

RETROMOTIVE

ISSUE 12 SUMMER 2021



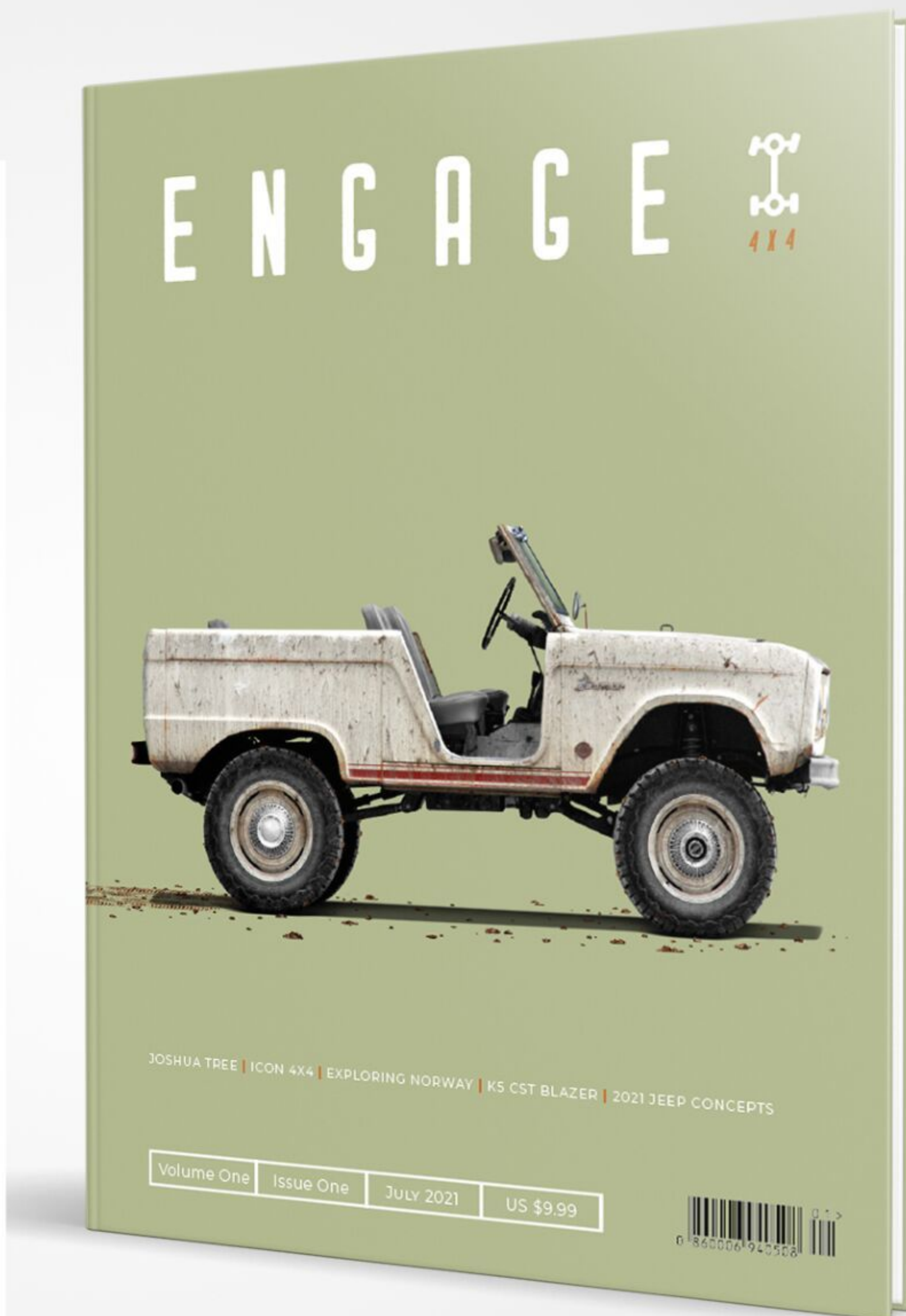
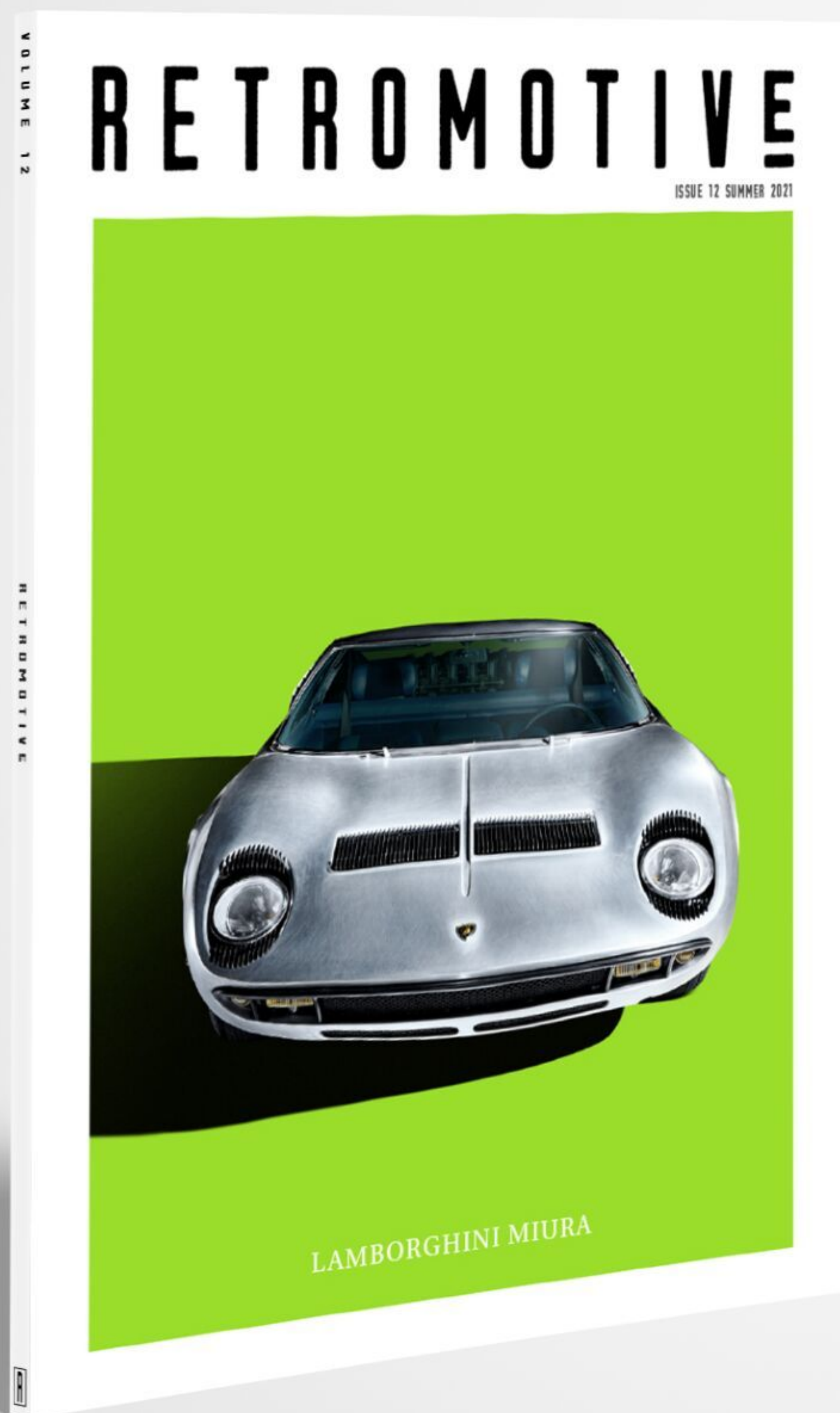
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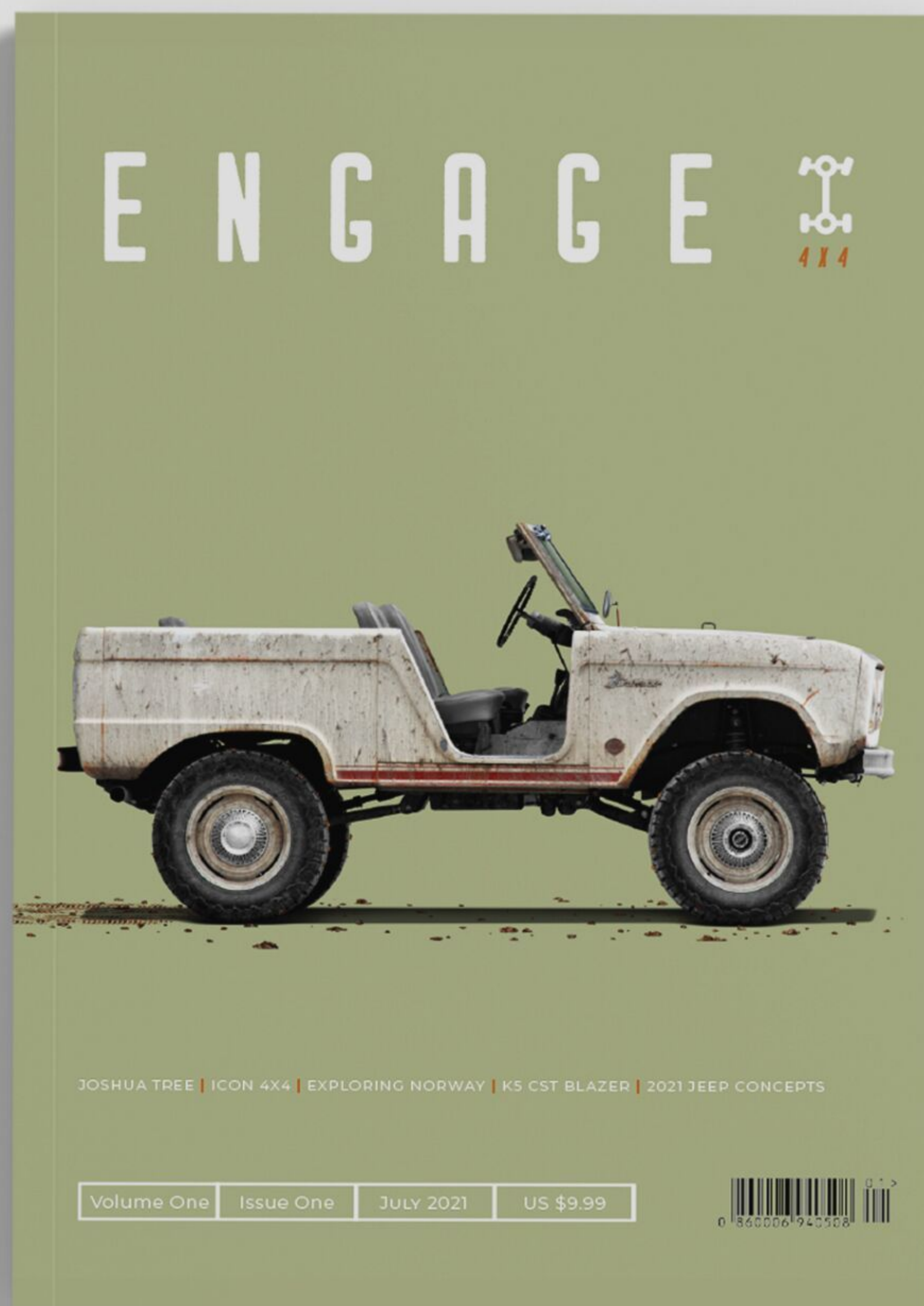
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FRONT END

NATHAN DUFF

First, welcome to all our new readers and subscribers who may have just joined us since launching the magazine in US. Print is a hard sell these days, and with an ever-increasing number of mediums and devices demanding your attention, we want to ensure that once we have it, your time with us is well spent. Getting the US launch issue on the shelves took an amazing amount of work from a very small and dedicated team. I'd like to thank Zach, Yvette and Darryl here on the Australian team, and David and Jess, who are based in US. Putting the magazine out there just wouldn't be possible without you. We also have a very talented stable of contractors and freelancers, who, without their hard work and dedication, Retromotive wouldn't be possible. On top of our launch into US (and now UK) retail – we have somehow managed to find the time to pull together a completely new title this year.

Engage 4x4 is our new monthly (yes – we're a little crazy) magazine hitting shelves in US, UK and Australia. Engage 4x4 is all about the ride, the destination and the experience. We're about the builders, the innovators and the people like you and me that restore their ride in the shed at home. We're about tech, embracing the future and celebrating the

past. We're about the nostalgia, heritage and the search for the car you toured in as a child. We've taken what we have learnt working on Retromotive and applied it to Engage 4x4. We are featuring new models coming into the market and more tech, but keeping our fundamentals of design and editorial principal. Strip away all the guff and make it an enjoyable cognitive and visual experience. If you're after an in-depth review of the 10 best mud tyres – that's not us. If you want recipes for campfire cooking – that's not us. If you want instructions on how to use a snatch strap, again – not us ... Did we get it right? Please let us know.

As for this issue of Retromotive? Well, hands down my favourite so far. We take a look at a bare-metal Miura with a colourful past. An ex-rally champ talks about his ground-up restoration of a classic BMW 2002 ti. The godfather of design Giorgetto Giugiaro talks to us about his Chevrolet Corvaire Testudo. We dip our toes into the vast Lopresto collection, starting with their uber-cool Autobianchi A112 Giovani. Plus, so much more.

