing Link?*, it tells the story of the Alfa 12C Prototipo of 1941 (a car we featured in full in our December 2021 issue). This wartime project used a Colombo-developed 12-cylinder engine mounted in a modified Alfa 8C 2900 chassis and unique lightweight bodywork with a front end that evoked the 158 Alfetta single-seater. It could very well have competed at the 1941 Mille Miglia, had that race not been cancelled because of the war.

This almost unknown Alfa Romeo has now been sympathetically restored by Egon Zweimüller and Dino Cognolato for Progetto 33, a company founded by Stefano Martinoli, who owns the 12C Prototipo and is the editor of this new book.

The question mark in the title is because so few hard facts are actually known about the car. Each of the authors contributes chapters to the book, including Giuseppe 'Pino' Allievi, museum curator Lorenzo Ardizio, Luca Dal Monte, *Auto Italia* contributor Karl Ludvigsen and Bernd Ostmann.



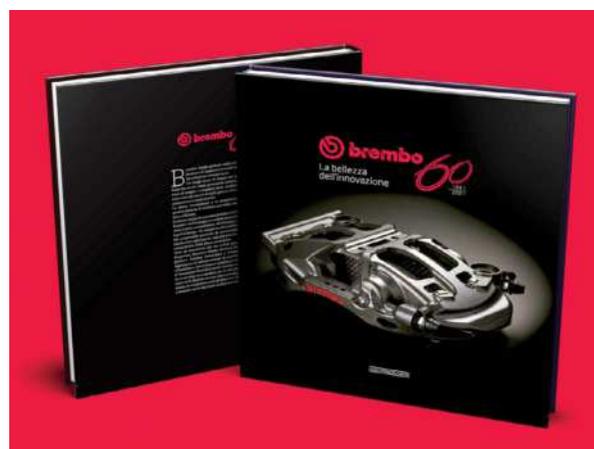


There are suggestions that the chassis had input from Ferdinand Porsche. The book also speculates that Gioacchino Colombo continued to work on the V12 engine after the war, and that this Alfa V12 may have been the 'missing link' to the engine he famously developed for Enzo Ferrari.

This is a beautifully produced volume. The cover is a work of art in itself, mounting a unique badge on a 'peeling paint' design that echoes the fact that the restored car keeps its original paintwork intact. Published in a limited run of 250 individually numbered copies, this impressive 272-page book is available from www.progetto33.ch

Brembo 60 1961-2021: The Beauty of Innovation
 Edited by **Leonardo Acerbi**
 Giorgio Nada Editore
 £60

If you run a high-performance Italian car – or indeed one from any nation – it's very likely it will have the word



'Brembo' embossed on its brake callipers. No other brake manufacturer has such a high profile as Brembo, both in the world of road motoring and racing.

In 2021, Brembo passed its 60th anniversary, which seems a good reason to celebrate with this new book. Since it's curated by Brembo's public relations department, it has a somewhat corporate feel running through it. Nonetheless, editor Leonardo Acerbi has maintained independent input through multiple authors, among them Vincenzo Borgomeo, Massimo Clarke, Gaetano Cocco and Patrizia Giugialano. One that caught our eye was Lorenzo Ramaciotti, the ex-Fiat chief designer, who contributes a fascinating chapter about the form-follows-function design of Brembo brakes.

There is detailed coverage of the history,

evolution and technical aspects of this prestigious Italian brand's output. Both two-wheeled and four-wheeled vehicles are covered, with a special section devoted to racing car brakes.

This is a large-format, lavishly-produced 260-page hardback with over 280 images, mostly from company archives. The text is well translated into English, too. This may be a narrow special-interest book, but it's very well done.



Alfa Romeo GTV & Spider
 By **Ivan Scelsa**
 Giorgio Nada Editore
 £28

Giorgio Nada's 'Cars That Made History' book series has expanded again – it's now up 32 volumes – with

this new book about the Tipo 916 GTV and Spider. It follows a familiar format, starting with conception (when it was known as 169-D2) and various design sketches and prototypes.

Then follow individual chapters on the GTV coupe and the Spider, second-series evolution, Giugiaro's 2003 restyle and the arrival of new engines. Special editions are treated to their own chapter, too, as is the Trofeo GTV Cup racer. We're delighted to see the ultra-rare Conrero covered here, as well as the 'Super Spider' single-seater. There's some detail about the technical side, including maintenance and restoration, plus spec tables at the back. It's not exhaustive, though: there are several prototypes that appear in designer Enrico Fumia's own book that don't appear here.

This may be a slim paperback volume (only 96 pages long) but it's very well illustrated. The text, however, is in Italian only, with no English translation.



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ITALIAN SOUL

Your editorial in *Auto Italia's* May issue struck a chord. Whenever Italian car manufacturers have attempted to break into the mass market – more specifically Alfa and Lancia – they have always come a little unstuck. Fiat, of course, was always aimed more at the mass market and is damn good at it for the most part, but even it has dropped the ball on a few occasions. The Stilo, for one, attempted to out-Golf a Golf and became a little bland and, dare I say, soulless. If I wanted a Golf clone, I would have bought a Golf!

To me, Italian cars have always meant charisma, soul and above all the feeling of constant driver involvement, which brings me to an even more important point, the dreaded race for electrification. Was it not always the case when purchasing a Ferrari that

Enzo provided an engine with a car attached? So what's the point of a Ferrari powered by an electric motor? A Dino was never that fast, even in period, but the sound of the V6 when being revved to the redline was, and is, priceless. This applies to all of the Italian cars I have ever owned: *they have soul.*

I personally feel extremely sad about the potential loss of all of the joy that the sound of said mechanical symphonies can offer. So it is not the failure to compete in the mass market that bothers me with the Italian car industry, but the loss of the reason I have been into Italian cars for all of my life. I didn't care that switches were in a weird place or dashboards were quirky or bonkers (Lancia Trevi), handbrake handles didn't make sense, and carburettors were used instead of injection

(Strada 130TC and Alfa Six) – these are the things that I love about Italian cars. They *try* to be different and never afraid to push boundaries.

Breakthrough cars like the Miura, Countach, Alfa SZ and Alfasud could have only have been Italian. Italian cars may not have always been the fastest but would always be the ones I would choose, because of driver involvement and pure unbridled passion.

Do I care that a Tesla will get to 60mph in a couple of seconds? I couldn't care less.

It is not the failure of the Italian car industry to compete that will sound its death knell for me, but when it loses its soul and its ability to excite through what lies under the bonnet and its ability to be just that little bit different. Maybe it's time for the Italian car industry to be brave again and regain the soul that that

However, I was surprised that there was not more prominence given to the Bertone Alfa 1750/2000 GTV which sold in huge numbers. I enclose a pic of my GTV.

Tom Tottle

Great issue and the varied opinions and preferences on the greatest ever Italian cars were illuminating, and very enjoyable to read. I was puzzled as to why the Fiat Dino pair did not



every other manufacturer seems determined to snuff out. The Italians have always been masters at making small, exciting cars, even in their most basic form, so maybe it is time to go back to basics. Lead, don't follow. And please don't throw the bambino out with the bath water – don't take away your soul.

Gary Charles Albrighton

'GOAT' REACTIONS

I would like to say how much I enjoyed the Greatest of All Time piece in the June issue.

feature at all, apart from one photo of a 2.0-litre Coupe. As for my top 10, it might be considered different; does a Lancia Superjolly count?

Stewart Scott-Martin

Although I thoroughly enjoyed reading your Best Cars feature, I was surprised that the Lancia Fulvia HF didn't make it into your Top12 finalists. It was the best-handling coupe of its era, a true design classic and still feels great to drive today. I'd personally rate it above an Alfa Giulia GT any day.

James Prince

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June 19

Midlands Italian Car Day (MITCAR)

Kedleston Hall near Derby

www.aroc-uk.com

June 23-26

Goodwood Festival of Speed

goodwood.com

June 28-30

London Concours

Honourable Artillery Company

londonconours.co.uk

June 30-July 3

Le Mans Classic, France

www.lemansclassic.com

July 1-3

F1 British Grand Prix

Silverstone

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July 9

Auto Italia Northern

Italian Car Day

Raby Castle, Co Durham

www.auto-italia.co.uk

July 10

AROC Cotswold Alfa Day

Cotswold Wildlife Park

www.aroc-uk.com



July 10

Abarth Festival

Finedon, Northants

www.abarthownersclub.com

July 16

Italian AutoMoto Festival

Devizes, Wiltshire

italianautomotoclub.co.uk

July 22-24

Lancia Motor Club Nat'l Wknd

Woodland Grange, Leamington

www.lanciamc.co.uk

August 6

All Italian Car Meet

Departure Lounge Café, Hants

thedeptureloungecafe.co.uk

August 7

AROC National Alfa Day

Bicester Heritage

www.aroc-uk.com

August 14

Festival Italia,

Brands Hatch

www.festivalitalia.com



August 26-28

Silverstone Classic

www.silverstone.co.uk

September 2-4

Concours of Elegance

Hampton Court Palace, London

concourseofelegance.co.uk

September 3

AROC Southern Alfa Day

Amberley Museum, Sussex

www.aroc-uk.com

September 9-11

Lancia Beta 50th (LMC)

Abingdon, Oxon

www.lancibeta50.com

September 11

AROC Yorkshire Alfa Day

Location TBC

www.aroc-uk.com

September 11

Italian AutoMoto Festival

Bridgnorth, Shropshire

italianautomotoclub.co.uk

September 16-18

Goodwood Revival

goodwood.com

October 1

All Italian Car Meet

Departure Lounge Café, Hants

thedeptureloungecafe.co.uk

October 9

Auto Italia Motorsport Day

Brooklands Museum

www.auto-italia.co.uk

November 10-13

Fiat 123rd Anniversary Rally

Bendigo, Victoria, Australia

fiatcentral.victoria@gmail.com

Nov 11-13

Classic Motor Show

NEC, Birmingham

www.necclassicismotorshow.com

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Abarthisti

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Abarth Owners Club

abarthownersclub.com

De Tomaso UK Drivers' Club

detomasodc.co.uk

Ferrari Owners' Club

ferrariownersclub.co.uk

Fiat Club America

fiatclubamerica.com

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Fiat Club of New South Wales