As always, we love to hear all of your feedback to make sure we are delivering the best possible experience to our audience:

contact@retromotive.co



When he is not out shooting classics or putting the magazine together, Nathan likes to pretend that he'll actually finish the series 3 Land Rover that still sits in his garage gathering dust. Follow Nathan on Instagram @retromotive_editor



MIURA STRIPPED BARE

✦ WORDS **DANIEL LACKEY** ✦ IMAGES **IAN WOOD**

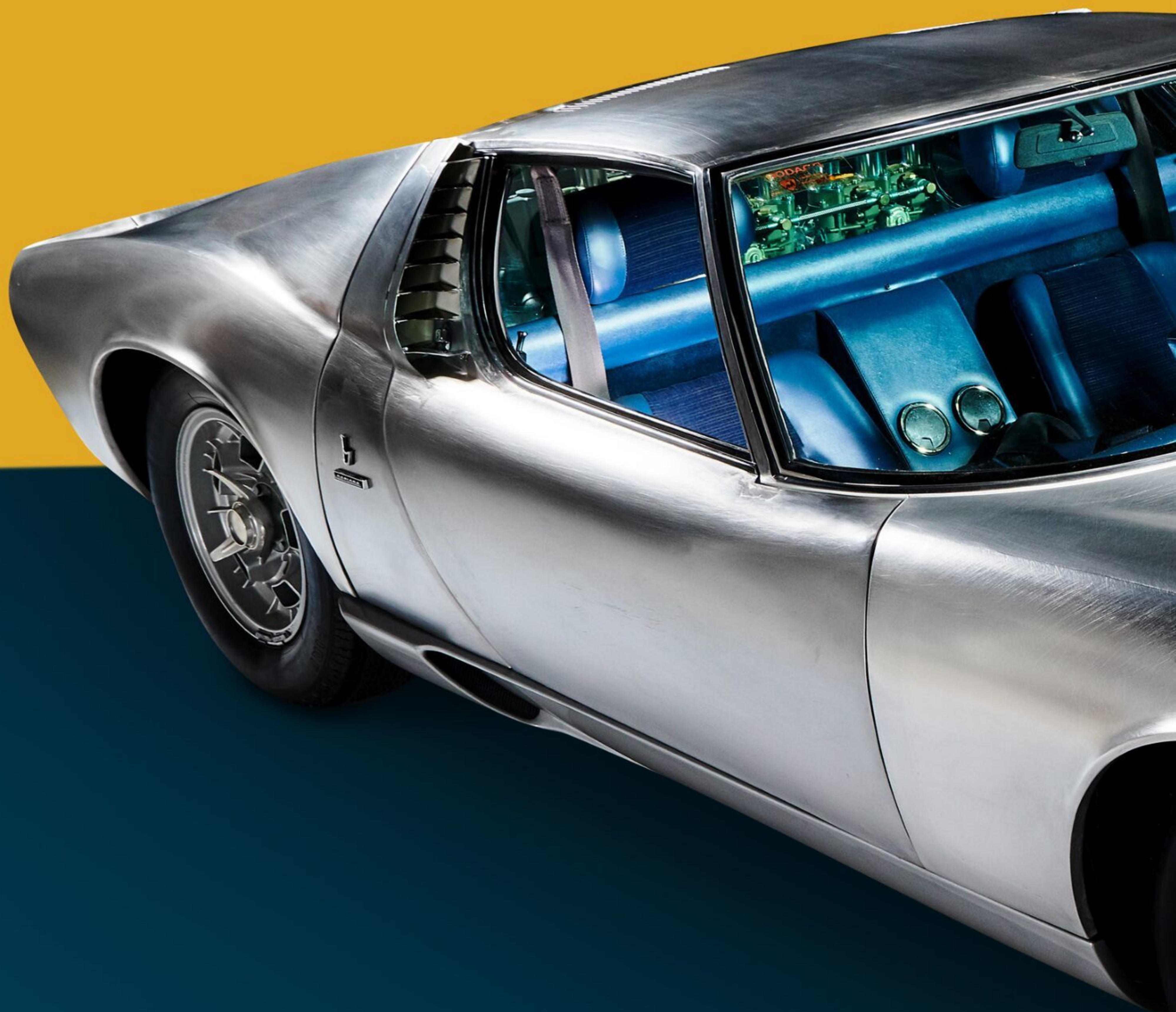




The Lamborghini Miura is one of the most exceptional designs in automotive history. It has been discussed in countless magazines and books ad infinitum. We all know the Miura is the grandfather of the modern supercar. Its mid-engine layout and Bertone styling became the archetype from which a super car can still be judged. So, is there anything left to learn about the Miura? Have we seen it all? For Jeff Meier of Los Angeles California the answer is 'no'. Jeff has found a new way to appreciate the Miura's form, at least for the time being. They say lightning never strikes twice. You'd think that discovering a preserved and unrestored Lamborghini Miura hiding in a garage for multiple decades was a rare occurrence, but as luck would have it, for Jeff Meier, lightning did indeed strike twice. For Jeff, originality is of the highest regard; so, in 2005, when he acquired his first numbers matching barn-find Miura, meticulous care was taken to recommission it while preserving every original detail. Jeff's hard work paid off when his factory

Arancione (orange) paint '69 Miura S won its class at Pebble Beach – Jeff was content. For a car guy it doesn't get much better than owning the car of your dreams and winning at Pebble Beach. He couldn't ask for anything more. And then one day, in 2018, the telephone rang. 'Are you the guy with the orange Miura? I've been trying to track you down. Would you be interested in finding another one that's been hidden away for 45 years?' The caller was a contractor, who had seen Jeff's first Miura discovery in an online video, and who was working on a property in Benicia California that he believed contained yet another sacred Lamborghini. Intrigued by the call, Jeff pursued the lead and quickly arranged to view the car: a 1971 Lamborghini Miura S with 24,140.16km on the clock, and untouched for nearly 50 years. It seemed too good to be true. But, with any significant discovery, careful investigation is required to confirm its authenticity. Thankfully, this task was relatively straightforward, as the Miura had been owned by the same person, and remained in the same place since the mid-70s. The guy who owned the car ran a

LEFT: Originally purchased in 1971 by a wealthy Iranian for his daughter living in Berkeley, California.







THE YOUNG IRANIAN GIRL, WITH A FRESH TASTE FOR THE FREEDOMS OF AMERICA, DECIDED SHE RATHER ENJOYED DRIVING A BRAND-NEW LAMBORGHINI.

body shop and had purchased it from the original custodian, a 20-year-old Iranian girl living in Berkeley, California.

In 1971, an order was placed at Sant'Agata for a white USA-spec Miura S by a wealthy Iranian. The car was to be delivered to his daughter in Berkeley, California, where it was to be received and immediately sold. It's unclear exactly why the car was to be sold so quickly, perhaps a convenient means to do some laundry? Regardless, the plan went awry when the young Iranian girl, with a fresh taste for the freedoms of America, decided she rather enjoyed driving a brand-new Lamborghini. Although an advert was placed, the car was never sold. Instead, the girl employed the exotic car into daily service.

She covered an impressive 24,140.16km in less than two years, but ran into trouble on a trip to LA. A collision left the Miura too badly damaged for the journey home.

The car was recovered and transported to a body shop in Benicia near the girl's home, but the disfigured aluminium front end would require specialist skills – skills this body shop didn't possess. The car sat in the body shop, the dented front end remaining untouched and with little hope of being repaired. Eventually, the Iranian family agreed to sell the Miura to the body shop owner, whose intention was always to mend it. He even travelled to Italy, in 1977, visiting the Lamborghini factory and returning to US with the necessary parts. But he never got around to completing the work. So, there it remained. Although, there was damage to the front end, the '71 Miura S was untouched, unrestored and completely original. Fast forward to 2019, and with the completion of his research, Jeff was satisfied that the white Miura was the real deal and made an offer to buy it. The owner was reluctant and

LEFT: Stripped of its boring white paint, it now shows off the world-class repairs made to the front end.





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adamant that he wanted to restore the car before selling. Jeff was concerned that an improper restoration would compromise its authenticity, and the intrinsic value in its originality. There are hundreds of restored Miuras in the world, but they can only be original once.

‘He wasn’t the type of guy who was interested in doing it right, he just wanted to make money on it. He had purchased it back in 1975 for \$7500. I saw the car as another opportunity to have an amazing low-mileage Miura. One that was intact and very original, but it needed the right person to do the repairs on it.’

Jeff persuaded the owner to sell the car in its current condition and agreed on a price that both parties felt was fair. As the white Miura’s new custodian, Jeff set about the task of recommissioning it – starting with the aluminium bodywork. The accident damage was limited to the front of the car, but it had crushed the complex forms around the right headlight. There is only one place that Jeff trusted to reconstruct Marcello Gandini’s delicate lines.

‘The repairs were done by Beckman Metalworks – they’re the best in California, with a nationwide reputation. It took them over four months to fix the front end. The whole purpose of me

leaving the front end bare [unpainted] was because they did such a phenomenal job, far better than Bertone would have done originally. The only questionable thing about the car was that it had been in an accident, and I wanted to get it out there – without paint – so, people could see that the repair was as good as it was.’ The Miura’s bare-metal state was something of a happy accident, and the reason for it was two-fold. First, following the impeccable reconstruction of the aluminium skin, Jeff wanted people to see the car was repaired properly – without the use of filler hidden under a shiny coat of paint. Second, Jeff simply doesn’t like the colour white on the Miura. But, as a self-proclaimed purist, he couldn’t bring himself to change it either.

‘I hate the car in white, it’s a dead colour on that car, it detracts from it – they need a colour that’s alive and bright. It’s supposed to be this special shade of white, but I couldn’t make myself paint it back that colour. I’m an originality freak. So, also couldn’t change the colour, that’s not something I would do. After he’d stripped the rest of the paint down, I said to my painter, give me the car for a couple of weeks because I want to play with it. I looked at it and, especially with



*I HATE THE CAR IN WHITE, IT'S A DEAD COLOUR
ON THAT CAR, IT DETRACTS FROM IT, THEY NEED A
COLOUR THAT'S ALIVE AND BRIGHT.*

the blue interior, I thought it looked amazing. Other people would see the car and say, “this thing’s incredible”. So, I decided to leave it like that for the time being.’

Jeff’s ethos of preservation over restoration applied to the interior.

While most would have had their cars reupholstered, Jeff chose to preserve the factory-blue vinyl and cloth. He feels that when a car is over restored – the authenticity is lost. Many of the restored Miura’s you’ll find today will have been higher-mileage examples, or cars rebuilt from wrecks. When major components are replaced or reconstructed, that factory authenticity is once again lost. The Lamborghini Miura was a hand-built car, and every major component was stamped with the same number – even down to the door handles. So, a number matching Miura, one with its original door handles, truly is a rare beast.

‘With these cars, every piece of them, every trim piece, every body panel is numbered to a specific car. So, you can

look at the door handles, you can look at the bumpers, they each have the car’s number stamped. So, I saw this as an opportunity to have a very authentic car, versus one that had been put together and over-restored. I’ve seen the restorations coming out and, to me, the whole core of the car is that they were these amazing, hand-built, assembled by real people cars that each have a personality. If you take that car and overdo it – to make it as perfect as possible – takes away from the spirit of the car, in my opinion.’

Mechanically, the engine, drivetrain and suspension were all treated with the same degree of care under the watchful eye of foremost Miura specialist Jeff Stephan. It’s been less than two years since its discovery, and, although still unpainted, Jeff’s Miura is fully operational. It can now be spotted prowling the streets of LA, frequenting local ‘cars and coffee’ events. As for the Miura’s future, Jeff is still undecided. But, for now, he has given us a wonderful opportunity to take a fresh look at the Lamborghini Miura and to appreciate it in its naked form.

LEFT: No plans for paint yet, the bare metal Miura has been frequenting car events around LA.





AUTOBIANCHI A-112

✦ WORDS JOHN WRIGHT
✦ IMAGES MARCO ANNUNZIATA

GIOVANI



In 1955, Italy was only just beginning to recover from the devastation of World War II. Some companies were not in a position to resume manufacture. Some looked to form new partnerships to ensure their continuing viability. One such company was Bianchi, best known today for its high-end bicycles, but once also a manufacturer of cars and motorcycles. Bianchi management reached out to Fiat and Pirelli, with the view to creating a joint venture. Autobianchi was formed and part of Bianchi's plan was to resume automotive manufacture – but this ambition was never fulfilled.

Fiat's role was to provide the technical base and components for the cars. The company was hoping to push further into the premium small-car market and had already reached agreement with Carrozzeria – Moretti, Vignale – for the creation of special cars using Fiat mechanicals. It is significant that Fiat already had a deal with Abarth,

who was to provide Fiat with a premium performance niche in the small-car sector. Autobianchi's role was to add engineering ingenuity, as well as state-of-the-art design. However, you analyse it, this amounted to much more than badge-engineering and pointed towards a future of developing market niches. (Interestingly, Fiat already had its Turismo Veloce – an 85mph edition of the 1100 103 sedan by 1953!)

In 1968, Fiat acquired entire control of Autobianchi. Four years previously, on Fiat's insistence, the smaller firm had created Fiat's first small front-wheel-drive car: the Autobianchi Primula. Following the example of the BMC Mini, the Primula had a transversely-mounted engine. The Primula was designed by the famous Dante Giacosa – father of the Topolino, and, later, the 1100, 103 and Nuova 500. Giacosa is one of the very few automotive engineers to do pioneering work with both rear- and front- engined cars and front-wheel-drive

LEFT: The Giovani is a lightweight multipurpose car that has a state-of-the-art design.

*PININFARINA'S GIOVANI WAS ESSENTIALLY
A BEACH BUGGY, MORE EUPHEMISTICALLY
DESCRIBED AS A LIGHTWEIGHT MULTI-
PURPOSE VEHICLE.*







*THE GIOVANI POINTED THE WAY TO THE FUTURE
WITH ITS PLASTIC BUMPERS INTEGRATED INTO THE
BODY.*

machines. He was also the innovator of unequal length drive-shafts that came to market in the Fiat 128, among the three or four most influential front-drive cars in history – arguably, it was the 128 that drove the almost universal transition from rear- to front-drive in small and medium cars in Europe. Where the Issigonis Mini was almost wilfully quirky, the 128 offered a more mainstream template. And why the 1965 Peugeot 204 does not get more credit in this transition is bewildering.

In the same year as the 128 – 1969 – came the Autobianchi A112. Light affordable front-wheel-drive, and with cheap and ubiquitous spare parts throughout Italy. This proved to be an excellent starting point for one of Pininfarina's custom cars. Therefore, came the Giovani – one letter short of the name Giovanni, the word means 'young' or, as a noun, 'youngster' or 'youth'. Pininfarina's Giovani was essentially a beach buggy,

more euphemistically described as a lightweight multi-purpose vehicle. It was intended to appeal to younger customers looking for fun wheels, for weekday commuting and weekends on the beach. Was Pininfarina inspired by the Citroën Méhari of 1969? It's likely. Power was supplied by a transversely-mounted 58hp (43.25kW) 982cc Abarth engine (per the A112 Abarth). Torque was modest at 54lb-ft (73.21nm). There was a 4-speed manual transmission. Performance figures were never published, but acceleration must have been fairly brisk considering the car's low weight of 1,455lb (660kg). The coachbuilder's designers drew a boxy body with a relatively high belt line, a roll bar integrated into the B-pillars and large wheel arches. Stretching about 129 inches (327 centimetres) in length, the Giovani pointed the way to the future with its plastic bumpers integrated into the body. (The 1997 Audi 100 was among the







THIS PAGE: The minimalist theme continued inside the car, where the three-spoke steering wheel and five analogue gauges were sourced straight from the A112 parts bin.



THE GIOVANI'S OVERALL SILHOUETTE WAS MODERN FOR THE ERA AND, IN SOME RESPECTS, FORESHADOWED PRODUCTION CARS TEN YEARS – OR MORE – INTO THE FUTURE.

first mass-production cars to incorporate this element.) The radiator grille resembled the Autobianchi logo. The roof panel was removable. The Giovani's overall silhouette was modern for the era and, in some respects, foreshadowed production cars ten years – or more – into the future. To keep production costs as low as possible, Pininfarina made the A112 Giovani's body out of composite plastics and dispensed with an opening boot; access was via the interior.