fiatclub.com.au

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Fiat & Lancia Club of

Western Australia

fiatlancia.org.au

Fiat 500 Club

fiat500club.org.uk

Fiat 500 Enthusiasts Club GB

fiat500enthusiasts.co.uk

Fiat Barchetta UK Owners' Club

fiatbarchetta.com

Fiat Register

thefiatregister.com

Fiat Forum

fiatforum.com

Fiat Cinquecento & Seicento

clubcento.co.uk

Fiat X1/9 Owners' Club

x1-9ownersclub.org.uk



Alfa Romeo Owners' Club

aroc-uk.com

Alfaowner.com Club

alfaowner.com

Club Alfa Uk

clubalfa.co.uk

Alfa Romeo Association of

California

alfaromeoassociation.org

Alfa Romeo Club Quadrifoglio

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clubquadrifoglio.be

Alfa Romeo Owners' Club of Canada

alfabb.com

Fiat Motor Club GB

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Fiat 131 Mirafiori Forum

131mirafiori.com

Fiat Coupe Club UK

fiatcoupeclub.org

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Lamborghini Club UK

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Club LanciaSport

lanciasport.com

Lancia Montecarlo Consortium

lanciamontecarlo.club

International Association

of Lancia Clubs

viva-lancia.com

Stratos Enthusiasts Club

stratosec.com

Lancia Gamma Consortium

www.gammaconsortium.com

Lancia Motor Club GB

lanciamc.co.uk



Maserati Club

maseraticlub.co.uk

Sports Maserati Club

Matthew Yates

sportsmaserati.com

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themaseraticlub.com

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Motor Club

niimc.net

Italian AutoMoto Club

italianAutoMotoClub.co.uk

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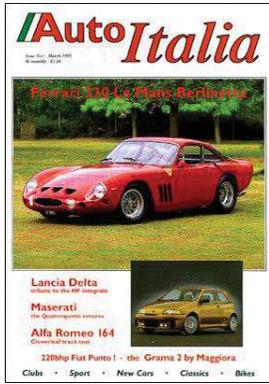
COMING SOON

ISSUE 318 - ON SALE 7TH JULY

- FIAT X1/9 AT 50 YEARS
- BIRTH OF THE LAMBORGHINI MIURA
- FERRARI 250 GTE ALLEGRETTI



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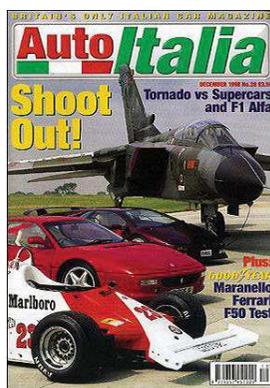
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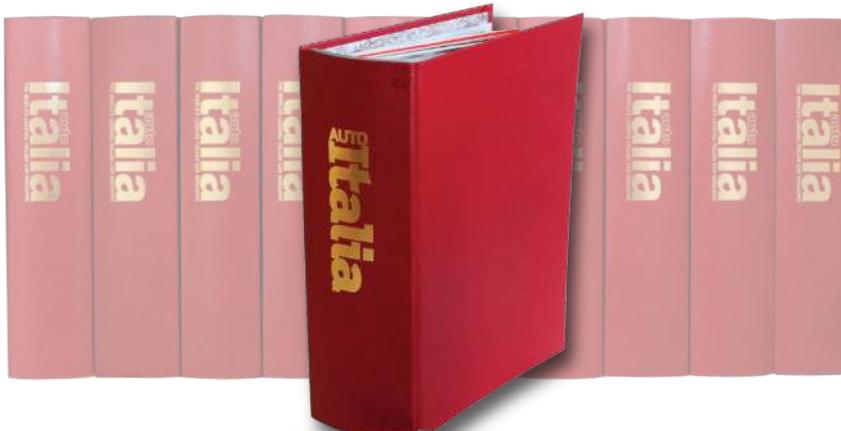
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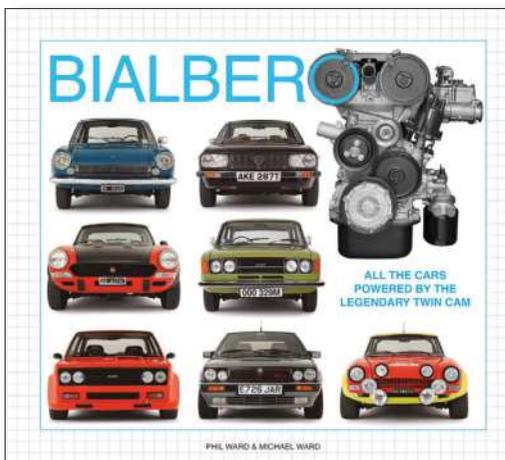


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ALFA ROMEO



1991 Alfa Romeo Spider S4. 69,000 miles, Alfa Red. Covid related issues are forcing me to sell my beautiful 'BOU', it will be a great loss to the family but needs must. I bought the car off the family of a very keen AROC member who sadly passed away a few years ago, he had restored the car to an excellent standard, all the receipts for work done are available. The car has not been driven in the rain for at least 15 years (last ownership and mine). I have just had the car fully serviced by a top quality classic car restorer and also replaced the roof as the original one was beginning to fade. The car drives beautifully. It has been kept garaged and covered for the last 15 years and the bodywork is in excellent condition. There are a few stone chips but as it is a car to be driven regularly in the right weather conditions I have not had it touched up. Included with the car an extra full size spare wheel and a rare red hard top. Recent new battery, new starter motor and MOT until December 2022. Am happy to drive to meet up with interested parties within reason, £16,000. Tel: Nick Hubbard, 07590 454420. Email: nick@nicholashubbard.co.uk (near Winchester, Hampshire). A317/051

Alfa Romeo 156 2.0 Sportswagon. For breaking or restoration. Silver, one owner. Has good engine, gearbox, upholstery (nice leather seats), classic wooden steering wheel. Clutch jammed, currently SORN, so will need collection. Mileage 85,000+, open to offers. Tel: 07947 841812. Email: maxhull@rocketmail.com (near Cambs). A317/003