The minimalist theme continued inside the car, where the three-spoke steering wheel and five analogue gauges were sourced straight from the A112 parts bin. With room for two occupants, the Giovani's cockpit featured a plastic dashboard and seats crafted from a combination of metal

and a semi-soft plastic upholstery of a type often found on boats of this era. Pininfarina fully intended on producing the Giovani, and went to great lengths to make sure the concept car was fully functional.

The A112 Giovani generated a positive response in Geneva from both show-goers and the press. So, it is unclear why the car never went into production. One would have thought with the first oil shock of October 1973, such a light machine was perfectly timed. Perhaps it was seen as too radical, too out-there. Or perhaps Italians thought they had moved beyond such a basic machine. But the Giovani is a fascinating piece of design. Fortunately, it survives as a treasured member of the Corrado Lopresto private collection in Milan.









BMW 2002 HERBERT GRÜNSTEIDL

✦ WORDS **JUSTIN JACKY** ✦ PHOTOGRAPHY **JULIUS HIRTZBERGER**



The scarcity principle of social psychology says that consumers place a greater value on goods that are in limited supply: the rarer a car is – whether an homologation special, final edition, or even just from a low production run – the more we want it. We judge a product as high quality if it's rare, and we want it even more when we find out that we can't have it. Nevertheless, there are occasional anomalies. Some rare cars are uncherished. Some common ones are highly sought after!

Call the BMW 2002 one such anomaly of the latter type. Approximately 400,000 units displaying the famous palindromic model designation made their way around the world over the years, and the model's cultural and financial value have increased.

Whether it be the 2002's charming design, playful chassis or even its vast and diverse owner base, there's always been something very alluring about that iconic silhouette. I'm sure as you're reading this, you can think of someone you know who either owned, learnt to drive, raced, or worked on a BMW 2002. From rat rods to rally cars, it's hard to beat a clean example of this minimalist German machine, and Herbert Grünsteidl's ti, is one such. Starting life as an automotive mechanic and building up his own garage in the 1960s, Herbert developed race and rally Mini Coopers, VW Beetles, and BMW 2002s, of course. The BMW's relative affordability, short wheelbase and light weight, meant many of these two-door 'Neue Klasse' cars made their way into motor sport. Herbert became Austrian Rally Champion in 1975 and 1978 with his

LEFT: European Champion, Herbert Grünsteidl at home behind the wheel of his BMW 2002 ti.



Volkswagens. Then, European Champion in 1977 with his Alpine A310. But after landing a job with BMW as a product planner, you could sense his nostalgic heart had a 2002-shaped hole that needed filling. Herbert purchased his BMW 2002 ti nine years ago and got straight down to business. ‘The owner was a good friend and he was the second owner from new. The car got a full frame-off restoration 15 years ago by

friends and I did the electric work.’

But rather than rolling back the years and building a replica of his former rally car, Mr Grünsteidl was adamant that the build would be driven by authenticity.

He said: ‘The highest value for a vintage car is always 100% original condition.’

To many, the exterior beauty of the 2002s is what drives the appeal, but to those like Herbert the true beauty lies in the unsung



hero that resides behind that alluring front end. The heroic BMW M10 under the hood is a SOHC four-cylinder engine that was designed by BMW engineer and racing driver, Baron Alexander von Falkenhausen, in the early 1960s. Originally produced as a 1.5litre unit for the original 'Neue Klasse' BMW 1500, the M10 was utilised in assorted configurations (including Formula 1) until 1988 – making it one of the

longest engine production runs in history. With its robust build, easy maintenance, lightweight architecture, and high-revving character, the M10 was the perfect Bonnie to the 2002's Clyde. The 1990cc version of the legendary four-pot found in the base 2002, was fitted with a single carburettor and produced around 100hp (74.57kW), but Herbert's rally DNA required something a little bit pokier. Launched towards the





LEFT: The beauty of the 2002 holds its own against a stunning mountain vista.





HERBERT'S TI WAS THE PERFECT BLEND OF UNDERSTATED PERFORMANCE, UTILITY, SERVICEABILITY AND STYLE WHEN IT ROLLED OFF THE SHOWROOM FLOOR.

end of 1968, the BMW 2002 ti (or Touring international) was a more performance-focused version. Twin Solex 40 carburetors and higher compression pistons bumped the power up to 118hp (87.99kW) with a claimed 0-100km/h time of 9.1seconds, and a top speed of 185km/h. Anti-roll bars were added to aid the MacPherson struts up front and the semi-trailing arms in the rear, while tyres were upgraded to handle the higher speeds.

Next came the (Kugelfischer) fuel-injected 2002 tii (Touring international, injected) with 130hp (96.94kW). By this time, there was a 5-speed manual gearbox. Plus, leather had found its way into the cabin.

Many still regard the 2002 Turbo as the holy grail for the Neue Klasse platform. While there's no doubting its significance, there's an elegance and approachability about other 2002s that the brazen turbo can't quite replicate. Herbert's ti was the perfect blend of understated performance,

utility, serviceability and style when it rolled off the showroom floor and, some 50 years later, it's still delivering the goods. This is a formula many have attempted, but no other manufacturer has done it as well as BMW. It's one of the biggest compliments you can give to a piece of industrial design. An object that has been produced in such high volumes, but still manages to garnish admiration the world over. But the BMW 2002 was much more than just a piece of industrial design. It was the daily commute, the weekender, the first car, the last car, the rally before dinner, the Le Mans winner – it was all things to all people. Certainly, there's comfort in familiarity and its cultural significance can't be downplayed, but the true appeal of the 2002 lies in the diversity of its stories. Its playfulness and accessibility meant that people from all walks of life have shared some great times inside a 2002. And, for owners like Herbert Grünsteidl, the smiles keep widening.

LEFT: The 2002's charming design, playful chassis makes it the perfect car for the twisty mountain roads.



CHARLIE AGAPIOU

WORDS BRUCE MCMAHON IMAGES AGAPIOU ARCHIVES

From Bedford truck apprentice to Daytona Coupe guru, from Los Angeles canyon racer to Rolls-Royce dealer to the stars. Charlie Agapiou has lived the Life of Riley.



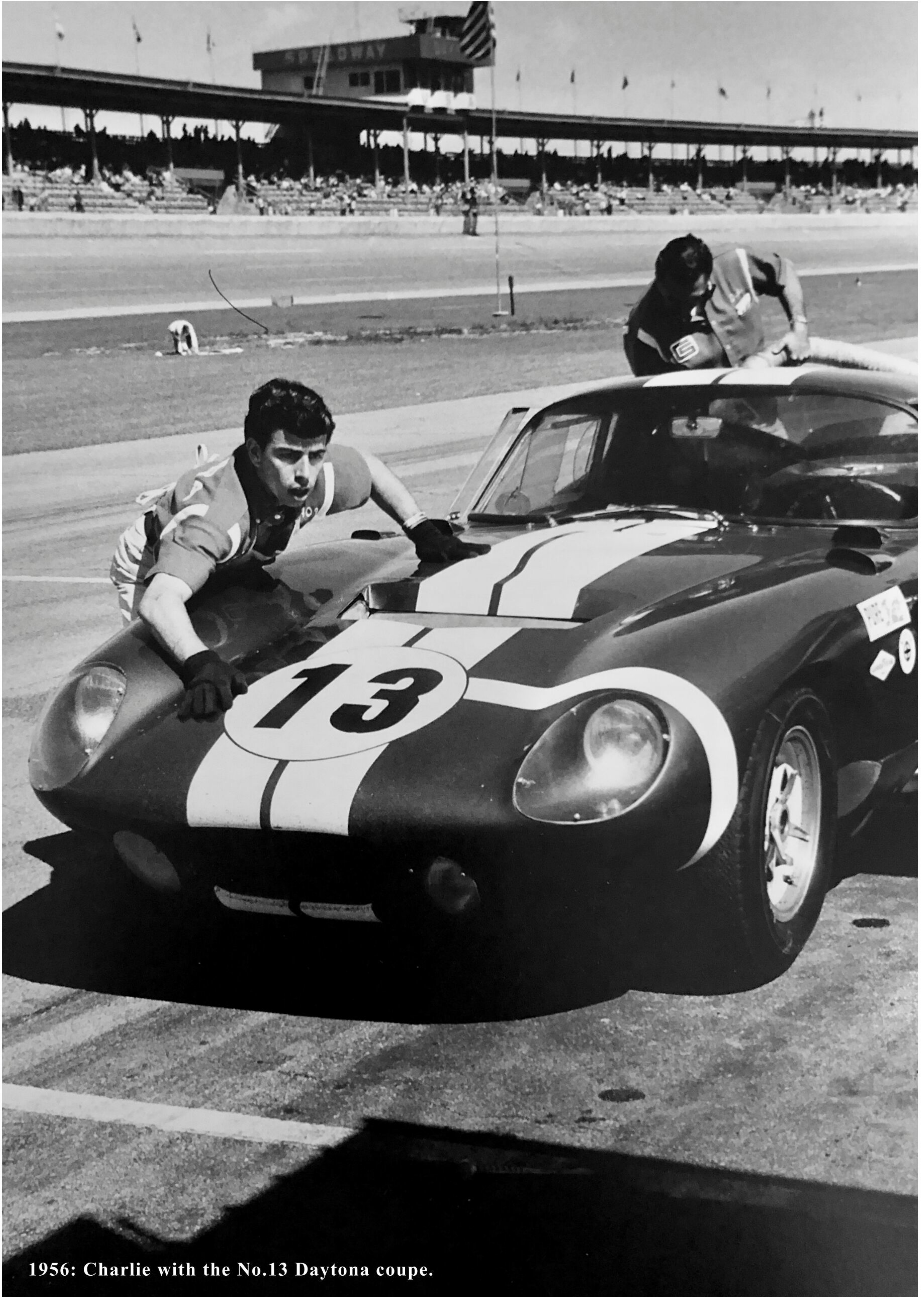
A message from beyond sent the London lad to US. And that led to storied work with racers Ken Miles, Carroll Shelby and a roster of notables from Mario Andretti to Sir Jack Brabham at circuits from Sebring to Le Mans. It led to workshop firecrackers, pranks and road racing workmates, even his own race teams. Plus, an unwelcome visit from the FBI, a US Army stint and work as a consultant to movie-makers.

‘I’ve had the time of my life,’ the urbane Charlie admits on a Saturday afternoon off from his Rolls and Bentley business on LA’s West Pico Boulevard.

‘And I’m fortunate I still don’t act my age.’ A young Agapiou left school at 15 and started an apprenticeship working on trucks. He didn’t quite finish that, got bored, and then chased odd jobs around London, before he and mates asked a Ouija board to pick

out the winner of the 1961 Cambridgeshire Handicap. ‘It spelt out a name not in the line up, but a week later the name showed up and we were all stunned. All of us bet every bit of money we could come up with. The horse won in a dead heat finish ... and that was when I decided to go to America with my brother Tony. London was a bit stodgy in those days, felt like everywhere you worked was dirty old garages and stuff. It seemed like a good time to leave.’ The teenager landed in Florida, worked in Fort Lauderdale for a few months, before heading west to LA.

Walking down a North Hollywood street looking for a job, Charlie spotted a sign in a small garage window: English mechanic wanted. He got that job in a shop owned by fellow expatriate Ken Miles – already a known racer in mid-62. Miles was running the Sunbeam Alpine for the Rootes Group and asked if Charlie wanted to come racing.



1956: Charlie with the No.13 Daytona coupe.

Admitting that he couldn't pay the young mechanic, he promised plenty of fun.

'That's where I first got involved in motor racing. I didn't know much about it, at the time, to be honest. When I left England, I was a truck mechanic, basically. But a car was a car in those days – not with all this exotic stuff. And if you knew one car, you knew them all. So, I was going OK there, weekends with Ken with the Alpine and it was a lot of fun – he was so good. It got to the point where the only time he'd lose a race was if it was bigger cars – or we puked. But that didn't happen very often.'

Miles wasn't the greatest businessman and was often busted-broke from racing expenses. So, the workshop moved. And moved again. It was in a back shed in Hollywood when Ken and the crew built the first Alpine Tiger – a Ford V8 slotted into the British roadster – in six weeks.

Charlie said: 'To me, that was unbelievable. The things we did and the things we learnt with him, in the short time I was with him, was incredible. Lots of fun and I couldn't have asked for a better beginning in America.'

English cars were popular, too. Especially, British Motor Corporation machines. There were exotics as well, like Ferraris, in Miles' workshops for Ken, who was something of a celebrity mechanic. That's where Charlie first met Steve McQueen – working on the actor's XK SS.

There was fun too when Charlie – in his

Austin Healey 3000 – and workmates raced each other across Tinsel Town. A few of the lads lived in the San Bernardino Valley and would race each other to Hollywood every day. 'The whole city was like a grand prix circuit, through the canyons and stuff, there were no stop signs or street lights. Basically, racing from one side of the city to the other, it was fabulous.' To settle arguments about who was quickest, and who got caught up worst when commuters pulled out in front of the street racers, Miles organised laps at the Riverside circuit for the mechanics. That ended when one of the lads rolled and up-ended the Alpine race car. Charlie

said there's still debate about who was fastest back in the day. Then, Ken Miles got a call from Carroll Shelby to race test a Cobra on a road circuit in and out of Dodger Stadium in Chavez Ravine. Miles did well and took up an offer to become Shelby's competition manager –