2007 Alfa Romeo 159 Lusso 2.4 JTDm. 210bhp, 80,000 miles, black. A great deal has been spent on this excellent car by an independent Alfa specialist. I have cherished this car for 12 years, regular servicing has ensured that this car's performance is stunning. It has been undersealed, the subframe is sound. Black leather seats. Some age related blemishes, but overall a fine example of a desirable model, £2950. Extensive invoices to substantiate the maintenance costs. Email: winspa2013@aol.com. A317/060



Alfa Romeo 159 Turbo diesel saloon for sale. 4 door, manual, high spec, alloy wheels, 4 new tyres, black with lovely black leather seats/interior styling. Everything sorted last MOT, which expired last autumn, so offered as spares/repair, trailer collect, no advisories last test, all work completed for that. Registration 'RV59 KLA' (for MOT check). Reason for sale, turbo failed causing smoky exhaust, so parked up now. Worthwhile project to fix, good straight car, drove very nicely, comfortable too, asking only £795 000, will consider offers. Tel: Martin, 01737 769887 (office hours). Email: airmart@hotmail.co.uk. A317/073



2002 Alfa Romeo 156 2.0 JTS. 100,000 miles, family car since Jan 2004. Full service history, metallic blue with cloth interior, minor supermarket dings. SS exhaust, 4 good tyres, good battery. Failed MOT, needs both outer sills repaired (available online). Runs well, too good to break especially with reduced numbers of 156. Tow hook used for small trailer only, child's seat not included, £500. Email: dreammachinesit@btinternet.com. A317/057



Alfa Romeo 155 2.0L T/S. One owner from new, pampered, only 32K miles! Best in country? Club expert valued it at £15K in writing. Wheels just re-powder coated, look amazing! Garaged all life so colour Alfa Red hardly faded, no rust, rain always avoided. FSH, will service and MOT, genuine opportunity. Very sad but time to let go due to health, open to offers, many pictures on request. Tel: Ray, 07886 002482 (Essex). A317/058



2000 Alfa Romeo GTV 916 2 litre Twinspark. Red, only 37,350 miles with full service history. Full professional respray July 2017, ceramic coated July 2021. New cambelt and water pump at 33,991 miles. Body, wheels and interior (black leather upholstery) all in immaculate condition. Genuine tool kit, Pioneer radio (DEH-X7800DAB) with Bluetooth, original radio available. MOT until April 2023, 2 owners from new, present owner since 2007, with full set of keys, £5850. Tel: Steve, 07812 339789. A317/053



2002 Alfa Romeo 916 Spider Twinspark. 87,250 miles. A stunning late model pre facelift Alfa Romeo Spider Twinspark in immaculate black paintwork with black Momo leather. A fabulous, real stand out from the crowd motor. 18" BBS style alloys with new tyres 2K ago, Eibach lowering springs, black roll hoops with wind deflector. Belts done 5K miles ago, no dodgy dash warning lights. Everything works, electric hood works perfectly. Extensive history file in binder along with previous MOTs etc, drives well and very responsive. Inspection very welcome, sold with 12 months' MOT. I don't get chance to use enough hence reason for sale, more photos if required, 5+ owners, £5465. Tel: Martin, 07507 681311. Email: Martin.jones@fusioneare.com. A317/052



Alfa Romeo MiTo QV. 75,000 miles, red, 64 plate. Full Alfa history, cambelt done plus full service last May. Wheels refurbished, leather interior with green and white stitching, four virtually new Continental tyres. Been SORNed over the winter, garaged and on trickle charger, £9000. Tel: 07422 710084. A317/059



Alfa Romeo MiTo QV 2015. 88,000 miles, in Matte Grey, upgraded, Forge air intake. Turbo actuator and recirculating dump valve, front and rear brakes (EBC), underside sway bars, lowered spring (Eibach), Abarth competition wheels and Toyo tyres. Plus exterior carbon enhancements, new rear exhaust and a new mapping done by Celtic Tuning, £7500, serviced and MOT this month, no advisories. Original wheels with good tyres are available at full or close to full price. New reg plate 'Rg MFS' not included. Tel: Mike, 07730 955688 (Chard area, Somerset). A317/004

FERRARI



Ferrari 360 Spyder. 2004, met black, red leather, full specialist history incl special exhaust system, 4 new Pirelli PZeros, superb condition, £65,000. Tel: 07710 393864 (Glos). A317/056

Ferrari 412 GT. Manual gearbox and RHD, 1989, and one of the very last made. 63,000 miles and in A1 condition. Rosso Corsa with tan, maintained regardless of cost by Keys Motorsport of Silverstone. £80,000 which reflects the fantastic condition the car is in. Tel: Jerry, 07851 565945. Email: jerry_pinna@hotmail.com. A317/008



Ferrari F355 Berlinetta manual. Just 408 RHD, manual gearbox F355s were built, I purchased this superb example from Joe Macari Cars in Wandsworth in 2015 – look at their website and see the quality of car that they sell! 1996, red with black leather, just 59,000 miles, all books, both keys etc. Over £10,000 spent on the car including over £7000 less than 1000 miles ago having a full service (including belts) and new air conditioning compressor. Comes with registration '355JET'. Kept in heated garage; superb! Just £68,500. Tel: 07712 031656. A317/009



Ferrari 348TB. 1993, full service history, just serviced with cam belts, new tyres, car cover, tool kit. Owned for last 15 years. Red with black interior, 55,000 miles, £49,995. Email: steve@leaboxes.co.uk. Tel: 07739 000562. A317/011



Ferrari 308 GTS. Selling my 1978 carb 308 GTS. Red/tan RHD UK car, 51K miles, big history file and lots of recent expenditure. Belts done summer 2021, 5 new Michelin XWX in Nov 2020, air con working. Lovely car that drives superbly. For sale through Mike Wheeler at Rardley Motors. Tel: 01428 606606. A317/012



Ferrari F430 F1 Spyder 2009. July 2009 UK supplied, RHD, matching numbers. Nero/Nero with dark blue stitching, yellow calipers, rev counter and shields, carbon ceramic brakes. Approx 26K miles with Ferrari main dealer service history (GrayPaul, Dick Lovett, Lancaster). Heated seats and Bose hi-fi upgrade, carbon driver zone. New oil/water & F1 pumps, Challenge headers, Hill Engineering brake rebuild and 10mm wheel spacers, ceramic coated in 2020 by Barkaways, £84,995. Tel: 07967 600800. A317/010



1971 Ferrari Dino 246 GT factory flares. A very rare UK right hand drive Flares example regarded as possibly the most desirable of the Dino series. Owned by us for over thirty years and is one of only thirteen UK RHDs ever produced and is the only one to have left the factory in the much sought after Marrone Dino Metallizzato finish. Comes with full matching numbers, original engine, gearbox, chassis, body, seats, dash, glass and Campagnolo alloy wheels. Comes with a huge history plus original wallet, keys and handbooks. The car has been professionally disassembled, inventoried and made ready for paint and is ripe for Classiche Certification. Please contact markjunner@icloud.com. Tel: 07766 466802 A317/007

Ferrari 360 Modena F1. Purchased in 1999 by my wife, it has 11,000 miles on the clock with FSH. Red with ivory seats the car is in A1 condition. We are looking for £79,995 ovno. Tel: 07747 108449. A317/061

Ferrari 456A for sale or trade with California. Great condition 456 for sale, black, 21K mileage, number plate 'F6 GTA', stored in bubble. MOT and good service history, loads of pics on request. Email: ian.main2@btinternet.com. A317/022

FIAT



Fiat 1900A 1952. Right hand drive, very rare car. Original bodywork and very low mileage. Been in the family for 25 years. This car was featured in *Auto Italia* in November 1999 by Phil Ward. Very good condition and lots of spares included, offers in the region of £10,000 ono. Tel: 07925 904194. Email: miller221245@gmail.com. A317/006



For sale 1980 124 Fiat Sports Spider 2000. Fuel injection, Pininfarina, 47,000 miles, \$10,900-USD. Email: nrj.sparrow@prodigy.net. A317/055

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- Tubular exhaust manifold
- SCS Delta motorsport ECU
- Titan 7 lightweight forged alloy wheels
- Michelin Sport Cup 2 tyre

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Fiat Abarth 595 50th Anniversario limited edition. No.39 of 300 made (50 RHD), 48,000 miles full service history. New belts, water pump and brake rotors etc. Lovely condition, no modifications and difficult to find, £13,000. Tel: 07971 033905 (Staffordshire), A317/069

INNOCENTI



1978 Innocenti Mini De Tomaso 1275cc. Very rare RUST FREE example of this appreciating classic, imported from Genoa in 2017. No replacement panels, matching numbers, metallic black with gold striping, £9750. Email: sablonenando@gmail.com (Bucks). A317/054

PARTS



Floor mats 360 Modena OEM. OEM factory Ferrari overmats (driver and passenger) for RHD Ferrari 360 Modena. Very little use (less than a 500 miles) on driver's side. Passenger side untouched! Original box. Collection very welcome from just south of Luton or shipping arranged at cost, £250. Email: stevenwhitchurch@gmail.com. A317/039



F430 F1 clutch, release bearing and flywheel. New genuine F430 manual clutch part no.222090, £1800. Also available is a new Hill Engineering release bearing, £300; and an uprated billet flywheel, £500. Parts are in London W5, was going to change clutch, but car now sold. Email: sav@johalnet.co.uk. A317/016



Ferrari 360 interior. 360 Coupe full leather creme interior. Consists of almost every leather piece from the car's interior: the seats, dashboard, door cards with speakers and aluminium door fitments, all trim and fitment panels, courtesy light panel, aluminium centre panel, all carpets etc. I can send you a detailed list and photo or if you wish to see more contact me to arrange to view it in person or via zoom. I can deliver it in the UK, I have many other parts: headlights, etc. Open to serious offers. Email: alex@altarstudios.uk. A317/025



Novitec F4 458 HF3 wheels and tyres. Set of Novitec F4 458 NF3 split rim alloys to suit Ferrari 458, complete with part worn Continental Sport Contact 6 tyres. Front wheels 21", rear wheels 22". Fronts: 255/30 ZR21 XL. Rears: 335/25 ZR22 XL. On the car when purchased but I have changed to Ferrari alloys and have these available from Buckinghamshire, 2 minor stone chips and a small scuff pictured, easily repainted, very good condition, £3000 ovno. Tel: Phil, 07584 437773. Email: phil@plumbplussupplies.co.uk. A317/067