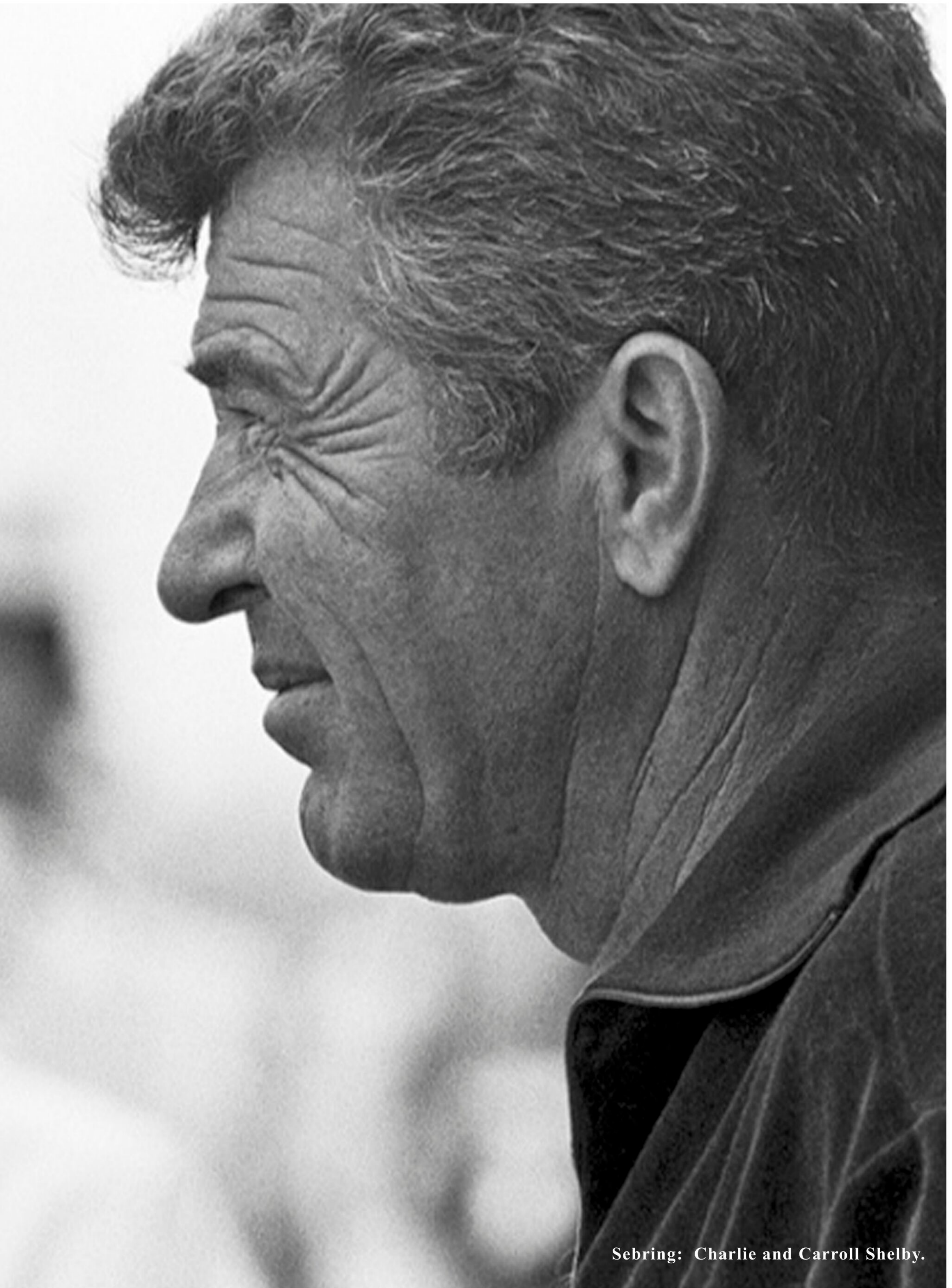
Shelby engineer Phil Remington had moved to England to supervise the 427 Cobra – and Miles could do with a solid job and decent pay to get his life back together. Charlie was now out of a job. But, two or three weeks later, Miles rang and asked whether his mate would like to work at Shelby's. He said: 'Yes, Ken, but I don't know anything about those big race cars. Don't think I've ever seen a Cobra.' And Miles replied: 'Don't worry, you can bluff them. You bluffed me!' So, at the beginning of 1963,

*SHELBY, CHARLIE
SAYS, WAS A
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Le Mans: Charlie with the GT40.





Sebring: Charlie and Carroll Shelby.

Charlie Agapiou became part of the Shelby crew, and slotted right in. He was a quick learner and his apprenticeship had given him more mechanical knowledge than LA street-rodders. Especially, when it came to setting up differentials and sorting them for acceleration or for speed. It was a tight mob: jokes, pranks, firecrackers and nicknames like 'STP', 'Scatter-Shit' and 'Charlie Who' for Charlie Agapiou – his Greek-Cypriot family name being too much of a mouthful for some. Miles was 'the Hawk' or 'Side-Bite' after a stroke had left him talking out the side of his mouth. Shelby, Charlie says, was a great boss, never really bugged the workshop boys too much – 'mostly he was out scrounging money'. He never got too upset about things. At the race track, he was always fun and appreciative of having everyone around. 'He was definitely a visionary, knew what he was going after, that was for sure.'

Charlie loved this world and with the motor racing. He was at it 24 hours a day, seven days a week. Soon, he began work on the new Daytona Coupe. 'It was absolutely wonderful. I could never have believed when I left England what I was going to be involved in.' His first race with the Shelby outfit, first time as pit crew, was the 1964 Daytona 24-Hour – when Charlie was a wide-eyed 20-year-old and the Coupe caught fire in the pits.

'It was quite an education.'

Just weeks later, Charlie was co-crew chief for the Coupe's next outing at the Sebring

12-Hours, where it won the GT class and beat the Ferrari home. He admits he got a little bit big-headed after that and today that, to him, remains his biggest motor sport achievement. Yet, he was still 'absolutely flabbergasted' when Shelby sent him off to England as technical advisor to the Alan Mann team and two Cobra Daytona Coupes for the 1965 European season; in US, Shelby was now in charge of the Ford GT40 program. By early 1966, Charlie was back working on the GT40s for the 1966 season. The Mark II version was lighter and, with the 427 aboard an absolute rocket. He crewed in the Le Mans pits for the famed Ford 1-2-3 victory over Ferrari – a result soured to some extent by team orders that saw Bruce McLaren take the win over Miles.

Back in LA, the FBI came knocking at the Shelby workshop door. Charlie Agapiou, who hadn't registered for the draft, was offered three choices: the army,

deportation or gaol. He decamped to England for a week, returned and was drafted that August. The timing wasn't great, the team was into preparing the J-Cars, aka Mark IV GT40s, for the promising 1967 season. Plus, a week after joining the army, Miles was killed on Charlie's birthday. 'This had a huge impact on my life. He taught me everything about racing, and I still miss him greatly. So, I just mucked around in the army a bit, but didn't miss one race – Shelby flew me to every race. I'd get picked up from Fort Benning, Georgia, flown in a small plane to Atlanta and then off to wherever the race

*AT THE BEGINNING
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ABOVE: Le Mans: Charlie and Ken discuss the stolen finish. **BELOW:** In the pits at Daytona.



even to Le Mans for the 24-Hour in 1967.’ Through a communication mix-up, Charlie spent a month at Daytona for the ’67 race – the army didn’t even know he was gone. He even somehow avoided being shipped to the Vietnam conflict. By the time he came out of the army, that season was over and Ford had decided it did not want to spend any more racing money. Charlie went off to run a pair of Lolas in Can-Am for a Chevrolet dealership for a season, before he and his older brother Kerry decided to set up their own team, leaning on well-established contacts to score a free Lola T70, some engines and a transport truck from Ford.

‘They were really very, very good to us, unbelievable. Then, we called someone at Goodyear and got all the tyres we needed, Valvoline for oils, Koni shocks – we basically set up our whole team with hand-outs.’ Ronnie

Bucknam and George Follmer drove that first season for Agapiou Brothers Racing, with enough success that Ford helped out again in 1969 with a Group7A – a GT40 roadster – and five aluminium 427 engines for Can-Am. But those engines would grenade trying to match the Chevrolets’ power.

Drivers Peter Revson, John Cannon and Follmer all had engine issues before Ford paid for Australian champ Jack Brabham to race one round – he lost a wheel and retired. The brothers returned to Can-Am in 1970, with the Ford 429 engine. While more

reliable, it was also heavier. Despite the efforts of the likes of Lee Roy Yarbrough and Vic Elford, the G7 never troubled the scorer. Agapiou Brothers then ran a couple of seasons in Formula 5000, before returning to Can-Am with an M20 McLaren fitted with a turbocharged 429. It flew with Mario Andretti at the wheel, before the energy crisis hit and racing monies dried up. So, in 1976 the brothers opened their Rolls-Royce and Bentley business to put a dollar in the bank for racing.

Charlie said: ‘People kind of respected us more – because we had an English accent, we had to know a bit more than Joe Blow down the street.’

The partnership split in 1982 when Charlie’s brother wanted to continue with motor sport. Charlie admits he missed racing at the beginning, but it was his decision to stay away from it – unless someone else was footing the bills.

The 2019 Ford v Ferrari movie brought back memories with Shelby crew reunions and a few laughs for Charlie. He was hired as a consultant to the production and enjoyed abusing the crew and Jack McMullen – a young actor from Liverpool, engaged to play Charlie in the film.

‘Matt Damon playing Shelby was really quite fun, Christian Bale did a great job as Miles and Jack did me proud. It came out pretty good, squashed all those years into a two-hour movie.’ But it’d take a fair bit more squashing to get Charlie Agapiou’s life into a two-hour movie.

*IT'D TAKE A
FAIR BIT MORE
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GET CHARLIE
AGAPIOU'S LIFE
INTO A TWO-
HOUR MOVIE.*



ABOVE: The crew celebrating a win at Daytona. **BELOW:** Sir Jack Brabham in the Agapio Bros racing Lola T70 Can-Am.

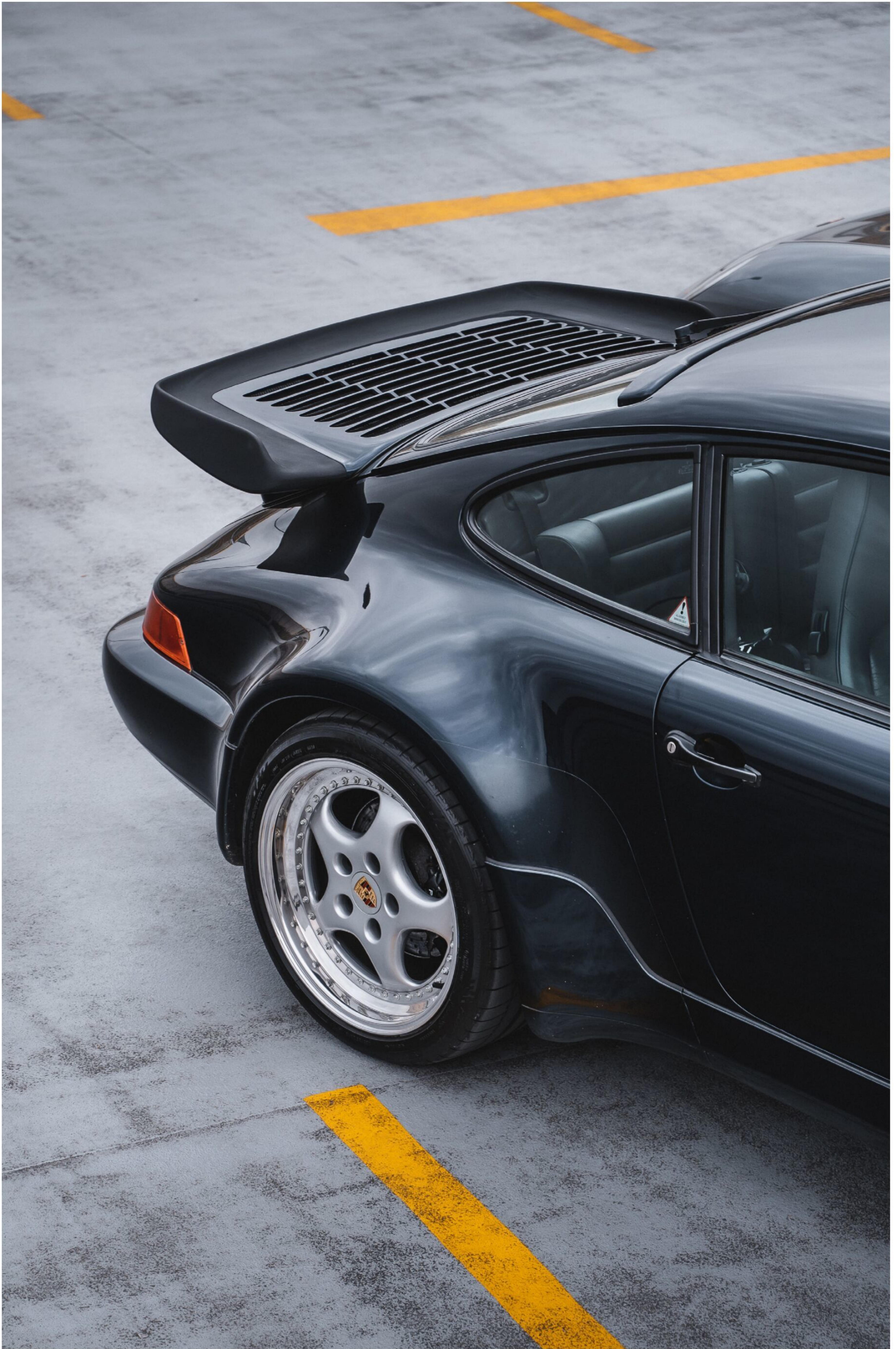






964 TURBO + 996 TURBO

★ WORDS **GEORGE COLBEANU & NATHAN DUFF** ★ PHOTOGRAPHY **GEORGE COLBEANU**



A Porsche will always be something special for us,' Tahmid confessed as he glances over his shoulder towards the garage.

'We had a 944 when I was 3 years old. I'd make mum sit in the back, as I had to be up the front of that thing, even though I couldn't even see over the dash! It's a memory from my youth that hasn't faded with time.'

Fittingly, Tahmid and his father Korin, started their collection with a Porsche 944 in 2018 – very similar to the one a young Tahmid fell in love with as a child. It was an

obvious choice to kick start the collection, given the family's history with the 944.

Prior to that, Korin bought himself a 996 in 2005 – a silver Carrera 4s, which was a reward to himself.

Korin said: 'It was a daily driver for me. Going to work, the supermarket – any excuse really – it was my baby'.

Tahmid said: 'I remember the day Dad brought the 996 home. I had the exact same spec as a Hot Wheels car. Imagine my excitement as my Dad pulls up to our house in it. Quite a fond memory of mine as a young petrolhead.'

LEFT: All hail the whale tail.



Sadly, at around 160,000km, the 996 needed a full engine rebuild. The bill totalled £20,000 (A\$36,000) – more than what the car was worth at the time.

Korin said: ‘I went through with the repair because the car represented a significant milestone in my life.

Tahmid said: ‘It means so much to him – he’ll never sell that car.’

Initially, the father and son duo set out to trade their way up to a supercar, but in the process it became more than just a hobby for them, and morphed into a passion for collecting.



As such, about 50 cars have passed through their collective hands, in a relatively short time.

‘Some cars are bought, restored and sold. While others are just too difficult to part with.’

The father and son team have a soft spot for

BMWs and Porsches. Among their German brethren, sits one of the most desirable classic Porsche turbos. The legendary 964 Turbo in Night Blue. Famously driven by Will Smith in the 1995 movie ‘Bad Boys’. At the climax of the film, the protagonist's vertically challenged, slightly less humorous





LEFT & THIS PAGE: All the elements of a true widow maker - turbo rear wheel drive manual. Yes please!





co-star helms the wheel with Smith yelling ‘punch it!’ as they chase ... err another bad boy. Flanking the 964 turbo is a factory-fresh Seal Grey 996 Turbo. These are the two Tahmid and Korin will be piloting today – I’ll resist the urge to say ‘punch it’ too much.