2x Pirelli P Zero Rosso 285/35 ZR19 (99Y). 2x Pirelli P Zero Rosso 285/35 ZR19 (99Y), used but good condition. Both tyres manufactured late 2015, 7.5mm even tread on both. For sale on Ebay, buy it now £300 for the pair. Email: gregpearce@hotmail.co.uk. A317/048



Michelin tyres. Michelin Pilot 255/40 18 2 off, 95/35 18 99Y 2 off, used, offers. Email: markc@cilttd.co.uk. A317/030

Genuine carbon fibre wheel centre caps. Came from a 488 GTB but fit many other models. Outer side diameter 56mm, inner dia 43mm, £650. Please email me for photos. Tel: Chris, 07860 146575 for more info. Email: chrisness100@gmail.com (located in York if anyone wants to view them). A317/044

Ferrari 458 front calipers. Yellow calipers from a 458, very good condition, selling for around £900 each on eBay in this condition, looking for £1250 for the pair. Collection preferred, please message me for photos etc. Tel: 07843 156716. Email: smithfamily18@hotmail.com. A317/021

Ferrari 360 Challenge Stradale exhaust system. Virtually brand new 360 Challenge Stradale exhaust system ordered from Ferrari Manchester new. Complete system silencer outlet manifolds, brackets and all nuts and bolts. Experience the true Ferrari sound with this immaculate condition kit, £5000. Email: ltermine10@gmail.com. A317/062

Ferrari F8 wheels. As new set of diamond cut 2021 F8 Spider forged alloy wheels only used for delivery, immaculate, in boxes, £3750. Tel: Alan, 07813 387102. A317/027



Hill Engineering Ferrari F430 exhaust tips. They improve the F430 standard exhaust to a beautiful polished chrome finish. Easily slide on and two grub screws hold them in place, £100 plus postage. Tel: 07710 835837. Email: johnjstewart1@icloud.com. A317/068



OEM 599 carbon wing shields - new. Genuine pair of OEM Ferrari 599 carbon wing shields, bought new and never fitted. Unmarked original condition in Ferrari packaging, £799 ovno includes free UK mainland delivery. Call or WhatsApp Ross: 07899 271510. A317/033

Ferrari 348TS engine ECU. Ferrari 348ts 1x engine ECU, came off working engine, £375 happy to ship at cost of buyer. Email: colinyoung2206@gmail.com. A317/031

Ferrari 308 GTS front spoiler. This has been dry stored for 20+ years and was removed from a 1979 Ferrari 308 GTS. The item is in reasonable condition for its age, the paint surface is cracked.

However, the fibreglass is in exceptionally good condition – this item would only require a respray prior to fitting. More photos are available upon request, available for collection from Broadstairs, £550 ono. Email: davidmccintyre314@gmail.com (Kent). A317/035

Michelotto body panels for Ferrari 308/328. Complete Michelotto Group 4 body conversion kit by MAT in Finland, fits the Ferrari 308 and probably a 328. Including front and rear clamshells, roof panel, rear engine cover, front bonnet, front and rear valances, rear wheel arch extensions and the headlamp pod for rally lights, asking £12,500 for the complete set, please call: Andrew, 07375 288003. A317/063

Ferrari 275GTB/4 starter motor. I have a s/h starter motor which is in good condition and fits a number of Ferrari engines of that era. Value circa £2000 I think? Email: strauss@hyperboard.com. A317/064



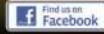
F40/355 Challenge calipers. Brembo calipers unused since refurb and pressure test by Biggred, mounting brackets, mechanical handbrake calipers, discs with mounting bells and fittings, pair 355 Challenge discs mounted on specially made handbrake drums for 355. 355 standard front right caliper. ABS sensors M2.7 355. Air con compressor, power steering pump, air injection pump, shock actuator motors, sensors and suspension ecu, all for 355. Factory wing badges. Tel: 07823 447241. Email: johnshirleyinverroy@gmail.com. A317/026

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Ferrari Boxer 512BBI rear clip and bumper for sale. The engine cover is a brand new part but has had the tubular frame/hinge plate removed and will require some repair, the old frame is included and can be used as a template. The bumper is used but in pretty good condition. All components included, £2000. Tel: Les Arrowsmith, 07950 962716. Email: lesed@hotmail.co.uk. A317/040

Brand new tyres PZero Rosso 285/35 ZR19. I have two brand new Pirelli PZero Rosso tyres, size 285/35 ZR19 (99Y) Ferrari fitment. Tyres are really difficult to get hold of currently and I inadvertently ended up duplicating an order because I was communicating with a number of suppliers to try and source them. Best offer secures. I am based in Worcestershire but could courier. Email: garrysmith5@icloud.com. A317/017

Ferrari 512 BBI front and rear bumpers. I have a pair of bumpers (front and rear) for a Ferrari 512 BBI, the front has had a repair to the undertray area and will need prepping prior to fitment. Very hard to find now, asking £2500 for the pair, please call: Andrew, 07375 288003. A317/065

F430 Mk2 headers and exhaust parts. I have the exhaust silencer box and the rear pipes from my F430 removed carefully as I had a Ferrari sports exhaust fitted. I also have the Mk2 headers as these were replaced by after market ones - they were fine but I wanted a bigger sound. I also have the Hill Engineering polished exhaust tips and will list these separately. Some brackets and bits for the exhaust. Open to offers, can be collected from York or will post at cost, any questions please ask. Tel: 07710 835837. Email: johnstewart1@icloud.com. A317/066

MISCELLANEOUS



Fiat porcelain sign platinum plated! Genuine official sign only offered to dealers. 50cm by 50cm complete with mounting bracket, includes certificate of authentication, £250. Tel: 07854 990674. A317/001

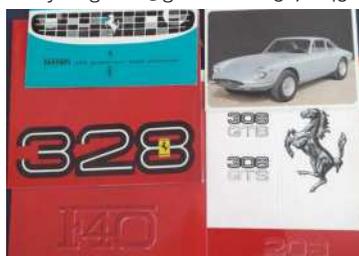


Club magazines. "Ferrari - the magazine of the FOC of GB", issue 96 Winter 1992 to issue 223 October 2015, complete set except issue 169, £250. "Ferrari News" issue 35 (Feb '93) to last issue 171 (Oct 2015), complete set, £100. All in great condition, with odd water mark/stain, buyer collects please. Email: andrewbailey@dimatec.co.uk. A317/072



Ferrari F355 luggage kit. 2 suitcases and suit cover with protective bags for all. Only used on 1 trip before we sold the car and then been stored in protective bags. The cases are in very good condition for their age, slight scuffs on the bottom side I guess from being put on an abrasive surface. Can provide more pictures if needed. £3500 ono. Email: mark.andrew.morgan@gmail.com. A317/037

FF presentation booklet. Ferrari FF presentation booklet about the iconic FF model covering dimensions of the vehicle, £50. Email: colinyoung2206@gmail.com. A317/045



Ferrari factory brochures. Original brochures: 250 275 330 365 308 328 348 400 412 F40 and more - from 1953 onwards. Please contact me with your requirements. Email: stephenwalch1929@hotmail.com. A317/015



Rare Lancia bicycle. New and probably only one in UK! Alloy frame, forks and handle bars. Aluminium V brake, triple crankset Shimano Acera 24v, 28" alloy wheels, finished in matt black with pearl white, £895. Tel: 07854 990674 (Wickford SS12). A317/071



Registration number: 'P1 FGT'. For your Ferrari or Ford GT! On retention, immediate transfer, selling price £3250. Tel: 07768 028400. Email: brianrdavies@aol.com. A317/002



Ferrari 308 drop gear RNT-45 ring nut removal tool. 45mm, Hill Engineering RNT-45. Used once, £30 incl p&p within UK. Email: paul@rocott.co.uk. A317/029



Children's petrol-engined Ferrari single seat racing car. This is a petrol engined, single seat racing car that was professionally built circa 35 years ago, one of circa 90 constructed by Bantam Cars of Warwick. It's been fully restored, and is in excellent condition, finished in Rosso with cream leather interior. It has a rear disc brake and an adjustable pedal box, best suited to 4-10 year olds. This would make a great gift for a child/grandchild, or to have as a display piece, £3995 ono. Tel: 07917 064103. A317/047

Bronze Ferrari sculpture. 43cm x 30cm bronze Ferrari sculpture "Ferrari the Legend", two 250 Testarossas racing. Limited edition of 200 worldwide, sculpture by Jonathan Branson. Serious offers only please, I will take a tiny fraction of \$16,000 sale price but will not give this item away. Please WhatsApp or call Greg: 07803 933865. A317/046



Ferrari F355 indoor cover. Indoor original cover, looks exactly the same as the one in the picture but which is on my 458, £200. Email: keith.fisher@fairstone.co.uk. A317/042



355 Spyder brochure. 355 Spyder brochure, 36 full colour pages presented in a white Ferrari folder. Excellent condition, £50. Email: r19831993@aol.com. A317/018



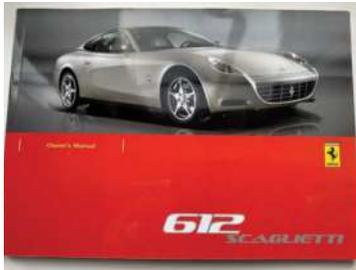
Monterey Historics Ferrari sweatshirt. Ferrari at Monterey Automobile Historic Races sweatshirt. Size large, Ferrari 166 depicted on front. Bought as souvenir, new but not worn. Email: mark.charles@ntlworld.com. A317/032



Ferrari models 1/43. 8 models 1/43 scale 166M, 365GTS4, 400SA, 365GT4 BB, 156 (2), 330P4 and 500F2. Mint and boxed, £50. Email: markc@ciltd.co.uk. A317/041

Original Ferrari toolkits for sale. I've been collecting early Ferrari tools and toolkits for the past 20 years and it is time to dispose of them. From 250, 275, 330 Daytona and Dino, original toolkits, jack kits and a few odd tools, parts and lots of original literature. Ranging from excellent to 'needing work' condition. Please email with any requirements and I can show you what I have available. Email: leonard@leonardgreen.co.uk. A317/049

Ferrari brochures. Huge selection Maranello Concessionaires, BB5121, Guide to Ferrari Cars, road tests 1949-1963, 2006 brochure with CD, factory cars description, telephone for list. Tel: 07467 618113 leave message. A317/020



Ferrari 612 owners manual. £65. Tel: Paul, 07734 111654. Email: paulhf12@gmail.com. A317/024



360 Spyder brochure. Very good condition, 44 pages in English, very collectable and rare, £50. Email: r19831993@aol.com. A317/023