The 964 Turbo 3.6 is one of only 1,427 produced, and is the last rear-wheel-drive Turbo produced before Porsche deemed all-wheel-drive was a necessity on Turbo models. It’s the successor to the coveted 930 turbo, and has since become one of the most desirable 911 Turbo models ever



produced. The 964 Turbo initially adopted its predecessor's 3.3-litre engine that, at that time, produced 320 PS, with the 911 Turbo S engine delivering an impressive 381 PS. The model was switched to the new 3.6-litre engine with 360 PS at the start of 1993, and the next in line was already knocking at the

door from October of that year.

Tahmid asked: 'It was the poster car for our childhood, wasn't it? The Bad Boys car we were dreaming of throughout the early 2000s.'

'When I saw this one for sale, we went out of our way to secure it. It was the ideal spec.'



*THE 964 TURBO 3.6 IS ONE OF ONLY 1,427 PRODUCED,
AND IS THE LAST REAR-WHEEL-DRIVE TURBO PRODUCED
BEFORE PORSCHE DEEMED ALL-WHEEL-DRIVE WAS A
NECESSITY ON TURBO MODELS.*

The 964 is hands down, Tahmid's pick of the collection.

'Yes, it is the oldest and lacks any creature comforts, but the sheer raw power and directness of driving this manual turbocharged engine feels nothing short of royal, especially when the rear tyres light up!'

While I do love the power and comfort of the 996, this 964 is just perfect for the way I like to drive. Nothing I have driven feels as direct and precise as this does - and it's older than me!'

The 966 turbo, however, doesn't resonate the same way with all Porsche enthusiasts. It was the first of the watercooled engines, and the head lights do – somewhat – resemble fried eggs. Plus, there is another small thing to consider - the engine may catastrophically fail without warning – hence the reason for Korin's aforementioned expensive rebuild. Apart from that – solid car.

'You see, unlike this young fella, I have

had my fair share of spirited drives. So, the 996, for me, is perfect. While having all the comfort features I could ask for, it is still ridiculously fast when you need it to be.' Paired to the automatic gearbox, it makes for a beautiful daily driver. It's a timeless design and with this example being so well kept, it really doesn't look or feel like a sports car with 100,000 miles on the clock. The engine is smoother than a swiss watch and the bodywork is nothing short of perfect.'

Tahmid & Korin unleash the pair through winding country roads just outside of Kent, England. I watch in awe from the camera car as Tahmid and Korin play cat-and-mouse in their beloved 964 and 996, respectively. Both cutting smoothly in the bitter wind, leaving rectangular footprints on the road. At the end of the day, it's about the connection you have with your car and the people that share your passion. The drive, the feel and the freedom.





LEFT: The fried egg headlights polarised enthusiasts. But not as much as the first watercooled engine.









1986 Audi Sport Quattro S1 E2.



DAILY DRIVERS

WORDS YVETTE STEPHANIE HALLAM

PHOTOGRAPHY ALEX BERNSTEIN

CGI RECOM FARMHOUSE



1999 Toyota GT-One (TS020).



Everyone tells us that print is dead. That still imagery is dead. But we are in a renaissance. A time of appreciation. Appreciation for high-quality meticulous innovative art. Alex Bernstein – photographer and director – explained to me that if you want to survive in the art world, you must keep evolving creativity. If you want to keep working, ‘you have to just stay creative.’

Born and raised in New York, Alex always loved cars. But he never really knew what career path he wanted. He tried psychology – pulled the brakes. Mechanical engineering – pulled the brakes.

It wasn’t until he got his wisdom teeth removed that he finally decided what 9-5 job was right for him. His dad handed him a copy of 0-60 magazine. Flipping through the pages, he landed on a Lamborghini Murciélago in the chromatic deserts of Dubai. Loving the way the sand whipped around the tyres and the stark contrast of the yellow of the sand and the yellow of the car, he was enthralled – and he was as high as a bloody kite. But it was etched in his brain.

‘That became my instant goal of, OK I’m going to work for a car magazine, so I could play with cars and shoot them and write them’.

As luck would have it, Alex knew the publisher of 0-60. So, he began an internship



1990 Jaguar XJR-12.





1967 Ferrari 330 P4.



there.

Graduating from college, he was promoted to editorial assistant.

Alex said: ‘publishing was a pretty rigid world back then ... you were either a shooter or a writer.’ But he wanted both.

One day, the photographer he was assisting got the call to shoot some crazy 911s. But it was a big client and they didn't have much of a budget. So, the editor decided that they needed someone who could do everything – Alex said: ‘This is me, man, this is my chance.’

The client was RAUH-Welt. And no magazine had written a piece on it, yet. But they weren't 100% sure if the article was going to happen. The editor told Alex, ‘keep your phone on and I'll let you know tomorrow’. At 6am, he got a call from the editor: ‘Alright, you're on a 2:30 flight to Tokyo. What kind of gear do you need?’ And I was like 'Holy shit!'

Eventually, Alex became the senior editor and photographer for 0-60, as well as the sibling magazine RIDE.

Unfortunately, in 2012, they pulled the plug on 0-60. So, time to return to zero and reach Alex's new potential. The editor from a European Car Magazine contacted Alex, asking for him to shoot in California. Alex was asked ‘what is it going to take to get you here?’. He laughed when he told me his reply – ‘not a lot!’

Alex told him a number, the editor said 'no'. But Alex went, anyway. He worked for the magazine for two years, becoming the senior editor and photographer. And, making a name for himself, marketing agencies began contacting Alex. This made him see his next goal: advertising.

‘I think [advertising] is the cream of the



2003 Bentley Speed 8.



crop for what I was doing there.'

Not knowing anything, he put together a portfolio. Searching for a representative he found the perfect one just down the street, Anderson Hopkins. And they've been working together ever since.

Again, it was time to re-evolve, reinspire and restart. Alex had done a few Computer-Generated Imagery (CGI) projects, but he had no idea what he was doing.

He said: 'The digital world is crazy. I'm not super in love with it, but it became obvious I'm going to miss out on certain jobs, if I don't have anything to show.' Creating a partnership with Recom Farmhouse, he began to learn and enjoy CGI. He became obsessed with 'how real can you make it? How chewed up can we make the tyres? Can we add wiper marks on the glass?'

Recom Farmhouse is overfilled with car enthusiasts.

Alex and the team pondered: 'What if you were walking through New York City and, having your camera with you, you see a rally car in the financial district – I think it would be mind-blowing. I wanted to feel that in the images. So, no hero angles. I wanted it to feel like a surprise. Or maybe a little voyeuristic.'

So, for one day, Alex ran around New York City taking 2000 photos. Searching through each photo, they found the perfect homes to house some legendary cars. Every line, every smudge of the cars are CGI – hours upon hours of meticulous work for Recom. And some of the most iconic photos were born. They were called the 'Daily Drivers'. I asked Alex when he was going to release more. Sadly, the project is currently on the back-burn. But he hopes version two will be coming out soon.





1969 DODGE DAYTONA

WORDS IAIN KELLY IMAGES CANEPA MOTORSPORT

Today, we're used to the news that the Daytona 500 is the biggest event in stock car racing, but it hasn't always been so. In the early days of NASCAR races, the greatest prize was the Southern 500 – a gruelling, rough-house 500-mile slog around a 2.19km speedway that kick-started stock car racing's love of high-speed circuits.

Built on 70 acres of cotton and peanut farmland in Darlington, South Carolina, the egg-shaped raceway opened in 1950. It soon gained the nickname 'the track too tough to tame,' thanks to the incredible difficulty in setting cars up to handle both the tight banked turn and the flatter, wider high-speed corner at the opposite end. Still, despite its coarse racing surface and challenging layout, more than 80 competitors turned up for their chance at the epic \$25,000 prize purse at the first Southern 500, held on the Labour Day long weekend, in 1950.

The Southern 500 remained NASCAR's only 500-mile race for nearly a decade, until the Daytona 500 began in 1959 – while Darlington was also recognised as NASCAR's first super-speedway. NASCAR legend Buddy Baker grew up behind the pit walls of Darlington. His dad Buck was a two-time series Champion in NASCAR's formative years and won the Southern three times ('53, '60 and '64).

Buddy spent 34 years racing in stock cars

premier class, taking an impressive 19 wins and having a reputation as a driver who'd race flat-out and as fast as his car would take him. While the Hall of Famer won the 1980 Daytona 500 at a crazy average speed of 177.60mph (285.82km/h) (a record that stands to this day), his only win at the Southern 500 came in 1970. However, he absolutely stomped the field on that Labor Day in September '70, even lapping second-place Bobby Isaac, before driving his 200mph (321.87km/h), #6 Dodge Charger Daytona into Victory Lane. And it was just a slice of the epic achievements for the Mopar wing car that year.

The Daytona, and its Plymouth Road Runner Superbird stablemate, were Chrysler's tilt at the aero wars after Ford's Torino Talladega and Mercury Cyclone Spoiler II cleaned up the Charger 500 and Road Runner in 1968. Chrysler threw the subtle aero tweaks in the bin for their wing cars and planned an all-out assault. Because the name NASCAR refers to stock cars, many people think the machines Richard Petty, David Pearson and Buddy Baker were running back in these days were almost off the showroom floor. The truth of the matter is that they had been ground-up, highly-specialised, hand-fabricated race cars for nearly a decade by the time #6 rolled out of Cotton Owens' garage, ahead of the 1970 season. And it meant that that season was one for the books. Owens had raced against Buck Baker in the







*THE SOUTHERN 500 REMAINED NASCAR'S ONLY
500-MILE RACE FOR NEARLY A DECADE, UNTIL
THE DAYTONA 500 BEGAN IN 1959.*

'50s, and had later wound up as Mopar's leading NASCAR shop. Charger Daytonas were all built in 1969. While Plymouth used its updated 1970 Superbird to lure star driver Richard Petty back into the Mopar fold – after he'd shockingly driven a Ford Talladega in 1969 because he couldn't get an aero car from Plymouth for that year.

The chiselled nose and sky-high rear wing are easy to spot, but there were other important aero tweaks, like flush-mounting rear glass, making them good on the high-banked ovals. Ten-inch wide reinforced steel wheels and dual shock absorbers lived at each corner, over finned aluminium drum brakes, which hid heavily reinforced frames. While the big 426ci Hemi was limited to running just one Holley carburettor on a fat 'bathtub' intake manifold, instead of the street cars' dual-quad setup.

Factory brochures may have rated the snarling, high-compression Hemis at 'only' 425hp (683.97km/h), but the race versions

had far, far more than that figure.

Some were claiming spicier qualifying tune-ups exceeding 600hp (965.61km/h)! The street Hemis didn't have external oil tanks, cowl-induction, or hand-welded tube headers, either.

After a tough 1969, in 1970, wing cars took 38 wins of the season's 48 races. This land-rocket placed second in qualifying for the 1970 Daytona 500 and led 101 laps at the brutally fast Talladega super-speedway, in Alabama. Chrysler knew the wing cars would run hard on the long-tracks, as their test-mule car had recorded average lap speeds in excess of 204mph (328.31km/h). Even more impressively, it is claimed that Buddy Baker, in Charger #6, recorded NASCAR's first racing lap of 200mph (321.87km/h) – the huge, big-block V8s had recorded peak speeds of more than 200mph, but this was the first time as an average. Buddy Baker and Cotton Owens set another record, in March 1970, when they took the

RIGHT: The big 426ci Hemi was limited to running just one Holley carburettor, but that didn't stop it putting out a thumping 600hp (965.61km/h)!







*IT IS CLAIMED THAT BUDDY BAKER, IN CHARGER
#6, RECORDED NASCAR'S FIRST RACING LAP OF
200MPH (322KM/H).*

Chrysler engineering Daytona mule car to Talladega Speedway and cracked 200mph, a first for a closed course speed record.

Today, many people mistakenly believe the #6 car, Baker's regular ride with Owens, was the machine that he used to break the two-way, closed-course record. This largely stems from Chrysler illustrating its press release, announcing the record-breaking run with photos of the #6 race car and not the blue #88 development car that was specially prepared for the event.

Charger Daytona #6 raced for the last time in October 1970, at the Charlotte 600 – where Buddy Baker led for more than 20 laps, before he was taken out in a crash. Thankfully, the damage was light enough to repair. However, NASCAR had already announced hefty capacity limits for the aero warrior racers (305ci, down from over 420ci) for the '71 season.

This meant that the Southern 500 winner would be left in a mildly modified – but largely race-ready – trim, and put on a tour as a display item for Chrysler dealers in 1971, before being displayed at the NASCAR

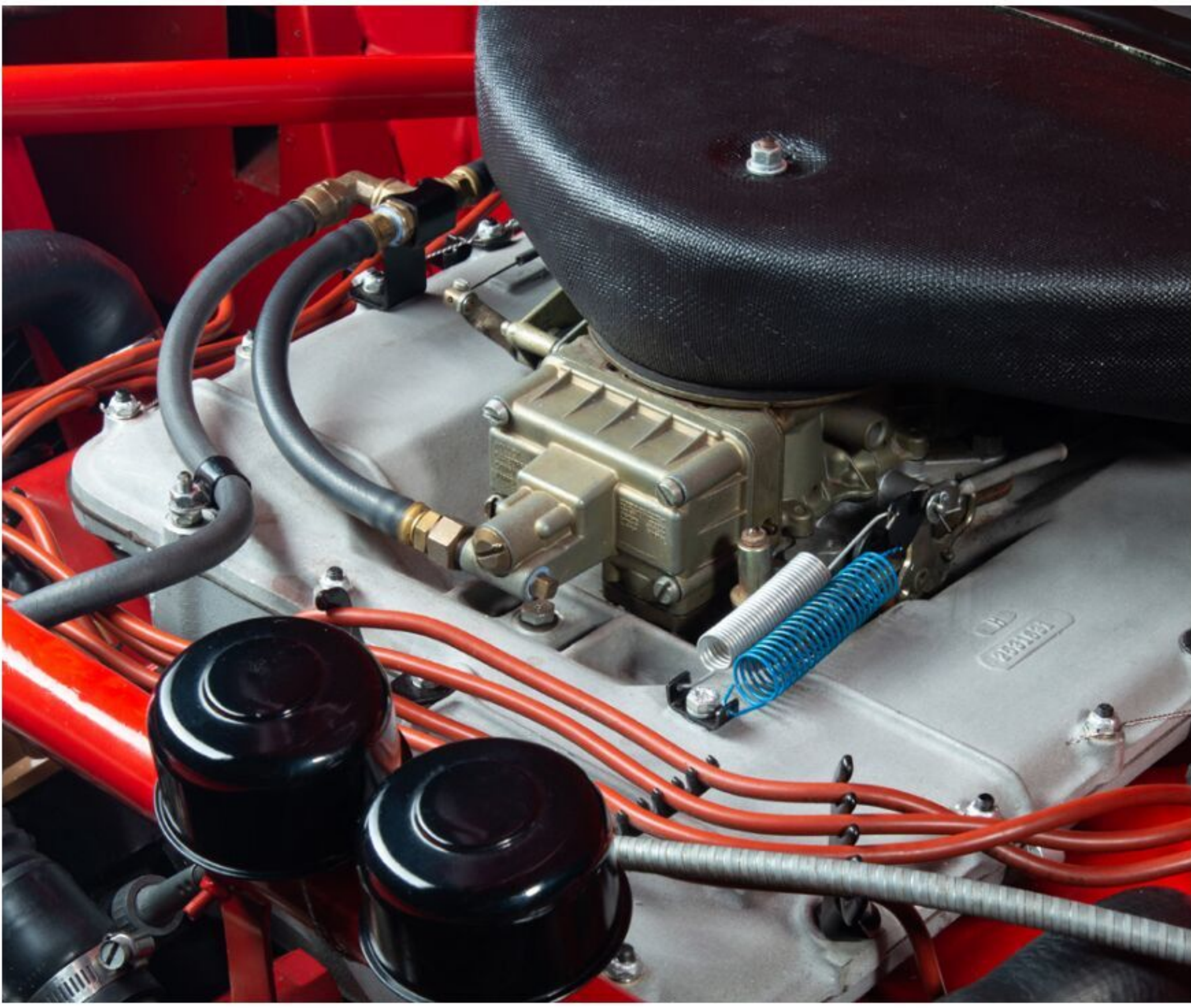
museum, at Darlington, for the next for 34 years.