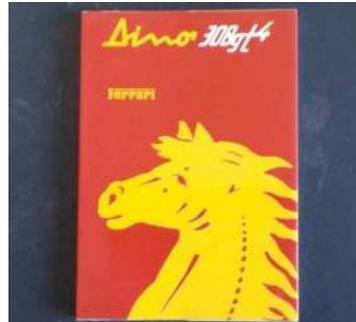
Original car photographs and brochures. Reducing my collection, over 8000 items going back to pre-war. Road, race, rally etc. Please contact me with any wants and I will see if I can help. Tel: Mark, 07809 221500. Email: mmarkyt@hotmail.co.uk (Sussex). A317/050



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F50 DeLuxe presentation book. Official prospectus issued by Scuderia Ferrari in 1995 celebrating the 50th anniversary and introduction of the F50, presented to select customers, red glossy hardcover, black spine and Prancing Horse badge to front, well illustrated with colour images and many fold-outs, Ferrari print number 1407. English and Italian text. This copy is unopened and in its original shrink wrap. Contents seen by web searching images for "f50 presentation book", sensible offers to: f355b@btinternet.com. A317/043



308GT4 factory handbook. I purchased this item new in the mid 1980's and never used it. Excellent condition with the factory number 124/76, £185 plus insured postage. Please enquire. Email: stephenwalch1929@hotmail.com. A317/014



355/360/430 Spyder brochures. 355 Spyder brochure, 36 full colour pages, presented in a white Ferrari folder, excellent condition, £50. Ferrari 360 Spyder brochure, very good condition, 44 pages in English, very collectable and rare, £50. Ferrari 430 Spyder brochure, excellent condition, 36 pages, £50. Email: r19831993@aol.com. A317/019

Ferrari in Camera book. Ferrari in Camera book from Ascari to Villeneuve by Geoff Goddard and Doug Nye. 868 of 1000 printed, mint condition with slip case, £2000. Email: mark.charles@ntlworld.com. A317/034



Ferrari models 1/43. Large collection of 1/43 scale models including 125S, 250GTO, 550 Barchetta and 360. Mint and boxed. Email: mark@cilt.co.uk. A317/036



UK magazines. Approx 20 UK magazines with articles on Ferraris. Most models are covered including 288GTO, F40, F50, 308GT4, Daytona, Boxer, 355, 575, 166, 212, Breadvan, Testarossa and 365GTC. Magazines include *Classic & Sportscar*, *Octane* and *Car*. More magazines will be added to this package. Email: mark@cilt.co.uk. A317/028

General Ferrari items. 275 hub puller, large dealer wall posters, 550, 360, 355 etc unused. Pair of oil paintings depicting 1959 Moss/Hill at Nurburgring TR & Aston, 70x55 and 50x60, well known motor sport artist. 275/330 parts book. 400 GT driver maintenance manual. 400 parts manual. 400 auto gearbox manual. 250 1948/63 Merrit maintenance service book, note on fly 250. 1081 gt Earl's Court show 1948, history photo. The original front badge from chassis 0655, offers. Tel: 07737 174200. A317/013



Ferrari 250 GTO by Corgi. 250 GTO Corgi Classics, mint and boxed. No. 02601, several other 1/43 models available, £15. Email: mark.charles@ntlworld.com. A317/038

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ELLENATOR

THIS FIAT 500 SEEMS TO BE MISSING SOMETHING...

Story by Chris Rees

Democratic motoring is something that Fiat has always done well. Low prices, easy maintenance, practical packaging, logical design – Fiat consistently delivers. But a company in Germany has found a way to make the current-model Fiat 500 even more democratic, by exploiting a local legal loophole that allows it to be driven by 16-year olds and older people who don't have a modern driving licence.

Meet the Ellenator, a kind of Fiat 500-minus. Of course, what draws your attention is its, ahem, 'remodelled' rear end. Where have the wheels gone? Has it only got three wheels now? Well, kind of. It's classed as a three-wheeler in German law, even though it retains four wheels, because the rear ones have moved inwards, close enough together to be considered a trike. It's how the old 1950s Isetta bubble car used to be sold,



in Germany at least – the UK had a three-wheeled version because our laws require strictly three wheels for special status.

The German classification means that the Ellenator can be driven by anyone who possesses an A1 driving licence, which is

obtainable by people as young as 16 years of age. It can also be driven by people with other restricted driving licence classes, including the archaic class 4 that some older drivers have.

The Ellenator is the brainchild of garage owner, Wenzel Ellenrieder, of Westendorf in the Allgäu region, which he describes as "the region of inventors". As well as having to move the rear wheels inwards, the conversion also has to be restricted in terms of power, by law, to 20hp. The makers simply adapt the original Fiat engine to limit its power output. This reduces the top speed to a mere 60km/h (56mph) and presumably makes the acceleration somewhat glacial. On the flipside, fuel economy is said to be better, with a claimed average consumption of 56mpg.

Unlike other vehicles that qualify for 16-year olds to drive,

such as quadricycles (Renault Twizy et al), the Ellenator has the advantage of retaining all of the Fiat's safety equipment like ABS, ESP and airbags. It also keeps its on-board comforts like air conditioning, electric windows, central locking, CD, Bluetooth and so on. And being based on the 500 means you can have it as a hatchback or a convertible with Fiat's electric folding roof.

Trouble is, you'll have to feel very indulgent to buy your 16-year old one. The conversion can only be done using a brand new car sourced from one specific dealer in Germany, which then hands the car over to Ellenrieder's company to convert. And it isn't particularly cheap: €5680 taxes paid, or €5980 if you're converting a Fiat 500C soft-top. Still, a string of German teenagers are no doubt very pleased to receive such a birthday present.



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