In 2005, the Daytona was returned to Cotton Owens and he sold it to Ralph Whitworth. Then, Whitworth sold the car to famed collector, and Le Mans 24-hour winner, Bruce Canepa.

Since then, the Canepa team (which also looks after an epic collection of top-tier racers – Le Mans, sports cars, and more) carried out some work to preserve the restoration done by Cotton Owens at the tail end of 1970. Today, it stands as a fantastic, largely original, look back into one of the wildest periods in NASCAR history – as factory money launched a southern pastime into a big-dollar industry.

While his career would go on long after the wing cars were legislated out of NASCAR, Buddy Baker held fond memories of the big-block brutes, saying in an interview, 'It was a time in the sport when you looked at the car and knew you wanted one of 'em; they were fast! When it cranked up, everybody looked because the car had a certain mystique about it that people still remember.'

RIGHT: Stock woodgrain dash and a classy gaffa tape wrapped steering wheel. Safety first.







THE *ASTON MARTIN BULLDOG* PREDICTED A FUTURE THAT NEVER CAME TO PASS. NOW A GROUP OF BRITISH CLASSIC CAR EXPERTS ARE SECURING ITS PLACE IN HISTORY WITH AN EXACTING RESTORATION AND AN ATTEMPT AT 200MPH.

★ WORDS **EMMA WOODCOCK** ★ PHOTOGRAPHY **JONATHAN FLEETWOOD**

Aston Martin had never built a car like this before. Mid-engined, turbocharged and sharp-edged. The Bulldog was the best supercar the British stalwarts could conceive, from its LED instruments and electrically-powered gullwing doors, to a claimed top speed of 237mph (381.41km/h). Press and public alike clamoured to learn more about this car of tomorrow, creating a global buzz that lasted all through 1980. And yet, the project was soon consigned to history. The Bulldog wasn't carried forwards into production, and the sole prototype never ran faster than 192mph (308.99km/h). Now a band of artisans are asking what could have been. Classic Motor Cars of Bridgnorth, England, are restoring the Bulldog to authentic and full-operational condition – with the ultimate goal of reaching 200mph (321.87km/h). Managing director Nigel Woodward said: 'The Bulldog hasn't been operable for three decades, but we have all of the period data. So, our team can subtly change things and ensure the finished car is at its optimum.' Just over a year after work began, no-one knows the Bulldog better than the talented people writing the next chapter in its history. We spoke with them.



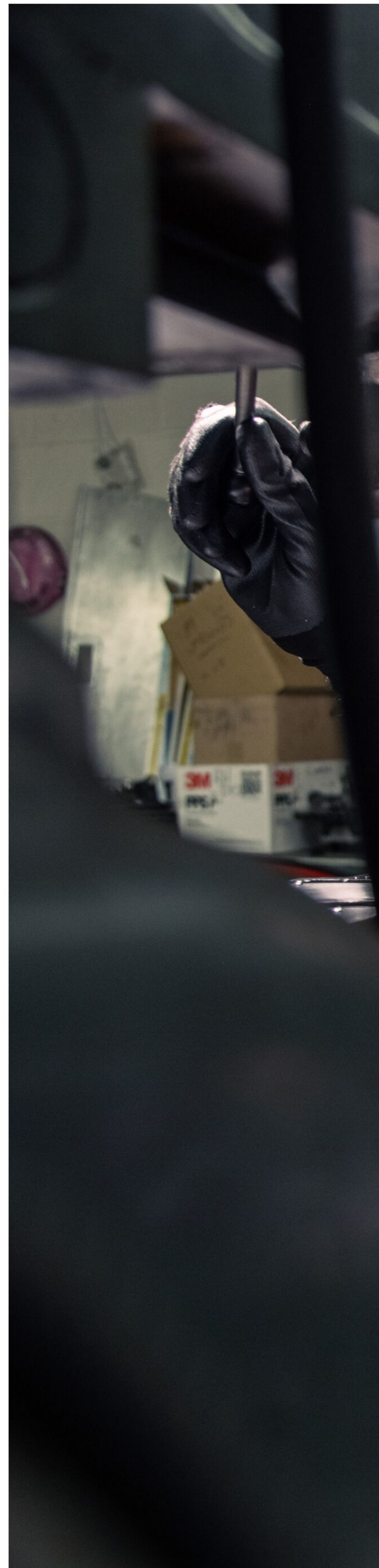
BRETT EGGAR – LEAD TECHNICIAN

Brett Eggar can't resist a smile. The multi-talented engineer has been in charge of the Bulldog project from the beginning – and he's loving every second.

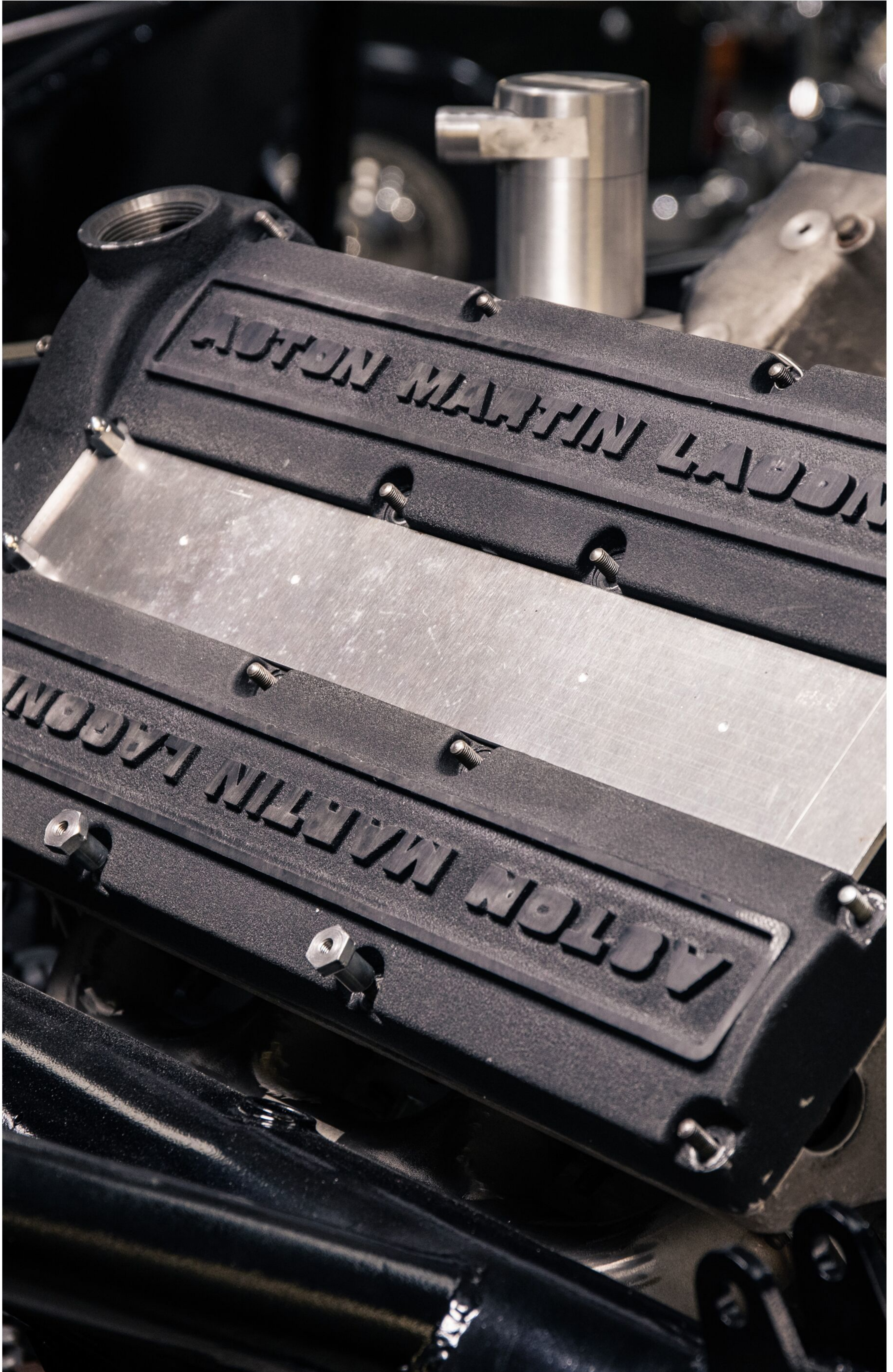
'It's an all-new thing, this project, and every bit of it has been good. I didn't have a clue what the Bulldog was when I first saw it, but now I'm getting information from the guy who designed the car and really growing to understand it – and that's magic. There's only ever going to be one Bulldog!' He'd have invested 3000 hours in the car by the time it hits 200mph.

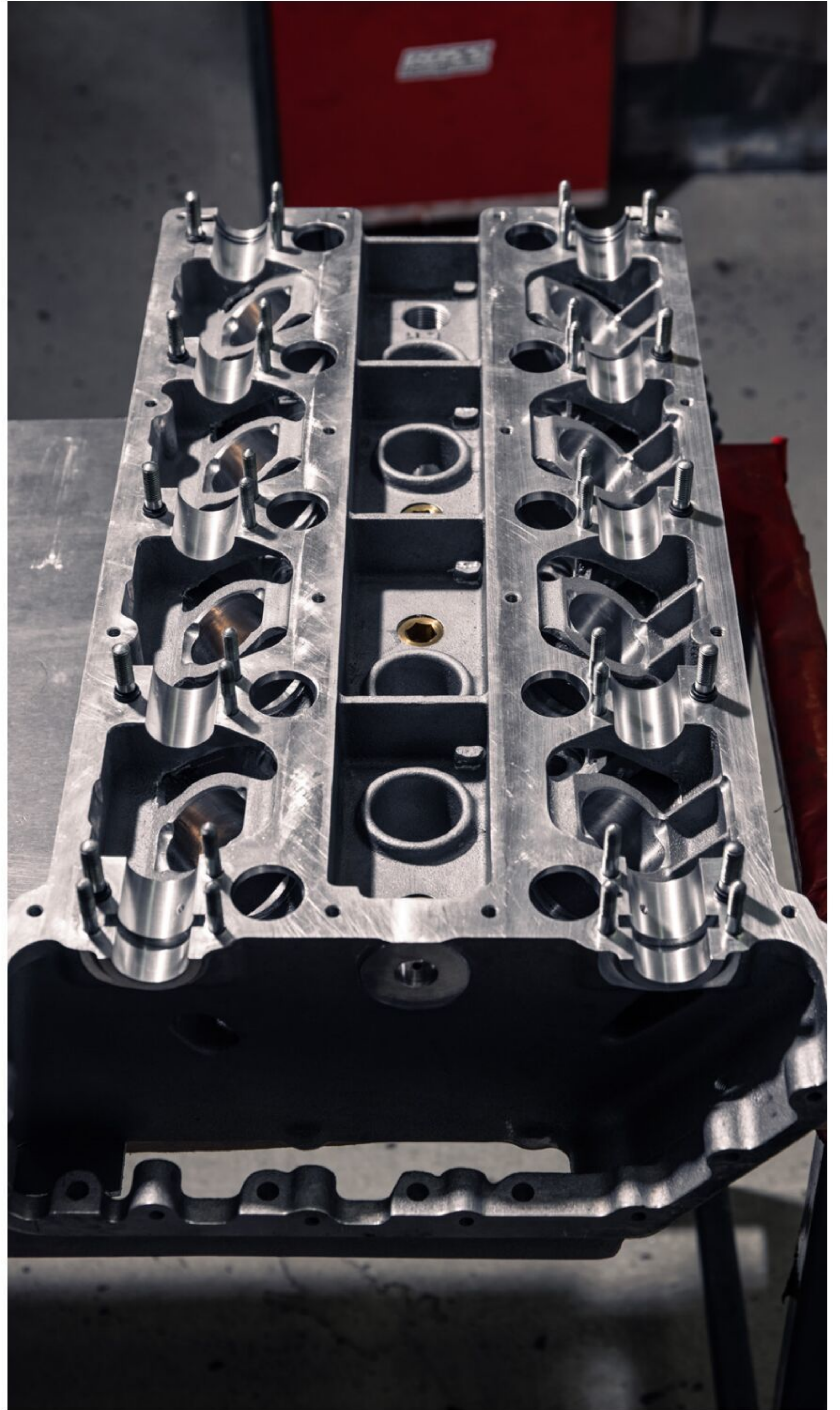
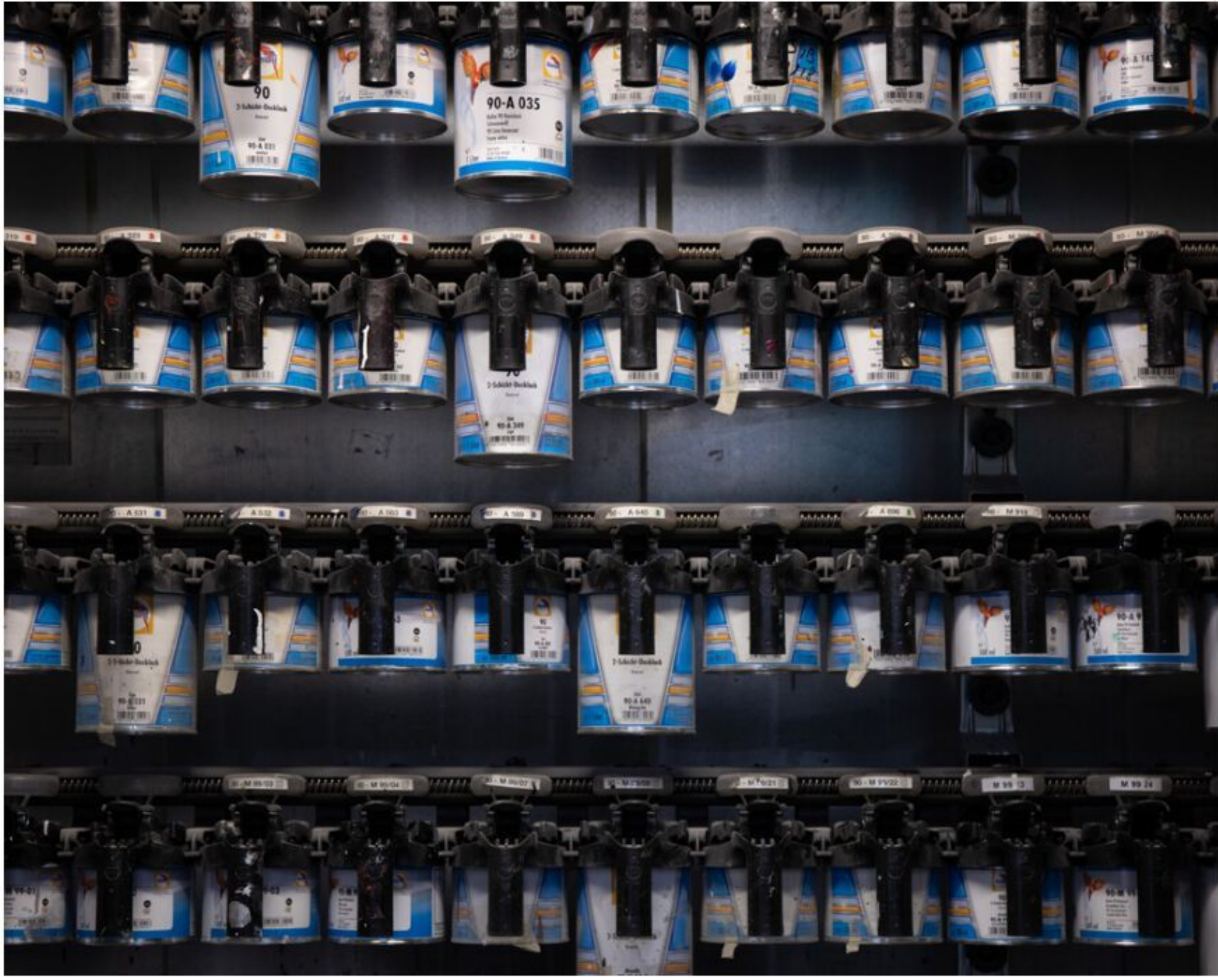
Brett said: 'You've got to know every piece of the car for a job like this. You're in the wrong game if you don't.' So far, Brett has turned his hand to the Bulldog's electronics, air-conditioning system, engine and suspension, working hard to turn the Aston Martin into a versatile supercar. 'The car is going to California. So, the real challenge is getting the Bulldog to behave like a nice new road car. I don't want the owner to ever walk past it and think it's too difficult to drive today. I have to make it easy on the clutch, with no hiccups or stumbling from the driveline either. I'm staying with the spirit of the car, but it still needs to perform.'

The same balance between usability and historical recreation echoes through the car. Brett has already created an 'invisible' roll cage that adds strength and protection, without intruding on the original styling – while the day of our visit sees him fabricating a new intake manifold system. It's being carefully designed to follow the shape of the original, without compromising performance. 'We've really had to think about that! The components have to be placed where they'll work, without it looking too modern. 'I've had another challenge with the rear suspension. Building a De Dion beam with that much offset was interesting and we had to get it all exactly straight. There was a lot of measuring and plenty of patience. The entire system is unique, too. But that's the Bulldog – it's the one and only!'







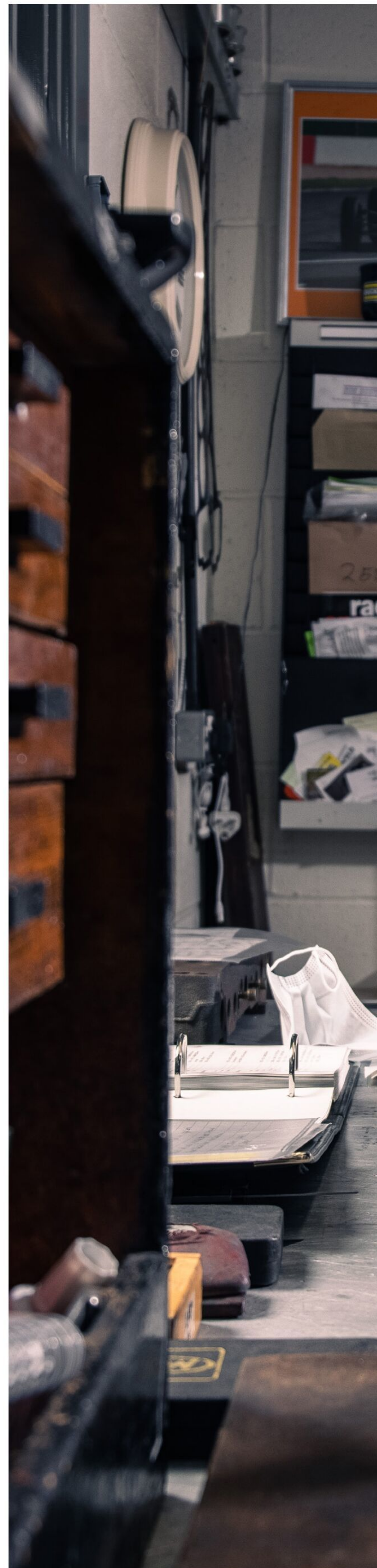


ANDREW TURVEY – ENGINE TECHNICIAN

In the quiet of the engine workshop, sits Andrew Turvey, who has been tasked with returning the 5.3-litre Bulldog V8 to life. Developed from a DBS V8 production car engine, but fitted with a pair of Garrett turbochargers and a range of unique modifications, the Bulldog power unit stands apart from other Aston Martins of the same era. ‘Normally, we take an engine to pieces and there’s a specification for how it should go back together. The Bulldog isn’t like that. We don’t know what some parts were or how they might have lasted over time.’ On this project, Andrew and the whole CMC team are detectives as much as engineers.

Andrew said: ‘I have to get into the mindset of the people who originally developed the engine and work out their intentions. It’s like completing an unfinished symphony. I’m working out what the rest of the music might have sounded like and now I have to write those last notes. We’re continuing the Bulldog project like Aston Martin would have done with the hindsight, the technology and the materials we have now.’ The approach isn’t new to Andrew, who has previously worked on Jaguar D-Type racers and the unique Lindner Nocker Lightweight E-Type. ‘I never want to do anything the original engineers wouldn’t recognise. I’m working to fulfil their ambitions – that’s what really gets me going.

‘Aston Martin would have given the Bulldog the performance it deserved, if only they’d had the time to develop it. And that’s what I’m doing with the engine now.’ Anti-detonation details and a new cooling system have both been crafted to ensure smooth running. But much of Andrew’s work focuses on durability. ‘The block is being reinforced, and we’ve already made a new crankshaft and stronger conrods to make the car more reliable. We’re even limiting the turbochargers to one bar of boost. The Bulldog came to us as a decades-long work-in-progress. I want to stand back when it’s finished and know that we sorted it out.









LIZ COLLINGS – TRIM TECHNICIAN

‘I find sewing leather and carpet a lot easier than sewing fabric! Give me some heavy-duty materials and my industrial machine, and I’m far happier.’ Trimmer Liz Collings has always been hands-on. She taught herself to re-upholster cars by starting her own business, then moved to Classic Motor Cars to further her skills. ‘I haven’t been doing this too long, but everything I’ve experienced has led me here. It’s an honour to be put in charge of the Bulldog interior.’ She’ll spend the next five months returning the cabin to its original mid-brown hue.

‘We’ve ordered eight complete hides and twelve metres of woollen carpet, which I’ll have to curve around the tubular frame.’ She’s also rebuilding the dashboard to match Aston Martin’s initial plans. ‘The switch panel has been altered and someone added in vents that we’ll have to remove. Even the instrument binnacle has been extended. So, we need to shrink that back into shape, too. People might not notice those things at first glance, but I’ve got to get these details right.’

‘With the Bulldog having no door cards, I’ll have to trim directly onto the doors and then have them refitted to the car. And the leather has to be fitted to the A- and B-pillars, before we install any of the glass.’ Despite the challenges, Liz still loves her work. ‘I like anything old, whether it’s architecture, antiques or cars. I just appreciate the curves – they don’t make objects like that, anymore. No-one else has retrimmed a Bulldog and it’s so nice to know my work is going into something truly unique. It’s like an original artwork. There’s nothing that compares to the Bulldog and there never will be.’









JOHN LANGSTON – PAINT TECHNICIAN

Classic Motor Cars is also returning the Aston Martin to its tri-tone launch livery. John Langston said: ‘The car had been painted green in the ’80s and still wore that colour when it arrived with us. That split opinion! People loved the Bulldog or hated it.’ An automotive painter with four decades of experience, John used a sensitive eye to find and replicate sections of the original paint. ‘We only had old photographs to go by at first. So, I checked every hidden corner of the Bulldog when we stripped it down. I probed behind the doors hinges, the bumpers, the mirrors, just trying to find niches of the 1979 paintwork.’

His diligence was rewarded with small sections of all three colours. ‘There were two spots of goldish Connaught Silver on the blanking plate that covers the headlights,’ he smiled. ‘Then we peeled the carpet off one of the A-pillars and found the brown base-colour inside, while the contrasting off-white was just below one of the side mouldings. I took paint chips from all of them and started looking at the colours Aston Martin used on their road cars back then. We examined the photos, too, poring over them for hours to find whatever information we could.

‘The finish I’ve created is as close as we can get to the original colours with modern technology. I genuinely believe you couldn’t tell the difference with the naked eye.’ John plans to make just one bodywork alteration to crown his work on the Bulldog, and it’s one rooted in history. ‘The side mouldings are going to be extended over where the rear clamshell closes. It’ll create a cleaner, more flowing line. Aston Martin did design a trim section to do that in the ’80s – the period team has sent us the drawings – so we’re going to make and fit the part they never managed to install themselves.’



THE FAROE ISLANDS

✦ WORDS **EMMA WOODCOCK** ✦ PHOTOGRAPHY **JONATHAN STEINHOFF**





North of Scotland and surrounded by sea, the Faroe Islands is one of the most remote locations in Europe. Volcanic vistas dominate the 18-island archipelago, and its 1400 square kilometres are populated by just over 50,000 residents. The gravel and tarmac that ribbon between each barely-seen sight are literally the road less travelled, which is exactly what German adventurers Jonathan Steinhoff and Alena Reinecke wanted for their 2020 adventure.

The path to their self-reliant odyssey started

years before, when the pair asked each other two simple questions: ‘where should they go when they graduated university?’ ‘and how would they get there?’ Boats, planes and intercontinental itineraries were all appealing, but Jonathan and Alena wanted something more personal. A European road trip gave them liberty to explore at their own pace.

‘With a camper van, we’d be completely free. So, we could go where we wanted and never need to plan anything. There are so many breathtaking places in Europe we haven’t seen.’

Car, kitchen and campsite all rolled into one,



the van chosen had to be habitable, while giving photographer Jonathan something to work with behind the lens. The pair started out looking at the Volkswagen T3 and T4 as affordable options, yet neither had the aesthetic appeal of the earlier T2.

‘Our van had to be something beautiful and the T2 shape is timeless. The design has flare and everyone you meet is happy to see you.’

Starting with a dismantled American example, Jonathan and Alena spent the next year tailoring the Volkswagen to their tastes.

Jonathan said: ‘Everything was taken apart inside. So, we built the entire interior ourselves.

We used the Westfalia as our reference and then redesigned everything to use different wood, different drawers and our own dimensions. My father is a hobby woodworker and he made it all fit.’ Natural materials feature prominently. The couple crafted the copper water-piping themselves and full-length wooden planking adds texture to the roof lining. A matching roof rack completes the restoration, preparing the customised T2 for life on the road. All ‘Sepp’ needed now was somewhere to go.

Jonathan and Alena didn’t start small. They turned south and plotted a 1600km route to Corsica, a Mediterranean island off the west



Navigating with a compass, Google Maps and educated guesswork, they found these spectacular seaside cliffs.





'WE STUMBLED ON THE FAROE ISLANDS BY ACCIDENT — THE PHOTOS WERE SPELLBINDING. WE HAD TO SEE THE PLACE FOR OURSELVES.'

coast of Italy. Jonathan said: 'It wasn't meant to be a practice run, but that's what it became. We'd been on the road for five days when we heard about the coronavirus and decided to turn back.' Their wanderlust kept calling. So, they started looking for safer options. 'We searched for somewhere – anywhere – that wasn't crowded and wouldn't be affected by the disease. We stumbled on the Faroe Islands by accident, but the photos were spellbinding. We had to see the place for ourselves.'

Treeless landscapes that buck and weave to the horizon. Basalt cliffs that drop straight into the sea. Villages that cluster in gentler corners. Immediately, the Faroe Islands enchanted Jonathan and Alena. 'One of the first places we visited was the Múlafossur waterfall, and it has to be the most impressive sight we saw. It was just such a pure and raw expression of nature's energy.'

Clinging to the guardrail in gale force winds, the couple watched in awe as the weather blew the 40m phenomenon up onto the fields above. Powerful scenery fast became a feature of

their Faroe experience. Nearby, Streymoy confronted the couple with the steps and starts of the Fossá waterfall, which clings to the rock face as it plummets 140m under a minor road and into the ocean. One walk forced the couple to cross an ocean ravine that stretches 289m deep. And a narrow and slippery wooden bridge is the only way across.

'Terrifying. The bridge had nothing more than a handrail and it was terrifying.'

We turned around the first time we saw it and had to come back another day.'

He captured the moment they finally crossed with a drone video, documenting the unimaginable depth of the Ritsukor cleft. He said: 'It's the only sequence I planned before we travelled to the islands. As soon as I saw the bridge online, I knew I'd have to go under it with a first-person view drone.' Imagery is a huge part of travel for Jonathan, who channels his creativity into documenting their experiences in new and arresting ways.

'The Faroes were a dream destination for photography and filming. It's one of the few



THIS PAGE: The Faroes are a photographer's dream. It's one of the few undiscovered destinations left on the planet to discover from behind the wheel and lens.







'A CLASSIC VAN IS A VERY PERSONAL THING. WE HAVE TO CARE FOR SEPP CONSTANTLY, BUT IT'S SUCH A REAL WAY TO TRAVEL.'

places I could go and take photos that have never been taken before.'

Their most adventurous hikes took them to places far away from footpaths and mapped routes, to locations few travellers ever see.

Jonathan said: 'Sometimes we'd walk for hours and everything would just fit together. One place we'd seen in two or three pictures wasn't on any of our maps. So, we imagined and calculated where it might be.'

Navigating with a compass, Google Maps and educated guesswork, they found the spectacular seaside cliffs four and a half hours later. They'd met just one local during their hike.

'We got there and ... whoa. This might just be the most untouched nature we see in our entire lives.'

The journey lives on in their memories, too, as one of the most challenging parts of their expedition. Night fell hours before they returned to the roads, leaving Jonathan and Alena to navigate the countryside with nothing more than the LEDs on their phones.

'We had to cross a freezing river in the dark, with no knowledge of where it might be deep

or shallow. That was scary.'

Even in the best conditions, the Faroes can catch out unwary walkers – the absence of trees and rarity of villages making it almost impossible to judge scale.

'We didn't have any reference points. So, Alena and I couldn't tell how tall or how far away things were. It's unreal. We were there for weeks and I still can't quite believe it.' Signposted routes weren't always easier, the couple relying on their experience and map-reading skills to stay safe.

'It's not touristy. Everything is more untouched than the trails in continental Europe. Sometimes we'd come to spots where the path split off in several directions and not one of them was marked. So, we had to plan everything out.'

The only certainty were the route tolls – a quirk of an archipelago, where every footstep you take off the public roads is onto private property. A hike to the iconic lake above the sea – alternately known as Sörvágsvatn or Leitisvatn – cost Jonathan and Alena 27 Euros (\$42.09) each.

The absence of public land makes camping



Jonathan captured the unimaginable depth of the Ritsukor cleft from many different perspectives with his drone.





*TREELESS LANDSCAPES THAT BUCK AND WEAVE
TO THE HORIZON. BASALT CLIFFS THAT DROP
STRAIGHT INTO THE SEA. VILLAGES THAT
CLUSTER IN GENTLER CORNERS.*

tricky, with visitors relying on official sites to pitch their canopies. That's where Sepp's retro styling came into its own, starting conversations that modern vans couldn't. Jonathan said: 'Some people saw Sepp and let us camp on their property.

'Those connections are such an important part of our experience, and the VW T2 gets a positive reaction wherever we go. We'll pull into gas stations and someone will come over to share their story every time. I've heard tales that go all the way back to the 1970s.'

Their Volkswagen turned even the shortest drive into a vivid experience, too.

'A classic van is a very personal thing. We have to care for Sepp constantly, but it's such a real way to travel. In a modern car you're swaddled. Get into our van and you see more, you hear the engine, the wind whips around you and you feel the weather affect the performance. It's a more hands-on experience. The time we spent on the Faroes feels like a real achievement – thanks to Sepp.' Enchanted by the Islands and their T2 alike, Jonathan and Alena delayed their return ferry time and again.

Jonathan said: 'Going home wasn't an option. There was so much we hadn't discovered in our first three weeks there.'

In the end, Sepp spent six weeks touring the scenic 'buttercup' routes of the archipelago, carrying Jonathan and Alena all the way to the island of Suðuroy.

'There's a village there called Sumba that really encapsulated the Faroes for us. It's a small place on the coast with huge waves, rugged scenery and a sense that everything you can see is wet.'

Sumba is the southernmost settlement in the Faroes, but Jonathan and Alena kept driving until the tarmac ran out – in search of the most southerly location they could reach with the Volkswagen. Gravel and boulders risked their tyres as they inched over the final kilometre, before the road twisted into a hairpin clung tight to the edge of panoramic cliffs.

'I'd imagined this photo and we had to go there. It was an unbelievable place to be with a car.' The image encapsulates their journey. The world was off limits. But ingenuity and a classic camper still took Jonathan and Alena to the ends of the earth.







CHEVROLET CORVAIR TESTUDO

★ WORDS DR JOHN WRIGHT ★ PHOTOGRAPHY MARCO ANNUNZIATA



The Chevrolet Testudo ('turtle') was the very first car Giorgetto Giugiaro was given a free hand to design. It was in 1962, two years after he began working for Nuccio Bertone. Late that year, a 1962 Chevrolet Corvair Monza arrived at Bertone. This car (vehicle identification number 20927W207657, built in Chevrolet's Willow Bank plant) was not the first Corvair shipped to one of the Italian Carrozzeria – Battista Pininfarina having shown his Corvair Speciale in 1960. General Motors' still-new chief designer Bill Mitchell saw sales potential for the radical Corvair in Europe. Evidently, he believed that custom examples at the glittering European motor shows would advance its cause. Mitchell, of course, was a great lover of Europe and its cars. He owned a Jaguar E-Type and just months before Corvair number 20927W207657 arrived in Turin, he had proudly shown the Buick Riviera – by no means the first American car with a European model name – but perhaps the most thoroughly European-influenced Detroit design of the first two postwar decades. Giugiaro's challenge was to retain the Corvair mechanicals and present them in a sports car design to intrigue the world – perhaps the concept car would

even make it into production.

when the Monza arrived in the studio, its wheelbase was shortened from 108 inches to 95. The very young Giugiaro said that his vision was of a whole new shape that merged the two typical views of a car, the plan view and side elevation. The result was absolutely fresh and proved to be quite influential. It has been called the grandfather of the Porsche 928 (1977), while AMC designer Dick Teague has said he was inspired by the Testudo when conceiving the 1975 Pacer.

Giugiaro completed the project in two months and he and Nuccio drove the car from Turin to Geneva for the March 1963 Salon. When they arrived, Giorgetto washed the car himself preparatory to its going on display. Afterwards, he (although he told Retromotive he no longer remembers this since it was nearly 60 years ago!) drove it back alone. During the outward journey, he said, once they had passed Modane in France, it began to snow. But they didn't use the wipers because the fast angle and perfect curvature of the A-pillarless windscreen made the snow slide off.

Following the Testudo's success in Geneva, it remained the property of the company and was used for advertising and promotional



purposes around the world. Giugiaro has always been very fond of his first show car and borrowed it from Nuccio Bertone when he got married. Also, he used it privately during his summer holidays.

Of course, he drove a great array of cars in those years and noted that the Testudo was – somewhat – underpowered and didn't sound too pleasant. He spoke of the unimpressive 'small, little noise' of its air-cooled engine. This is where we need to consider the Corvair Testudo in the context of high automotive fashion in 1962. Significantly, this rear-engined concept car has an especially long curvaceous bonnet. The impression given is of a powerful front-engined machine with the only clue to its true configuration being some delicate cooling vents at the rear. Although Jack Brabham had already won back-to-back world championships in 1959 and 1960 driving rear-engined racers, it's definitely the case that the trend towards rear- and, later, mid-engined sports and GT cars had not arrived when young Giorgetto Giugiaro tackled Bertone's Chevrolet Corvair program.

Ferrari's first mid-engined (known as rear-engined in the day) machine was the 1960 246 P F1, in which Phil Hill would win the 1961 world championship, and









the rear-engined LM250 would make its debut in 1963. Thus – cutting-edge F1 cars apart – rear engines were, in 1962, still mainly the province of economy cars like the Volkswagen Beetle, Renault R8 (Wheels inaugural Car of the Year in 1963) and the Corvair.

It would have been difficult for any of the Carrozzeria to have defied this trend, even in 1962. In Europe, the big fashionable sedans and coupes of the era included the Mercedes-Benz 220S/SE ‘Fintail’, the fabulous Citroën Diesse, the Fiat 2300S, the Borgward Six and the Jaguar Mark X. The 911 was still in future tense and the 356 seemed markedly outmoded. Conversely, if there seemed to be a new trend in mechanical configuration, it was to keep the engine in the front, but mount it transversely to drive the front wheels – a-la Issigonis!

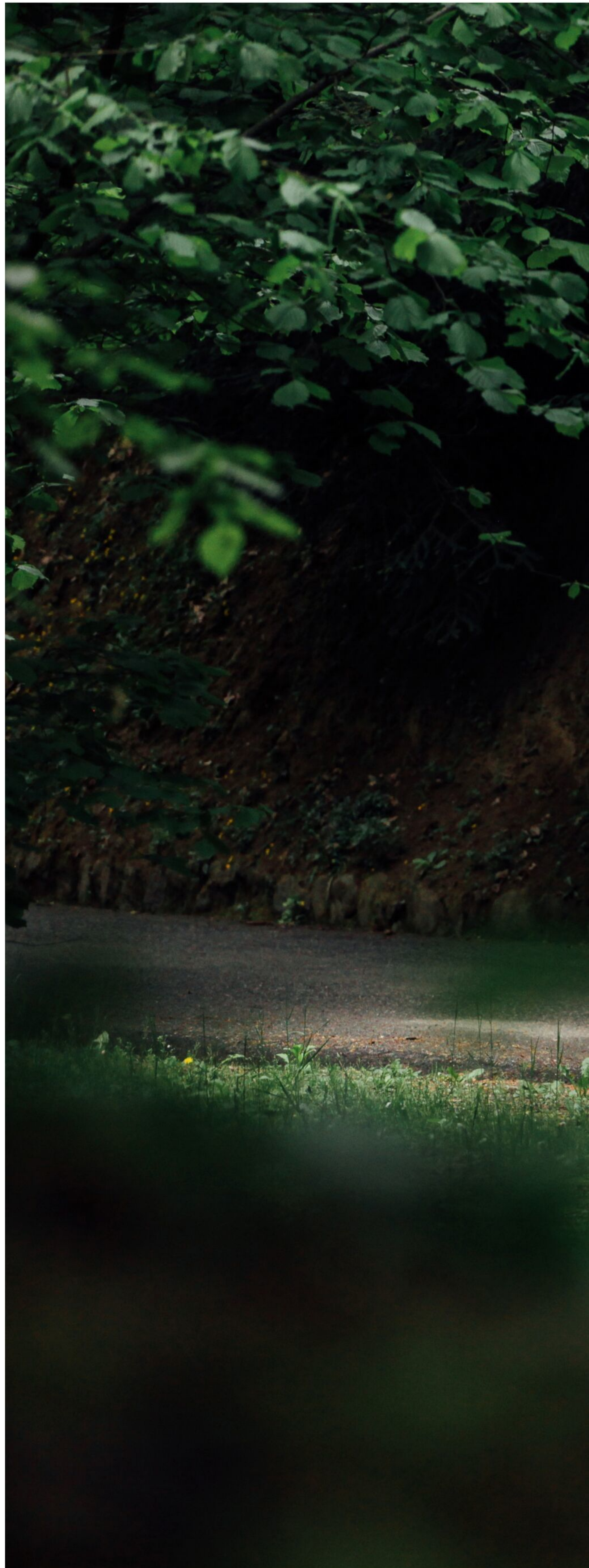
Probably, the most stylish rear-engined production cars in the 1962 world were the Porsche 356, the Corvair itself, the Beetle-based Volkswagen Karmann-Ghia and the Renault Floride. It never seems to have been on the agenda for either Bertone or Pininfarina to emphasise the rear-engined configuration of their Corvair concept cars. Indeed, Pininfarina produced three, beginning in 1960. The studio’s most convincing Corvair was the

1962 coupé (debut, Paris Salon), a design closely related to the Fiat 2300 Lausanne. Both concepts are notably elegant and feature long bonnets – you would never know one had the engine in the rear and the other did not.

Fascinatingly, Giugiaro's first project of which he had sole charge was done right on the cusp of the coming of a new glamour for rear-engined sports cars – pioneered gloriously by Pininfarina's Ferrari 250LM and, in 1966, the Lamborghini Miura.

In the summer of '63, Giugiaro took the Testudo on a test drive with his girlfriend, who later become his wife. They went to Garessio to visit his parents. (His mother Maria was a seamstress and his father Mario, a painter and decorator.)

I left my place of birth, Garessio in the province of Cuneo, when I was 14 to attend an art school in Turin. I have lived in this city, which I have fallen in love with, ever since. But Garessio still means a lot to me. Then, they continued to the nearby Ligurian Sea, to a town called Alassio, to visit friends. In that emphatically pre-mobile era, Giugiaro decided to attract their attention by angling the adjustable headlights at the second floor, while honking the horn. Within moments, a small crowd of people looked out of their second-floor windows at what must have appeared to be a UFO!









THIS PAGE: Giugiaro noted that the Testudo was somewhat underpowered and didn't sound too pleasant. He spoke of the unimpressive 'small, little noise' of its air-cooled engine.



*GIUGIARO COMPLETED THE PROJECT IN TWO MONTHS,
AND HE AND NUCCIO DROVE THE CAR FROM TURIN TO
GENEVA FOR THE MARCH 1963 SALON.*

He recalls that even in 1963 there weren't all that many cars in Italy and the Testudo aroused amazement and admiration wherever it went. The glasshouse was perhaps unprecedented in the automotive world and the entire car stood just under 42 inches in height (yes, we know!) at 106cm.

The windscreen opens complete with the 'doors', like some kind of folding shell or carapace. The name Testudo is commonly mistranslated from the Latin as 'turtle', but it means 'tortoise' or 'tortoise shell'; the prefix 'testa' translates to 'shell' or 'earthenware vessel'. The true origin of the Bertone Corvair's Testudo name is a wheeled screen with an arched roof, used to protect besieging troops – a cover of overlapping shields was wheeled up to a wall used by the ancient Romans to protect an attacking force.

Fittingly, the emblem used on the car is handmade in brass and coated with gold.

About two years after designing the Testudo, Giorgetto Giugiaro went to Carrozzeria Ghia as design director, before founding his own Carrozzeria Italdesign in 1968.

The Testudo today belongs to Giugiaro and it is part of his personal collection. Before he bought the car, it was housed in the Bertone museum in Caprie, near Turin.

It was one of the first to be auctioned off and was acquired by a private collector. When Giugiaro learned of this sale, he contacted the buyer – who, understanding the emotional importance of the Testudo for its creator, was happy to resell it to him. It has been publicly shown in recent years.

In September 2017, it was used for the press launch of the prestigious Grand Basel classic art car fair in Switzerland, the event being scheduled for the following year. Then, in 2018, Giorgetto Giugiaro celebrated his 80th birthday by displaying the Testudo at the Geneva Salon, alongside his newly-created GFG Style Sibylla – his first and his latest designs side-by-side.

Later the same year, the car was requested by the Musee National de la Voiture, Compiègne, where it was exhibited for four months as a symbol of Italian design of the 1960s.

In April 2019, Giorgetto and son Fabrizio exhibited the Testudo in the Valentino Classic 2019 Park Elegance Competition, in Turin, where it won first prize in its class.

The Testudo is currently exhibited in the GFG Style private museum, the design atelier founded in 2105 by Giorgetto and Fabrizio in Moncalieri, near Torino, where 40 Giugiaro cars are displayed.





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